

# Interplay

**A visual exploration of the processes of individuation**

This Exegesis is submitted to the Auckland University of Technology in partial fulfilment of the degree of Master of Art and Design.

Beth Gorst

August 2009

## Table of Contents

Table of Images	pg 3
Attestation of Authorship	pg 11
Acknowledgement	pg 12
Positioning Statement	pg 13
Abstract	pg 14
Introduction	pg 15
Section One: The Processes of Individuation	pg 16
Section Two: Methodology	pg 21
First Object – Prelude to Individuation	pg 28
Second Object – Injury as Calling	pg 31
Third Object – Accepting the Shadow	pg 34
Fourth Object – Recognising and Disabling the Predator	pg 37
Fifth Object – Integrating the Animus	pg 41
Sixth Object – Connecting with the Self	pg 44
Section Three: First Examination Exhibition September 2008	pg 48
Conclusion	pg 51
References	pg 52
Appendix: Resubmission Exhibition August 2009	pg 55

## Table of images

Fig. 1:1 Beth Gorst. *Individuation*. Diagram, 2008

Fig. 2:1 Beth Gorst. *Cloaks*. Digital Photograph, 2005

Fig. 2:2 Beth Gorst. *Courage*. Digital Photograph of cloak, 2005

Fig. 2:3 Beth Gorst. *Fear*. Digital Photograph of cloak, 2005

Fig. 3:1:1 Beth Gorst. *Equate*, 2001, Cloak made of architects paper, 1620 x 1560 mm

Fig. 3:1:2 Beth Gorst. *Selected Example of Holes Punched into Paper from Cloak*. Digital Photograph, 2005

Fig. 3:1:3 Beth Gorst. *Selected Example of Light Shining Through Holes onto Other Layer of Paper*. Digital Photograph, 2005

Fig. 3:1:4 Beth Gorst. *Paper from Cloak*. Digital Photographs, 2005

Fig. 3:1:5 Beth Gorst. *Image of Paper from Cloak*. Digital Photographs, 2005

Fig. 3:1:6 Beth Gorst. *Anaesthetising Fantasy*. Digital Photograph, 2006

Fig. 3:1:7 Beth Gorst. *Image of Light Through Hole, in Paper from Cloak*. Digital Photograph, 2005

Fig. 3:1:8 Beth Gorst. *Image of Light Through Hole, in Paper from Cloak*. Digital Photograph, 2005

Fig. 3:2:1 Beth Gorst. *Untitled, Small Sculpture*. Digital Photograph, 2005

Fig. 3:2:2 Beth Gorst. *Selected Image of Stitching from Small Sculpture*. Digital Photograph, 2005

Fig. 3:2:3 Beth Gorst. *Selected Image of Stitching*. Digital Photograph, 2005

Fig. 3:2:4 Beth Gorst. *Selected Image of Stitching Showing Blurring to Image*. Digital Photograph, 2005

Fig. 3:2:5 Beth Gorst. *Trauma*. Digital Photograph of damaged print, 2005

Fig. 3:2:6 Beth Gorst. *Desecration Followed by Honour*. Digital Photograph of damaged print, 2005

Fig. 3:2:7 Beth Gorst. *Select Detail of Earlier Photograph*. Digital Photograph, 2005

Fig. 3:3:1 Beth Gorst. *Conté*. Digital Photograph showing structure, 2006

Fig. 3:3:2 Beth Gorst. *Selected Example of Image Created with Moving Camera*. Digital Photograph, 2006

Fig. 3:3:3 Beth Gorst. *Selected Example of Image Created with Moving Camera*. Digital Photograph, 2006

Fig. 3:3:4 Beth Gorst. *Mystery*. Digital Image, 2006. Display of forty-four 60x80mm photographs

Fig. 3:3:5 Beth Gorst. *Recognising the Shadow*. Digital Photograph of Display of forty-one 130x180mm photographs, 2008

Fig. 3:4:1 Beth Gorst. *Torn Canvas*. Digital Photograph, 2007

Fig. 3:4:2 Beth Gorst. *Thread at Edge of Torn Canvas*. Digital Photograph, 2007

Fig. 3:4:3 Beth Gorst. *Intuition*. Digital Photograph, 2007

Fig. 3:4:4 Beth Gorst. *Interplay*. Digital Photograph, 2007

Fig. 3:4:5 Beth Gorst. *What Big Teeth You Have*. Digital Photograph, 2007

Fig. 3:4:6 Beth Gorst. *All The Better to Smile at You With*. Digital Photograph, 2007

Fig. 3:4:7 Beth Gorst. *Threads*. Digital Photograph, 2007

Fig. 3:4:8 Beth Gorst. *Flow*. Digital Photograph, 2007

Fig. 3:4:9 Beth Gorst. *Gathering Strength*. Digital Photograph, 2007

Fig. 3:4:10 Beth Gorst. *Miro*. Digital Photograph, 2007

Fig. 3:4:11 Beth Gorst. *Example of Strengthened Threads in Front of Loose Threads Showing the Difference in Size*. Digital Photograph, 2007

Fig. 3:4:12 Beth Gorst. *Example of Sample Weaving*. Digital Photograph, 2007

Fig. 3:4:13 Beth Gorst. *A Single Red Thread*. Digital Photograph, 2007

Fig. 3:4:14 Beth Gorst. *The Question*. Digital Photograph, 2007

Fig. 3:4:15 Beth Gorst. *All the Better to Eat You With-Yeah Right*. Digital Photograph, 2007

Fig. 3:5:1 Beth Gorst. *Tiki*. Digital Photograph, 2007

Fig. 3:5:2 Beth Gorst. *Example of Dark Image*. Digital Photograph, 2007

Fig. 3:5:3 Beth Gorst. *Example of Backlit Tiki*. Digital Photograph, 2007

Fig. 3:5:4 Beth Gorst. *Animus*. Digital Photograph with Brightness and Contrast Adjustment, 2007

Fig. 3:5:5 Beth Gorst. *Animus*. Digital Photograph with Brightness and Contrast Adjustment, 2007

Fig. 3:5:6 Beth Gorst. *Four Stages of The Integration of the Animus*. Digital Image, 2007

Fig. 3:5:7 Beth Gorst. *The Animus of Truth*. Digitally Enhanced Photograph, 2007

Fig. 3:5:8 Beth Gorst. *Integrating the Animus*. Digitally Enhanced Photograph, 2007

Fig. 3:6:1 Beth Gorst. *Bedford Truck*. Digital Photograph, 2007

Fig. 3:6:2 Beth Gorst. *Observing Rust on Bedford Truck*. Digital Photograph, 2007

Fig. 3:6:3 Beth Gorst. *Bolt on Flat-deck of Truck*. Digital Photograph, 2007

Fig. 3:6:4 Beth Gorst. *Rust Damage on Truck*. Digital Photograph, 2007

Fig. 3:6:5 Beth Gorst. *Rust Damage on Truck*. Digital Photograph, 2007

Fig. 3:6:6 Beth Gorst. *Rupture*. Digital Photograph, 2007

Fig. 3:6:7 Beth Gorst. *Inherent Decency*. Digital Photographs, 2007

Fig. 3:7:1 Beth Gorst. *Wedding Dress*. Digital Photograph, 2005

Fig. 3:7:2 Beth Gorst. *Closed Wedding Dress Buttons with Stain*. Digital Photograph, 2005

Fig. 3:7:3 Beth Gorst. *Dirty Wedding Dress Buttons, Closed with Cut Lace*. Digital Photograph, 2005

Fig. 3:7:4 Beth Gorst. *Oh Wretched Soul – She Will Have Her Blessed Kingdom*. Wedding Dress Lace, Seams, and Acrylic on Canvas, 2005. 380x760 mm

Fig. 3:7:5 Beth Gorst. *Damage*. Selected Digital Photograph across surface of painting, 2005

Fig. 3:7:6 Beth Gorst. *Tear*. Digital Photograph of rip in Painting, back lit letting light through. 2005

Fig. 3:7:7 Beth Gorst. *Excavation*. Digital image created from blend of four photographs, 2005

Fig. 3:7:8 Beth Gorst. *Wedding Dress Buttons and Loops Placed Over Painting*. Digital photograph, 2005

Fig. 3:7:9 Beth Gorst. *Wedding Dress Buttons and Loops Placed Over Painting*. Digital photograph, 2005

Fig. 3:7:10 Beth Gorst. *Open Buttons and Loops*. Digital photographs, 2005

Fig. 3:7:11 Beth Gorst. *Example of Text Attempts: Button Up and Unbutton*. Digital image, 2005

Fig. 3:7:12 Beth Gorst. *Example of Text Attempts, Secrets and Shame*. Digital Photograph, 2006

Fig. 3:7:13 Beth Gorst. *Example of Text Attempts, Secrets and Shame*. Digital Photograph, 2006

Fig. 3:7:14 Beth Gorst. *Selected Image Where the Loops have been Cut In Half and the Buttons Cut Off*. Digital Photograph, 2007

Fig. 3:7:15 Beth Gorst. *Untitled*. Digital Photograph, 2007

Fig. 3:7:16 Beth Gorst. *Stepping Back for an Overview*. Digital Photograph, 2007

Fig. 3:7:17 Beth Gorst. *Integration*. Digital Photograph, 2007

Fig. 3:7:18 Beth Gorst. *Open Button Backlit Behind Tracing Paper, Indicative of Metamorphosis Taking Place*. Digital Photograph, 2007

Fig. 3:7:19 Beth Gorst. *Front of Remade Open Button*. Digital Photograph, 2007

Fig. 3:7:20 Beth Gorst. *Back of Remade Open Button Dyed to Resemble Poppy*. Digital Photograph, 2007

Fig. 3:7:21 Beth Gorst. *Loops Cut and Re-stitched to Create Crosses*. Digital Photograph, 2007

Fig. 3:7:22 Beth Gorst. *Rest in Peace*. Digital Photograph, 2007

Fig. 3:7:23 Beth Gorst. *Letting Die What Must Die*. Digital Photograph, 2007

Fig. 3:7:24 Beth Gorst. *Untitled*. Digital Photograph, 2007

Fig. 3:7:25 Beth Gorst. *Untitled*. Digital Photograph, 2007

Fig. 3:8:1 *Images Selected for Examination Exhibition*. Digital Images 2005 – 2007.

Fig. 3:8:2 *First Examination Exhibition*. Digital Image 2008

Fig. 4:1 Beth Gorst. *Model of Cross*. Digital Photograph, 2008

Fig. 4:2 Beth Gorst. *Model*. Digital Photograph, 2008

Fig. 4:3 Floor plan of gallery showing layout and pairing of doors in red, beginning with the first pair on the left just inside the entrance. (Arrows show upwards direction of ramps), 2009

Fig. 4:4 Beth Gorst. *Exhibition, First Pair of Doors, Front*. Digital Photograph, 2009

Fig. 4:5 Beth Gorst. *Exhibition, First Pair of Doors, Inside*. Digital Photograph, 2009

Fig. 4:6 Beth Gorst. *Exhibition, First Pair of Doors, Back*. Digital Photograph, 2009

Fig. 4:7 Beth Gorst. *Closed Wedding Dress Buttons with Stain*. Digital Photograph, 2005

Fig. 4:8 Beth Gorst. *Dirty Wedding Dress Buttons, Closed with Cut Lace*. Digital Photograph, 2005

Fig. 4:9 Beth Gorst. *Exhibition, Middle Set of Doors, First View on Entering Room, SW Corner with SE Corner Partially Visible*. Digital Photograph, 2009

Fig. 4:10 Beth Gorst. *Middle Set of Doors, South View*. Digital Photograph, 2009

Fig. 4:11 Beth Gorst. *SE Corner with SW Corner Partially Visible*. Digital Photograph, 2009

Fig. 4:12 Beth Gorst. *Detail of Passageway Between Doors*. Digital Photograph, 2009

Fig. 4:13 Beth Gorst. *Exhibition, Middle Set Of Doors, NE Corner*. Digital Photograph, 2009

Fig. 4:14 Beth Gorst. *Exhibition, Middle Set of Doors, NW Corner with SW Partially Visible*. Digital Photograph, 2009

Fig. 4:15 Beth Gorst. *Middle set of Doors, Images Used in South West Corner*. Digital Photograph, 2005

Fig. 4:16 Beth Gorst. *Middle Set of Doors, Images Used in South East Corner*. Digital Photograph, 2005

Fig. 4:17 Beth Gorst. *Middle Set of Doors, Images Used in North East Corner*. Digital Photograph, 2007

Fig. 4:18 Beth Gorst. *Middle Set of Doors, Images Used in North West Corner*. Digital Photograph, 2007

Fig. 4:19 Beth Gorst. *Exhibition, Final Pair of Doors, Poppies Falling to the Floor*. Digital Photograph, 2009

Fig. 4:20 Beth Gorst. *Exhibition, Final Pair of Doors*. Digital Photograph, 2009

Fig. 4:21 Beth Gorst. *Exhibition, Final Pair of Doors, Anzac Tree*. Digital Photograph, 2009

Fig. 4:22 Beth Gorst. *Exhibition, Final Pair of Doors, Detail Showing Poppies Leaving Picture Frame*. Digital Photograph, 2009

Fig. 4:23 Beth Gorst. *Exhibition, Final Pair of Doors, Detail Showing Poppies On Floor and Fire Images*. Digital Photograph, 2009

Fig. 4:24 Beth Gorst. *Anzac Tree*. Digital Photograph, 2009

## **Attestation of Authorship**

I hereby declare that the submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other masters, degree or diploma of a university or other institution of higher learning, except where due acknowledgement is made in the acknowledgements.

## **Acknowledgements**

We have to take our ideas to a place where there is support for them... Very few of us can create solely under our own steam... Projects need nurture. They need vital support from warm people... Nurture... The difference between comfort and nurture is this: if you have a plant that is sick because you keep it in a dark closet, and you say soothing words to it, that is comfort. If you take the plant out of the closet and put it in the sun, give it something to drink, and then talk to it, that is nurture. (Estés, 1994, p. 322-323)

I would like to thank the following people: Dale Fitchett, Dienke Jansen, William Lu, Angela Dreadon, the AUT distance library staff, Ursula Bruin, Lyn Harding, Chee Min Seow, Shivaya Reo, Maree Gifkins, Caroline Mount, Paul Taylor, Ailee Snow, Karin van der Plas, Jan Marie Cook, Liz Earth, Esther Smith, Helen Kerridge, Michael Lawn, Celeste Stanniforth, Marg Aitken, Josephine Hughes, Eric de Vries, Susan Wylie, Heather Yells, Grant and Jock Mitchinson, Barbara Daniels, Peter Nathan, Lee Warren of Fotoshoot, Duncan Glover of Cutting Edge Joinery Ltd., Ruth Gorst, and finally my parents, Barbara and Trevor Gorst.

I would like to acknowledge the contributions made by ACC, WINZ, and Resene Paints.

## Positioning Statement

In April 2005, shortly after I began this project, I was diagnosed with Post Traumatic Stress Disorder, PTSD. In July 2005 Severe Atypical Depression joined the first diagnosis. The names didn't help me much at the time, nor did any of the definitions I found on the internet. The list of symptoms, a tidy stack of words, didn't for a second describe what it felt like. There was no mention of the courage it took to live continually with panic and fear. Reading aspects of my life described in this neutral way only added to my despair; I felt criticised, I felt de-humanised. I had been living with this injury for some twenty years. I had been away from the cause for six years, but that didn't stop the effect, no matter how hard I tried. The feeling of failure at not being able to live normally in normal circumstances compounded the shame and isolation that I frequently felt. My hopes of following this research project stumbled; how could I do this when my life was still in the process of decline? I pretended in the face of the real world and collapsed when I got home. I slept 16 hours a day. When I was awake I had memory loss. I couldn't concentrate. I couldn't see properly. I couldn't hear properly. I couldn't absorb anything. I had no control over my tears; they were frequent, and embarrassing. I went to therapy. I kept on.

Two years prior to this, I had found out via a therapist friend that the symbols I had been using in my visual imagery were communicating to her a whole lot of information I wasn't aware of. The thought of not knowing what I was exposing about myself led me into researching the symbols I was using at the time. It was through that research that I discovered that my intuitively created images revealed to me an understanding of, and answers to, my life experiences that helped me feel better. This was despite my inability to articulate or intellectualise the experience at the time of making. I became passionately interested with this process, determined to explore, understand, and refine it. This exploration led me to the theories of the processes of individuation. These processes seemed to offer a framework unlike any other I had tried. This framework and my earlier experience suggested that I could use my images as a way of examining the negative forces I had been living with in order to find the keys to change.

In many ways this project has suffered because of this injury, I can't remember many things, I cannot read or comprehend as much as I would like to. The simple acts of looking and seeing, listening and hearing, and doing and remembering are still hampered by this injury, and my journals, while extremely useful for documenting my experiences of the processes of individuation, are not the sort of thing I would want anyone to see. I have regularly burnt them. The one thing that remained consistent was my ability to make art and the desire to do so was fuelled by the simple fact that I have always felt safe when fully immersed in the processes of making art. I knew I was ill and I believed I had found tools that would assist my recovery, and that pursuing these within an academic structure would enable me to come to a deeper, broader and faster understanding of them. While this project was hampered by this injury, it would not have come into existence without it.

## Abstract

### Interplay

#### A visual exploration of the processes of individuation.

This project is an exploration, through art making processes, of a relationship between the interpretation of symbols and the interpretation of everyday life experiences, with a view to evolving a metaphorical visual language that might translate these experiences.

Individuation is a process within Jungian psychology that relates the interpretation of symbols to the interpretation of life experiences and places their common meanings within a definitive framework of individual human development. The archetypal pattern that this framework outlines is the development of a healthy relationship between an individual's consciousness and the unconscious.

The word metaphor originates from Greek metapherein – “to carry over, transfer; meta` beyond, over + fe`rein to bring, bear. It is the transference of the relation between one set of objects to another set for the purpose of brief explanation... the statement “that man is a fox,” is a metaphor” (*Webster's Revised Unabridged Dictionary*, 2008)

Due to its particular relationship to time, space, memory and light photography has proven to be an ideal way to engage, record, and present this exploration. Our personal photographs operate as visual metaphors for our personal experience, we transfer the experience into the photograph, we consider the photograph *is* that moment in time, that place, that experience, rather than being *like* that experience. The interpretation of personal photographs is entirely individual and emotional. When photographs are placed into the public arena their emotional value changes, their interpretation, purpose, and authenticity can become questionable. In this project the experience and the photographs are placed within the context of individuation, which is a model that guides the interpretation of the photographs and include the individual and emotional values as a necessary part of that interpretation. In this project the symbols and visual metaphors interpreted in the photographs operate as a narrative of the personal experience of the archetypal journey of individuation.

## Introduction

The everyday life experiences I talk about in the abstract are my everyday life experiences. You could say they are different from most, but unfortunately they are not that different from many. The causes of trauma, including domestic violence, sexual abuse, child abuse, addiction, poverty, accidents, natural disasters, terrorism, and war, are all too common. I use the word translate to mean “to bear, convey or remove from one person, place or condition to another” (*The Oxford Universal Dictionary Illustrated - N to Z*, 1959). Psychology is the “science of the nature, functions, and phenomena of the human soul or mind” (*The Oxford Universal Dictionary Illustrated - N to Z*, 1959). The practise of psychology can be expected to contain mechanisms to translate these types of experiences from pain and suffering to acceptance and peace and, as such, this project is firmly rooted within the practises of psychology, in this case Jungian psychology. At the core of Jungian psychology, the life work of Carl Jung, are the processes of individuation. Jung states “I use the term “individuation” to denote the process by which a person becomes a psychological “in-dividual,” that is, a separate, indivisible unity or “whole”” (as cited in Storr, 1983, p. 212). These processes could be described as an archetypal model for translating brokenness into wholeness. *The Oxford Universal Dictionary Illustrated - A to M* (1959) defines archetype as “the original model from which copies are made”. In section one I explain and discuss the processes of individuation in relation to the role they play within this project.

In section two I discuss the methodological framework, the methods I have used, and how they have applied to aims of the project. This research project sits within the field of human science. It involves not only an exploration of the theory of the processes but also an exploration of my experience of them as I have lived them, not as I think they should be or want them to be. It is this honesty that allows the true nature of the experience to be understood. The images I have selected for this section are shown as a linear exploration of each object, with the discussion covering overall patterns, shifts in pattern, specifics of the pattern, the archetypal influences, the fairytales, the lesson learnt and what they say about the relationship between individual consciousness and the unconscious. While it has been useful to lay this out in a linear fashion, it has not been a linear process. A layered cyclic pattern is more appropriate, to describe the interpretation and reinterpretation that occurs.

The selection and presentation of images for the final exhibition is discussed in section three.

I discuss the outcomes of the project in relation to its aims in section four, the conclusion.

This project is practise based, with the thesis comprising of 80% practical artwork and 20% written exegesis.

## Section One: The Processes of Individuation

In this section I outline four basic steps to the processes of individuation, in the order that they occur within the life of a person going through the process. Each person's experience of individuation is entirely unique but these steps form the archetypal structure of the process. In practise these steps overlap and repeat, in an ongoing cyclic pattern. I also explain the Jungian terminology that is used to define the processes of individuation. Throughout the project these steps served to locate both the life experiences and the artworks within a particular psychological context that enabled an understanding of their relationship and a translation of the experiences. None of these understandings were predetermined but were realised during processes of reflection.

### Step 1. Injury as Calling

Von Franz (1964) writes

The actual process of individuation – the conscious coming to terms with one's own inner center (psychic nucleus) or Self – generally begins with a wounding of the personality and the suffering that accompanies it. This initial shock amounts to a sort of "call," although it is often not recognised as such. (p. 169)

Storr (1983) states

Jung's earliest work and later writings are...linked by the theme that mental illness is characterised by a disunity of the personality, while mental health is manifested by unity (p. 14). Jung believed that there was a natural and proper path of development for each individual; and that neurosis might be a valuable signal which indicated when, through intellectual arrogance, a false set of values or an evasion of responsibilities, a person was straying too far from his own true path. Neurotic symptoms, therefore, might be *compensatory*; part of a self regulating mechanism whose aim was the achievement of a better balance within the psyche... Just as pain might make a man realise there was something wrong with his body, so neurotic symptoms could draw attention to psychological problems of which the individual was unaware. (p. 17)

These statements indicate that the experience of mental illness can be translated from a context of failure and hopelessness to a context of meaning and purpose.

## Step 2. Accepting the Shadow

### Acceptance

In this instance, the word acceptance is not to be confused with approval. The following definition is more appropriate, “to take upon oneself as a responsibility” (*The Oxford Universal Dictionary Illustrated - A to M*, 1959).

### Consciousness and The Unconscious

The word conscious is defined as “knowing with others, knowing in oneself” and being “aware of what one is doing or intending to do”. Consciousness is “the state or faculty of being conscious...knowledge to which one has the testimony within oneself” (*The Oxford Universal Dictionary Illustrated - A to M*, 1959). This knowing with others is collective consciousness and knowing in oneself is individual consciousness. When we are young we need the collective consciousness to provide for us, to teach us how to be in the world. As we get older, we change our focus collectives. For instance, as teenagers we move from family to peers. In middle age, if we wish to further develop our individual consciousness there is a need to separate further from our focus collectives. This shift involves experiences of isolation, and loneliness. Placing isolation and loneliness in this context of growth rather than as something in and of itself served to translate the experience from a context of despair to a context of hope.

### Jung states

Theoretically, no limits can be set to the field of consciousness, since it is capable of indefinite extension. Empirically, however, it always finds its limit when it comes up against the unknown. This relates to everything we do not know... The unknown falls into two groups of objects: those which are outside and can be experienced by the senses, and those which are inside and are experienced immediately. The first group comprises of the unknown in the outer world: the second the unknown in the inner world. We call this latter territory the unconscious. (As cited in Storr, 1983, p. 425)

Jung continues to explain that the unconscious is further divided into two: the personal unconscious and the collective unconscious. The personal unconscious is unique and individual, and it contains everything that could be brought into consciousness by the individual, this includes everything that has been conscious but has been forgotten or repressed. The collective unconscious contains “qualities that are not individually acquired but are inherited” (as cited in Storr, 1983, p. 425); they are the seed, the potential, the pattern, for everything that could be known. Jung defines these qualities as instinct and archetype. The collective unconscious “forms an omnipresent, unchanging, and everywhere identical *quality or substrata of the psyche per se*” (as cited in Storr, 1983, p. 425). “Unconsciousness is the mother of consciousness...consciousness grows out of an unconscious psyche which is older than it” (Jung as cited in Storr, 1983, p. 218).

## The Shadow

Jung defines the shadow as

The inferior part of the personality; sum of all personal and collective psychic elements which, because of their incompatibility with the chosen conscious attitude, are denied expression in life and therefore coalesce into a relatively autonomous “splinter personality” with contra tendencies in the unconscious.

The shadow behaves compensatorily to consciousness; hence its effect can be positive as well as negative. (As cited in Storr, 1983, p. 422)

From this we can understand that the shadow resides in both parts of the unconscious, that it is compensatory to consciousness, and its role is to enable wholeness (not perfection).

### **Step3. Integrating the animus**

#### Archetypes and The Archetypal

The concept of archetype...is derived from the repeated observation that, for instance, the myths and fairy tales of the world contain definite motifs that crop up everywhere. We meet these same motifs in the fantasies, dreams, deliria, and delusions of individuals living to-day... archetypes are not determined as to their content, but only as regards to their form and then only to a limited degree. (Jung as cited in Storr, 1983, p. 415)

The archetypal comes from the original model, the archetype. The archetypal is a copy whose form is “determined as to its contents only when it has become conscious and is therefore filled out with the material of conscious experience” (Jung as cited in Storr, 1983, p. 415). Essentially archetypes are neutral but archetypal experiences

...are pieces of life itself - images that are integrally connected to the living individual by the bridge of the emotions. That is why it is impossible to give an arbitrary (or universal) interpretation of any archetype. It must be explained in the manner indicated by the whole life-situation of the particular individual to whom it relates (Jung, 1964, p. 87).

#### Ego and Self

The centre of consciousness is defined as the ego, but the centre of the whole is defined as the self. To be whole requires a conscious acknowledgement of the unconscious; the self, therefore, would reside at the place where the unconscious and consciousness meet (Jung as cited in Storr, 1983, p. 19). The

process of bringing the shadow from the unconscious into consciousness, builds a network between consciousness and the unconscious. Jung named the building of this network “Integrating the Anima/Animus”. The stronger this network is the more easily we are able to connect with the self.

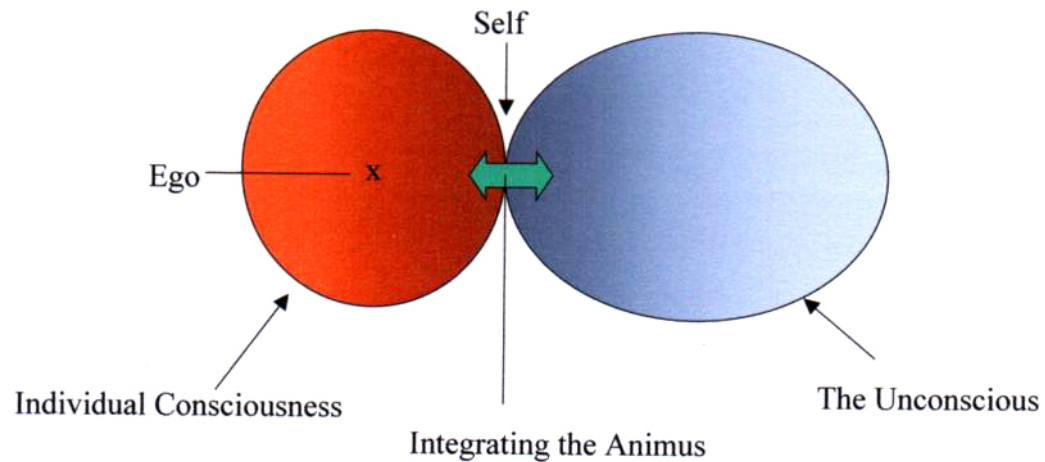


Fig 1:1 Individuation

#### Integrating the Animus

Jung explains the animus is the personification of the masculine nature of a woman’s unconscious. It is an archetype, and its contents are archetypal (as cited in Storr, 1983, p. 414). There is a dual nature to the animus, unconscious or integrated. The unconscious manifestation of the animus is experienced as unqualified unyielding opinion, excessive daydreaming (wishing one’s life away), it can also be murderous and brutal. Von Franz (1964) writes “ In the depths of a woman’s being the animus whispers: “You are hopeless. What’s the use of trying?”...it seems as if we ourselves are having such thoughts and feelings” (p. 202). The integrated animus however can bring action and strength to our lives. There are four phases within the processes of integrating the animus. These phases manifest initiative, courage, objectivity (truth) and spiritual wisdom (meaning). This process of integration is cyclic and can continue through out our lives. (Von Franz, 1964, p. 198 - 207)

#### Step 4. Connecting with the Self and Mysterious Union

It is at this stage the processes of individuation become a spiritual practise. This final step in individuation involves processes of meditation or prayer, and results in a personal unification of parts of the psyche that are in opposition. Jung believed it was extremely dangerous for the western mind to meditate until the shadow and the anima/animus issues had been worked through, otherwise the negative aspects of both would grow to enormous proportions within the

psyche of the individual (Robertson, 1995). The difference between connecting with the self and mysterious union is a matter of degree, with mysterious union being unification with everything (enlightenment). The practices of connecting with the self lead to unification with everything, but may not necessarily reach it.

### **Relationship between individuation and PTSD**

These four steps: injury as calling, accepting the shadow, integrating the animus, and connecting with the self, describe how a relationship between an individual's consciousness and the unconscious is consciously formed, whilst defining that the purpose of the unconscious is to enable wholeness within that individual. This model when applied to PTSD, explains trauma as an event, or series of events, that have been rejected and placed into the shadow by an ego that neither knows how nor wants to fully experience those events. The resulting symptoms of PTSD could be seen as a power struggle between the ego and the unconscious, as the unconscious tries to get the individual to accept the experience of the events and the ego does everything it can to avoid having to do that painful thing. In Jungian theory where the individual consciousness will not acknowledge something directly, the unconscious will try indirectly and symbolically to get the message across by using dreams, creativity, and synchronicity. In this project the indirect and symbolic process is my art making, how that functions is outlined in the Methodology section.

## Section 2: Methodology

As this project involves the interpretation of everyday life experiences, it sits within the field of human science. Van Manen (1990) outlines the methodical structure of human science research as:

a dynamic interplay among six research activities:

- (1) turning to a phenomenon which seriously interests us and commits us to the world;
- (2) investigating experience as we live it rather than as we conceptualize it;
- (3) reflecting on the essential themes which characterise the phenomenon;
- (4) describing the phenomenon through the art of writing and rewriting;
- (5) maintaining a strong and orientated pedagogical relation to the phenomenon;
- (6) balancing the research context by considering the parts and the whole. (p. 30)

This methodical structure confirms my approach to the project. As a researcher, I entered into the project with the understanding that it is not possible to actively engage the processes of individuation and remain a neutral observer; hence I have operated from within the research experience. My orientation to the project has been a strong desire to acquire knowledge and understanding that I could apply to my life in a practical way.

In this section I examine the relationship between individuation and my art making. I have applied Jung's explanations of dream interpretation to interpretations of my artwork and found them to be insightful and appropriate. While I have used various physical objects within my art making processes, photography has been the constant that has captured and demonstrated how I have physically and psychologically related to the object. The photographic record created during the process of interacting with the object, allows for reflection on, and identification of, the essential themes of the experience. This reflection is an ongoing cyclic process and it forms an important role in the translation of the experiences.

## **Art Making Processes and Individuation**

The following is a description of how I make art, and how that process of art making operates within the processes of individuation.

Art making itself needs a starting point. I experience this as an urge to respond to something. The urge itself is not planned; it occurs spontaneously, and it is similar to the way emotion occurs. An urge is “an impelling motive, force, pressure, etc; an inner striving or yearning towards development or action” (*The Oxford Universal Dictionary Illustrated - N to Z*, 1959). The something could be as simple as unwrapping a box of conté and liking the structure of it, where I responded by picking up the camera and photographing it. I then continue through the process of art making by responding to the previous action; sometimes that response is intuitive and sometimes it is reasoned.

A definition of intuition is “instinctive knowledge of or belief about something without conscious reasoning” (*The Oxford Universal Dictionary Illustrated - A to M*, 1959). Therefore intuition is an unconscious process. Sometimes the reasoning is intuitive, this occurs when I am especially familiar with the particular process involved and do it without thinking, in the same way that driving a car is extremely difficult when we first learn, but after a few years we are so familiar with it we don't really even think about it, we just do it. This intuitive reasoning could be considered to be an integrated skill. According to Nelson and Rawlings (2007) and Perkins (1977) the interaction between intuition and reasoning is normal of all creative processes, as is the application of intuitive reasoning where there is a strong degree of familiarity.

The interplay between intuitive (unconscious), reasoned (conscious) responses means the processes of art making has parallels with the processes of individuation. But there is one other necessary step, the suspension of judgement towards the subject of the art making. Jung used a process he called active imagination, where he

encouraged his patients to enter a state of reverie where judgement was suspended but consciousness preserved. They were then enjoined to note what fantasies occurred to them, and to let these fantasies go their own way without interference. Jung encouraged his patients to draw and paint their fantasies, finding this technique both helped the patient to rediscover hidden parts of himself and also portrayed the psychological journey upon which he was embarked (Storr, 1983, p. 21).

I have learnt not to judge the 'something' that I respond to. In this way, my art making follows the processes of active imagination and parallels the processes of individuation, and therefore the resulting artwork could be used to help me rediscover hidden parts of myself and portray the psychological journey I was on. How the resulting artwork does this is discussed later in this section, p. 25 – 47.

Judgements, however, are applied to the art making. These are a combination of conscious and unconscious processes: either it feels right, or it doesn't (intuitive judgement), sometimes there is detail as to why it does or doesn't feel right (reasoned judgement) such as its too dark, or its too light, or too tense, or too harsh etc. Either way, remedies are attempted and judged, and the artwork moves towards its final version. What that is isn't pre-determined, and response, judgement, and change continue until I no longer feel the urge to respond to the work. In this way I feel the work to be either finished and right, or irretrievably wrong and not worth spending anymore time on. There can also be a time where the work is stuck and set aside. This usually means I have to look outside what I already know, or what is immediately available, for possible remedies. This sometimes involves active searching prompted by a strong urge. At other times passive searching is involved where the urge is diminished sufficiently to comfortably ignore it until I happen across a possible remedy.

### Photography as Art Making

Photography was not my initial media choice but an amount of photography was a requirement for this study, as it was necessary to photograph the work and put it online for supervision and group discussion. My new digital camera enabled a range of exciting and affordable response opportunities.

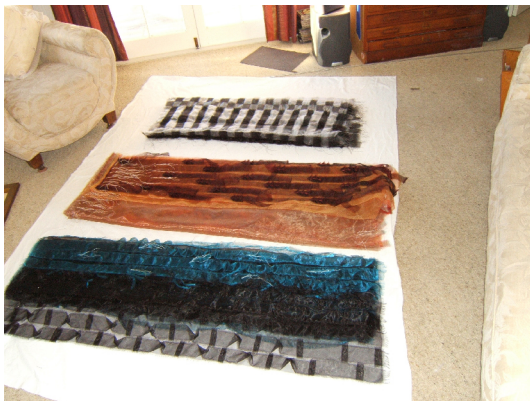


Fig. 2:1 Beth Gorst. *Cloaks*. Digital Photograph, 2005.



Fig. 2:2 Beth Gorst. *Courage*. Digital Photograph of cloak, 2005.

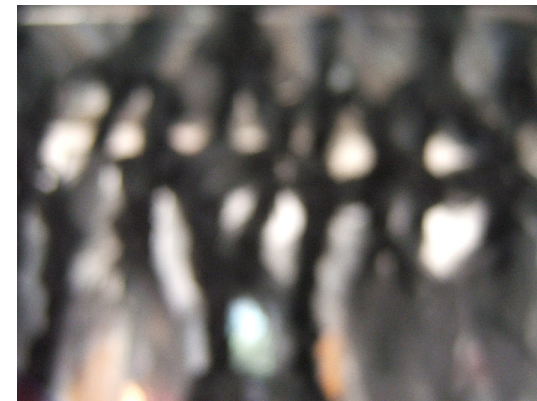


Fig. 2:3 Beth Gorst. *Fear*. Digital Photograph of cloak, 2005.

Photography provided me with a way to capture each response, make a judgement and attempt remedy extremely quickly. This was especially true when the remedy attempts required simply looking at the object in a different way, or in a different light. This looking differently, or scrutiny, became an essential part of

the art making process. We can see an example of this if we compare fig. 2:1 with fig. 2:2. The central cloak in fig. 2:1 is the same cloak as in fig. 2:2, yet they are quite different images. Looking differently is also an essential part of translating experience and is discussed next.

Photography also meant I no longer needed to complete an object in order to get a finished image of it. Fig. 2:3 is a finished image from an unfinished cloak. I was able to use the camera to respond to the urge when and wherever it went. This further enabled the suspension of judgement, I no longer had to decide (and therefore judge) which urge I would follow; I could follow them all. Digital photography therefore meant I was able to more effectively participate in the practices of art making as a practice of the processes of individuation.

### **The Interpretation of the Artwork and its Relationship with Everyday Life Experiences**

To interpret is “to expound the meaning of”, and the meaning is the “ Intention, purpose...Significance” (*The Oxford Universal Dictionary Illustrated - A to M*, 1959). Interpreting either symbols or everyday life experience involves looking for their intention, purpose or significance. Van Manen (1990) confirms this of life experience.

The understanding of some phenomenon, some lived experience, is not fulfilled in a reflective grasp of the facticity of this or that particular experience. Rather, a true reflection on lived experience is a thoughtful, reflective grasping of what it is that renders this or that particular experience its special significance. (p. 32)

In individuation, it is emotion that determines how one reads the symbols of the unconscious. How archetypes work is relational to an emotional experience of them. Jung (1964) says

...this emotional value must be kept in mind and allowed for throughout the whole intellectual process of dream interpretation. It is only too easy to lose this value because thinking and feeling are so diametrically opposed that thinking almost automatically throws out feeling values and vice versa. Psychology is the only science that has to take the factor of value (i.e., feeling) into account, because it is the link between physical events and life. Psychology is often accused of not being scientific on this account; but its critics fail to understand the scientific and practical necessity of giving due consideration to feeling. (p. 90)

Emotion plays the crucial role in this project. PTSD could be thought of as a disruption to the flow of emotion. Instead of feeling through the emotion of the traumatic situation the individual goes into shock (places the experience into the shadow) and the emotion becomes stuck. To move on from the experience, the emotion of it must be felt and acknowledged. Remembering the experience feels as if you are re-experiencing the trauma. I cannot overstate how painful this is, it feels as if you are going to die from it. This is why the ego goes to incredible lengths to avoid remembering the experience, and this is why the unconscious will try indirect means to make the ego acknowledge it.

Indirect messages are symbolic messages. A symbol is “ Something that stands for, represents or denotes something else (not by exact resemblance, but by vague suggestion or by some accidental or conventional relation); esp a material object representing or taken to represent something immaterial or abstract” (*The Oxford Universal Dictionary Illustrated - N to Z*, 1959). This relationship between material objects and the immaterial was observed by Jung. He subsequently developed the concept of synchronicity (meaningful co-incidence) and defined the organising system as the archetype.

“meaningful coincidence” of outer and inner events... events are not themselves casually connected but they are connected by the symbolic meaning... wherever Dr. Jung observed such meaningful coincidences in an individual's life, it seemed that there was an archetype activated in the unconscious of the individual concerned. (von Franz, 1964, p. 226)

Useful information on archetypes can be found in the books of Caroline Myss and Clarissa Pinkola Estés. Myss (2001) provides an extensive list of over seventy archetypal characters and the movies, fairytales, mythology, and religious stories that they feature in. She describes them in terms of their role as a guide to human development, in both their conscious and unconscious manifestations. She describes how the archetype itself is neutral, and can either be an example of what to do or not do depending on the archetypal manifestation. Estés (1994) has a doctorate in ethno-clinical psychology, a post-doctorate diploma in analytical psychology and a life experience as a “*cantadora* storyteller, keeper of old stories”. She pursues what she calls “fairy-tale forensics and paleomythology” (p. 14-19). She tells the fairytale and then explains it in terms of what it teaches the psyche. In unravelling the layers of metaphor of the fairytale, it was the similarities of the archetypal that I started to pay attention to, realising they are the defining roles of the archetype.

### **The Unique Role of Photography.**

“ Jung came to think of archetypes as existing in this reality outside time and space, but manifesting themselves in the individual psyche as organisers “ (Storr, 1983, p. 25). A photograph also has a special relationship with time and space. “Photography's *noeme* is precisely *that-has-been*” (Barthes, 1981, p. 99 - 100). The photograph takes a moment in time and keeps it, similar to memory. In the photograph, time steps outside of our linear concept of time, the past and present are together at once. It is the same of the space inside the photograph and the space outside it. The photograph has a special ability as an

organiser of time and space. It functions in a way that parallels the archetypal manifestation. Due to its ability to be reproduced in different sizes and numerous copies, both physically and virtually, the photograph is able to exist in numerous ways and places simultaneously, making another parallel with the way archetypes manifest.

“Archetypes, so far as we can observe and explain them at all, manifest themselves only through their ability to organise images and ideas, this is always an unconscious process which cannot be detected until afterwards” (Jung as cited in Storr, 1983, p. 25). This is where photography came into its own, it enabled me to scrutinise, observe and record the changes I made in organising each object. These were viewed, interpreted, and reinterpreted afterwards precisely because there was a photographic record (visual memory) of them. The way the objects were organised could be re-examined. Patterns could be detected, shifts in pattern could be noticed and specifics of pattern could be realised in reflection on the photographs.

When I organised objects within my photographs I tended to select similar devices. These devices help to define how to look at the archetype. Firstly, I would get close to the object making it the only thing in the photograph. I would isolate it from everything that was not directly connected to it. If something else in the background could be identified I saw it as a disruption to the image and would alter the background to eliminate the disruption. The close framing allowed for a sort of clarity. It sorted out the object, from the clutter around it and placed it at the centre of attention. A small stain became noticeable, tiny buttons could enlarge and dominate. This also created an ambiguity of scale, allowing for the photographs to become something in themselves rather than a photograph of something. Isolation and close scrutiny are therefore the way to examine and identify the archetype. Secondly, I would explore as many different angles of looking at the object from close range as I could - from the top, the bottom, as many degrees to the left and right as were possible. I would also move the object in relation to the light source, exploring the effect each lighting direction brought to the object; this included back lighting, and sometimes the images were under or over exposed. This play with lighting revealed the nature of the object, its form, detail, texture, translucency and its mood. It allowed subtleties to be revealed. Sometimes the characteristics and qualities of the materials I had used in the object were clear. Where I used fabric, the texture and weave were obvious. With thread, its form and function were easily defined, whether strong, long and flowing, or weak, short and frayed. Other times edges were obscured, softened, or shapes were transformed into shadow and movement. As Sontag puts it “The photograph discloses” (p. 92). These then are the ways to identify the archetype, from all angles, examine its detail, its form and function, look for its mood, what makes it feel right or wrong, this is what defines it. This is how the archetypal pattern discloses its significance.

The images I have selected here are a small number of the total photographs taken. I have selected them as representative examples of the exploration and scrutiny of each object. The images on the left hand side of the page are about the archetypal structure of the experience and those on the right are about my personal journey through the processes. I have tried to avoid repeating myself by only mentioning changes to working methods. All images use the

photographic devices I have mentioned previously. Object one, object two and the wedding dress images were all started in the same week as a result of unpacking and sorting through belongings that had been in storage. There is a symbolically meaningful connection between this and unpacking and sorting through experiences that had been stored in the shadow of the unconscious, it is an example of synchronicity. As I made the work I moved between the objects and the wedding dress. I did this without noticing, and it was only in reflection that I understood that I had been working on theory of individuation with the objects and the personal experience of individuation with the wedding dress. Through out this process I found it constantly difficult to discuss the specifics of how the work operates visually, particularly when discussing the wedding dress. This is because when I have been drawn into those discussions I find myself emotionally re-living the experience they relate to. This is an essential part of the process, as is putting those experiences into words. Via those discussions I have been able to move through a number of trauma events but I understand this has proven difficult for my supervisors, particularly as they have found themselves witness to the first telling. It is only in reflection that I have realised that this was what was occurring. I have also noticed once I have told a story three times or more its emotional value changes, it becomes less, it moves back into the past and takes its place as memory. It is not appropriate or necessary to go into the details of the trauma in this document. My discussions about the work therefore tends to avoid how the work operates visually, but instead focuses on identifying pattern, shifts in pattern, specifics of the pattern, particularly what the exploration and scrutiny reveals about what the object feels like rather than the object itself. I have briefly outlined the fairytale and the lesson of the fairytale, the archetypes at play and the relationship between individual consciousness and the unconscious. The relationship with each archetype and its fairytale was based on an emotional and intellectual (synchronistic) recognition of the "rightness" of the archetype and its fairytale to the experience. Each object frequently overlaps a little with the objects around them, both in their meaning, and their relationship to the processes of individuation. All of the fairytales can be attributed to Estés (1994) unless otherwise referenced, this is not surprising Estés is a leading trauma therapist and uses these stories to address and explain the issues involved in experiencing and recovering from trauma.



Fig. 3:1:1 Beth Gorst. *Equate*, 2001 Cloak made of architects paper, 1620 x 1560 mm

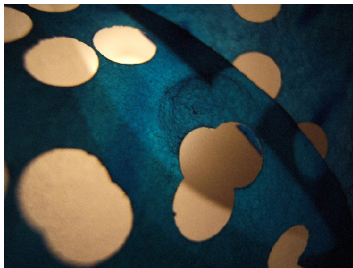


Fig. 3:1:2 Beth Gorst. *Selected Example of Holes Punched into Paper from Cloak*. Digital Photograph, 2005

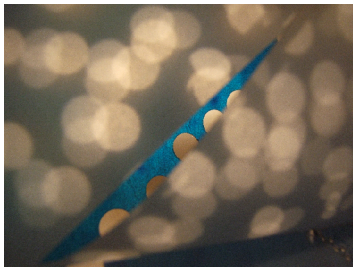


Fig. 3:1:3 Beth Gorst. *Selected Example of Light Shining Through Holes onto Other Layer of Paper. This is the view from the other side of the component in fig. 3:1:2*. Digital Photograph, 2005

### First Object – Prelude to Individuation

**Starting Point:** I had made this cloak (fig 3:1:1) in 2001 about love and the ideal balance between male (blue) and female (orange/red). The cloak was made out of layered and dyed tracing paper components that were stitched together. Each component was designed so that it could be folded and refolded in numerous ways as a reference to the numerous ways of viewing one event or situation.

In revisiting this I cut each component from the others and punched holes in them. I then explored the results with the camera.

**Methods of Working:** Photography opened up opportunities to 'draw'. I tried various views and found that I preferred the feel of close framing, moving the camera in amongst the work. I also played with lighting, moving the work in relationship to the light source, front, side and back lighting. Images were rejected if there were background disruptions.

### Overall Pattern:

Pulling apart and scrutinising.

### Shifts in Pattern:

Breaking down of structure to randomness, then building a repetitive pattern, and then looking more closely at specifics.

### Specific Elements Within Pattern:

The holes are empty but become filled with light.

The object eventually becomes a Mandala of pure light and colour.

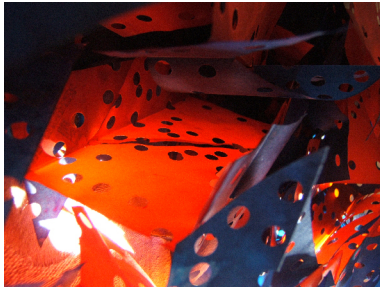


Fig. 3:1:4 Beth Gorst. *Paper from Cloak*. Digital Photographs, 2005

Image rejected due to other object in the frame. Colour, lighting and depth of field make holes clearly visible

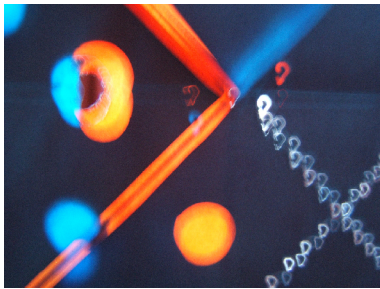


Fig. 3:1:5 Beth Gorst. *Image of Paper from Cloak*. Digital Photographs, 2005

I became obsessed with this image and printed numerous repeats of image and inverse of image, reducing them as I went creating the work below in fig 3:1:6.



Fig. 3:1:6 Beth Gorst. *Anaesthetising Fantasy*. Digital Photograph, 2006

### Fairy Tale:

#### The Little Match Girl

A poor orphan girl can't sell her matches, the only thing of value that she has. She eventually sits in the snow and lights them. She looks into the flames and sees images of the things she needs (warmth, food, and family). She freezes to death.

### Lesson from the Fairy Tale:

"When women are out in the cold they tend to live on fantasies instead of action. Fantasy of this sort is the great anesthetizer of women...they are isolated, or feel disenfranchised in some way... they are shy, which is often a cover for a starving animus...this is the kind of fantasy that brings everything to a halt... it has to do with feeling nothing can be done... So what will reverse this and restore soul esteem... we have to take our ideas to a place where there is support for them. This is an enormous step concomitant with focus: to find nurture...we want to put ourselves in a situation where, like plants and trees, we can turn towards the sun. But there has to be sun. To do this we have to *move*, not just sit there. We have to do something that makes our situation different" (Estés, 1994, p. 321- 323).

A warning to let go of escapism, as a coping mechanism, and work on the current reality.

### Archetype:

Victim (hopelessness).

Addiction.

### Original Interpretation:

Allow holes to be punched in preconceived ideas and values.

### Re-interpretation:

A warning about the un-integrated animus, and instruction to get moving, make some changes, and find warmth and support.

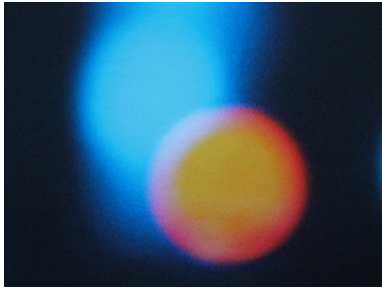


Fig. 3:1:7 Beth Gorst. *Image of Light Through Hole, in Paper from Cloak*. Digital Photograph, 2005.

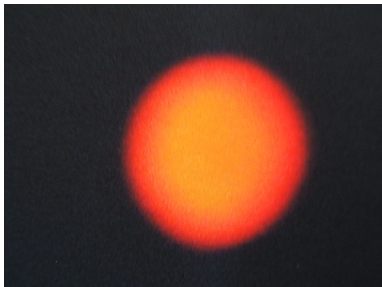


Fig. 3:1:8 Beth Gorst. *Image of Light Through Hole, in Paper from Cloak*. Digital Photograph, 2005.

### **Relationship between Consciousness and The Unconscious:**

Prelude to consciousness awareness of the unconscious.

This is where the individual starts questioning the meaning of their life, or who they are, it is this questioning that can begin the processes of individuation.

## Archetypal Structure



Fig. 3:2:1 Beth Gorst. *Untitled, Small Sculpture*. Digital Photograph, 2005.

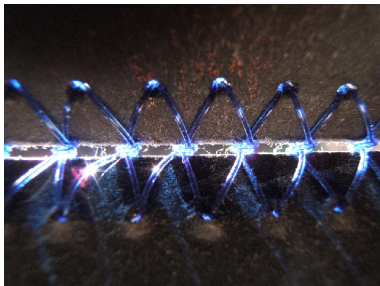


Fig. 3:2:2 Beth Gorst. *Selected Image of Stitching from Small Sculpture*. Digital Photograph, 2005.

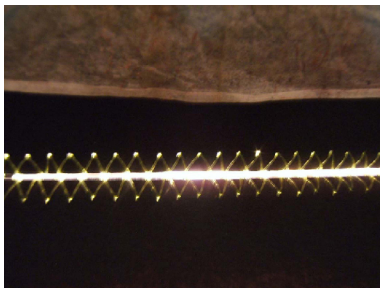


Fig. 3:2:3 Beth Gorst. *Selected Image of Stitching*. Digital Photograph, 2005.

## Second Object – Injury as calling

**Starting Point:** I had always loved the stitching in the small sculpture (fig. 3:2:1). No one had ever seemed to notice how beautiful it was so I photographed it.

In the same week I cut up my twenty-year-old Wedding Dress and photographed it (images to the right of the page).

**Methods of Working:** I continued with the methods of close framing and changing the light source that I used in the previous object. But also noticed interesting blurring occurred when I inadvertently moved the camera whilst taking the photograph.

I treated the painting (fig 3:7:4) I made using wedding dress lace and seams in the same way, scrutinising it closely with the camera.

### Overall Pattern:

Pulling apart and scrutinising.

### Shifts in Pattern:

Breaking down of man made structures (stitching and clothing) followed by introduction of God made structures (bones and soil).

## Personal Journey



Fig. 3:7:1 Beth Gorst. *Wedding Dress*. Digital Photograph, 2005.



Fig. 3:7:2 Beth Gorst. *Closed Wedding Dress Buttons with Stain*. Digital Photograph, 2005.



Fig. 3:7:3 Beth Gorst. *Dirty Wedding Dress Buttons, Closed with Cut Lace*. Digital Photograph, 2005.

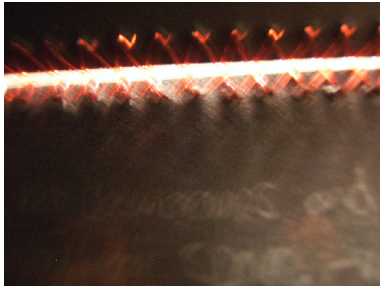


Fig. 3:2:4 Beth Gorst. *Selected Image of Stitching Showing Blurring to Image* Digital Photograph, 2005.

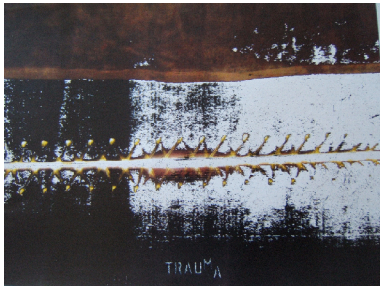


Fig. 3:2:5 Beth Gorst. *Trauma*. Digital Photograph of damaged print, 2005.



Fig. 3:2:6 Beth Gorst. *Desecration followed by honour*. Digital Photograph of damaged print, 2005. I turned this image upside down indicative of a point of change

### Specific Elements Within Pattern:

Idea of things unacknowledged.

Detail, stitching, seams.

Surface and layering.

Stains, dirt, bringing damage to the surface.

Abstract image rather than object.

A point of change, or cross roads.

A presence of light beneath the surface.

A time line.

### Fairy Tale:

La Loba.

An old woman gathers bones in the desert, lays them out and sings over them. They come to life and run through the desert, turning into a laughing woman running free towards the horizon.

### Lesson from the Fairy Tale:

“We all begin as a bundle of bones lost somewhere in the desert, a dismantled skeleton that lies under the sand. It is our work to recover the parts. It is a painstaking process best done when the shadows are just right, for it takes much looking. La Loba indicates what we are to look for - the indestructible life force, the bones. This cuento milagro, miracle story, La Loba, shows us what can go right for the soul. It is a resurrection story” (Estes, 1994, p. 28).



Fig. 3:7:4 Beth Gorst. *Oh Wretched Soul – She Will Have Her Blessed Kingdom*. Wedding Dress Lace, Seams, and Acrylic on Canvas, 2005. 380x760 mm While making this painting I remembered details of the first trauma event, which is depicted to the left of the vertical seam. The cross both seams form is indicative of a cross roads and a point of change. This is the only time re-experiencing an event occurred during the processes of art making.

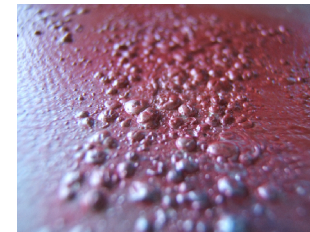


Fig. 3:7:5 Beth Gorst. *Damage*. Selected Digital photograph across surface of painting, 2005.

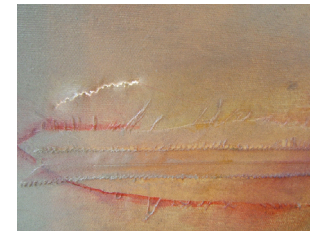


Fig. 3:7:6 Beth Gorst. *Tear*. Digital Photograph of rip in Painting, back lit letting light through. 2005. The idea of torn canvas returns in object four.



Fig. 3:2:7 Beth Gorst. *Select Detail of Earlier Photograph*. Digital Photographs, 2005.  
Image reminded me of bones.

#### **Original Interpretation:**

“The actual process of individuation – the conscious coming to terms with one’s own inner center (psychic nucleus) or Self – generally begins with a wounding of the personality and the suffering that accompanies it. This initial shock amounts to a sort of “call,” although it is often not recognised as such” (Von Franz, 1964, p. 169).

#### **Re-interpretation:**

“Most important, however is the third avenue to meaning in life: even the helpless victim of a hopeless situation, facing a fate he cannot change, may rise above himself, may grow beyond himself, and by doing so may change himself. He may turn a personal tragedy into a triumph” (Frankl, 1959, p. 171).

#### **Archetype:**

Resurrection.

Excavation, forensics, archaeological dig.

#### **Relationship Between Consciousness and The Unconscious:**

Beginnings of consciousness awareness of the unconscious, in the individual.

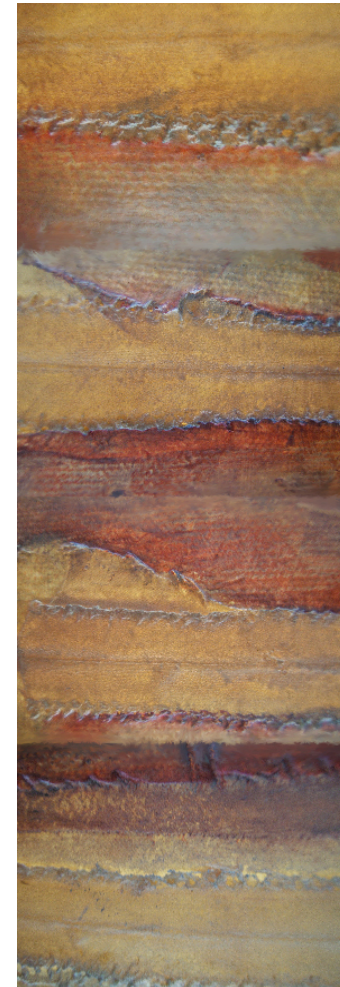


Fig. 3:7:7 Beth Gorst. *Excavation*. Digital image created from blend of four photographs, 2005.  
Indicative of the depth of excavation I would be required to do

### Archetypal Structure

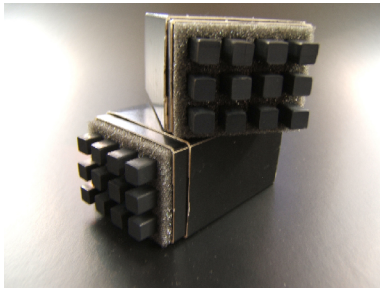


Fig. 3:3:1 Beth Gorst. *Conté*. Digital Photograph showing structure, 2006

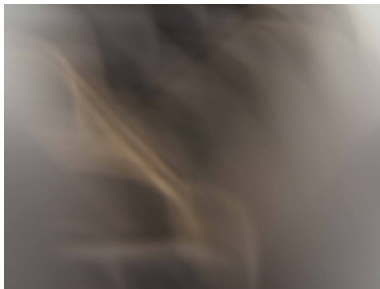


Fig. 3:3:2 Beth Gorst. *Selected Example of Image Created with Moving Camera*. Digital Photograph, 2006.

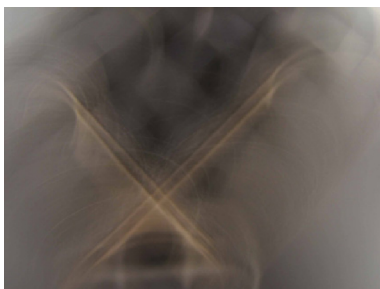


Fig. 3:3:3 Beth Gorst. *Selected Example of Image Created with Moving Camera*. Digital Photograph, 2006.

### Third Object – Accepting the Shadow

**Starting Point:** I unwrapped a small parcel of conté and was taken with its strong grid like structure.

**Methods of Working:** After taking a few photographs of the conté, I followed the urge to move the camera, I took numerous photographs of the conté in this way. I laid the wedding dress buttons over the painting and photographed it. It was then that it occurred to me to undo the buttons.

My desire to express the meaning within the work, lead to the following attempts at including quotes or explanations (fig. 3:7:11 – fig. 3:7:13). None of them worked effectively. The text is imposed on the image, creating an imposition of the conscious over the unconscious. The resulting images felt like advertising, de-voiding the image of its emotional value. The graphic design element of the text was too clean, too sterile, and too conscious. By inserting the typed text in with the image and then photographing it, I had greater success. I printed the text onto transparent paper and overlaid the text over the buttons, then photographed it all. While this still was an imposition, it helped me to consider the text itself. I tried poetry to lessen the didactic nature of the words and I tried changing font size of certain words giving different values to different words to break up the solidness of a block

### Personal Journey



Fig. 3:7:8 Beth Gorst. *Wedding Dress Buttons and Loops Placed Over Painting*. Digital photograph, 2005.



Fig. 3:7:9 Beth Gorst. *Wedding Dress Buttons and Loops Placed over Painting*. Digital photograph, 2005.



Fig. 3:7:10 Beth Gorst. *Open Buttons and Loops*. Digital photographs, 2005.



Fig. 3:3:4 Beth Gorst. *Mystery*. Digital Image, 2006. Display of forty-four 60x80mm photographs, the grid like structure with the missing piece was indicative of something in my shadow still to be uncovered.

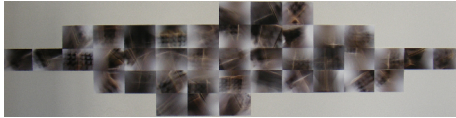


Fig. 3:3:5 Beth Gorst. *Recognising the Shadow*. Digital Photograph of Display of forty-one 130x180mm photographs, 2008. Notice the difference between this and the previous image. This indicates a more dynamic and integrated relationship with the shadow aspects of the unconscious, two years later.

of text. The outcome was an improvement but not a solution. The way the images are displayed in fig. 3:3:4 and fig 3:3:5 offer better story telling solutions.

**Overall Pattern:**

Pulling apart, and reorganising.

**Shifts in Pattern:**

Breaking down of original structure.

Opening up of buttons.

Recognition of secret, something to be uncovered in the shadow.

**Specific Elements Within Pattern:**

Blurring the object, breaking down strength and uniformity, and replacing with shadow, light, hints of gold, and movement, making it unknown and interesting.

A missing piece.

Reorganising.

Separation of buttons from loops, creating an opening.

Attempts at articulating meaning, via display, and via text.



Fig. 3:7:11 Beth Gorst. *Example of Text Attempts: Button Up and Unbutton*. Digital image, 2005.

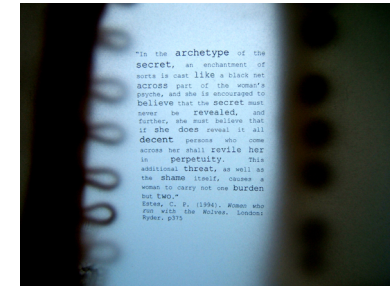


Fig. 3:7:12 Beth Gorst. *Example of Text Attempts, Secrets and Shame*. Digital Photograph, 2006.

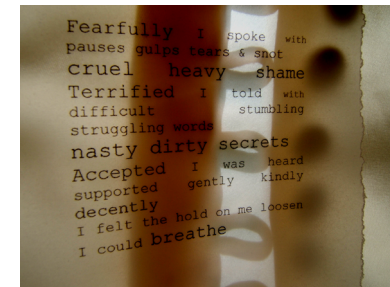


Fig. 3:7:13 Beth Gorst. *Example of Text Attempts, Secrets and Shame*. Digital Photograph, 2006.

**Fairy Tale:**

Blue beard.

A young woman marries a failed magician. He tells her she may enter any room in the castle except for the one that a tiny key fits. She opens the forbidden door and finds the mutilated corpses of his previous wives. The husband finds out because the key bleeds. He tells his wife it is her turn to die. She asks for time to prepare for her death, but she uses this time to call for her brothers who come and kill the husband.

**Lesson from the Fairy Tale:**

We can escape from having been captured by something evil if we recognise the secret death of our soul life, of our rightful place in the world, and fight for it.

**Archetype:**

Secrets and Shame, The Shadow.

Introducing the Predator, Power Struggle.

**Original Interpretation:**

“The shadow aspects of our archetypes are fed by our paradoxical relationship to power. We are as intimidated by being powerful as we are by being disempowered. That disempowerment is a threat to our well-being is easy to understand, at least at surface level. But why should we also fear becoming empowered? That, in essence, is the paradox that feeds the shadow. The shadow can be seen as unexplored power” (Myss, 2001, p. 125).

This exposed its potential and made ‘the shadow’ somehow safer to negotiate.

**Additional Interpretation:**

“In the archetype of the secret, an enchantment of sorts is cast like black net across part of the woman’s psyche, and she is encouraged to believe that the secret must never be revealed, and further she must believe that if she does reveal it all decent persons who come across her shall revile her in perpetuity. This additional threat, as well as the shame itself causes a woman to carry not one burden but two” (Estés, 1994, p. 375).

**Relationship Between Consciousness and The Unconscious:**

Bringing the contents of the shadow aspect of the unconscious into the light of consciousness.

## Archetypal Structure



Fig. 3:4:1 Beth Gorst. *Torn Canvas*. Digital Photograph, 2007.



Fig. 3:4:2 Beth Gorst. *Thread at Edge of Torn Canvas*. Digital Photograph, 2007



Fig. 3:4:3 Beth Gorst. *Intuition*. Digital Photograph, 2007.

## Fourth Object – Recognising and Disabling The Predator

**Starting Point:** I had an urge to do some weaving, so I tore up canvas to extract the thread. I like pre-woven threads as they hold the pattern of their previous life.

**Methods of Working:** I explored the relationship between the thread and the canvas, the rip, the edge. Then I looked at the threads themselves, away from the canvas, gradually building in numbers, I had the desire to include a single red thread into the mix. I also decided to mirror the threads, twisting six of them together, making a stronger single thread. I then wove these into small samples of pattern.

A year had passed since I had last worked with the wedding dress, I returned to it and cut the loops in half, so that they could never close again, I also cut the buttons off the fabric, setting them free.

### Overall Pattern:

Pulling apart and putting back together.

### Shifts in Pattern:

Torn, frayed, escape, flowing free.

Separation.

There is a change to the canvas. Something is lost yet something is gained. A duality is present.

Building of thread numbers indicative of gathering strength.

## Personal Journey



Fig. 3:7:14 Beth Gorst. *Selected Image Where the Loops Have Been Cut in Half and the Buttons Cut Off*. Digital Photograph, 2007.

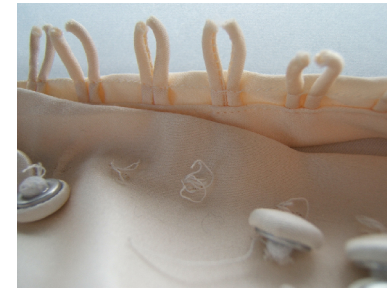


Fig. 3:7:15 Beth Gorst. *Untitled*. Digital Photograph, 2007.



Fig. 3:7:16 Beth Gorst. *Stepping Back for an Overview*. Digital Photograph, 2007.



Fig. 3:4:4 Beth Gorst. *Interplay*. Digital Photograph, 2007.



Fig. 3:4:5 Beth Gorst. *What Big Teeth You Have*. Digital Photograph, 2007.



Fig. 3:4:6 Beth Gorst. *All The Better to Smile at You With*. Digital Photograph, 2007.

### **Specific Elements Within Pattern:**

The tone and colour are mostly neutral and there is interesting yet subtle play between light and shade.

The difference between the frayed edge of the canvas and the flowing threads is noticeable.

Notions of inside and outside, and above and below.

Introduction of the colour red.

Change in role.

### **Fairy Tale:**

Little Red Cap

In this earlier version of Red Riding Hood, the little girl recognises the Wolf is not her grandmother but is something dangerous and she decides to leave. She tells the Wolf she has to go outside to the toilet. The Wolf doesn't want her to go, so she tells the Wolf that she will unravel her little red cap and tie one end of the thread to her ankle, and he can hold the rest of the thread and feed it out. He agrees to this and holds the other end plotting to eat her when she returns. But as soon as she gets outside Little Red Cap removes the thread from her ankle, ties it to a tree and runs away. (Estés, 1990)

### **Lesson from the Fairy Tale:**

Learn to recognise the messages from your intuition and act on them.

### **Archetypes:**

There are two main archetypes interacting within the archetypal story of Little Red Riding Hood.

#### **The Wolf as Archetype**

1. The Wolf is a predator, its what they do, there doesn't have to be a reason for it.
2. Secrecy is extremely important to the predator. Otherwise the wolf would have eaten Red on the road to grandma's house.



Fig. 3:4:7 Beth Gorst. *Threads*. Digital Photograph, 2007.



Fig. 3:4:8 Beth Gorst. *Flow*. Digital Photograph, 2007.



Fig. 3:4:9 Beth Gorst. *Gathering Strength*. Digital Photograph, 2007.

3. The predator archetype will go to unbelievably humiliating lengths to conceal his or her identity, eg donning Grandma's nightclothes and pretending to be frail and weak.
4. When questioned they justify, and they have smooth talking answers to keep the game plan going.

#### **Red Riding Hood as Archetype:**

Red is a nice girl, she is taking a basket of goodies to her unwell grandmother.

Red is naïve.

Red doesn't initially recognise the wolf, she's never seen one before and doesn't know anything about them.

When she starts to feel that things are not as they should be, she is a little unsure of herself and is willing to believe what she is told rather than what she herself can perceive.

Red is slow to act on her intuition, but she does acknowledge it.

Red survives in the end.

#### **Original Interpretation:**

This fairytale gave me an understanding of how predators operate, answering my question "why?" with "it's what they do", and enabling me to see some behaviours for what they really were. My role was to not be so naïve to listen to my intuition and act on it.

#### **Re-interpretation:**

I returned to this later (mid 2008) realising that if I recognised depression as a predator I could go to battle with it, and win. This has resulted in a major reduction in the number and length of episodes of depression I experience.

#### **Relationship Between Consciousness and The Unconscious:**

Building a network between consciousness and the unconscious.



Fig. 3:4:10 Beth Gorst. *Miro*. Digital Photograph, 2007.



Fig. 3:4:13 Beth Gorst. *A Single Red Thread*. Digital Photograph, 2007.



Fig. 3:4:11 Beth Gorst. *Example of Strengthened Threads in Front of Loose Threads Showing the Difference in Size*. Digital Photograph, 2007.

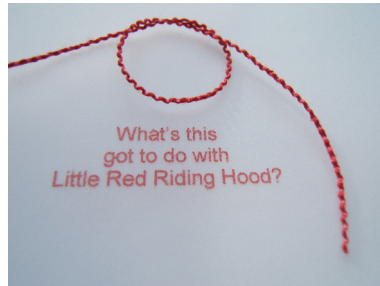


Fig. 3:4:14 Beth Gorst. *The Question*. Digital Photograph, 2007.



Fig. 3:4:12 Beth Gorst. *Example of Sample Weaving*. Digital Photograph, 2007.

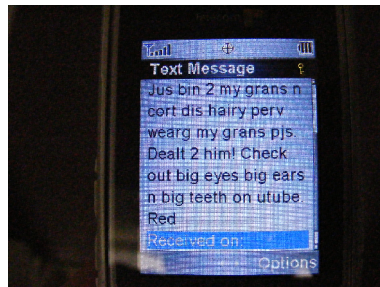


Fig. 3:4:15 Beth Gorst. *All the Better to Eat You With-Yeah Right*. Digital Photograph, 2007. exploring what the story might look like if Red was not naive

## Archetypal Structure



Fig. 3:5:1 Beth Gorst. *Tiki*. Digital Photograph, 2007.



Fig. 3:5:2 Beth Gorst. *Example of Dark Image*. Digital Photograph, 2007.

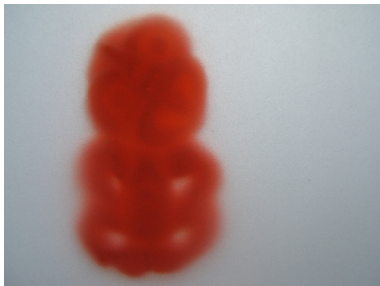


Fig. 3:5:3 Beth Gorst. *Example of Backlit Tiki*. Digital Photograph, 2007.

## Fifth Object – Integrating the Animus

**Starting Point:** I had an urge to carve a tiki and so I carved him out of modeling wax.

**Methods of Working:** When I photographed him I took numerous images in dark under exposed lighting (an intuitive decision). I later adjusted brightness and contrast via Photoshop.

The rows of loops on the wedding dress made me think of war cemeteries. It was a simple step therefore to cut off half of each loop and sew it back on as a cross before photographing them. I was trying to find a way to “end this” and wrote “rest in peace” on the fabric. Pulling the buttons apart and opening the fabric out and putting them back together so that they resembled poppies, also happened as a response to the war theme.

### Overall Pattern:

Creating something new. Carving recognisable images.

### Shifts in Pattern:

Increased colour, strength and power.

### Specific Elements Within Pattern:

Foetal, embryonic form.

Yet it also feels old, primal and mysterious.

A bit scary, powerful and fiery.

Introduction of hearts.

## Personal Journey



Fig. 3:7:17 Beth Gorst. *Integration*. Digital Photograph, 2007. Notice the balance between shadow and light

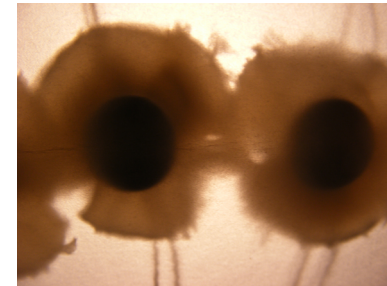


Fig. 3:7:18 Beth Gorst. *Open Button Backlit Behind Tracing Paper, Indicative of Metamorphosis Taking Place*. Digital Photograph, 2007



Fig. 3:7:19 Beth Gorst. *Front of Remade Open Button*. Digital Photograph, 2007.



Fig. 3:5:4 Beth Gorst. *Animus*. Digital Photograph with Brightness and Contrast Adjustment, 2007.



Fig. 3:5:5 Beth Gorst. *Animus*. Digital Photograph with Brightness and Contrast Adjustment, 2007.

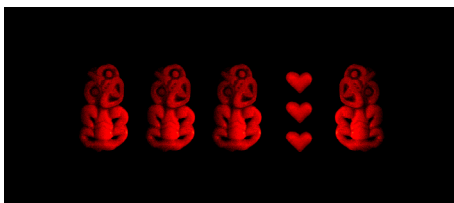


Fig. 3:5:6 Beth Gorst. *Four Stages of The Integration of the Animus*. Digital Image, 2007.

Introduction of the colour red and the colour blue.

### Fairy Tale:

Vasalisa the Wise.

A young girl is given a doll by her dying mother who tells her when she needs help the doll will provide answers in its own way, so long as she feeds it and looks after it. Her stepmother and stepsisters don't like her and put out the fires so that she will have to visit the fearsome Baba Yaga in the forest to get new fire. The doll guides her to Baba Yaga's house where she is given numerous tasks of cleaning and sorting good corn from bad, and poppy seeds from dirt. With the help of the doll she achieves these tasks and is sent home with a fiery skull, which relights the family fires but also burns the step-family to a cinder.

### Lesson from the Fairy Tale:

If we nurture our intuition, it will help us develop discernment, and empower us.

### Archetype:

Inner Guidance.

Discernment.

Acting on intuition.

### Original Interpretation:

Tiki in Maori means "first man" which feels appropriate for the inner man, the animus.



Fig. 3:7:20 Beth Gorst. *Back of Remade Open Button dyed to Resemble Poppy*. Digital Photograph, 2007.



Fig. 3:7:21 Beth Gorst. *Loops Cut and Re-stitched to Create Crosses*. Digital Photograph, 2007.



Fig. 3:7:22 Beth Gorst. *Rest in Peace*. Digital Photograph, 2007.

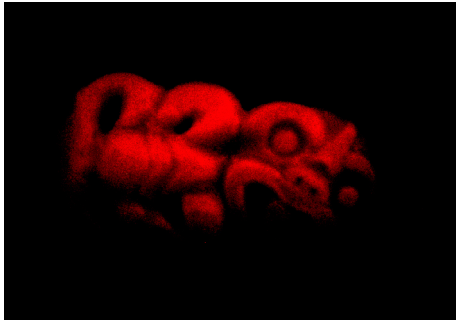


Fig. 3:5:7 Beth Gorst. *The Animus of Truth*. Digitally Enhanced Photograph, 2007.



Fig. 3:5:8 Beth Gorst. *Integrating the Animus*. Digitally Enhanced Photograph, 2007.

In fairy-tale language the integration of the animus is often described as marriage. There are four stages to the integration of the animus. They represent the power of strength, the power of action, the power of truth, and finally the power of wisdom. Goethes colour theory states red represents light seen through darkness, and blue represents darkness seen through the light.

**Re-interpretation:**

“The fiery skull begins to peer at the step sisters and step mother, watches and watches them intently. Can a negative aspect of the psyche be reduced to a cinder by being watched and watched? Yes indeed it can. Holding it in constant consciousness can cause a thing to dehydrate...We have seen to be dumb and too-sweet is dangerous....Here at the end of the re-setting of initiation into the feminine psyche, we have a young woman with formidable experiences who has learnt to follow her knowing. She has endured through all the tasks to a full initiation. The crown is hers. Perhaps intuition is the easier of the tasks, but holding it in consciousness and letting live what can live, and letting die what must die, is by far the more strenuous, yet also satisfying...We all know in *los ovaries* when it is time for life, when it is time for death. We might try to fool ourselves for various reasons, but we know. By the light of the fiery skull we know” (Estés, 1994, p. 109-114).

**Relationship Between Consciousness and The Unconscious:**

Strengthening and integrating the established network between consciousness and the unconscious.



Fig. 3:7:23 Beth Gorst. *Letting Die What Must Die*. Digital Photograph, 2007.



Fig. 3:7:24 Beth Gorst. *Untitled*. Digital Photograph, 2007. Notice the row of crosses have now been separated from each other and can be examined individually as below.



Fig. 3:7:25 Beth Gorst. *Untitled*. Digital Photograph, 2007.



Fig. 3:6:1 Beth Gorst. *Bedford Truck*. Digital Photograph, 2007.



Fig. 3:6:2 Beth Gorst. *Observing Rust on Bedford Truck*. Digital Photograph, 2007.



Fig. 3:6:3 Beth Gorst. *Bolt on Flat-deck of Truck*. Digital Photograph, 2007.

## Sixth Object – Connecting with the Self

**Starting Point:** I photographed the rust on this truck.

**Methods of Working:** I took close up images of rust on the Bedford truck in daylight without editing or manipulating the images or the object or the light source.

In selecting the work for display I chose images that had a softer feel. I also chose images that had more rust colour in them, rather than those that were mostly blue.

I selected seven images, realizing later the correlation between seven images and the seven energy centres of the body.

### Overall Pattern:

Observation.

Acceptance.

### Shifts in Pattern:

Holding opposites in balance.

Mixed focus both sharp and fuzzy in the same image.

A blend of man made and nature.

Both disturbance and peace.

Weakness and strength.

A vehicle, too damage to drive.

There are no wedding dress images for this section, instead I washed the poppies and crosses and then burnt them. This double act of cleansing is indicative of the preparation required before stepping into the realm of connecting with the self. I still have PTSD triggers and recognise those as indicating things in the shadow still to be brought into consciousness and dealt with. These are progressively less frequent and are less time consuming. I am able to deal with them far more efficiently, recognising them more quickly, treating them as something to be examined, something that contains useful insights. But the intensity of emotion (fear, panic, and pain) that accompanies them is still extreme.

In late August 2008 I treated a trigger differently as a result of understanding this art work, for the first time I didn't keep it a secret and retreat into hiding until I was over it. I believe this was a significant shift on my part from shame to acceptance.



Fig. 3:6:4 Beth Gorst. *Rust Damage on Truck*.  
Digital Photograph, 2007.



Fig. 3:6:5 Beth Gorst. *Rust Damage on Truck*.  
Digital Photograph, 2007.



Fig. 3:6:6 Beth Gorst. *Rupture*. Digital Photograph,  
2007.

### **Specific Elements Within Pattern:**

These images show something damaged yet beautiful. The surface is ruptured, scarred but it doesn't take away from its overall value. It adds to it, creating a fragile beauty, a sort of dignity. There is a softness created by the bleeding of one colour into another. The focus creates gentleness, yet there is a stillness, and strength within that stillness. The organic lines imply life, the flow and ebb, sometimes harsh sometimes soft, as if alive, living.

It was through these images that I discovered the power of the right word in the right place. I said the word "rupture" in response to a question about the image in fig. 3:6:6, it provoked a sharp intake of breath in the viewer, as if it had resonated for her.

### **Fairy Tale:**

#### **Ugly Duckling**

A duckling doesn't quite fit in with his family. He has arrived late and is ungainly and awkward. The others torment him about being ugly until he leaves. He wanders around lonely and admires swans off in the distance. He tried all sorts of homes but never fits in until finally one day he notices his reflection in the pond. He has become a swan. Other swans join him.

### **Lesson from the Fairy Tale:**

It takes time to grow into ourselves, what we might consider ugly maybe the beginnings of something more beautiful than normal.

**Original Interpretation:**

The autobiography of Barry Heard (2005) informed my understanding of this work. Heard is an Australian who was conscripted into the army in the early 60s and sent to Vietnam. He came back to Australia suffering from post-traumatic stress disorder. It was years before he was diagnosed and even longer before he had treatment. PTSD used to be known as “soldier’s heart”, the psychological injury men came back from war with. Heard’s honest recount of his experiences was an extremely useful comparison to my own experience.

In reading his story, it occurred to me that the suffering of injury was not a weakness. Instead, in order to have *that* kind of reaction, *that* kind of injury, there needs to be some sort of inherent decency within the injured person. The realisation that this injury is an understandable human reaction to a horrific situation enabled me to accept the damaged part of myself, and that acceptance is helping to enable recovery and eventually transcendence.

**Re-Interpretation:**

Telling the secrets can be restorative, if told to the right people in the right way.

If a woman desires, however to, to retain all her instincts and to be able to move freely within her psyche, she can reveal her secret or secrets to one trustworthy human being, and recount them as many times as necessary. A wound is usually not disinfected once and then forgotten, but is tended to and washed several times while it heals. When a secret is finally told, the soul needs more response than “Hmmmmm, oh really, that’s too bad,” or “Oh well, life is tough,” from both the teller and the listener. The teller has to try not to depreciate the matter. And it is a blessing if the listener is a person who can listen with a full heart and can wince, shiver, and feel a ray of pain cross her own heart and not collapse. Part of healing from a secret is to tell it so that others are moved by it. In this way a woman begins to recover from shame by receiving the succor and tending she missed during the original trauma (Estés, 1994, p. 383).

Vehicles have a significant meaning for me as they appear in my dreams as a representation of the self. I see this as an instruction to talk more openly about the traumas, but in an appropriate forum and only for as long as needed for restoration.

**Relationship Between Consciousness and The Unconscious:**

Connecting with the Self.



Fig. 3:6:7 Beth Gorst. *Inherent Decency*. Digital Photographs, 2007.

### Section 3: First Examination Exhibition September 2008

In this section I discuss the content of the first examination exhibition.

In this exhibition I tell the story of my personal experience via the photographs I took during the exploration. This involved distilling the essence from the wedding dress series. The selection of these images was decided via a process of trial and error. The photographs span a period of three years.

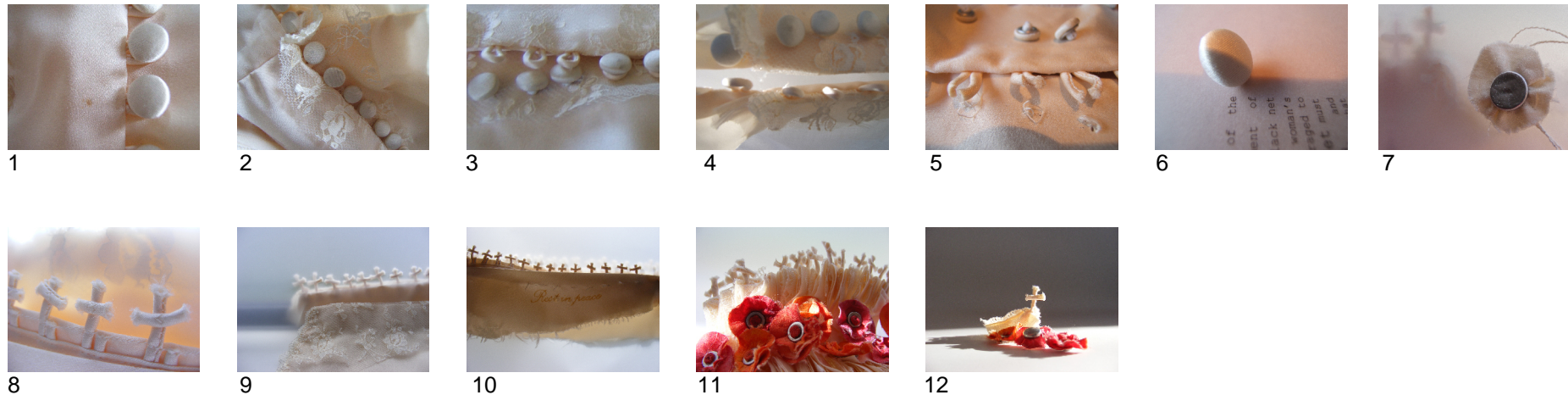


Fig 3:8:1 *Images Selected for Examination Exhibition. Digital Images 2005 - 2007*

To Jungians the dream is not a kind of standardized cryptogram that can be decoded by a glossary of symbol meanings. It is an integral, important, and personal expression of the individual unconscious. It is just as “real” as any other phenomenon attached to the individual. The dreamer’s individual unconscious is communicating with the dreamer alone and is selecting symbols for its purpose that have meanings to the dreamer and to nobody else. Thus the interpretation of dreams ...is an entirely personal and individual business... you will find the dream treated as a direct, personal, and meaningful communication to the dreamer—a communication that uses the symbols common to all mankind, but that uses them on every occasion in an entirely individual way that can be interpreted only by an entirely individual key. (Freeman, 1964, p. xi – x)

Because I am strongly emotionally attached to the images I find it difficult to comprehend how they might be perceived when closely observed by someone else (the viewer). Being emotionally attached is the essence of how they serve their purpose, how they translate experiences from pain and suffering to acceptance and peace. For the levels of pain and suffering they represent, they seem very calm, (neutral tones, stillness) and that's how they operated: as a safe place to go to explore the dangerous. I experienced them as explaining the truth of some experience and what needed to be done about it. It has been difficult for me to differentiate between what is significant in informing the story line, and what is personally significant. Of course the personal significance gives a greater dimension to the story line but it is not always necessary or appropriate. I have come to understand and accept that each and every detail in the work has unconsciously created meaning, which when examined and questioned reveal its nature and purpose. Specs of dirt in images six and seven, perform the dual role of being representative of things not being as clean as one would want, and of being representative of the tiny bit of dirt that a seed can take hold in, and grow from, in order to realise its potential. In the light of this I have not cleaned up or altered the tonal or colour values of these images. Technical imperfections matter in these photographs as they further inform the storyline about the experience, over exposure and a lack of focus in the third image do this as a way of emphasising the need to unlock the secrets of the shadow despite feeling vulnerable and unable to function with clarity.

In writing about the processes of individuation I have only given the briefest of outlines (of an extremely complex process) as they relate to the project, and then built upon them as they have applied to the next phase of writing. This is a reflection of how things come into consciousness, a little at a time and as they apply. Personality types also play a role in the processes of individuation. Jung noticed introverted people come to know themselves through exploring an external, an object. These objects have at times provided literal ways of talking about the abstract. For instance in *Accepting the Shadow* the object used was conté. Conté is a drawing product, used for rendering shade. I didn't draw with it. I photographed it, making drawing movements with the camera. These rendered shadow but also light because the process of photography captures the light, which is what the process of individuation does. It brings the light of consciousness to experience.

The objects were typically very small, the buttons were 10mm diameter. The size of the photograph enlarges the object and allows me to present it in a way that emphasises the object in intimate detail. The closeness of the object, the direction it is viewed from and the light it is viewed in enables me to bring those ways of looking at the object to the viewer's attention. I have deliberately placed my photographs not in the page, with an edge that defines them as sitting on paper, but to the edge of the page so that it is as if the object sits in front of the viewer. I have also used a matt paper, deliberately taking the photograph away from that glossy *this is a photograph* paper. The work is not framed or mounted for the same reasons.



Fig 3:82 *First Examination Exhibition*. Digital Image 2008

## Conclusion

When I began this project I had no idea what I was opening myself to. The requirement to be academically rigorous has been invaluable to the project. The insistence that I understood and was able to explain methodology and context enabled me an overview and a depth and breadth of understanding that I would not have come to otherwise. However, it was also synchronistic and invaluable that I had the support of a psychotherapist during the bulk of the project.

In this exegesis I have positioned myself within the area of research, explaining PTSD as symptomatic of the ego's rejection of experience and the power struggle between the ego and the unconscious. I initially outlined individuation as a series of simple steps and then unfolded the complexity of those steps via my discussion on the methods used in both art making and the subsequent interpretation of the artwork. I have explained the demands of these processes, that they must focus on, and acknowledge, the emotional content of the experience. I have introduced and given numerous examples of how interpreting the artwork via its archetypal and symbolic meaning reveals a way of looking differently at the experience, allowing it to be placed within an archetypal context, which in turn enables translation from pain and suffering to acceptance and peace. In this regard the project meets its aims. As a practical example, while I still experience symptoms of PTSD they are rare rather than the everyday experience they were at the beginning of the project. I have been discharged from therapy and eight hours sleep a day is enough. My sight, hearing, and ability to think and articulate frequently have a clarity to them that was not present at the beginning of the project. While issues of shame still need to be explored further, they have been consciously acknowledged and will be worked through. I would not be as well as I am if I had not undertaken this project

I am unsure of how this contributes to the wider body of research, as I am not sure that I understand how that field of research operates. Perhaps it sits as another phenomenological model to be picked up by others to add to developing conceptual understanding of the processes of individuation and how they apply to PTSD, as well as further defining the role of art making and photography within those processes. I believe they provide a useful model on how to use the tools of art making within individuation, in particular the suspension of judgement about the subject, and the involvement of emotional value and symbolic meaning in interpreting the archetypes present within the artwork.

I know from the feedback I have received from people who attended my private exhibition of the work that these images have helped some of them look at certain traumatic events of their lives in an archetypal way and have enabled the translation of those into acceptance and peace.

## References

*The oxford universal dictionary illustrated - A-M.* (3rd ed. Vol. 1)(1959). London: Caxton Publishing Company Ltd.

*The oxford universal dictionary illustrated - N to Z.* (3rd ed. Vol. 2)(1959). London: Caxton Publishing Company Ltd.

*Webster's revised unabridged dictionary.* Retrieved September 06, 2008, from Dictionary.com website: <http://dictionary.reference.com/browser/metaphor>.

Barthes, R. (1981). *Camera lucida* (R. Howard, Trans. 1993 ed.). London: Vintage.

Cartwright, S., & Amery, H. (2004). *The usborne book of fairy tales.* London: Usborne Publishing Ltd.

de Grummond Children's Literature Research Collection, U. o. S. M. (1995, 2005). *The Little Red Riding Hood Project.* Retrieved July 04, 2007, from [www.usm.edu/english/fairytales/lrrh/lrrhhome.htm](http://www.usm.edu/english/fairytales/lrrh/lrrhhome.htm)

Estés, C. P. (1994). *Women who run with the wolves.* London: Ryder.

Estés, C. P. (1990). *Warming the stone child.* Boulder: Sounds True.

Frankl, V. E. (1985). *Man's search for meaning* (B. P. 1959, Trans.). New York: Washington square press.

Freeman, J. (1964). introduction. In *Man and his symbols* (pp. v - xii). New York: Dell Publishing.

Gordon, R. (1986, July). Individuation in the developmental process. *Journal of Analytical Psychology*, 31(3), 223-230. Retrieved April 20, 2008, from Academic Search Premier database.

Grimm, W., & Grimm, J. (2002). *Complete Fairy Tales.* Oxon: Routledge.

- Heard, B. (2005). *Well done those men, memoirs of a Vietnam veteran* (2007 ed.). Carlton North: Scribe Publications Pty Ltd.
- Jaffé, A. (1964). part 4 Symbolism in the visual arts. In *Man and his symbols* (pp. 255-322). New York: Dell Publishing.
- Jung, C. G. (1953). *Psychology and alchemy, the collected works of C.G. Jung* (R. F. C. Hull, Trans. 2nd, 1968 ed. Vol. 12). New York: Princeton University Press.
- Jung, C. G. (1964). part 1 Approaching the unconscious. In *Man and his symbols* (p. 1-94). New York: Dell Publishing.
- Myss, C. (2001). *Sacred contracts - awakening your divine potential*. Sydney: Bantam Books.
- Nelson, B., & Rawlings, D. (2007, September). Its own reward; A phenomenological study of artistic creativity. *Journal of Phenomenological Psychology*, 38(2), 217 –255. Retrieved April 20, 2008, doi10.1163/156916207X234284
- Paton, J. (2005). *How to look at a painting*. Wellington: Awa Press.
- Perkins, D. N. (1977). The limits of intuition. *Leonardo*, Vol. 10, No 2(Spring), 119-125. Retrieved June 04, 2008, stable URL <http://www.jstor.org/stable/1573688>
- Perkins, D. N. (1988). Art as understanding. *Journal of aesthetic education*, Vol. 22, No 1(Special Issue: Art, mind and education), 111-131. Retrieved April 22, 2007, stable URL. <http://jstor.org/sici?sici=0021-8510%28198821%2922%3A1%3C111%3AAAU%3E2.0.CO%3B2-H>
- Robertson, R. (1995). *Jungian Archetypes: Jung, Godel and the history of archetypes*. York Beach: Nicholas-Hays Inc.
- Sontag, S. (1979). *On photography*. London: Penguin Books Ltd.
- Storr, A. (Ed.). (1983). *The essential Jung, selected writings introduced by Anthony Storr*. New Jersey: Princeton University Press.
- Tarnas, R. (1991). *The passion of the western mind* (1996 ed.). London: Pimlico Random House.

Van Manan, M. (1990). *Researching lived experience*. New York: The State University of New York.

von Franz, M. L. (1964). part 3 The process of individuation. In *Man and his symbols*. (p. 157-254). New York: Dell Publishing.

## Appendix: Resubmission Exhibition August 2009

I am in awe of the processes of individuation, in particular synchronicity, but the project has struggled. The recovery of denied emotion has been at the core of this project and it has been agony. While the frequency and duration of the agony decreased steadily and significantly during the project, the intensity of agony within each event did not. This felt like a personal failing, I was ashamed and embarrassed. Whenever discussion of how specific parts of images did not work for the viewer, I would defend that part because I believed it referred to the pain and difficulty of the process. Unfortunately these discussions on the agony of the process were difficult, short lived and unresolved. This resulted in a degree of self-censorship and feelings of defensiveness on behalf of the images. Although this furthered my understanding of how the images operated at a personal level and gave me a great deal of trust in them, it left me confused about how they operated for the viewer. In order to resubmit for examination I needed to find a way to approach exhibiting the work that would overcome these problems. I did so by following my art making methods.

I followed the initial urge to make what would look like a giant white cross from an aerial view. While looking for physical materials to make this out of I was drawn to internal house doors. I felt they were of a size and scale that related directly with the scale of the human body. I felt comfortable with them and could physically manage them on my own. Doors were an appropriate metaphor implying opening into, crossing thresholds, and moving through. I constructed a model of the cross shape (fig. 4:1) and immediately responded to the feeling that it was not balanced by changing the layout and adding more doors (fig. 4:2). These twelve doors and the floor became the physical backdrop for my images.

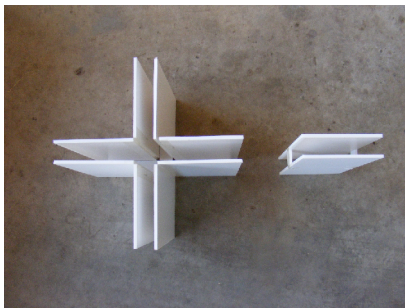


Fig. 4:1 Beth Gorst. *Model of Cross*. Digital Photograph, 2008.

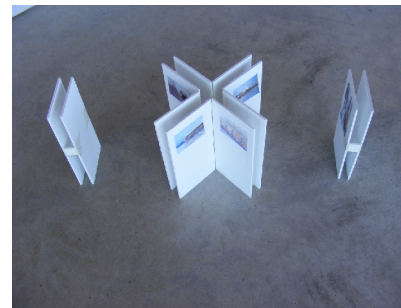


Fig. 4:2 Beth Gorst. *Model*. Digital Photograph, 2008.

I attached doors in pairs. The pairs at the beginning and end of the installation are attached in a parallel format with a narrow space between them. The eight doors that form the middle of the installation are made from four pairs of doors that are hinged together and opened at a right angle to each other. These eight doors are placed back to back, hinges to the centre, forming an overall cross shape defined by four narrow passageways between them. I painted the doors a

light colour on the outside and a dark colour on the inside to imply shadow and give a sense of the shift between the unconscious and consciousness. I painted the edges of the doors in the dark colour initially, then over-painted with blends of both colours and sanded back to reveal the layers of paint. This is to convey the integration of the animus as an experience that is neither tidy, nor complete. As the viewer progresses passed the doors, the top layer of the door edge is increasingly lighter, an indication of the integration progression. On the inside of the doors, in the narrow passageways, on the floor, I placed the images that outlined the four steps of the archetypal nature of individuation. The first pair of doors references step 1: injury as calling (fig. 4:5), the middle section reference both step 2: accepting the shadow and step 3: integrating the animus (fig. 4:12), and the final pair of doors step 4: connecting with the self and mysterious union (fig. 4:23). On the outsides of the doors I placed the personal images at eye level.

The overall pattern of the exhibition is one of narrative and journey. The three different stages are placed in three separate rooms in the gallery, each room has a different level and feel which reflects the processes of that stage (fig. 4:3). The gallery walls have not had any images placed on them to define this as an internal and isolating process. To see the next image requires the viewer to move around the doors, and through the gallery negotiating corners, ramps and passageways. This layout allows for the narrative aspect of the project while emphasising the cyclic and layered nature of individuation. It demonstrates my experience of how the hidden (unconscious) is revealed (becomes conscious) one step at a time. There are numerous interplays within the installation, including those of inside and outside, closing in and opening out, above and below, horizontal and vertical, personal and archetypal.

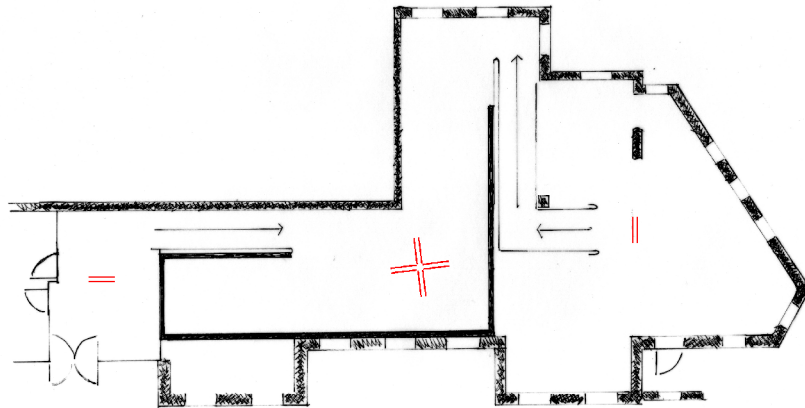


Fig. 4:3 Floor plan of gallery showing layout and pairing of doors in red, beginning with the first pair on the left just inside the entrance. (Arrows show upwards direction of ramps)

Stage one (injury as calling):



Fig. 4:4 Beth Gorst. *Exhibition, First Pair of Doors, Front*.  
Digital Photograph, 2009.



Fig. 4:5 Beth Gorst. *Exhibition, First Pair of Doors, Inside*.  
Digital Photograph, 2009. Refer fig3:7:7



Fig. 4:6 Beth Gorst. *Exhibition, First Pair of Doors, Back*.  
Digital Photograph, 2009.

Images used at eye level in stage one:



Fig. 4:7 Beth Gorst. *Closed Wedding Dress Buttons with Stain*. Digital Photograph, 2005.



Fig. 4:8 Beth Gorst. *Dirty Wedding Dress Buttons, Closed with Cut Lace*. Digital Photograph, 2005.

Stage two (accepting the shadow and integrating the animus):



Fig. 4:9 Beth Gorst. *Exhibition, Middle Set of Doors, First View on Entering Room, SW Corner With SE Corner Partially Visible.* Digital Photograph, 2009.



Fig. 4:10 Beth Gorst. *Middle Set of Doors, South View.* Digital Photograph, 2009.



Fig. 4:11 Beth Gorst. *SE Corner with SW Corner Partially Visible.* Digital Photograph, 2009.



Fig. 4:12 Beth Gorst. *Detail of Passageway Between Doors.* Digital Photograph, 2009.



Fig. 4:13 Beth Gorst. *Middle Set of Doors NE Corner.* Digital Photograph, 2009.



Fig. 4:14 Beth Gorst. *Exhibition, Middle Set Of Doors, NW Corner With SW Corner Partially Visible.* Digital Photograph, 2009.

Images used at eye level in stage two:



Fig. 4:15 Beth Gorst. *Middle Set of Doors, Images Used in South West Corner*. Digital Photographs, 2005.

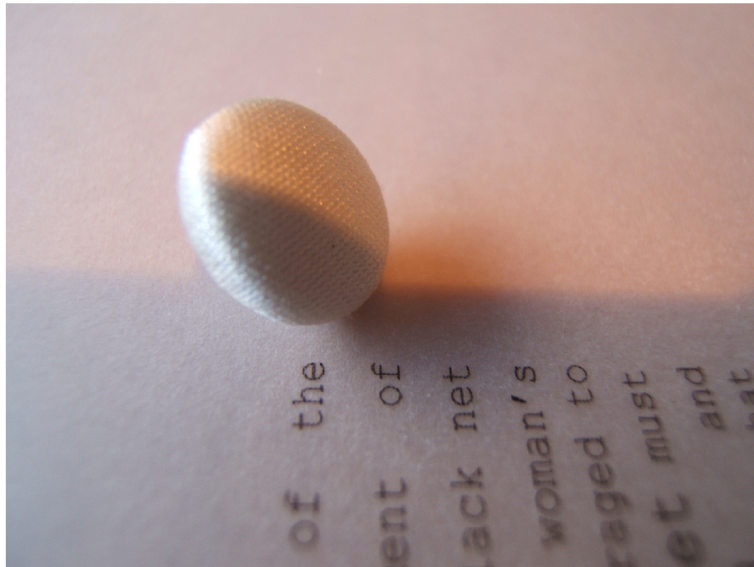


Fig. 4:16 Beth Gorst. *Middle Set of Doors, Images Used in South East Corner*. Digital Photographs, 2007.

Images used at eye level in stage two continued:

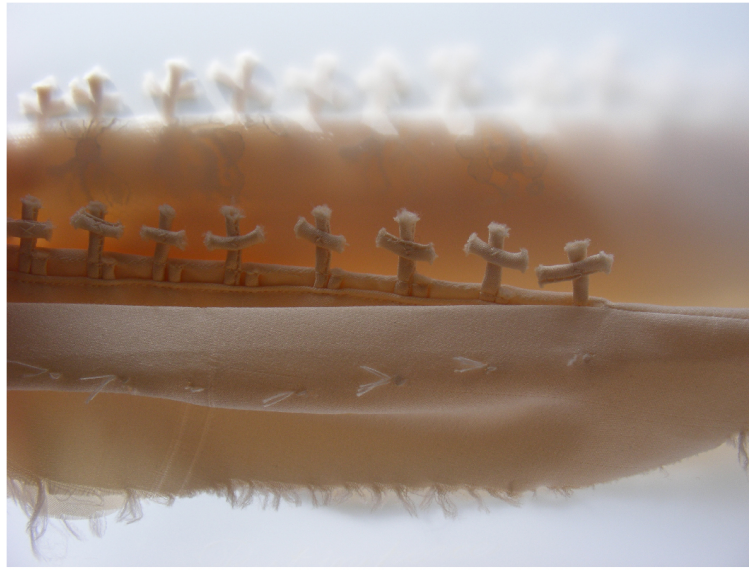
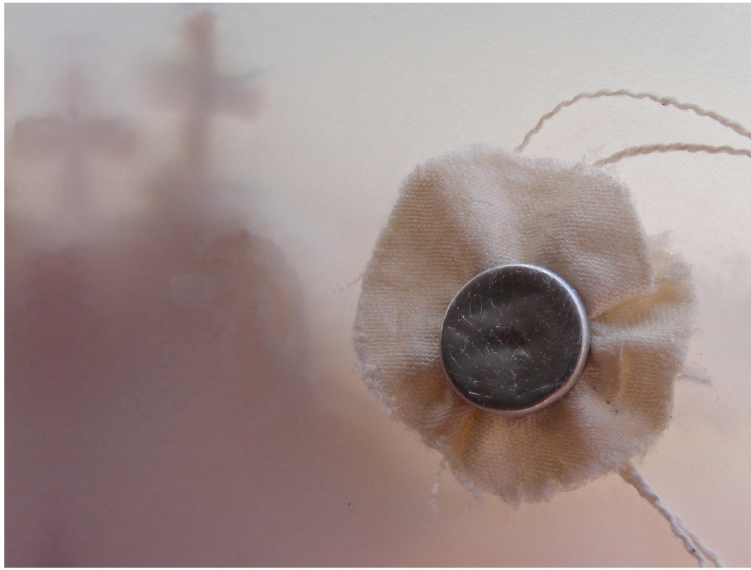


Fig. 4:17 Beth Gorst. *Middle Set of Doors, Images Used in North East Corner*. Digital Photographs, 2007.



Fig. 4:18 Beth Gorst. *Middle Set of Doors, Images Used in North West Corner*. Digital Photographs, 2007.

Stage three (connecting with the self / mysterious union):



Fig. 4:19 Beth Gorst. *Exhibition, Final Pair of Doors, Poppies Falling to the Floor*. Digital Photograph, 2009.



Fig. 4:20 Beth Gorst. *Exhibition, Final Pair of Doors*. Digital Photograph, 2009.



Fig. 4:21 Beth Gorst. *Exhibition, Anzac Tree*. Digital Photograph, 2009.

Images used in stage three:



Fig. 4:22 Beth Gorst. *Final Pair of Doors*, Detail Showing Poppies Leaving Picture Frame. Digital Photograph, 2009.



Fig. 4:23 Beth Gorst. *Exhibition, Final Pair of Doors*, Detail Showing Poppies On Floor and Fire Images. Digital Photograph, 2009.



Fig. 4:24 Beth Gorst. *Anzac Tree*. Digital Photograph, 2009.

When comparing this resubmission exhibition with the first examination exhibition, as well as the physical layout changes, there are three other changes to the way these images operate for the viewer. Firstly the integration of the archetypal images within the exhibition; these ground the exhibition, and unexpectedly reference the processes of birth. Secondly the selective cutting out of objects from the photographs; an extension of the close cropping I used when taking the photographs, allows different images to be overlaid emphasising the relationships between them and their role within the project. In stage two the shadow images are laid on the floor then overlaid by the red thread images, which have been enlarged and cut out from the photographic plane. The red thread resembling umbilical cords extend slightly further than the door edge (fig. 4:12). This allowed me to show the role intuition plays as a link between the unconscious and consciousness. In stage three, numerous poppies have been cut out individually and are placed extending beyond the picture frame

(fig.4:22) and then scattered on the floor (fig. 4:23). Poppies are representative of oblivion, and the fallen poppies re-enforce this. Thirdly there is the new image of the Anzac tree (fig. 4:24), which involves a change in scale and subject from the rest of the images, and supplies a conclusion to both the narrative and the process of individuation (connection with the self / mysterious union). I found an interpretation of these changes and their relationship to the process of individuation in Tarnas (1991). He backgrounds the work of Stanslof Grof who “ratified Jung’s archetypal perspective on a new level” (p. 425). Grof abstracted from several thousand psychoanalytical sessions a distinct archetypal sequence

which moved from an initial condition of undifferentiated unity with the maternal womb, to an experience of sudden fall and separation from that primal organismic unity, to a highly charged life-and-death struggle with the contracting uterus and the birth canal, and culminating in an experience of complete annihilation. This was followed almost immediately by an experience of sudden unexpected global liberation, which was typically perceived not only as physical birth but also as spiritual rebirth, with the two mysteriously intermixed.

...Yet the price was dear – in a sense the price was absolute: the reliving of one’s birth was experienced in the context of profound existential and spiritual crisis, with great physical agony, unbearable constriction and pressure, extreme narrowing of mental horizons, a sense of hopeless alienation and the ultimate meaninglessness of life, a feeling of going irrevocably insane, and finally a shattering experiential encounter with death – with losing everything, physically, psychologically, intellectually, spiritually. Yet after integrating this long experiential sequence, subjects regularly reported experiencing a dramatic expansion of horizons, a radical change in perspective as to the nature of reality, a sense of sudden awakening, a feeling of being fundamentally reconnected to the universe, all accompanied by a profound sense of psychological healing and spiritual liberation. (Tarnas, 1991, p. 426 - 427)

This is an accurate description of how I have experienced this process. The first time I read it I felt as if I was released from an enormous burden and I now understand the agony of the process is a necessary part of it in the way that contractions are a necessary part of natural birthing.

There is also the consistent reference to Anzac throughout the wedding dress images. While there are clues the viewer can see, and has been told about (the use of the poppies, the rows of crosses, and my understanding of PTSD via Anzac soldier Barry Heard), there are also strong references that are not possible for the viewer to see. The Anzac reference operates as timeline, anniversary, and interpretation. I was married in the wedding dress used in these images five days before Anzac Day. The first wedding dress image (fig. 4:7) relates to an incident three days before Anzac Day while on honeymoon. We witnessed a brutally violent but accidental death. My husband rushed over to the decapitated deceased and then told me of his interest in her underwear as if it were a perfectly normal thing to do. This was the only way he related to her, he showed no respect, compassion or sadness. I was at a loss to understand it. The second wedding dress image (fig. 4:8) references the secrets and shame that entrap and disempower the victims of domestic violence and sexual abuse.

It was on Anzac Day 14 years later that I left the marriage. The Anzac memorial tree on Te Mata Peak in the very last image (fig. 4:24) is connected via synchronicity to the earth alter tree story of Chinese sage Chuang Tzu as cited in and then explained by von Franz (1964)

“A wandering carpenter, called Stone, saw on his travels a gigantic old oak tree standing in a field near an earth-alter. The carpenter said to his apprentice, who was admiring the oak: “This is a useless tree. If you wanted to make a ship, it would soon rot; if you wanted to make tools, they would soon break. You can’t do anything useful with this tree, and that’s why it has become so old.”

But in an inn, that same evening, when the carpenter went to sleep, the old oak tree appeared to him in his dreams and said: “Why do you compare me to your cultivated trees such as whitethorn, pear, orange, and apple trees, and all the others that bear fruit? Even before they can ripen their fruit, people attack and violate them. Their branches are broken, their twigs torn. Their own gifts bring harm to them, and they cannot live out their natural span. This is what happens everywhere, and that is why I have long since tried to become completely useless. You poor mortal! Imagine if I had been useful in any way, would I have reached this size? Further more you and I are both creatures and how can one creature set himself so high as to judge another creature? You useless mortal man, what do you know about useless trees?”

The carpenter woke up and meditated upon his dream, and later when his apprentice asked him why just this one tree served to protect the earth-alter, he answered, “Keep your mouth shut! Let’s hear no more about it! The tree grew here on purpose because anywhere else people would have ill-treated it. If it were not the tree of the earth-alter, it might have been chopped down.”

The carpenter obviously understood his dream. He saw that to simply fulfil one’s destiny is the greatest human achievement, and that our utilitarian notions have to give way in the face of the demands of our unconscious psyche...The symbol of the earth-alter points to the fact that in order to bring the individuation process into reality, one must surrender consciously to the power of the unconscious, instead of thinking in terms of what one should do, or of what is generally thought right, or of what usually happens. One must simply listen, in order to learn what the inner totality-the Self-wants one to do here and now in a particular situation. (p. 165 -166)

Within the context of recovering from PTSD, domestic violence and sexual abuse the way this story reframes “uselessness” and “being used” has a great deal of significance and has effectively translated these experiences for me. Until this point feelings of useless despite having done an enormous amount of work were the cause of considerable frustration. The idea that following the process of individuation (wherever it leads) is enough in and of itself had not occurred to me. It is worthy of consideration.