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IMAGE AND SYMBOL:
SOME ASPECTS OF THE CREATIVE
IMPULSE IN THE VISUAL ARTS.

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CONTENTS

	<u>Page</u>
Introduction	1a
Image, Symbol, Archetype	2
Two Archetypes: Mother and Anima	7
The Child Bride and the dead Ophelia	18
The Anima Spiritualised	27
Woman as Object	41
South African Art: the Absent Anima	47
The Anima Realised	51
Conclusion	54
Index of References	58
Bibliography	62
Sources of Illustrations	67

INTRODUCTION

The making of images has been a human activity since Pre-history, undergoing many and drastic changes over the centuries, but the symbols integral to images have proved enduring and recurrent. This is because the artist draws on that stratum of the psyche which C.G. Jung calls the collective unconscious: a universal archaic memory within the human mind, containing the archetypes of all human experience.

In this essay I have dealt with aspects of two of these archetypes; the anima and, to a lesser extent, the mother. I have limited my study to the work of male artists. Long sanctioned by tradition, images of women as seen by men, have provided an acceptable vehicle for men to express their own female principle. As long as a man operates in the world with total apparent masculinity, the anima or female principle is repressed and denied at a conscious level.

The creative process which results in making images, can be understood as part of the enormous energy of the instinctive life-forces. Its emergence into consciousness is powered by the primordial archetypes which form the collective unconscious. Jung describes this creative impulse as "a psychic formation that remains subliminal until its energy charge is sufficient to carry it over the threshold into consciousness. Its association with consciousness does not mean that it is

assimilated, only that it is perceived: but it is not subject to conscious control and can be neither inhibited nor voluntarily reproduced".¹ Artists with a freer channel to the collective unconscious than most people, reflect the psychic state of being of their time.

Although apparently unfettered by society, the twentieth century artist still fulfils a social function. Freed from structured, ritualistic or didactic roles, he works from an inner necessity. Through this personal expression of an inner world of being, the artist provides the viewer with the means of recognition and identification, functioning as a mediator between what is intuitively felt and what is consciously known. This is why it is so important for the artist to understand and integrate the anima, which can form the gateway to the collective unconscious.

The various art works I discuss in this essay have been chosen for their value in manifesting different aspects of the anima, not solely for their importance in art history. Common to all is the symbol of woman as an expression of differentiation within the artist's psyche.

IMAGE, SYMBOL, ARCHETYPE

Image can be defined as a concrete visual representation, having the direct sensory quality of the original: a literal translation of what the eye sees. It can be recognisable within varying degrees of objectivity according to the experience of the individual producing it. In this literal translation, a realistic image has content readily available to the viewer.

Realistic images can also express states of mind and being within the artist, which go beyond the clearly defineable context of literal reality, to incorporate idealistic and emotional statements. The recording of 'objective' images is possible only within a certain type of photography. Most art work, even when realistic, is affected by the personal qualities and feelings of the maker. In our century the range of realistic images was expanded by the Surrealists to express states of mind and being. More than any other group of artists, they "emancipated the visual imagination from the bonds of reason and convention."¹ Frequently using realistic forms they stated something beyond the normal and tangible by an apparently illogical juxtaposition of objects. They established the realm of 'mind-images' as having all the validity and reality of direct visual reporting. From the Surrealists to the present, artists have continued to make images which express, both inner and outer realities, although most of twentieth century art has been concerned with images of inner states of being and the progressive abstraction of these images.

A part of making images is the conscious or unconscious use of symbols. A conventional definition of symbol is that it "Stands for or suggests something else, by reason of relationship, association, convention, or accidental but not intentional resemblance; especially a visible sign of something (as a concept or institution) that is invisible."²

C G Jung, whose ideas inform this essay, defines symbol more broadly as being a fundamental means of expressing the unconscious contents of the human psyche. "A symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning. It implies something vague, unknown, or hidden from us. It has a wider 'unconscious' aspect that is never defined or fully explained nor can one hope to define or explain it. As the mind explores the symbol it is led to ideas that lie beyond the grasp of reason."³

In another essay Jung states: "The true symbol should be understood as an expression of an intuitive idea which cannot yet be formulated in any other or better way genuine and true symbols (are) attempts to express something for which no verbal concept yet exists".⁴ Although symbols of this nature, are frequently highly personal and particular to an individual in their specific connotations, many are common to all humanity. The use of certain fundamental symbols has recurred throughout history and in all cultures and religions. They enable us to express and share what is intangible yet intuitively felt.

Jung spent much of his life researching the source of symbols, developing and extending, Freud's idea of the unconscious. Through empirical research, he evolved his hypothesis of the different strata of the human psyche. Art, as an expression of human activity, is rooted in the intangibles of the psyche, and since I will use many of Jung's ideas in this essay, I will detail some of the key concepts.

Jung makes an important distinction between the personal unconscious, which is formed by an accumulation of the repressed material of the individual's experience, and the collective unconscious, which consists of universal elements characteristic of the human species. "The collective unconscious contains the whole spiritual heritage of mankind's evolution born anew in the brain structure of every individual."⁵ Thus it contains archaic or primordial experiences which have existed since prehistory. Herbert Read writes similarly of engrams which are physical imprints of perceptual memory and likens them to the archetypes of the collective unconscious. "These structural features of the psyche can only have been evolved by collective experiences of long duration and of great intensity and unity."⁶ Out of life and death struggles for survival at a primitive level of evolution, the archetypes were created. For Jung, "The archetype as such is a hypothetical and irrepresentable model, something like the 'pattern of behaviour' in biology"⁷ and its existence is confirmed by observing its manifestations, not by being able to define its essence. Simply stated, it is the original basic

model after which psychic structures are patterned.

Expressions of archetypes are found in dreams, in art in, primitive tribal lore; and in myths, fairy tales and religions, where they are often more understandable and less individual and naive than in dreams. In the process of becoming conscious and being perceived in dreams, fantasies or art works, the expression of the archetype is influenced by the unique make up of the individual.

The greatest influence or colouration of the archetype is through the shadow. The shadow is in itself an archetype and with primitive people it appears in a wide range of personifications. "It is a part of the individual, a split-off portion of his being which nevertheless remains attached to him 'like a shadow'".⁸ The shadow has both a personal and collective form. "In its individual aspect the shadow stands for the 'personal darkness', personifying the contents (sometimes positive) of our psyche that have been rejected and repressed or less lived in the course of our conscious existence; in its collective aspect, it stands for the universally human dark side within us, for the tendency toward the dark and inferior that is inherent in every man."⁹ Artists, in the process of creativity, draw freely on their unconscious, collective and personal, and it would seem that in the twentieth century the personal shadow has provided much of the content. I will explore this in detail when I discuss the work of individual artists.

For many centuries people have had a religious formulation for everything psychic. From tribal lore to the complexities of the major world religions, the archetypes were contained within an institutionalised collective unconscious. Because of the richly intuitive and mysterious nature of rituals and doctrine, it proved an acceptable form of expression. But as the forms became more removed from their sources and rigidity and conformity replaced authentic religious experience, they no longer provided a satisfactory expression of the archetypes.

Jung recognised that part of twentieth century man's dilemma was that religious structures had lost their meaning but the human need to express these primordial forms remained. "The spiritual adventure of our time is the exposure of human consciousness to the undefined and undefineable".¹⁰ Psychology began exploring areas which had previously been the realm of religion, which at the same time were being explored by artists. Because artists and psychologists explore inner states of reality, they have much in common. The one tries to follow a scientific mode, the other an intuitive one: both are concerned with encountering the unconscious, collective and personal.

In this essay I explore images of women. Two archetypes are relevant here: the mother, and the anima. The mother archetype can appear in an infinite variety of aspects from the personal mother and female relatives, to the symbolic Mother of God and the goddesses of mythology. Embracing all of these,

is the concept of the Great Mother. All these have in common with all archetypes, a positive and negative aspect. Jung formulates these ambivalent attributes as the "loving and terrible mother". He characterises her essential aspects as "her cherishing and nourishing goodness, her orgiastic emotionality and her stygian depths".¹¹

The archetypes of the anima and animus, are the names given by Jung to the 'soul-image' residing in men and women. "The archetypal figure of the soul-image always stands for the complementary contrasexual part of the psyche, reflecting both our personal relation to it and the individual human experience of the contrasexual."¹² Just as biologically both sexes are contained in either gender, so every man has a feminine aspect in his psyche and every woman, a masculine one.

As I have chosen work exclusively by male artists, it is the anima and its many complex and ambiguous forms and how it is manifested, that I shall be discussing. Because a man's persona, that large part of him which interacts with the outside world is consciously masculine, the feminine aspects involving the anima are mostly repressed and unconscious. When this happens, the unconscious attributes of the anima are then projected onto a female who appears consciously to embody these qualities. The anima is the archetype most closely involving the personal and intimate: it is often responsible for the choice of wife or lover. For man the artist, it is often projected onto the images of women he creates.

TWO ARCHETYPES: MOTHER AND ANIMA

One of the earliest and most powerful images of woman is the statuette of the Venus of Willendorf. It is demonstrably female and provides a powerful symbol of fertility, procreation and motherhood. Approximately 11cms high, the figure is from Lower Austria and was made during the Paleolithic period. The general consensus of opinion is that it was carved as a fertility symbol and so performed a ritual function. It can be assumed that it also represented an aesthetic ideal, although it is possible that the exaggerated female sex attributes were based on the biological reality of pregnancy.



Venus of Willendorf

Germain Bazin maintains that for Paleolithic man "naturalism expresses a kind of mystic oneness with his world."¹ He further hypothesises that in depicting nature vitalistically, the 'artist' also felt he created it. Thus the magic was not removed to a sign to be used symbolically, but was rather an expression of kinship and unity. In manifesting this unity with the natural world, Prehistoric man was not yet using the symbol as a means of control over essentially antagonistic forces. Thus the symbol was closely bound to its origin and essential meaning.

A somewhat different theory of Paleolithic art was advanced by Renee Huyghe who states: "Art is primarily an act of taking possession".² In order to take possession, man attempts to project himself onto the universe and also to annexe it to himself and make it his own. One aspect of possession is to capture something in the form of an image. Huyghe understands this as a process in which a reproduction is a statement of power over the actual object or event. This is an essentially magic concept and once applied it is a short step to the symbol being substituted for the imitative, visible link.

The figure of the Willendorf Venus completely lacks individuality. Its facelessness is part of its universality: The entire focus of attention is on the body with legs and arms depicted in a rudimentary fashion. The cursory treatment of the limbs in no way detracts from the concept of mothering. The importance of arms for holding is subsumed by the whole body conceived as nurturing. It is an expression of womblike,

undifferentiated nurturance. The enclosed completeness of the figure provides a tangible and powerful symbol of the Great Mother.

How is such a figure treated in the twentieth century? In the work of de Kooning and Dubuffet, in the "Woman" series executed by both artists, there are superficial resemblances. However on closer examination one finds it is not the mother archetype present, but the anima archetype which is present. Because of a man's difficulty in differentiating from the mother, his anima is often confused and intermingled with the mother archetype.



WILLEM DE KOONING: Woman I

In 1950 Willem de Kooning began the "Woman" series and returned obsessively to this theme over several years. For two years de Kooning painted and repainted "Woman I" (1950 - 52). The similarity to the Willendorf Venus lies in the anonymous female figure, the emphasis on a large bulky body and the cursory treatment given to the arms and legs. Unlike the Paleolithic Venus, the head has a face, but the overemphasised features create a stereotype and so make a generalised statement. In spite of some critics seeing the figures as matronly, the absence of the mother archetype is evident in the obliteration of the creative fecundity present in the Willendorf Venus. "Woman I" is a projection of the anima from the shadow and the vast body states an empty largeness rather than abundance. An apparent necklessness creates the appearance of spasm, as if the head, symbolic of intellect and spirituality, were in violent conflict with the gross body.

The figure does not detach or materialise from the background which seems to swallow it up and engulf it. Light colours in broad masses with pink predominating, provide an added onslaught on the colour most associated with soft femininity. Red is the colour of blood, of life itself, pink is a watered down, neutered version. Added to which, pale pink has been greatly exploited by advertising in this century to conjure up images of female gentility, and refinement. In "Woman I", de Kooning uses varying pinks with a harsh aggressiveness. His violent brushstroke is typically expressionistic and in all of the "women" series, he continues the cubist method of

fragmentation and reassemblage in a startling context. The constant movement of shape and line generates a pitch of excitement to which is added a fleshy vulgarity. The sweeping lines and contours, the thickly applied paint, all create a baroque quality of partially controlled frenzy.

Harold Rosenberg partially refutes allegations that these "Woman" paintings can be interpreted either in terms of de Kooning's supposed hatred of women, or of a celebration of the myth of the Earth Mother. He maintains that it is incorrect to regard these paintings as expressions of fixed feelings. They are rather the "changing experiences of the artist broken off at an unpredictable point",³ and "that what makes monsters of them is the irreconcilability of the forces that produce them".⁴ In a further statement Rosenberg writes, "de Kooning endeavoured to give himself to the flow of memories, associations, present emotions and changing hypotheses and at the same time, to drive this formless and all inclusive living towards a foreseen result, a female figure."⁵ Here Rosenberg by implication, accepts the creative role of the unconscious but is not taking cognisance of its different archetypal forms. He is correct in not imputing the Earth Mother to these figures, but does not take it further to see the anima archetype operating in its shadowed form. There is no "irreconcilability" of forces, but the inherent logic of the activation and consequent manifestation of the anima.

Similarly, Dore Ashton rejects interpretations of de Kooning's

women paintings in terms of the Earth Mother while referring to the "authentic artist's reflex" as an unconscious mode and noting how de Kooning has "references both backward and forward in time".⁷ Although recognising the unconscious, she seems to be familiar with only one of the archetypes, that of the Earth Mother.

Another artist who executed a series of paintings of women, was Jean Dubuffet. He rose to prominence shortly after the Second World War. His main preoccupations were an interest in the art works of children, the insane, and in graffiti, together with the random markings on surfaces such as walls and pavements. He wrote "My operation is to erase all categories and regress toward an undifferentiated continuum."⁹ Ardently pursuing an anti-cultural attitude, Dubuffet has strong elements of irony and the absurd in his work, which resulted in the "erasure, disintegration of known forms and destruction of the familiar,"¹⁰ and contributed to the emergence of the Informal Movement in art. He used materials as divergent as asphalt and butterfly wings, in an attempt to defy all conventional artistic and aesthetic standards. He denied the possibility of distinguishing between beautiful and ugly objects.



JEAN DUBUFFET: Corps de Dame

Of his series of paintings of women, the "Corps de Dame", Dubuffet has made these remarks, "It pleased me (and I think this predeliction is more or less constant in all my paintings) to juxtapose brutally, in these feminine bodies the extremely general and the extremely particular, the metaphysical and the grotesquely trivial. In my view the one is considerably re-informed by the presence of the other."¹¹

Unlike de Kooning's "Woman I", where the figure has an

emotional substance which defines it as a being of power, even if only the power of projection, Dubuffet's woman has little credibility. There is no feeling of an inner reality forcing through.

There are similarities with de Kooning's work, mostly in the stereotype created, in the emphasis on the vast body with atrophied limbs, and in the violation of the concept of nurturance or fecundity. In "Corps de Dame" executed in 1950 all the action takes place in the body, where a cacophony of shapes creates a churning chaos. The head is cut off half way, symbolically cutting off spirituality, mind and soul. The figure detaches itself from the background, but the background has become a void. The painting shows the activation of the anima archetype which is then negated, not projected as in de Kooning, a negation which results in a pushing away to the point of satirical buffoonery. Although there are elements of satire in de Kooning's work, there is a deep involvement of himself. Perhaps through Dubuffet's conscious position of making 'non art', of trying to be 'unserious' and making art available to the man in the street (which he did not) it has resulted in an emptiness, which lacks the integrity of de Kooning's work.

In trying to make a statement of existential aloneness Dubuffet estranged himself from his own collective unconscious. Simultaneously he wrote much to make one believe that he works unconsciously as in the work of children and the insane.

He espoused a primitive mode which should have connected directly with the collective unconscious and its archetypes, but in his 'art brut' he confused regression to infancy with primitive vitalism. "Dubuffet's creative limits are to be found in his self-consciousness, and the degree to which his work is an exegesis rather than a truly original contribution to modernism".¹²

The Venus of Willendorf provides a complete depiction of the archetypal symbol of woman in which both anima and mother archetypes are combined. But it is difficult to find an example of a positive manifestation of these archetypes in twentieth century painting. The clearest example is the work of Paul Gauguin in the late nineteenth century.

When Gauguin arrived in Tahiti, he did not find a race of noble savages, but a people rife with disease and alcoholism. Undoubtedly what he sought was the harmonic primitive source of art and being. His work shows that he found it in the combination of what had been a richly symbolic primitive society and the workings of his collective unconscious. In Tahiti Gauguin evolved a new language of colour and symbolism: a symbolism very different from the contrived symbolist school in Paris, of which had he chosen, he could have been the leader.



PAUL GAUGUIN: Whence came we?
What are we? Whither go we?

The painting illustrated is called "Whence came we? What are we? Whither go we?" Painted during Gauguin's second stay in Tahiti in 1897, it is "unquestionably Gauguin's spiritual testament".¹ All the ease of nakedness in a truly primitive sense is present in the figures. They have a purity and unselfconsciousness which is free of provocative sexuality: not an absence of sexuality but rather a physical and spiritual state which both incorporates sexuality and transcends it.

The figures are active but have an essential stillness within their movements that is the opposite of busyness. The women are evolved expressions of the differentiation of the anima and the animus, not projections from an anima locked in its

shadow. Neither are they manifestations from the personal unconscious. They are full and complete realizations of both anima and mother archetypes. However, the shadow side is not denied. Each group of figures is accompanied by a mysterious dark figure, completing the archetype. But the shadow remains apart, not contaminating the positive symbol. The essential difference of male and female is fully recognised and integrated, not distorted or feared. The central figure which is male reaches up to pluck fruit. Whether intended or not, he evokes Adam and Eve and the Christian myth of creation. All the figures have a containedness, a wholeness and serenity. The richly glowing colour is in itself symbolic. The brown of the bodies and their full weightiness imply fertility. Gold is the colour of alchemy and spiritual transformation, and red is the colour of the life force itself.

This painting is an excellent example of Jung's definition of a symbol. It has a hidden meaning which leads the mind beneath the immediate surface stimuli, beyond what can be grasped with reason, to that area of knowledge which is intuitively felt. Gauguin himself wrote "the essential part of a work is precisely that which is not expressed: it is implicit in the lines, without either colours or words, and has no material being".²

THE CHILD BRIDE AND THE DEAD OPHELIA

I now move to a form of anima projection which has fascinated artists and writers, particularly in the last two centuries; the image of a child-woman or child bride.

Count Balthazar Klossowski de Rola, or Balthus as he is known, concentrated his considerable abilities in depicting adolescent girls. Part of this fascination lies in the presumed power of a man to awaken, dominate and create the girl of his fantasies. Because the anima is arrested in an as yet unrealised potential, it is not possible for integration to happen.

Balthus' paintings show many ambivalences. There is a genuine insight into the mysterious world of childhood coexisting with an adult's manipulation of an environment and its objects to create implied meanings. A consistent quality is the stillness and secretiveness of the children. It is difficult to imagine these self-absorbed, withdrawn children as ever active or exuberant. Jean Leymarie writes, "The art of Balthus oscillates between knowingness and innocence".³



BALTHUS: The Golden Days

"The Golden Days", completed in 1949 contains many of the themes which Balthus used again and again in later years with increasing refinement of colour and light: the girl in the provocative pose, the partial state of undress, the solid bourgeois interior and the controlled style of painting in contrast to the apparent abandonment. The girl in "The Golden Days" is still a child. The implied sexuality is all in the provocative pose, not actually in her body. There is a naivety in spite of a precociousness. Balthus uses the image of a man starting the fire to imply that the girl can only

become a woman through the sexuality of the man. A further aspect of her youth is that she is without a clear identity: the mirror is not simply a symbol of female vanity, but an attempt to find out who she is. The implication is that the male can give her identity. The sombre colours and tones create a claustrophobic atmosphere suggesting latent passion under a surface respectability.

The figures move within a limited space like that of a stage with the suggestion of a director placing his actors and controlling their movements. Where nakedness in Gauguin's paintings has a purity and appropriateness, Balthus' portrayal of partial nudity is to invite reaction and titillation, implying that what is covered is more exciting than what is known and seen. It has echoes of a Victorian prurience and hypocrisy. The figure of the girl is far from the archetype of the child, as it is from the archetype of the mother. It is a clear expression of an undifferentiated anima.

A quality of knowingness in Balthus' painting seems to arise from a condoning of his own deviance. In the refined degeneracy of his work he shows no recognition of the child becoming a person or autonomous being in her own right. In presenting self absorbed, secretive children, he shows only one aspect of childhood as if it were the totality. But introspection is an adult attribute at variance with the unconsciousness of childhood.

Another exponent of the child-woman theme is Marc Chagall. His work has none of Balthus' slightly sinister qualities but his women, whom he loved along with flowers, animals and his native village, grow up only on the outside. They remain perpetually naive, involved in the world of fantasy and reverie of girlhood.

Chagall allows the world of dreams and imagination free range of expression. He has the ability to transport all this symbolic imagery straight from his unconscious onto his canvas. Because of this, he has often been labelled a Surrealist, a label he has consistently resisted. He rejected the whole concept of formulae, even one which offered the scope of Surrealism. In reply to the Surrealists' statement that their work was the free, spontaneous outpourings of their unconscious, Chagall said, "I am afraid that as a conscious method, automatism engenders automatism".⁴ His work is closer to that of the expressionists in its use of strong pure colour, and in its turning away from the outer world of reality, to the inner world of feeling and imagination. In place of violence and anguish is joy and ecstasy.



MARC CHAGALL: Around Her

The first painting Chagall did after the death of his beloved first wife, Bella, is called "Around Her" and has Chagall's familiar flying figure, entwined lovers and decapitated male figure. Like all Chagall's work, it is an essentially romantic portrayal of his feelings. In this romantic conception it is impossible for a woman to realise her full potential. Nurturance as the essential component of mothering is absent and she is depicted as having girl-like charm and sweetness.

In contrast with Balthus' mysterious and self involved children, this is more a loving portrayal of a dear companion in fantasy.

But although more tenderly stated than Balthus, the message is similar: the male principle is still needed to activate the woman. The emphasis is not sexual but more spiritual, and it is significant that he presents his awareness of spirituality in the woman only by means of detaching and inverting his head. He imputes a world of joyous reverie and fantasy to the woman. By his ability to empathise, also enter into it and share it himself. Feldman remarks, "He is a joyous artist because of his complete devotion to romantic love: its erotic aspects are very minor. Even his portrayal of the female nude avoids suggestions of physical desire. Rather his models appear to be women conceived by the minds of children. Chagall's view of love is that it is a joy so intense that it liberates people from their earthly roots".⁵

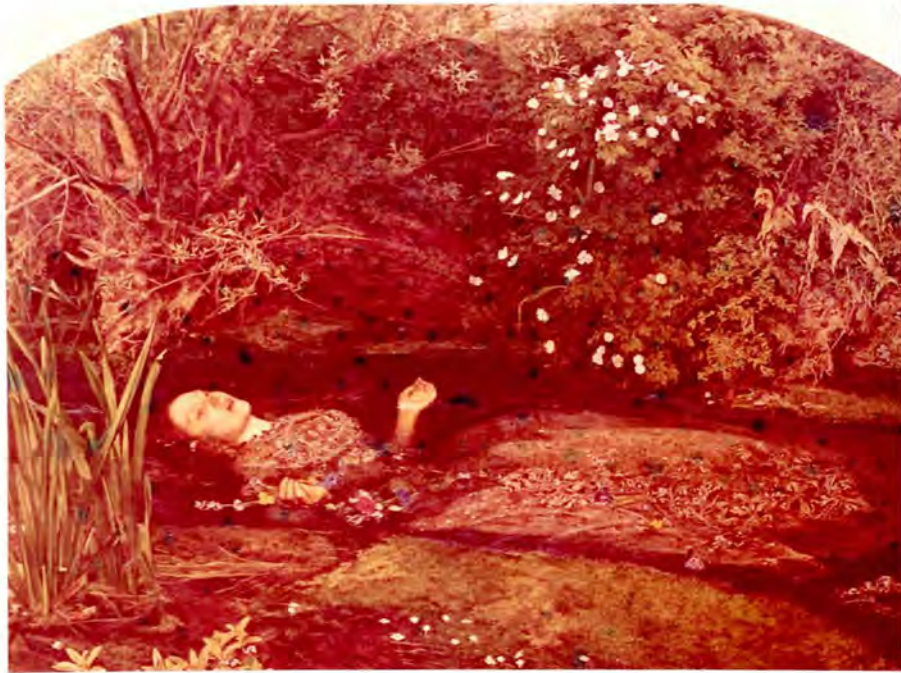
Chagall achieved a freedom of colour even greater than Gauguin; the brilliant blues, greens and reds bear no logical relationship to the objects or people depicted, but in terms of an inner reality and symbolic meaning they ring true. To enter into Chagall's fabled world is to see that his anima projection has become empathy with the woman. There are other archetypal symbols in his work, for instance, the entwined lovers and two-faced heads, one male and one female suggesting the archetypal union of opposites. But to achieve

this unity is not possible because his anima is still undifferentiated and therefore the animus or male principle cannot be fully realised.

In contrast to Chagall's romanticism and vitality, I now look at a very different, neutered form of romanticism. Idealism and genteel refinement were the hallmarks of the Pre-Raphaelite Brotherhood. Formed in 1848, its members included Holman-Hunt, Millais, Rossetti and later Morris and Burne-Jones. "The movement was essentially literary, the members insisting on the importance of subject matter, elaborate symbolism and fresh iconography".⁶ I have chosen to include this movement of minor artists because this particular manifestation of the anima archetype is still prevalent today. Its equivalent is frequently found in illustrations for women's magazines and a particular type of advertising.

The Pre-Raphaelite Brotherhood was much concerned with ideology and moral standards. Holman-Hunt, one of its leading exponents propounded, "The purpose of art is to lead men to distinguish between that which being clean in spirit, is productive of virtue, and that which is flaunting and meretricious and productive of ruin to a Nation".⁷ Within this ethic there appeared notions of chivalrous conduct and romantic love, as well as frequent religious themes. There are definite attempts to split off the anima and project it spiritually, onto a woman. Unlike the cult of the Virgin in Medieval art, where eros was completely spiritualised,

there is in the Pre-Raphaelites an uneasy alliance of repressed sensuality and goodness. It accurately reflected the moral hypocrisy of the Victorian era.



JOHN EVERETT MILLAIS: Ophelia

"Ophelia", painted in 1852 by John Everett Millais, embodies all the characteristics of this school. The 'truth to nature' which formed part of their beliefs is depicted not in life around them, but in microscopic attention to detail. Sensuality is not inherent in the body of Ophelia, in fact there is a careful avoidance of it, but is displaced onto the surrounding textures of the plants and water. The reality of death is equally avoided, both through the literary theme, removed in time and content from Millais' everyday reality, and through the graceful beauty of Ophelia. In death she is

proper and demure. The artist permits a hint of sexuality in the watery abandonment of her hair.

Water is one of the most powerful symbols of the female principle, representing renewal and rebirth, but here Ophelia passively drowns without any hint of regeneration, and so sacrifices the female principle. Water also symbolises the unconscious, appropriate here in its implication that women are not capable of consciousness. Here is the emptiness of symbols completely removed from their origins: contrived, devitalised and impotent. What they state at a superficial level is at variance with what they state unconsciously.

THE ANIMA SPIRITUALISED

For evidence of a truly great spirituality, where the projection of the anima has a positive if limited, expression, we must move back to the middle ages. Here are the most powerful depictions of woman spiritualised. Although there is a disdain for physical likeness, the artists use a daring stylisation which allowed "imagination to soar towards a super-human world, transcending reason and the senses."¹

Christianity used art and architecture solely as an approach to the divine. All aspects of mankind, from his sensuous enjoyment of colours and objects for living, to his intelligence and reasoning abilities, were enlisted in the service of spirituality. The greatest archetypal symbols are all contained within the dogmas of Catholicism, at that time the only Christian religion. The everyday realities of father, mother, husband, wife and child are incorporated into a richly symbolic ritual, where they have the numinosity which accompanies all archetypes. "The deposit of mankind's whole ancestral experience has exalted this group of archetypes into the supreme regulating principles of religious and even of political life, in unconscious recognition of their tremendous psychic power".²

The enlistment of man's being in the service of spirituality remained true to the essence of Byzantine Icons, where exquisite linear rhythms portray the ideal of the divine rather

than the human. Their power was in their intellectual and abstract qualities which were the antithesis of primitive vitalism.

The early part of the middle ages was dominated by the thinking of St Augustine, but with the rise in power of St Bernard of Clairveaux, this influence waned. With it the Norman tradition, which had incorporated a curious type of realism, disappeared. Through the urging of St Bernard, an even more refined spirituality emerged. He exhorted a greater love of God and the Virgin, instead of the subtleties of philosophy. Physical appearances were regarded as useful only as pictorial symbols for the uneducated. Reality as understood through the senses, was seen as an intermediary step in the revelation of God. The cult of the Virgin which then developed stressed a feminine tenderness in Christianity, paralleled by the secular trend of chivalry and the cult of the lady. In both religious and daily life, the anima was projected outwards onto the image of a pure, spiritual woman.

In christianity, this became institutionalised. The Catholic Church accorded official recognition to the Virgin Mary, so acknowledging and adding a female element to the exclusively male concept of the Trinity. For the first time since pre-history, the archetype of woman as mother was placed alongside the archetype of the male principle. The psychic value of the Virgin Mary lies in both her femaleness and her humanity. She represents an intermediary between body and spirit,

between mankind and God. However in the Middle Ages, her earthliness was only given token recognition and she was depicted as ethereal and disembodied.

This one-sided concentration on the anima as purity and spirit generated its opposite, a belief in witches and black magic. The anima archetype split into good, which was acceptable, and evil, which was to be shunned. This splitting resulted in the concepts of Hell and the Devil as manifestations of the shadow. Integration in the modern Jungian sense was not possible. It could only happen through penance and the intercession of a merciful God. Only with the resurgence of Platonism and the teachings of St Francis of Assisi did humanism and realism begin to replace the rarified spirituality of the Gothic era.



DUCCIO: Madonna in Majesty

These rudiments of realism and humanism can be seen in the work of Duccio di Buoninsegna (1255-1319). It appears more as a warmth of the spirit rather than real flesh and blood, but it is possible to see the Byzantine Madonna becoming a mother. The Sienna altarpiece, "Madonna in Majesty" shows the transition from formal Byzantine abstraction to a relative freedom and humanism. The change can be seen in the faces as the figures are still flattened and separate.

Still within the tradition, the symbol of the great mother is portrayed in an image of intense spirituality. Fertility is transmuted into the symbols of abundance in the Church. An intellectual refinement replaces the vital procreative mother image. Because of the spiritually didactic nature of the Madonna in Majesty, faithfulness to reality was unimportant. In the figure of the Virgin, mothering is represented by custodianship. The transitory nature of her role is represented by the child appearing to hover rather than sitting on her lap. Although more of a child than in Byzantine icons, Jesus still appears as a miniature adult, and Mary's hands do not hold the child maternally way but illustrate the Christian belief that she was merely a humble vehicle.

The use of gold for both its intrinsic and symbolic value (the symbolic colour of alchemical transformation) is significant. The flat gold background serves the purpose of avoiding the problems of perspective and further concentrating the eye on the figures. Symbolically it is the opposite

of ordinary reality and is evocative of images of Heaven. With the later introduction of a background of depth as in Fra Angelico's "Annunciation", the archetype becomes more rooted in the earth and less spiritualised.

Realism has its origins in the work of both Fra Angelico and Giotto. Although Giotto's contribution to art is far greater, I have chosen Fra Angelico because in his depictions of sweetness, he established a tradition of projecting the anima which has persisted to this century. Whereas Duccio retains the power of the spiritual mother, Fra Angelico has a less grand and more intimate conception. Here the anima is projected onto a powerful female symbol, in such a way as to neutralise it. He paints a delectable maiden who though becoming a mother, remains a maiden. The emphasis is on youth and demureness.



FRA ANGELICO: The Annunciation

While having none of Giotto's feeling for the materially or spiritually significant, he was the first to paint faces of physical beauty and vivid expressions. An aura of the incredible is created by his anima taking such a sentimental and pretty form. The "Annunciation" shows Mary as shrinking away from the angel. We are told it is because of feeling inadequate for the task. This is probably true but her hands cross and cover her breasts, simultaneously drawing attention to them and denying that they can nurture. Awareness of her body is created through gesture and realism although Fra Angelico attempts to spiritualise it. The result is a pretty neutering of both spirit and body.

In Duccio's powerful statement of spirituality the opposite pole of evil can be envisaged. Fra Angelico in all his work was incapable of conceiving evil. When obliged to portray Hell, he created an unconvincing 'bogey-land'. His legacy lives on in the proliferation of mediocre, sentimental church art, where neither heaven nor hell nor the great archetypes are presented with any conviction.

The limited or narrowly defined depictions of the spiritual mother and woman, ceased with the end of the Middle Ages. Powerful within their limitations, these representations of spiritual union were transformed in the Renaissance into sensuous flesh and blood madonnas, more of this earth than of heaven. They coincide with the rise of humanism and the emergence of individualism. The dominance of the church was

replaced by a secular aristocracy and this particular form of the anima spiritualised has never since recurred. Church art in the intervening centuries has been mostly insipid repetitions of Renaissance paintings. It is not possible to find spiritual images of equivalent power until the twentieth century, and valid examples are few.

One modern artist to tackle what has now become a difficult and almost taboo, subject is the sculptor Henry Moore. He was commissioned to carve a Madonna and Child for the Church of St Matthews, Northampton, and approached the subject with his characteristic seriousness and integrity.

Although the motif of mother and child had been a recurring theme in his work, Moore felt that there was an essential difference between its secular and religious treatment. "It's not easy to describe in words what this difference is, except by saying in general terms that the 'Madonna and Child' should have an austerity and a nobility, and some touch of grandeur, (even hieratic aloofness) which is missing in the everyday 'Mother and Child' idea. Of the sketches and models I have done, the one chosen has I think a quiet dignity and gentleness. I have tried to give a sense of complete easiness and repose, as though the Madonna could stay in that position for ever, (as being in stone, she will have to do)".³



HENRY MOORE: Madonna and Child

Carved over the year of 1943-1944, Henry Moore's Madonna and Child is the antithesis of Duccio's work. Without losing any of the power of "Madonna in Majesty", Moore has created a believable mother who is also a realisation of the archetype. The way in which the Child sits on Mary's lap states clearly that He came from his mother's ample body but is free to leave it. Her hands are gently restraining, the arms holding. There is no sense of ownership or possession. The child is directed outwards, open to the world. There is restraint in

the mothering which does not deny abundance but has none of the negative aspects of smothering or engulfing.

Even without the traditional symbols of holiness, it is clear that this is more than an earthly mother and child. The calm grandeur of the pose, fully embraces both spiritual and material worlds. As in Gauguin's paintings, there is purity and containedness in the woman's figure: it is of the earth yet capable of transcending it. It has its own authority and dignity in addition to that conferred by its role of Mother of God. Henry Moore has conceived a manifestation of a woman in the totality of the archetype without contamination from his personal unconscious. He does not project his anima and so the symbol of the Great Mother is fully realised.

Two other modern artists who have depicted religious themes rather differently are Emil Nolde and Georges Rouault. In both artists, secular art was informed by their personal religious beliefs and neither was bound by an external religious purpose.

Nolde, from a Protestant ethic, worked within the medieval tradition of splitting off good and evil, of polarising the archetype of the anima into two apparently opposing forces. Many of his figure compositions emphasise the carnality and licentiousness of women which is the result of a negative anima projection. While his use of exotic colour shows the influence of Gauguin, he is still in the Northern tradition

of expressionism. His work exemplifies the use of "emotive distortions of natural forms which seek to express the unease and terror which man may feel in the presence of a nature fundamentally hostile and inhuman".⁴



EMIL NOLDE: The Legend of Maria Aegyptiaca

In the painting, "The Legend of Maria Aegyptiaca" 1912, the woman appears as a whore, surrounded by coarse grabbing men. She is depicted as an object for man's use and abuse. This crude statement provides an exhausted and drained symbol of woman which the apparent frenzy does not mask. She is isolated and apart in the group, further emphasising her existence as an object. Although the composition is crowded with the four figures, there is more a quality of trying to fill a vacuum than of the closeness of contact. The positive

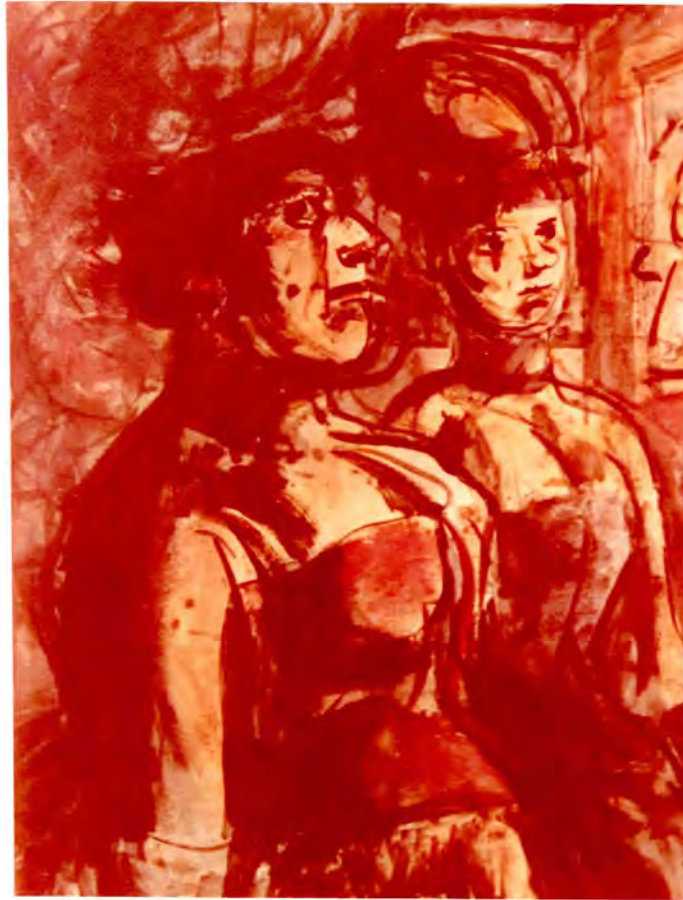
aspect of the mother archetype is there unconsciously in the background formed by the sea. But all the renewal and rebirth that are inherent in the symbol of water and particularly the sea, are completely lacking in the figure of the woman. Through her lack of nurturance and fullness, she represents a denial of the archetype. The emphasis on the four mouths of the four figures speaks of a hunger for the mother, greedy in its orality.

In this painting Nolde creates an image of women, devoid of inner meaning and substance. An empty superficiality replaces hidden or mysterious meaning and it is no longer a true symbol, in the sense Jung speaks of one. In view of this, Nolde's statement about his work takes on a desperate quality. "I paint and draw and attempt to capture something of basic existence. In the artistic production of primitive peoples we have the last remnants of primordial art".⁵ In linking his work to primitive art, Nolde has mistaken savagery for the primitive. The primitive person has an undifferentiated relationship with nature, his pantheon of Gods is alive and real, and his psyche has not undergone the repressions of western civilization. Within a primitive mode there can exist serenity and harmony, whereas savagery is the disruption and violation of any forms of order. Confusing the two was possibly the only device whereby Nolde could allow such raw demonstrations of crude feeling within his rigid religious framework. Just as the major world religions have generally been rendered sterile by the increasing abstraction

of the symbol from its source, Nolde, prompted by the collective unconscious has tried to express an archetype, but in fact has created an image drained of its symbolism.

Nolde found the more genuinely primitive in his landscapes, where there is often a visionary quality. "It is in his Baltic landscapes that Nolde truly evokes those 'powers' of the elemental and primitive which he vainly tried to conjure up in his compositions".⁶

Another artist of deeply felt religious beliefs is Georges Rouault, a Catholic whose major themes were Christ, clowns and prostitutes. His work represents deep humanism and compassion, focussing on society's outcasts without censure. The painting of two prostitutes, "Au Salon" (1906), is a statement of compassionate acceptance. The women are real entities, moving in space, separated from their background and in a recognisable environment, unlike the engulfing background of de Koonings "Woman No I" or the void behind Dubuffet's "Corps de Dame".



GEORGES ROUAULT: Au Salon

Rouault's women have clearly defined necks unlike both de Kooning's and Dubuffet's. By this simple and natural device, Rouault acknowledges that the head, symbol of spirit, thought and soul, is integrated with the body. The prostitutes in "Au Salon" are not idealised or debased. They have a credible reality as people. In spite of making a personal comment, Rouault is being emotionally objective. His colour is rich, its glowing intensity reflecting the depths of his

feelings. His training in making stained glass is obvious, but more than technique is involved. Like the artists of the Middle Ages, Rouault uses his colour symbolically and the persistent rich reds counterpoint the sombreness of his themes. But unlike the Middle Ages' ethereal, linear spirituality, Rouault's figures acknowledge both spirit and flesh and demonstrate that both can be acceptable to God.

However, something is missing. There is neither the positive nurturance nor the negative engulfment of the mother archetype, neither does his work show the integration of the anima nor its projection. The socially unacceptable connotations of prostitutes make them an easy target for negative projections. But Rouault does not express the darker side of his anima here. The negative subject is neutralised by Rouault's compassion. The result is as if the complete archetype of the anima has been frozen.

WOMAN AS OBJECT

Yet another distortion of the archetype, long sanctioned by tradition, is that of woman as an object. Several of the artists discussed have to some extent objectified the women they depicted. But for representations of woman whose total function is conceived in terms of an object, the work of Modigliani and Wesselman provides excellent examples.

The nude forms a large part of the grand tradition of western art. As nude, woman is seen as an object to be viewed by men. It was frequently a statement of ownership, either vicarious or real. Through both social and aesthetic convention women have accepted this position and learnt to live in this confined space provided for them by men. In spite of feminism, it has by no means been overcome. John Berger argues that this has resulted in a split within woman where her concept of self is divided into the surveyor and the surveyed. "Men act and women appear. Men look at women. Women watch themselves being looked at".¹



AMADEO MODIGLIANI: Nude

A clear demonstration of a woman being looked at is "Nude" (C. 1917) by Amadeo Modigliani. His work continues both the traditions of the nude and of realism, incorporates also the influence of primitive Negro Art.

Here the woman is withdrawn into herself although she is aware that her body is on display. She has a passivity characteristic of the nude tradition: in primitive art forms, nakedness never has this indolent type of passivity. "To be

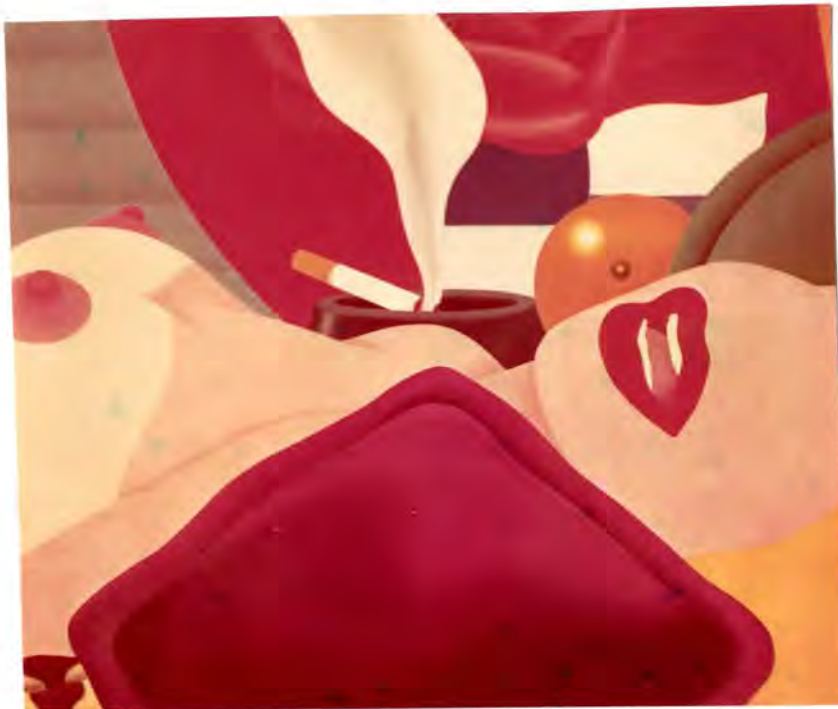
naked is to be oneself. To be nude is to be seen naked by others and yet not recognised for oneself. A naked body has to be seen as an object in order to become a nude".² Modigliani presents his model with closed eyes. Sight is the most active means by which one is engaged with the outside world and by closing her eyes she has passively acquiesced to being an object.

Although the figure is apart from its background, it is placed in a limited space, further focusing attention on her body. Nurturance is completely lacking and the breasts are displayed as objects to delight a man, not to feed babies. Modigliani gives no recognition to the intrinsic sensuousness of his model: rather it is as if she exists only to give expression to his own sensuality. By so doing he is limiting and narrowing the expression of his anima to an exclusively erotic framework.

Modigliani was caught between the influences of Gauguin and the basic cubist principles of Cezanne. In his earlier work he demonstrated his ability to portray the architectonic succession of planes, but he could not do so and retain sensuality. As a result there is neither Cezanne's monumentality nor the flattened fullness of Gauguin's figures. His use of linear contours is reminiscent of Botticelli, emphasising sensuality at the expense of volume. From his interest in Negro art, he retained an ovoid head. Herbert Read, writing of Brancusi, the artist who most influenced Modigliani, says,

"The egg became, as it were, the formal archetype of organic life, and Brancusi strove to find the irreducible organic form, the shape that signified the subject's mode of being, its essential reality".³ Although a fundamental symbol of life, the egg only represents potential. In order for that potential to be realised the egg must break and shatter its wholeness. For Modigliani, women must remain in a state of undeveloped potential in which they exist for his viewing and use.

Fifty years after Modigliani, despite feminism, the tradition of the nude persists. The example I have chosen is by Pop Artist, Tom Wesselman, "Great American Nude No 99", (1968). Writing positively about American Pop Art, Mario Amaya states, "It coolly accepts the ironies, the camp and the nightmare horrors and funland pleasures of its ad-mass way of life. Any social criticism is left to the observer. The American Pop artist merely observes and enjoys his mass-media environment".⁴



TOM WESSELMAN: Great American Nude No 99

Wesselman and other Pop artists may represent a turning away from the world of inner reality, but Pop art, still has its basis in the collective unconscious. "Great American Nude No 99" is a negative projection of the archetype of the anima. The archetypal woman is replaced by a sex symbol, or sex object, a total negation of a woman as person. Enormous emphasis on oral gratification is evidenced in the mouth, orange, cigarette and the large mechanical nipples on top of the pneumatic breasts.

Where the archetype is incomplete or absent from consciousness, insatiable greed is a logical result. Satisfaction and fulfillment are then sought by displacement. Here the

displacement is onto objects of which the woman's body constitutes several. An even greater objectifying takes place than in Modigliani, for Wesselman's nude is without continuity or unity. It is broken up into unrelated parts. The viewer is offered a supermarket choice of his oral preferences. The emptiness of the image is emphasised by there being no limbs with which to hold, no eyes with which to see. Woman is reduced to a cypher implying quick gratification.

The word "coolly" as used by Amaya, accurately sums up the predominant feeling or lack of it. The colour is clean and bright and sanitised, echoing the commodity aspect of the woman. The sexual availability is emotionless, and the careful application of paint and placing of shapes shows a high degree of conscious control. Passion and engagement are absent. The cushion, occupying a central and important position in the painting is depicted with more actual life than any of the other objects, including the parts of the woman.

In the fragmentation of the woman into several objects and the emphasis on oral gratification, Wesselman shows an anima nearly as undifferentiated as an infant's. His sophisticated technical skill only results in a disassociated cleverness, unintegrated at any meaningful level. Amaya believes that the Pop Artist merely observes and does not make social comment. I disagree. Pop Art does reflect the prevailing culture and Wesselman, as a person participating in that culture makes a statement of appalling emptiness, on every level.

SOUTH AFRICAN ART: THE ABSENT ANIMA

In the art of white South Africa, there has been very little work produced that penetrates further than surface competence. The main body of South African art comprises landscapes, still-lives, portraits of the realist school and abstractions. There appears to be almost no encountering of the unconscious, especially concerning the female archetypes, in South African art.

In South Africa, art grew out of colonialism as did art in the United States and Australia. These countries have since developed their own powerful art forms whereas South African art for the most part still remains derivative. The first white artists in this country, for example Thomas Baines and T W Bowler, represented historical journalism rather than art works. Their paintings were informative recordings of a new and exciting country. They saw through the eyes of established European conventions, and laid the foundations for a landscape tradition. An inability to trust experience without reference to other established traditions persists in South African art to this day.

Some artists have been drawn to indigenous black African art, where as with all primitive work, the archetypes are expressed in a richly symbolic manner. But when a white South African turns to this source and not to his own unconscious, the result is derivative echoes. The primitive art influence is not in itself negative, but invariably is insufficiently integrated on a personal level. In comparison

with the effect this same influence had on Picasso, Modigliani and other cubists, it is hard to believe that it has had so little real effect on South African artists' work.

Alexis Preller, Walter Batiss, and most recently Cecil Skotnes, are the painters who show the most obvious influence of indigenous art. Preller, working within a surrealist framework uses obvious and contrived symbols. There is little grasp of the architectonic qualities and monumentality of African art. His stylised African figures only give a heightened effect of oddness and the exotic, instead of the forms being used intrinsically as in cubism. Walter Batiss made a more valid personal contribution with his later hieroglyphic figures which evolved out of his studies of Bushman art. He used the image-making style of the Bushman and transformed it in a way which was uniquely his.

Cecil Skotnes' work is an even more direct translation of African art. His work has been described by Frieda Harmsen as being archetypal; in discussing Skotnes' earlier work she says, "these forms coalesced and were modified to emerge at last as unflinching archetypes of the human figure".¹ This statement, supported by references to Jung, demonstrates an inaccurate understanding of Jung's concept. An archetype is not a rudimentary figure or an undifferentiated pattern of a human being. It is always manifested in a clearly evolved visual form.



CECIL SKOTNES: The People

Skotnes' work, "The People" 1970, an engraved coloured panel, depicts recognisably human figures. Their gender is difficult to ascertain as the figures have been translated into organic forms, reminiscent of viscera. Some figures appear more female than others, but there are not clear identifying factors. It is not possible to see either the anima or mother archetypes as the figures are sexually too undifferentiated. Although this work constitutes a very pleasing and intelligent arrangement of shape, line, texture and colour, it results in decoration, not exploration. The relationships of the components are carefully and skillfully arranged with exciting textural effects. His unique technique rests between relief sculpture and painting. This evolved out of his earlier monochrome woodcuts which together with "Nudes in a Landscape" (1965) one of his first coloured panels, had more truly elemental value than his recent work. He has certainly

evolved a unique personal style, which is distinctly African, but because he has looked for the archetypes within the traditions of another culture instead of in himself, the result is highly competent decoration.



WOMAN REALISED

In contrast I would like to consider another carving by Henry Moore. In its complete manifestation of both the anima and mother archetypes, it is the very antithesis of Wesselman's emptiness. It is the "Reclining Figure" executed in 1939. Carved in Elm wood, this large work invites not only tactile participation from the viewer, but the deeper engagement evoked by the archetypes. Moore wrote about archetypal images: "These are universal shapes to which everybody is subconsciously conditioned and to which they can respond if their conscious control does not shut them off".¹ Herbert Read interprets this by saying "There are universal ideas or archetypal images for which the artist finds the appropriate plastic representation".²

It is as if Moore works from an inner structure outwards: it is more than his superb feeling for materials, more than an organic mode of expression. Moore himself uses the word "vital" linking his work appropriately to the work of Pre-historic artists. His work transcends human individuality as if he has returned to the very origins of the life force itself. Beauty in the conventional tradition of an aesthetic ideal is not a relevant consideration, as it is not in the primitive Willendorf Venus.



HENRY MOORE: Reclining Figure

This reclining figure shows the complete archetype of woman, without projection of either anima or mother. The figure is self-sufficient with a softness which does not display vulnerability, despite the reclining pose. The head is alert, adding a protective element. Although supine it has none of the passivity of Modigliani's figures. The hollows carved out of the figure are not empty as they have become receptive containing spaces, which imply pregnancy and birth. In the flow of the contours and undulations there is a free unrestricted movement. It is natural to imagine the passage of air through these forms. Through the archetypal power of the sculpture, this air becomes pneuma - a breath of the spirit or soul.

Perhaps this is a new symbol of woman, simultaneously conveying an openness and contained self-sufficiency. It is woman both creative and receptive. The free flow of movement or energy is not contradicted by the receptive containing hollows. Energy flows like water into, through and out. The analogies are all with nature herself which gave birth to Mankind.

CONCLUSION

The concept of the collective unconscious clarifies the role and function of the artist as a person able to give visual expression from a personal and collective level to the universal unconscious. With the exception of the artists working specifically within the framework of church dogma, most artists do not use symbols deliberately. The symbols used by Duccio and Fra Angelico, which were exploited for didactic purposes, should be seen also as personal expressions which conformed to the collective need. Although their work depicts the positive aspects of anima and mother spiritualised, it fails to further realise these archetypes, and remains a limited statement. A fuller expression within the framework of church art, is Henry Moore's "Madonna and Child".

In the twentieth century, few great art works have been produced within the religious ethic, parallelling the apparent loss of religion as an active, regulating principle. Yet man's need for spiritual expression has not disappeared. Instead there has been a development of exploring personal moral conflicts from the basis of Christianity, as in the work of Nolde and Rouault, or the increase of abstraction as in the 1950's where more ancient symbols such as the circle and the square are prominent. The circle is a symbol of self, of totality and completeness incorporating both anima and animus, while the square is a symbol of the conscious knowledge of or search for this totality. Displaced or broken

forms of these motifs reflect the incompleteness of inner experience.

It has proved very difficult to find a painter who has expressed a fully positive anima and mother archetype. Gauguin, working in the late nineteenth century, is the most modern reference point available. Whatever he was in his personal life, in his painting he demonstrated a psychic differentiation which resulted in an integration of the anima and animus. His best work, like all great works of art, transcends the personality of its creator.

As this century has progressed, negative and undifferentiated images of the anima have become more numerous and less disguised. De Kooning's Women series show a distorted, engulfing and depersonalised image of women, while Dubuffet denies the positive aspect of the anima with images of women as crude, bulky masses of chaos. This apparent lack of psychic differentiation can be interpreted as his alienation from nurturance and ultimately spirituality. The fascination for so many men with the image of the child-woman is given expression by Balthus and Chagall. The common denominator in this form of undifferentiated anima is inequality, resulting in an inability to realise the anima's potential. An emotional immaturity is implicit although masked by charm and lyricism in the work of Chagall.

The work of the pre-Raphaelites, is an extension of this misplaced focus on youth, but with the addition of sentimentality

and hypocrisy. These vapid projections executed with a technical meticulousness, are accurate reflections of Victorian moral ambivalence. The anima is projected onto an image of 'niceness' and false virtue which completely fails to allow women equal status. Finally there is the controlling of the anima by reducing it to an object. A callousness, less evident in Modigliani's women-objects, pervades Wesselman's paintings of women. In terms of the archetype, they are chillingly negative statements both on a personal and a collective level.

The predominant trend of art in this century has demonstrated a progressive alienation from self. Until recently, the majority of art works of significance have been produced by men and have shown many negative images of women. I have only been able to find positive and differentiated expressions of the anima and mother archetypes, in the work of two artists: Henry Moore and Paul Gauguin.

I do not intend to speculate on why this is so, or how manifestations of the archetypes in our collective unconscious could change in the future, or pursue the question of whether the collective unconscious can be changed through man's will. One clear indicator of change, however, is the growth of feminism which demonstrates that the contrasexual archetype (in this case the animus) is beginning to have collective meaning.

The artist is more necessary than ever: the more he or she

can reflect the collective unconscious, the more the potential psychic harmony of humanity may be realised. "Whether the image that takes shape suddenly is of a material or immaterial character, figurative or non-figurative, that too is beyond our control. It is the psyche which speaks, and all the artist can do is to bear witness to the vision within himself. But the vision itself is fed by images from all human experience, as a lamp with oil, and the flame leaps before the artist's eyes as the oil feeds it".¹

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