



Asta Sutton

Art and the Unconscious

A Semiotic Case Study of the Painting Process

ACADEMIC DISSERTATION

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Abstract

This dissertation is an attempt to design an interpretation model for the comprehension of unconscious content in artworks, as well as to find painting techniques to free the unconscious mind, allowing it to be expressed through artwork. The interpretation model, still in its infancy, is ripe for further development. The unconscious mind is a fascinating subject—in art production as well as in many scientific fields. This hidden part of the mind, being the source of creativity, constitutes an important foundation for many possible and valuable inquiries in multiple areas of knowledge. In the present study, the unconscious is approached from an art-educational perspective.

The nature of the unconscious is addressed through the theories of Carl Gustav Jung and Charles Sanders Peirce, as well as through the information gained from data the author produced herself during the experimental painting process she devised for this study. For psychological distinctions not addressed by Jung, the theories of Sigmund Freud are used to forward this inquiry into the unconscious mind.

A research method was created to bring Peirce's theories into consonance with Jung's amplification method. Since Peirce's theories are challenging to read, to avoid misinterpretation, the author used Phyllis Chiasson's 2001 book *Peirce's Pragmatism: The Design for Thinking* as a secondary source. Peirce's three modes of reality—firstness, secondness, and thirdness—were utilized to interpret artworks. This three-mode reality allows interpreters to reflect on their subjective feelings and then to compare them to collected data. The interpreters' intuitive self-interpretations often correlate well with the more objective data.

In this approach to interpretation, the work of art is seen as a sign, in the Jungian as well as in the Peircean sense, and interpretation seeks to discover a sign's objects—icon, index, and symbol. Additionally, the objects are studied in combination with Peirce's designation of the sign's character elements—sinsign, qualisign, and legisign. Peirce's theory offers a logical and productive structure for approaching a variety of signs and reaching a multiplicity of interpretations.

Jungian theories inculcated a combined psychological and artistic perspective for the interpretation of artworks. Jung's method of amplification is an effort to bring a symbol to life, and it is used as a technique to discover—through the seeking of parallels—a possible context for any unconscious content that an image might have. In amplification, a word or element—from a fantasy, dream, or, in this study, artwork—is associated, through use of what Jung called the *active imagination*, with another context where it also occurs. It must be remembered that unconscious images in artworks do not easily open themselves up for interpretation. One way to interpret possibly unconscious images is for the interpreter to become vulnerable by employing his or her own unconscious mind to interpret an artwork; such use of the

active imagination can enable a subjective experience of the artwork on the part of the interpreter, who might thereby uncover unconscious content.

Moreover, in this study, Jung's theory of archetypes is employed, in parallel with Peirce's and Jung's theories of the sign, to illuminate an artwork's images by connecting them with collective unconscious archetypes. The author relied upon *The Book of Symbols: Reflections on Archetypal Images* (Ronnberg and Martin 2010) as the main source for interpreting possibly unconscious elements in the artworks. This approach is especially powerful when artists interpret their own artwork—possibly leading to a galvanizing self-discovery as they revisit past encounters, personal highlights, and other pieces of unconscious content that might reveal previously unknown meaning important to their life. By comparing archetypes to the unconscious content in their own lives, people can discover themselves.

Unconscious phenomena were approached on both the theoretical and empirical levels. Different methods and ideas were used to stimulate the author's unconscious thinking while performing artwork analyses of three paintings: surrealist Salvador Dalí's (1904–1989) *Assumpta Corpuscularia Lapislazulina*; abstract expressionist Jackson Pollock's (1912–1956) *The Deep*; and one painting by the author herself, and for which the process of painting is videorecorded (www.astagallery.com/academic.html).

With regard to the third painting interpreted, the author is the study subject, and her artistic production is used as an opportunity to explore the unconscious mind. During the act of painting, an attempt is made to free unconscious thinking by fusing Dalí's and Pollock's methods as well as by testing multiple other methods. The author's artistic production was conjoined with use of a technique that is called the *verbal protocol method*, which generates additional data not necessarily visible in the final artwork. This method unseals the artist's tacit knowledge, which in normal circumstances remains silent.

In the verbal protocol method, the author, while engaged in the act of painting, speaks aloud the stream of consciousness that accompanies and guides the art-making activity; the recorded and transcribed monologue from the artistic production is supplied, in both Finnish and English, in appendices. This thinking-aloud technique allows a person to become more self-aware and to create more solutions while struggling with emergent artistic problems. Such narratives can reveal more about the painting than the completed artwork alone can convey. Along with the artist's finished painting and the videorecorded material, narratives produced during the painting activity were interpreted. Moreover, the discoveries arising from the author's interpretation of her own artwork are correlated with some of the latest research on the unconscious.

This study allows the reader-viewer an intimate glimpse into the author's subjective painting experience and demonstrates the participation of the unconscious in an artwork's creation. The interpretations methodology constitutes an interpretation model suitable for other artists and art educators to follow.

Keywords: unconscious, art, archetype, mandala

1. Introduction

Life does not come from events, but from us. Everything that happens outside has already been. Therefore whoever considers the event from outside always sees only that it already was, and that it is always the same. But whoever looks from inside, knows that everything is new. The events that happen are always the same. But the creative depths of man are not always the same. Events signify nothing, they signify only in us. We create the meaning of events. The meaning is and always was artificial. We make it. Because of this we seek in ourselves the meaning of events, so that the way of what is to come becomes apparent and our life can flow again.

Carl Gustav Jung, 1913
(Jung 2009, 239).

Humans have always sought to understand the purpose of life. With such understanding, life can be understood as a trajectory toward fulfillment of purpose, rather than experienced as a tedious and meaningless repetition, day after day. Artists especially need a fresh view to create. It is challenging to be a professional artist, since an artist is constantly solving problems and creating new artworks. When creativity is based on unconscious phenomena, they become a source that the artist can always draw upon. Professor of psychology Robert Weisberg (1986, 59) stated that creative thinking depends on the unconscious, and sometimes people are not creative because they are not able to give their unconscious free rein. One access to the power of the unconscious is to discern things inside yourself; the journey to the inside is a worthwhile expedition to embark upon.

As an artist, I sometimes question my own art. Why do I paint these abstract paintings that are challenging to interpret, and what

are these spontaneous images that come from my inner world based upon? The current research stems from a desire to understand the inner creative process of surrealist Salvador Dalí (1904–1989) and of abstract expressionist Jackson Pollock (1912–1956), as well as the creative process of the author herself.

The unconscious mind is a fascinating subject—in art production as well as in many scientific fields. This hidden part of the mind, being understood as the source of creativity, constitutes an important foundation for many possible and valuable inquiries in multiple areas of knowledge. In the present study, the unconscious is approached from an art-educational perspective. This study allows artists and art educators to recognize the significance of unconscious and to understand some possible modes of its operation.

Most of the currently respected theories agree that there is a reciprocal and beneficial connection between art and the unconscious. Artworks are filled with—and they come alive through—unconscious content. The great works of art that are not afraid to admit the unconscious as a collaborator are social, since artworks bind people together by their shared experience. The characteristics of such artworks and the emotions they evoke often become more vital, and are recalled with greater intensity, than anything the viewer has experienced in life. The power of such works seems to be independent of time, and they have an influence over the generations and throughout cultures (Sachs 1951, 22–23; Kris 1952, 116). However, no studies have yet proved that the power of such works derives from the appearance of unconscious content (Csikszentmihalyi 1988, 177–78).

Definitive explanation of what happens in the unconscious arena is perhaps impossible to achieve: the unconscious cannot be observed directly and thus eludes empirical interpretations. Unconscious processes occur automatically; they include thought processes, memory, and motivation. In my master's thesis, I discussed artists who believed that a particular artistic medium had somehow claimed them by connecting to their unconscious. Yet at that time, I was not able to explain

sufficiently the role the unconscious phenomena play in the process of painting. I was left with the desire to explore the subject further and, especially, to cultivate my own ability to experience the unconscious phenomena deeply. At the University of Lapland, inspired by art therapist Meri Helga-Mantere's lecture on art therapy, I pondered this question of the hidden and mysterious component of artworks. Although Helga-Mantere's lecture was focused on therapeutic issues, it was to influence my future studies of the unconscious. As a young art student, I had many questions. In one instance, the students were asked to paint ugly and beautiful paintings. I was puzzled, since to me, an ugly canvas was beautiful—but many of my fellow students did not agree. Furthermore, I was not sure whether painting an ugly painting was supposed to mean that I should make an ugly mess—or was I also supposed to feel ugly inside?

Later, in Canada, instructor Larissa Mäkelä Lee taught me the Alexander Technique. In this technique, a person is trained to be aware of the body's unconscious motions, in order to retrain the body to be conscious of its own movement and to move in a healthful and efficient manner. This training led me to believe that if I can train my body, I should be able to train my mind. On April 2012, the Dalai Lama gave a lecture, "on Peace of Mind in Troubled times", in Los Angeles. He explained that through meditation, a person can attain a balanced inner self. In the current study, I am reaching to find techniques to train the conscious mind to touch the inner self. I believe that the unconscious inner mind and emotions can be expressed when we have the proper tools and techniques.

A pendulum that can swing between the unconscious inner mind and the conscious mind can be a tool to make an artist whole. Unconscious principles can be revealed that will contribute to the painting process and enhance creativity. When the conscious mind allows itself to be enriched by the unconscious, potentials otherwise unattainable can be reached. Samuel Kahn (1976, 56) maintained that when unconscious ideas are combined with conscious ideas, a better under-

standing of ourselves can be reached. I have seen that by broadening their knowledge of the unconscious, artists can improve their work. In this study, the unconscious is seen as an infinite source of nourishment for the creation of art.

Some artists have the ability to move others emotionally through their artworks, and those who can do this are more sensitive and open to feelings (Weisberg 1986, 74). Self-expression is an important value in the art-education field, although, unfortunately, not much attention has been paid to it in the public schools. From the point of view that advocates expression, subjective emotions are of central interest in art-making activity. Inner feelings—such as happiness, fear, and sorrow—can be revealed through the process of painting.

My position, as both the author and an artist, in relation to this study is intensively invested. My curiosity about the research problem made me to want to experience unconscious phenomena myself. The research material and my painting experiences were deeply entwined together. I became one of the study's subjects. Empirical studies were designed to increase knowledge of ways in which the unconscious mind can be stimulated or provoked in actual practice. After interpreting one of my videorecorded painting sessions (www.astagallery.com/academic.html), I was able to see how important the rational mind is and yet how much the unconscious mind is needed for creating art. The key is to keep them in balance. In this research the actual process of making art is emphasized, and it focused on diverse modes for approaching the unconscious mind. Using myself as a research subject, I explored my inner experiences and made attempts to free unconscious thinking. This dissertation provides an opportunity for readers to enter the world of an artist, and I present this study of artistic production in the hope that it will provide an example for other artists to follow. I aimed to employ a creative process to contribute to art education, and I created a framework in which to do it.

Della Pollock (1999, 2) wrote in her book *Telling Bodies, Performing Birth: Everyday Narratives of Childbirth* about her personal experi-

ences of “becoming the subject of and subject to birth stories.” Pollock (1999, 23–24) was able to understand more fully her interviewees’ narratives after she had made herself vulnerable by bringing her own memories of childbirth to bear upon the research topic. Her goal was to extrapolate from her own experiences in order to understand others; she wrote, “I am becoming-other.” As was the case for Della Pollock, my starting point for this dissertation was personal curiosity. My own painting process is incorporated into the research material, and thorough my subjective experience, I became, as was Pollock, vulnerable and was able to better unseal collected research material.

The process of making art was formerly not a common topic for research. Lately, however, we are seeing a trend toward more engaged research in art field, and artistic activities are now a focus of interest. This kind of fieldwork enables viewers to see the act of making art as an open process to create artworks (see Houessou 2010). It is now considered problematic to approach the research problem solely through the study of an artwork—the study of techniques of facture and the personal intentions and motivations of the artist can augment the study of the work itself, providing a better view of the unconscious phenomena. Similarly, in this dissertation, the focus is not on the reception of the audience; instead, attention is directed toward the painting process and techniques. See, for example, Maarit Mäkelä’s (2003, 192–93) dissertation, “Saveen piirtyviä muistoja: Subjektii-visen luomisprosessin ja sukupuolen representaatioita” [translated “Memories on Clay: Representations of subjective creation process and gender”] Her study included artistic production and sought self-understanding in relation to her gender and its presentation and representation. Mäkelä’s artworks were an interpretation of womanhood that viewers could use as a mirror of their own experiences. Mäkelä (2003, 28–29) wrote that autoethnographic writing, evocative writing, and performative writing do not employ typical scientific writing style but exhibit, instead, an approach to writing that is more process oriented and more creative.

As an art educator, my aim is to assist people in understanding the beneficial influences of the unconscious. It is gratifying to personally experience the unconscious mind, and attaining that knowledge can make an educator a better teacher of art. Inner feelings can be expressed while in the act of making art, and self-expression as a value can take a more prominent place in the curriculum. Art education can be a valuable tool for improving everyone's inner mind, creative abilities, and problem solving capacity.

The Jungian approach brings art into the psychological discussion, to increase understanding of the mind and of creativity. The term *unconscious* is used rather than *subconscious*, which is frequently used loosely to denote many different mental states. Frank Tallis (2002, 45) argued that the term subconscious is used in exactly the same manner as the more commonly used term unconscious. The term subconscious would be preferable for identifying the source of a mental illness, and the term unconscious preferable for use by philosophers—yet the term unconscious is used indiscriminately by both doctors and philosophers. Freud and Jung preferred the term unconscious (Kris 1952, 304).

1.1. The Case Studies and Research Questions

The research problem of this dissertation—the unconscious in relation to the painting process—is a challenging, interesting, and yet little-studied subject. Unconscious phenomena were approached on both the theoretical and the empirical level. I employed different methods and ideas to stimulate and elicit unconscious thinking while performing artwork analyses of paintings by Salvador Dalí, Jackson Pollock, as well as a painting by myself, for which the process of painting was videorecorded. I addressed the unconscious through the theories of Carl Gustav Jung (1875–1961) and Charles Sanders Peirce (1839–1924), as well as through the information gained from data that I pro-

duced during the experimental painting process—discoveries I have interpreted as evidence of unconscious phenomena.

For psychological distinctions not addressed by Jung, the theories of Sigmund Freud (1856–1939) are used to forward this inquiry into the unconscious mind. Freud’s work concerning the structure of the human mind is still highly influential although his theories have been aggressively challenged in recent years. Vernon Hyde Minor (2001, 202) proposed that Freud remains controversial because he wrote so powerfully about the human mind and about human behavior and motivations. My research does not focus on Freud’s theories, since his work is largely involved in locating the sources of pathological symptoms or errors, and such an inquiry is not relevant to this research. Instead, in this study it is mainly Jung’s theories that inform the discussion.

Many artists have affirmed the importance of the unconscious—Edward Munch (1863–1944), Wassily Kandinsky (1866–1944), Paul Klee (1879–1940), Pablo Picasso (1881–1973), Joan Miró (1893–1983), for example. Yet art historians tend to focus in particular on identifying connections between the unconscious and artworks by surrealist Salvador Dalí and abstract expressionist Jackson Pollock.

I chose Dalí and Pollock as research cases because they are well-known artists, both of whom explicitly embraced theories of the unconscious as sources of their work. Therefore, there is a great deal of information in the literature to facilitate this research. Both artists asserted that the unconscious played an immense role in their creative processes. The painting techniques of these two artists were specifically influenced by the theories of Freud and Jung. Dalí, especially, claimed Freudian theories as a shared iconographic property, and throughout his oeuvre, there are explicit allusions to Freud’s theories. Therefore, this study links artworks by Dalí and Pollock to the Freudian and Jungian theories of the unconscious that were current in their day.

These two artists also present a valuable contrast, since their styles, technically speaking, can be seen as opposites—tightly rendered representational art versus freely gestural abstract art. While their produc-

tive periods were contemporaneous, Pollock's was short and intense, in contrast to Dalí's, who painted over many decades. Because of their similarities as well as their differences, Dalí and Pollock together formed a foundation that proved to be productive for the inquiry into the unconscious.

Early studies barely considered Jackson Pollock's involvement with Jungian theories. Only in 1960 did Bryan Robertson note that Pollock was in Jungian analysis. In any case, prior to the 1970s, most art critics were painters or poets, not scholars from university art history departments, who would have been more likely to delve into the Jungian connection. Elizabeth Langhorne's dissertation on Pollock and Jung was written in 1977; however, a personal history is rarely of interest to Jungians (Rubin 1999, 220–28). Interestingly, B. H. Friedman (1972, 77) maintained that the ideal critic of Pollock's work would be another painter. I believe that a more expansive interpretation of an artwork can be achieved through the combined input of both theoreticians and artists.

Jeremy Lewison (1999, 10, 18) thought that much of what has been written about Pollock is based on made-up myths about Pollock's personal life, and he maintained that, with regard to the role of the unconscious, Pollock's paintings are open to multiple interpretations. An example of a Jungian interpretation of Pollock's work is Aniela Jaffe's "Symbolism in the Visual Arts" (Jaffe 1964), which discussed archetypes extensively. Matthew L. Rohn (1987) discussed Pollock's paintings through the lens of Gestalt psychology, which is similar to Rudolf Arnheim's (1904–2007) approach. Richard P. Taylor's (2002) article "Order in Pollock's Chaos" called forth computer analysis to identify the fractal patterns in Pollock's paintings.

There have been arguments about the level to which Pollock was aware of Freudian and Jungian theories. William Rubin (1999, 235–54) believed that Pollock was familiar with the works of both psychologists. However, Rubin wrote that Pollock's understanding of psychology and his painting process was unique and intuitive, and it

is unlikely issued from reading Jung's books. Additionally, Pollock's painting process was direct and intense, which is similar to Zen art and Allan Kaprow (1999, 89) wrote in 1958 that investigation into the Zen element of Pollock's personality would form an interesting study. Kaprow explained that Pollock was familiar with Asian art and with Buddhist teachings as well. Therefore, in this study, Asian views and Pollock's techniques are studied together.

The art-historical literature on Dalí is, for the most part, biographical and sociological—not psychological. Dawn Ades, Jennifer Mundy, Fleur Cowles, and James T. Soby are some of the authors who have written about Dalí. A friend of the artist, Isabelle Collin Dufresne, later to become famous as Ultra Violet, one of Andy Warhol's "super-models," said to moderator Dawn Ades (2005, 213) at "The Dalí Renaissance: An International Symposium" in 2005 that Dalí's library contained quite a few of Jung's works. Ades believed that it would be interesting to consider Dalí's religious period in relation to Jung. Thus, it seems appropriate to interpret Dalí's artwork in association with Jungian ideas, as I do in this study.

It is fascinating to consider that during the time when psychological theories of unconscious phenomena were being developed, artists were contemporaneously interpreting the unconscious in their work. This study aims to discover how the artists in the three case studies approached or elicited the unconscious content. My focus is to understand how the artists themselves perceived the unconscious, as well as to consider their methods and painting processes in relation to it. Through this inquiry, it is possible to learn more about the role of the unconscious in artistic activity (Syrjälä and Numminen 1988, 15–19; Uusitalo 1995, 70–78). Additionally, I seek to expand knowledge of creative practices that artists and art educators can employ to elicit the unconscious content. Attempts to clarify the role of the unconscious in the painting process are structured by the following three research questions.

First: How can interpretation of the artworks of Salvador Dalí and Jackson Pollock be enhanced through application of Freud's and

Jung's theories of the unconscious (see chapter 2)? Because Dalí, who worked representationally, and Pollock, who worked abstractly, are distinctly different types of artists, perhaps, through study of them both, a more comprehensive understanding of the role of the unconscious in the artistic process can be attained and a greater variety of practices to elicit the unconscious during the art-making process can be discovered.

The second question asks: How can the theories of Sigmund Freud, Carl Jung, and Charles Peirce, in combination with greater understanding of the painting methods of Dalí and Pollock, improve the author's own painting process (see chapter 6)? In addition, psychoanalyst and artist Marion Milner's innovative approaches for reaching the unconscious inner mind were incorporated into the author's art-making activity. Based on these theories and techniques, different methods were selected to stimulate the unconscious mind during the author's painting process. This study interprets the differences between Dalí's and Pollock's methods for activating the unconscious. The author's artistic production incorporated these diverse intuitive approaches.

The third question is: How can knowledge of the unconscious be deepened by interpreting the author's painting process (see chapter 7)? A technique called the *verbal protocol method* was employed during a painting session to reveal the author's inner thoughts. In this method, the author, while engaged in the act of painting, speaks aloud the stream of consciousness that accompanies and guides the art-making activity. This thinking-aloud technique allows a person to create more solutions while struggling with emergent artistic problems.

Perhaps, among the spontaneous utterances made during the act of painting, it is possible to discover hidden stories or other information that illuminates the practitioner's actions. The Artwork Interpretation Model was tested during the interpretation phase, and it was found that greater understanding could be attained through these verbal protocol narratives. Such narratives can reveal more about the painting than the completed artwork alone can convey.

1.2. The Main Sources

The research data consists of one painting by Dalí, one by Pollock, and one by myself, as well as a videorecording of my art-making activity that produced the painting (www.astagallery.com/academic.html) and the recorded and transcribed verbal protocol monologue from my artistic production (supplied, in both Finnish and English, in appendices). The Dalí and Pollock works were painted when both the artists were of a mature middle age. The paintings as a semiotic corpus were chosen with reference to the Jungian individuation process, which usually occurs after the midpoint of life and which might be described as a reversal of the psychic current. In most people it takes place, like all of the important things in life, beneath the threshold of consciousness (Jung 1966, 6). Additionally, because these paintings represent opposite styles, they can serve to verify the Artwork Interpretation Model.

Salvador Dalí's painting *Assumpta Corpuscularia Lapislazulina* (1952) and his book *Diary of a Genius*, written during the same period he created the painting, will be studied to assess the relationship between the visually realized artwork and verbal expression. Dalí declared this painting to be the most important work shown in his New York exhibition, 1952 (Wallis 2005, 40). Additional data is collected from Dalí's other books, *The Secret Life of Salvador Dalí*, published in 1942, and *50 Secrets of Magic Craftsmanship*, published in 1948. Furthermore, *Un chien andalou*, a film made in 1929 by Luis Buñuel and Salvador Dalí (2004), reveals some basic tenets of Dalí's beliefs.

There exist no publications by Pollock, so his interviews are used as important sources of data for the interpretations of his painting *The Deep* (1953). Jeremy Lewison (1999, 79) suggested that through this painting, Pollock possibly found a way forward for his work. Later, in 1968, in James T. Valliere's (2000, 255) interview of Greenberg quoted Pollock saying to him "that in *The Deep* he was on to something there, but he just missed it. He never talked that way before. I don't think there was any question in his mind that he had lost something."

The Museum of Modern Art in New York published the book *Jackson Pollock: Interviews, Articles, and Reviews*, edited by Pepe Karmel (1999), which contains texts by and about Pollock originally published from the 1940s through the 1990s. Another good source is *Such Desperate Joy: Imagining Jackson Pollock*, edited by Helen Harrison (2000). This publication contains letters that Pollock wrote and received, as well as interviews and articles. Additionally, narration by Pollock in Hans Namuth's (1951) eleven-minute film, *Jackson Pollock Motion Picture*, and the filmed record of Pollock involved in his painting process are other valuable additions to this research.

Since Pollock was familiar with Asian art, in this study Asian principles are brought to bear on Pollock's painting interpretations. Some authors who have dealt with Asian principles are Yasuichi Awakawa (1902–1976), Professor Jean Shinoba Bolen (1936), Shin'ichi Hisamatsu (1889–1980), and Daisetz Teitaro Suzuki (1870–1966).

Mythology can extend the interpretation and provide suggestions for discovering other underlying effects of unconscious behavior, since personal interpretation is not always enough to unseal an artwork's meanings. *The Book of Symbols: Reflections on Archetypal Images* (Ronnberg and Martin 2010) is used as the primary source for the interpretation of possibly unconscious elements in the artworks, despite the fact that Jung himself didn't want to publish this kind of compendium because it simplifies archetypes. Nevertheless, this book served as a valuable resource for the interpretations of elements in the artworks, and it provided archetypal possibilities for interpretation when no personal connections were discovered that could unlock unconscious content. Note that Jungian archetypes are also used in the interpretation of fairy tales.

For explication of Jungian individuation theory, I turned to Professor Sisko Ylimartimo's (2002) dissertation "Lumikuningattaren valtakunta H.C. Andersenin satu sisäisen kasvun kuvauksena [translated The Realm of the Snow Queen, a Fairy Tale by H.C. Andersen and the Process of Individuation"].

An additional resource for understanding the unconscious is found in the latest theories forwarded by Antonio Damasio (2010). In *Self Comes to Mind: Constructing the Conscious Brain*, Damasio follows the Jungian tradition of individuation. Individuation can add understanding with artistic and spiritual values. Jung's approach to the unconscious was strongly artistic and spiritual, and his (2009) publication *The Red Book (Liber Novus)* includes many of his mandala paintings (while the existence of this book had been widely known, it was not published until 2009).

Another treatise that explicates the creative process and highlights the significance of the unconscious is Mihaly Csikszentmihalyi's (1996) book *Creativity: Flow and the Psychology of Discovery and Invention*. Marion Milner (1900–1998) wrote *A Life of One's Own* (1986), which is based on a diary of her inner experience and constitutes an attempt to free her own unconscious thinking (Marion Milner (1986, 55–56) was a pseudonym for Joanna Field). Another interesting book by Milner is *On Not Being Able to Paint* (2010), which is an irreplaceable resource for understanding the inner mind of an artist.

1.3. The Research Methods

Visual research can be divided into three categories: producing an artwork, the actual artwork, and the audience of the artwork (Rose 2001, 188). The art-historical viewpoint is typically focused on audience reception. Examples of such research are Erwin Panofsky's (1892–1968) *Studies in Iconology* (1939), John Dewey's (1859–1952) *Art as Experience* (1934), and Aarne Kinnunen's *Estetiikka* (2000). Historically the artist has been considered as merely the fabricator of the finished product; the artwork, not the artist, was seen to be of primary importance. Some research took a more biographical point of view, but it was based on a sociological rather than a psychological approach (Weber 1969, 88; Justin Spring 1998, 84). For example,

Anna Louhivuori (1987, 146) maintained that Panofsky's iconological interpretation model is too inflexible and unambiguous to interpret art by Chagall effectively.

In the 1980s, art historical research expanded to include theories from philosophy, sociology, feminism, psychoanalysis, and semiotics. A wide range of different methodologies gave rise to considerations of what these mixed methods should address and how they should be responded to. In this climate of flux, it is especially important to investigate and collect data rigorously and to build a well-defined structure for visual interpretations (Vallius 2012, 167).

In modern semiotic history, two separate trends can be distinguished. Ferdinand de Saussure's (1857–1913) theory was based on a systematic study of language, or linguistic semiotics, and concerned the general science of signs and structuralism. Charles Sanders Peirce (1839–1924) came later to semiotics and worked in the field of in human sciences; his theory is based on logic, mathematics, and philosophy. Mikko Pirinen (2012, 85–86) asserted that Peircean semiotics is a methodology superior to Saussurean semiology for the interpretations of visual art, because Peircean semiotic is not based on linguistic study methods.

In this dissertation Peirce's theories were modified to interpret the unconscious in relation to the paintings' visual signs. There are many other studies that have speculated upon the relationship between the unconscious and symbols. Researchers who have done semiotic studies are, among others, Etienne Souriau (1892–1979) and Roland Barthes (1915–1980). Today's semiotic research is conducted by Alice Munro, Altti Kuusamo, Anna Louhivuori, Phyllis Chiasson, Lauri Routila, and Eero Tarasti. A semiotic interpretation can be widened to comprise additional informational and experimental levels. Roland Barthes maintained that visual artworks, in addition to being studied as signs and codes, should also be interpreted with reference to the senses, memories, and unconscious experiences (Seppä 2012, 178–179). Semiotics can be an attitude for life. It can facilitate a deep

observation of different levels of culture—a happy science that permits wild and new ways of thinking (Kuusamo 1990, 43–44).

A research method was created to bring Peirce's theories into consonance with Jung's amplification method. Since Peirce's theories are challenging to read, to avoid misinterpretation, I used Phyllis Chiasson's 2001 book *Peirce's Pragmatism: The Design for Thinking* as a secondary source. Peirce's three modes of reality—firstness, secondness, and thirdness—were utilized to interpret an artwork. This three-mode reality allows interpreters to reflect on their subjective feelings and then to compare them to collected data. The interpreters' intuitive self-interpretations often correlate with the more objective data.

It is impossible to avoid a subjective approach while interpreting artworks. In fact, in the analysis, personal interpretations can be seen as strength, and they can provide additional valuable data. In this approach to interpretation, the work of art is seen as a sign, and interpretation seeks to discover a sign's objects—icon, index, and symbol. Additionally, the objects are studied in combination with the sign's character elements—sinsign, qualisign, and legisign. Peirce's theory offers a logical and productive structure for approaching a variety of signs and reaching a multiplicity of interpretations.

Jungian theories inculcated a combined psychological and artistic perspective for the interpretation of artworks. Jung's method of amplification is an effort to bring a symbol to life, and it is used as a technique to discover—through the seeking of parallels—a possible context for any unconscious content that an image might have. In amplification, a word or an element—from a fantasy, dream, or, in this study, artwork—is associated through the use of what Jung called the *active imagination*, with another context where it also occurs. It is a technique similar to the one that enabled hieroglyphics to be deciphered (Jung 1968, 92–93). One way to interpret possibly unconscious images is for the interpreter to become vulnerable by employing his or her unconscious mind to interpret an artwork; such use of the active imagination can enable a subjective experience of

an artwork on the part of the interpreter, who might thereby uncover unconscious content.

For this study I created a tool called the Artwork Interpretation Model, which is based on theories by Peirce and Jung. The work of art is seen as a semiotic sign, which can have multiple interpretations. The artwork is interpreted in relation to theories of the unconscious. This study aims to clarify how unconscious phenomena and the act of painting are linked together. The unconscious phenomena can best be exposed through the study of artistic techniques and the influence of a medium. Therefore, techniques used by Dalí and Pollock to trigger their unconscious mind while creating their artworks was evaluated. Furthermore, a chronological overview of each artist's life was taken into account, because artists' entire lives affect their artworks.

The Artwork Interpretation Model is similar to a new content analysis method. Its strength is that the research data are studied systematically, and the research structure is made visible. A researcher can consider all the possible reasons for and principles of data collection. The model can be faulted for focusing too much on composition and paying less attention to the producer and the interpreter. When this is an issue, another research method or theories should be employed in conjunction with the Artwork Interpretation Model (Seppä 2012, 229–230).

Dalí's painting is full of symbols that can be delightful to interpret. In contrast, for Pollock's abstract art, which lacks depictions of figurative objects, it can be difficult to assess meaning. Abstract art does not always readily yield its content to interpretation. In fact, Peter Fingesten (1970, 105, 113–18) has suggested that since nonobjective art is not symbolic in the traditional sense, these paintings should be designated metasymbolic rather than symbolic—the former term implying involvement with the creative process and the artist's intentions. Fingesten proposes that when one sees an element in a painting as a symbol, one does not see it objectively in its material properties. In contrast, in nonobjective art, there is no dichotomy between matter and spirit or between form and meaning, since they are fused.

A person does not search for symbols; instead, the viewer is directly impacted by experiencing the artwork.

Sari Kuuva Ph.D has also studied the relationship between visual symbols and art. In her dissertation “Symbol, Munch and Creativity: Metabolism of Visual Symbols,” Kuuva (2010) designed a new approach for interpreting problematic symbols by redefining the concept of a symbol. In her interpretive, an artwork is seen through the lens of metabolism.

Vilayanur Subramanian Ramachandran (2000, 17–18) wrote that abstract art has not been satisfactorily explained in the past. He claimed that even Ernst Hans Gombrich (1909–2001), who spent almost fifty years studying consciousness, had very little to say about the evolutionary basis of art, least of all abstract art. Therefore, in this study, I chose to make an abstract painting for interpretation, in order to address this gap.

1.4. The Importance of the Artistic Production

In this study, the artistic production component incorporated the methods that case studies Salvador Dalí and Jackson Pollock used to stimulate and elicit their unconscious minds. I attempted to free unconscious thinking by fusing Dalí’s and Pollock’s methods and by testing multiple other methods. In addition, the verbal protocol method was used to activate, the unconscious mind and to listen to its response. The central concept behind the verbal protocol method is that subjects are asked to verbalize *everything* they are thinking, even seemingly irrelevant thoughts (Weisberg 1986, 6). Pirkko Anttila, Ph.D maintained that the verbal protocol method can facilitate the understanding of a person’s inner thoughts (Anttila 2006, 302–4). Pirita Seitamaa-Hakkarainen, Ph.D has developed the verbal protocol method even further, especially in the art, crafts, and design fields.

The artistic production, being part of the research method, produces research data. Methodologically, the artistic production is interesting;

moreover, it can elicit material that is not necessarily visible in a final artwork. It is not easy to interpret personal—also known as tacit—knowledge. It is “know-how” knowledge—for example, riding a bike, playing the piano, or driving a car; it also includes personal beliefs, perspectives, and values. Michael Polanyi (1891–1976), a pioneer of tacit knowledge, described in his book *The Tacit Dimension* that “we can know more than we can tell” (Polanyi 1966, 4). He asserted that people rely on their awareness of muscular acts for performing a skill, even if they are unable to specify these acts (Polanyi 1966, 10).

Polanyi (1966, 18–19) also wrote that the best way to understand these complex matters is not by just looking at things but by dwelling on them. In this study’s artistic production, my aim was to inhabit the unconscious world—not just to explain it but, rather, to experience it. Also interested in experiencing the world of the artist, Joseph A. Goguen (Goguen and Myin 2000, 14) maintained that scientists should familiarize themselves with the culture where the artist lives and works so as to develop realistic and illuminating theories about the field of the visual arts. Peirce (1958a, 49–51) believed that science must connect with a person’s experiences to reach the truth for every problem. He dedicated much of his life to an experimental science.

The artistic production played a significant role in this study. It entrenched itself interestingly, becoming a vital part of the dissertation. The significance of the unconscious was underscored by the artistic production, and the understanding of the painting processes of the case studies became more assured. Additionally, the interpretation of one of my painting sessions (see chapter 7) deepened understanding of unconscious phenomena. The painting process was videorecorded and transcribed into text (see www.astagallery.com/academic.html and appendices). The videotaped material captured the act of painting live, and it made it possible to live those moments again. The text material of the painting process was interpreted through discourse analysis, which made it possible to go behind the image to seek hidden meaning. The narratives arising from the verbal protocol method

during the painting activity revealed and clarified my own thinking. By interpreting my artwork, I was able to validate an interpretation model suitable for other artists and educators to follow.

According to Antti Vallius (2012, 183), in the field of art, a researcher's goal is to design an effective interpretive model for the analysis of artworks—one that takes into account the character of the various available data. To comprehend how the idea of the unconscious has developed, it is essential, in the following pages of this dissertation, to collect more extensive theoretical information about the unconscious and to provide a broader research method section. These steps were necessary, to support the development of the Artwork Interpretation Model.

The next section presents a short review of Freud's theories, and a more expansive section discusses those of Jung. There is greater attention paid to Jung's theories, since the subject of the unconscious in relation to art is most developed in them. The key features of Jung's model of the psyche, with an emphasis on the unconscious, are discussed. First, biographical events in Jung's life that influenced the development of analytical psychology are briefly described. Then a brief summary of the central concepts of Jung's theory of consciousness and the unconscious is provided.

In sum, Peircean semiotic is used as a methodology for the interpretations of visual art, in coordination with Jung's amplification method. Based on these theories, The Artwork Interpretation Model was designed to interpret artworks by Dalí, Pollock, and the author. The author's artistic painting project is included in this dissertation. For a broader view of current thinking about the unconscious, some of the latest researches on the subject are referenced.

2. History of the Unconscious

2.1. Views of the Ancients and the Early Philosophers

At first, the subject of the unconscious was in the domain of philosophy. The ancient, medieval, and modern philosophers described the unconscious in various ways (Kahn 1976, 58). Jackson Pollock valued the ancient cultures of the Navajo and of Asian societies, as well as occultism and spiritualism. The origin of Pollock's art can be traced to these ancient ideas, and thus it can be said that his art was inspired by spiritual themes. Perhaps this explains why Pollock had to develop innovative abstract painting techniques to tap into his unconscious. It was not sufficient to adapt previous painting techniques, since his inspiration was spiritual rather than technical. Pollock's abstract techniques, which allowed him to connect to his unconscious, were intuitive and thus difficult to explicate. Nevertheless, it is possible—and valuable—to clarify these techniques.

In contrast, Salvador Dalí accessed his unconscious with more commonly known techniques—dreams, for example, which have long been considered a gateway to the unconscious. In early societies, the retelling of dreams was a privilege accorded to shamans or other healers. Dreams were Dalí's inspirations to create art. Using consummate technical skill, he painted representational artworks that depicted his dream images.

Carl Gustav Jung (1996, 107) said that the Pueblo Indians located thinking in the heart; the Greeks of Homeric times located thinking a

bit below the heart; and Africans located both emotions and thoughts in their bellies. The heart has always been associated with feelings or with the mind. However, today's studies have confirmed that no other bodily organ can think as does the brain. It is clear that psychosomatic symptoms fall into another category. For example, a person can respond to stress with a stomachache, and sorrow can pain the heart.

The first classic theory, by Greek philosopher Plato (ca. 429–347 BCE), comprehends inspiration as a kind of unreason or ecstasy. The work of an artist was inspired by an inner necessity, and it was seen to have been produced in a more or less mindless state of creative activity. Plato suggested that in dreams the will is unable to operate, and rational control cannot be exerted over the passions. Themes in the dream world might cause considerable shame to the dreamer upon waking (Weber 1969, 88–89; Tallis 2002, 12). French philosopher René Descartes (1596–1650) was the first who thought seriously about what happens inside the body of an observer. He decided that the brain had a center, the pineal gland, which served as a gateway to the conscious mind. Consciousness was experienced in the brain's headquarters.

Dualism has been discussed since Descartes's time (Dennet 1991, 35, 104–6). Duality in human consciousness has long been recognized in non-European cultures. For example, the Hopi of the American Southwest differentiate the function of two hands—one is used for writing and the other for making music. Intuition often occurs when a normal rational process is temporarily interrupted (Ornstein 1977, 36–39).

2.2. Inner Freedom's First Steps in the West and the East

Dalí (Bosquet 1969, 23) admired the technical virtuosity of the Renaissance and seventeenth-century artists, such as Leonardo da Vinci (1452–1519) and Johannes Vermeer (1632–1675). In his book

Diary of a Genius, Dalí (Soby 1968, 21) explained that “Leonardo proved an authentic innovator of paranoiac painting by recommending to his pupils that, for inspiration, in a certain frame of mind they regard the indefinite shapes of the spots of dampness and the cracks on the wall, that they might see immediately rise into view, out of the confused and the amorphous, the precise contours of the visceral tumult of an imaginary equestrian battle.” Indeed, I believe that it is possible to categorize Dalí as a modern analogue of a Renaissance artist, an artist who developed his painting technique to a level of perfection. His interest in science also supports this analogy.

Dalí was also familiar with the art of Early Netherlandish painter Hieronymus Bosch (1450–1516) (Bosquet 1969, 41). While artistic development during the Renaissance—beginning in Italy in the late fourteenth century and lasting into the seventeenth century—was highly innovative, Renaissance artists were not ready to make work inspired purely by inner emotions; instead, artists painted the outer picture. Nevertheless, even today Leonardo’s influence is vital. For example, Michael J. Gelb (1998) published a book titled *How to Think Like Leonardo da Vinci: Seven Steps to Genius Every Day*.

Around the end of the seventeenth century and the beginning of the eighteenth century, a technique that had been used as early as the Tang dynasty (618–907) came into greater use in China and Japan. This was the splashed ink method, which even at that time was felt to be eccentric. In this technique, artists ignored traditional norms and acted in accordance with their inner freedom (Brinker 1987, 150). The phrase “looking inward” means a metaphorical extension of an idea, originally applied to the spatial world, into a domain whose nature is not possible to conceive according to spatial laws (Thorburn 2001, 152–153).

2.3. Spiritualism Flourishes among European Philosophers and Artists

Jung (2009, 211) believed that *Faust*, by Johann Wolfgang Goethe (1749–1832), and *Thus Spoke Zarathustra*, by Friedrich Wilhelm Nietzsche (1844–1900), were fantasies of the unconscious, in which the self often appears as the superordinated, or ideal, personality. The term *unconscious* was known by the German philosophers Immanuel Kant (1724–1804), G. V. Leibniz (1646–1716), and others before the 1800s. The teachings of both Nietzsche and Arthur Schopenhauer (1788–1860) influenced artists to transform what was seen as the senselessness and dreadful void of life into art (Jaffe 1964, 255). *Thus Spoke Zarathustra*, Nietzsche’s most popular book, was published between 1883 and 1885 (Nietzsche 2006).

In the nineteenth century, the influence of the writings of the German philosophers Goethe and Friedrich Schiller (1788–1905) can be seen in many emerging theories. Schiller classified works of art into the sentimental and the naive. Jung (1966, 73) took this classification one step further, designating sentimental art as introverted and naive art as extroverted. Schiller took a step forward toward a view of the unconscious by explaining creative process. During what he called this “momentary madness moment,” the unconscious can most effectively be reached. An uncritical attitude is required in the creative process. In a letter dated December 1, 1788, written to a friend who complained about his lack of creative power, poet-philosopher Schiller (Freud 1938, 193) advised his friend that:

The reason for your complaint lies, it seems to me, in the constraint which your intellect imposes upon your imagination. Here I will make an observation, and illustrate it by an allegory. Apparently it is not good—and indeed it hinders the creative work of mind—if the intellect examines too close the ideas already pouring in, as it were, at the

gates. Regarded in isolation, an idea may be quite insignificant, and venturesome in the extreme, but it may acquire importance from an idea which follows it; perhaps, in a certain collocation with other ideas, which may seem equally absurd, it may be capable of furnishing a very serviceable link. The intellect cannot judge all these ideas unless it can retain them until it has considered them in connection with the other ideas. In the case of creative mind, it seems to me, the intellect has withdrawn its watchers from the gates, and the ideas rush in pell-mell, and only then does it review and inspect the multitude. You worthy critics, or whatever you may call yourselves, are ashamed or afraid of the momentary passing madness which is found in all real creators, the longer or shorter duration of which distinguishes the thinking artist from the dreamer. Hence your complaints of unfruitfulness, for you reject too soon and discriminate too severely.

Furthermore, Jung credited physician and painter Carl Gustav Carus (1789–1869), a friend of Goethe, for understanding the unconscious as an essential basis of the psyche. Instead of conceptualizing the unconscious as a unitary phenomenon, Carus distinguished three different levels, each varying with respect to degree of accessibility. First, he suggested that the unconscious is constantly flowing. If an idea sinks into the unconscious, it will continue to evolve and develop. Second, the unconscious is indefatigable, unlike the conscious mind, which needs periods of rest. Third, the unconscious has its own laws, although these are very different from those that govern conscious mental activity. Carus also exhibited a commitment to Romanticism by suggesting that the unconscious was a repository of ancient wisdom connecting all of humanity (Jung 1980, 3, 152; Tallis 2002, 14).

In the 1840s, a number of spiritualists began to produce literature and artistic works that were completed while they were entranced. They claimed that these works were done under the influence of spirit guides. Because writing and drawing were performed without volition, the term *automatic* was employed to describe the manner in which they were executed (Tallis 2002, 26). Daniel Dennet (1991, 13) affirmed that drugs could be used to reveal the unconscious and to

create a wide variety of hallucinations. Aniela Jaffe (1964, 259) wrote that when LSD-25 was taken in a test in 1950, an artist's conscious control was overcome by the unconscious, and the artist's drawings became more abstract. Frank Tallis (2002, 7) explained that "it was inevitable that, once the unconscious was conceptualized as a place, people would want to go there. And in due course they did. But many of these early mind-travellers required a little help—from *Papaver somniferum*, the opium poppy. Nature's passport to the unconscious."

The concept of the unconscious became established in Western culture by the eighteenth century. Then, in the nineteenth century, the emergence of Romanticism transformed the concept of what a painting could be. As opposed to images of outer visual phenomena, images of the inner, personal picture were highlighted. The emotions and senses were valued over reason and intellect. Romanticism established a sophisticated climate, which favored the recognition of unconscious mental activity. The universal unconscious was understood as a storehouse of ancient lore, symbols, and motifs. Later, Jung was to propose that myths had evolved from the collective unconscious (Jaffe 1964, 260). Subsequently, hypnotism, phenomena associated with spiritualism, and reports of multiple personalities proved that the unconscious does in fact exist as part of the mind. The Romantics conceived the unconscious as an independent agent in the mind, with the power to create great works of art (Tallis 2002, 6, 29–33).

An example of nineteenth-century Romanticism is a masterpiece by John Henry Fuseli (1782–1791), a painting called *The Nightmare*, which has been described as a "proto-Surrealistic" painting. The ascendance of the Surrealist movement may partially account for the increase of interest in Fuseli during the twentieth century. A print of this painting hung in Freud's office (Powell 1973, 15–17). Two centuries ago, William Blake (1757–1827), poet, painter, and philosopher, wrote his long narrative poem *The Four Zoas*. Blake's artworks and writings are charged with the power and significance of the unconscious (Read 1951, 124; Singer 1990, xvi). In Jung's 2009 publication

The Red Book, also known as *Liber Novus*, both text and images recall Blake's works, with which Jung was familiar.

The images of paintings and narratives in books were revealing a quality that came to be called the sublime. The definition of the sublime was developed by Irish philosopher Edmund Burke (1729–1797) and German philosopher Immanuel Kant. Burke (1791, 58, 239, 252–54) proposed in *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* that terror is a component of the sublime, and that the experience of the sublime originates from emotions, even though the sublime should not incorporate the element of danger. The sublime and the beautiful are separate qualities, and they can simultaneously be unified and separate. Kant maintained in his book *Observations on the Feeling of the Beautiful and Sublime* that feeling can be of two kinds: the feeling of the sublime and the feeling of the beautiful. They both occasion pleasure, although in different ways. Thus Kant wrote that “the sublime moves, the beautiful charms.” The sublime sensation can be a feeling of terror, a melancholy, a quiet wonder, or a beauty completely pervading a sublime plan. For example, the sight of mountains can arouse enjoyment along with horror. To have this response, one must at the same moment have a feeling of the sublime and a feeling of the beautiful (Kant 1960, 45–50).

In 1923 Freud (1989, 25) maintained that sublimation occurs when the ego takes control over the id and begins the rejection of sexual impulses by changing the sexual object-libido into the narcissistic libido. In the process of sublimation, sexual aims are directed to other, socially higher aims. By this mode, sexual desires are attached to other, nonsexual ones (Freud 1966, 23, 345). For example, one person would engage in research with the same passionate devotion that another would bestow on his lover. Thus, the first individual would pursue research instead of loving (Freud 1962, 77). As a matter of fact, Freud (1962, 136) stated that Leonardo da Vinci had an extraordinary capacity for sublimating his primitive instincts.

On the other hand, Jung (1966, 37) explained in 1932 that sublimation means nothing less than the alchemist's trick of turning the bad into the good and the useless into the useful. Anyone who knew how to achieve this feat would be immortal. Unfortunately, the secret of converting energy without the consumption of a still greater quantity of energy has not yet been discovered by the physicists. Sublimation remains, for the present, a pious wish-fulfillment invented for the silencing of inopportune questions.

Furthermore, Jung explained that we see, hear, smell, and taste many things without noticing them, because our attention is deflected or because the stimulus is too slight to produce a conscious impression. These events are called subliminal sense-perceptions, and they can influence consciousness. Subliminal perceptions can release early childhood memories (Jung 2010, 79). As an example, if an artist wants to release unconscious childhood memories, she might look through an old family photo album, play music from her childhood, sniff her mother's perfume, eat food particular to the past, and so on.

Later, in 1999, James Elkins (1999, 132) explained that for an alchemist, sublimation was a kind of distillation of solids, which may give off a vapor without melting, and the vapor can be collected from where it rises. In art, sublimation can be likened to metempsychosis: a work appears suddenly, and it can be understood as something new. An artist labors, taking a succession of steps, one following the other. The academic goal is pure control, with nothing unexpected. Sublimation, in contrast, is an unexpected and spontaneous change.

In his interview with Alain Bosquet (1969, 96) Dalí explained sublimation "Now sexual obsessions are the basis of artistic creation. Accumulated frustration leads to what Freud calls the process of sublimation. Anything that doesn't take place erotically sublimates itself in the work of art." On June 30, 1952, Dalí wrote in his diary that "mistakes are almost always of a sacred nature. Never try to correct them. On the contrary: rationalize them, understand them thoroughly. After that, it will be possible for you to sublimate them. Geometric preoc-

cupations incline toward a utopia and do not favor erections. Besides, geometricians rarely get a hard-on” (Dalí 1965, 27).

In the nineteenth century, the Impressionist art movement invented an alternative to traditional painting techniques. In an Impressionist painting, the optical mixing of the colors occurs in the eye of the viewer; the haystack paintings of Claude Monet (1840–1926) are a good example of this phenomenon (Stewen 1989, 13–15). It was not until the late nineteenth century that an artist’s personal inner images became an important subject for paintings. Symbolism was developed as a reaction against naturalism and realism. Spirituality, imagination, and dreams were admired. By the end of the nineteenth century, Finnish symbolist Hugo Simberg (1873–1917) derived subjects for his imaginative paintings from his unconscious (Stewen 1989, 13–15).

2.4. Toward the East

The geometrical representation of nature performed by Paul Cézanne (1839–1906) appealed to the Cubists, and his understanding of color and form influenced Fauvism. Paul Gauguin (1848–1903) was concerned that art should evoke the inner life (Ash 1991, 38). Origins of the development of the work of Vincent van Gogh (1853–1890) and Gauguin toward Symbolism can be seen in their paintings of the early 1880s. Moreover, the influence of Japanese art can be seen in the 1880s in Europe (Roskill 1970, 85, 234). Van Gogh and Edvard Munch continued Romanticism’s tradition (Pasanen 2004, 44). Munch was the most productive artist to visualize his emotions and the images of his soul (Ringbom 1989, 42). The German artists Emil Orlik (1870–1932) and Alfred Kubin (1877–1959) and the French artist Odilon Redon (1840–1916) were familiar with Japanese woodcuts and Asian religions. Wassily Kandinsky (1866–1944) knew both Orlik and Kubin (Westgeest 1996, 32–33). In the mysterious artwork of Belgian painter James Ensor (1860–1949), it no longer mattered

if the landscape were real or imaginary (Hooze 1997, 21). Ensor belonged to the ranks of the surrealists; his period of work is situated between Georges-Pierre Seurat (1859–1891), considered by some to be a proto-surrealist, and Marc Chagall (1887–1985).

German Expressionism attempted to articulate its new experience also on the basis of individual appearances. The French had a short Fauvist period, and Henri Matisse's (1869–1954) paintings were expressive and colorful Fauvist works (Keyes and Butler 1993, 4). The work of the Fauves led to the development of Cubism (Sotriffer 1972, 11). Pablo Picasso, along with Georges Braque (1882–1963), developed Cubism, which had its roots in Fauvism (Roskill 1970, 249). For Braque, the painting process was an adventure; a study of a space, it was usually done without a model. Joan Miró's art became even more based on the unconscious; he painted his inner envisionings (Vallier 1970, 24–27). The violent colors of Fauvism and the radical thought of the Cubists were inspirational to Chagall. His images sprang from his unconscious like dreams (Marchesseau 1998, 26–27).

Cubism, in one way or another, influenced Abstract art style. Robert Delaunay (1885–1941) claimed that Cubism was still a prisoner of the visible world, later, in 1911, he separated from Cubism. Around the same time, František Kupka's realistic artwork evolved into pure abstract art, which was not created by the rendering of external visual appearances but by the development of purely abstract forms (Pasanen 2004, 49–54). Kandinsky's writings influenced Surrealism and Abstract Expressionism (Pasanen 2004, 55–56). Relating Freudian methods to the problems of artistic creation, Breton developed a theory and a practice of aesthetic automatism, which is the crucial character of Surrealism (Read 1951, 53).

In the early 1920s the French literary and the Surrealist movements accepted Freudian theory (Milton, Polmear, and Fabricius 2004, 66–70). Jacques Lacan was a young associate of the surrealists in the early 1930s. In his celebrated revision of psychoanalysis, elaborated in the 1950s and 1960s, Lacan reread Freud through the structural

linguistics of Ferdinand de Saussure, a contemporary of Freud. While Freud did not know Saussure's work, he shared his episteme in part. It is through this association of Freud and Saussure that Lacan conceived the idea that the unconscious is structured like a language. In particular, he proposed that dreams could be understood in terms of the linguistic operations of metaphorical substitution and metonymic connection (Foster 2002, 218).

Further back in history, in the 1920s, many artists were interested in expanding the role of the unconscious in their painting process. Dadaism, Surrealism, and, later, Abstract Expressionism emphasized the primacy of the unconscious (Sotriffer 1972, 16). Artists were trying to access the power and the hidden knowledge of the unconscious by developing new techniques. For example, scratching or rubbing paint in a *grattage* technique or using candle marks in a *fumage* technique were popular modes among the automatists to reach the unconscious, to access their rich inner worlds (Mundy 2002, 18). Tachism was an art style whose practitioners employed the splashing of color in accordance with their emotions, and informalism emphasized art without shape. In action painting, the central point was to be emotionally authentic in the creative process.

The *frottage* technique was similar to the Rorschach method, which was published in *Psychodiagnostik* (1921) by Swiss psychiatrist Hermann Rorschach (1884–1922). In this diagnostic tool, chance images were used in analytical practice in order to explore the imaginative processes of the unconscious. Salvador Dalí also felt that the Rorschach method, and with its axial symmetry, was simply a particular case amid the various surrealist techniques (Jung 1964, 27; Martin and Stephan 2003, 52–53). Dalí's paranoiac-critical method is similar to the Rorschach technique, and Dalí was aware of Freud's sublimation theory. Similarly, Pollock's abstract art can evoke spontaneous and surprising thoughts and ideas in viewers' minds—perhaps mirroring the antecedent process that took place in the artist's mind during the creation of the artwork.

Many artists have explored the possibilities of utilizing dreams in their creative processes. Luis Buñuel (1993, 8, 114–121), who used dreams to access his unconscious, noted that the unconscious works tirelessly under the surface. While daydreaming, he was able to imagine all that was invisible and all that he was unable to touch in everyday life. Dreams are a very important source for attaining knowledge of unconscious content, since dreams are produced by the activity of the unconscious (Jung 1966, 69–70). Dalí utilized dreams as well. Dr. Hanns Sachs (1951, 13) wrote in 1942 that the unconscious is the base underlying three phenomena: dreams, daydreams, and artistic creation. However, the process operates in a different way for each phenomenon. The same material—or rather the same source of energy—is used and shaped, and ultimately represented in each event in its characteristic manner.

2.5. American Philosophers: Against the Spiritual and Toward the Logical

In this study the unconscious is approached through theories related to Charles Santiago Sanders Peirce, Sigmund Freud, Carl Gustav Jung, and Antonio Damasio. They all associated their writings with those of philosopher and psychologist William James. In the United States, some philosophers were moving away from spiritualism. One of the innovative American philosophers was William James, who in the late nineteenth century formed the idea of “pontifical cells” to which consciousness was attached. This was an idea that neurons store memories (Quian, Fried, and Koch 2013, 32). Furthermore, William H. Davis (1972, 5–6) wrote that the main idea of Charles Peirce’s essays was to prove that all knowledge and thoughts are more products of inference than of intuition in the Cartesian sense. Descartes believed that all knowledge is based on primitive intuitions. Peirce’s alternative pro-

posal was that knowledge results from a process of flowing inferences (Davis 1972, 3). Peirce maintained that knowing is a process that cannot be immediate and intuitive. Thoughts are continuous: they do not break in suddenly but, rather, gradually. Neither do thoughts terminate suddenly; instead they fade away into the unconscious. The past is never past to the mind—it is still alive and present (Davis 1972, 10, 16). Perhaps it is correct to affirm that Peirce and William James were opening doors to the future field of neuroscience.

Peirce (1958b, 61–63) wrote that he was interested in philosophical ideas, and that his theories had nothing to do with psychology. He claimed that psychology does not observe the same facts as does logic (1958b, 204–5). Peirce defined consciousness as the *knowledge* of a feeling, which is opposed to a condition of being unconscious. It denotes all modes of conscious mental life. It comprises all cognitive, emotional, and craving states that are capable of being apprehended (Peirce 1958b, 202–3). Peirce explained that perception is not unconscious intuition; rather, it is all inferential, or based on logical thinking. Unconscious inference means inference in which the reasoner is not conscious of making an inference. Peirce (1958b, 59) wrote that “these German writers must not be understood as meaning that the perceptive process is any more inferential than are the rest of the processes which the English have so long explained by association—a theory which until recently played little part in German psychology. The German writers alluded to explain an ordinary suggestion productive of belief, or any cognition tantamount to belief, as inference conscious or unconscious, as a matter of course.”

Likewise, nowadays Robert Weisberg (1986, 11–14) maintained that in a creative process, no great leaps of conscious or unconscious insight occur. Instead, creative activity is slow and cumulative. A problem is gradually developing into something new. Past experience is part of the creative process; creativity cannot be taught by encouraging a person to separate from the past. Weisberg wrote that some theorists emphasize unconscious thought processes that can create

associative connections that are not reached through conscious thinking. Other theorists emphasize a spontaneous and sudden insight that provides a solution to a problem. In this case, past experience is seen in a new perspective to solve a problem. Weisberg wrote that this idea is used in methods to teach a person to separate from his or her fixed views of past experiences and to see the past in a new way.

2.6. Pioneers Freud and Jung

The aforementioned artistic and philosophical theories were ahead of the science of their time, since scientific studies were not yet exploring the meaning of the unconscious. Psychology as a modern science only began at the turn of the twentieth century (Singer 1990, xv). Freud's *The Interpretation of Dreams* (1899), was an epoch-making work and the boldest attempt to master the enigma of the unconscious psyche on the grounds of empiricism. The most famous split, or dichotomy, between the conscious and unconscious mind was proposed by Freud (Ornstein 1977, 29). In 1923, in his study *The Ego and the Id*, Freud offered his first structural theory of the mind (Freud 1933, 102, 110–11; 1989, xxii, 37; Jung 1996, 44–45). Freud, however, did not actually discover the unconscious (Kahn 1976, 58). Pre-Freudian theories had been published in 1868 by Karl Eduard von Hartmann. These writings put the theory of the unconscious on a firm scientific foundation (Read 1970, 172). Jean Piaget was also often compared to Freud for his ideas on the unconscious. Piaget (see 1973) showed that a child is unconscious of itself.

Both Freud and Jung were pioneers of the study of the unconscious. In his Tavistock lecture in 1935, Jung criticized Freud's name for the unconscious, the "id." Jung (1968, 143) said that "it is unconscious and that is something we do not know. Why call it Id?" But Freud (1933, 102) declared that "borrowing, at G. Groddeck's suggestion, a term used by Nietzsche, we will call it henceforward the 'id.'" This impersonal

pronoun seems particularly suited to express the essential character of this province of the mind—the character of being foreign to ego.”

Jung (1964, 67) agreed with Freud that each person has a personal unconscious, and that it owes its existence to personal experience and contains all that has been forgotten or repressed. Furthermore, Jung designated a deeper layer of the unconscious as the collective unconscious, which is considered to be universal. This ancient storehouse became part of Jung’s theory of an archetypal collective memory. English poet, critic, and essayist Sir Herbert Edward Read (1951, 54) described the world as haunted by significant forms. The shape of a rock or of a tree stump appeal to us, not because of any superficial beauty, any sensuous texture, or color, but because they are archetypal. Anna Louhivuori (1987, 30) maintained that Jung’s theories, especially of collective archetypes, add valuable information to artistic research. In this study Jungian archetypes are considered during the assessment of the influence of the unconscious in the Artwork Interpretation Model.

2.7. Bridge between East and West

Publications of Zen art and literature increased in the twentieth century, and they had an influence on Jackson Pollock’s art. German sinologist Richard Wilhelm (1873–1930) created a connection between East and West. In 1924 he translated the *I Ching* into German. This book embodies the living spirit of Chinese civilization and includes the psychology of Chinese yoga. Later, in 1950, it was translated into English by Gary F. Baynes (1978) as *The I Ching or Book of Changes*, with a foreword by Jung (1966, 53–58). In 1931 Richard Wilhelm and Gary F. Baynes translated *The Secret of the Golden Flower*, a Chinese book on meditation. This book contains more detailed information about Chinese yoga and meditation practices. *The Secret of the Golden Flower* was also recently translated by Thomas

Clearly (1991). Jung (1966, 59) confirmed that the unconscious is full of Eastern symbolism. Japanese author Daisetz Teitaro Suzuki's first series of essays on Zen was published in book form in 1927. In the late 1940s and 1950s, American Abstract Expressionists evoked associations with Zen art. An important pioneer in Zen art was Mark George Tobey (1890–1976), as were John Milton Cage (1912–1992) and Ad Reinhardt (1913–1967) (Westgeest 1996, 38, 43).

Goethe's influence can be seen in writings by Kandinsky and Paul Klee. Goethe developed, without realizing it himself, the basic principles for abstract art, such as a belief that emotions and inner knowledge can serve as a guide for an artist to understand nature's secrets. Basically, in this schema, inner necessity directs artistic creation. Moreover, Sixten Ringbom (1970, 208) confirmed in his dissertation, "The Sounding Cosmos: A Study in the Spiritualism of Kandinsky and the Genesis of Abstract Painting", that Kandinsky was familiar with the theosophy and occultism of the German Dr. Rudolf Steiner (1861–1925). Klee explained that artists do not paint what can be seen; instead, inner pictures are visualized. Abstract art, in the same manner as nature, is born from the inside. Furthermore, theosophy, the self-styled universal religion founded by the Russian Helena Petrovna Blavatsky (1831–1891) in New York in 1875, offered an Eastern interpretation of life and evolution. Nonobjective art was a manifestation of this spiritual movement, and it influenced many philosophers and artists, such as Rudolf Steiner, Kandinsky, and Piet Mondrian (1871–1944) (Fingesten 1970, 107). In his youth Pollock was also interested in Occult Mysticism (Frank 1983, 13). Klee (1987, 55–57) wrote that an artwork as a creative spirit is a product of dreams, ideas, or fantasies. In his book *Pedagoginen Luonnoskirja Modernista Taitteesta*, [translated *Pedagogical Sketchbook book of Modern Art*] Klee (1997) presented his theories and principles both visually and literally.

Kandinsky joined the Bauhaus in Germany in 1922. He taught with Klee at the Bauhaus school until the Nazis closed it in 1933. One of Klee's students at the Bauhaus, Helen Schmidt Nonne, said

that Klee's theories and assignments were pure poetry, even though they may have sounded like mathematical formulas (Kandinsky 1977, ix; Ringbom 1989, 100–108, 114). Kandinsky (1977, 46–49) wrote about the unconscious:

Any realization of the inner working of color and form is so far unconscious. . . . The artist must train not only his eyes but also his soul, so that he can test colors for themselves and not only by external impression. If we begin at once to break the bonds which bind us to nature, and devote ourselves purely to combination of pure colour and abstract form, we shall produce works which are mere decoration, which are suited to neckties or carpets. . . . The elements of new art are to be found, therefore, in the inner and not the outer qualities of nature.

Kandinsky's theories add a different approach to the unconscious. They are similar to a yoga method, in which one creates an inner balance by emptying one's mind of meaningless thoughts. According to Kandinsky's theories, instead of painting their own personal feelings, artists use colors to influence a viewer's mind. The inner meaning of a form is thus contained in the paint itself.

Hermann Hesse (1957) delineated the basic principles of Zen precisely in his book *The Journey to the East*. Inasmuch as the last chapter is missing, there is always something that escapes definition, something that can never be explained in words, an elusive something that is always one pace ahead of us (Watts 1982, 123). I believe that a similar principle can be applied to abstract art, because nonrepresentational art can more easily activate a viewer's imagination, and viewers can create new interpretations. Hence, Tallis (2002, 30) wrote, "By the late nineteenth century the unconscious had become like Pandora's box—something fascinating but something to be handled with care. Something that merited a plethora of cautionary tales."

2.8. Short Review of Freud's Theories of the Unconscious

Since Dalí was familiar with Freudian ideas, a short review of the theories of Freud is called for, the better to understand Dalí's art. For example, Dalí used Freud's *Interpretation of Dreams* as an inspiration to create his paintings. In the personal artistic production I undertook for this study, my goal was to experience Dalí's and Pollock's painting methods. Therefore, I initiated my artistic production with Freud's theories in mind. I delved into my unconscious and became desperate as I recognized all of my ugly, negative thoughts. Under Freud's imaginary guidance, I experienced many disturbing and provocative thoughts, things that I have never dared utter. I got carried away, and started to criticize and to complain about others and myself. I dug a big hole for myself, and started giving into despair. I had not realized that my words and thoughts had an awful power. All of a sudden I became evil. I could not escape from my repulsive thoughts. I became depressed.

To clarify and to minimize verbal description, the Freudian theory of the structure of the mental personality is summarized in figure 1, which Freud (1966, 542) used in his lectures in 1933. Freud stated that in the figure, the space taken up by the unconscious id ought to have been greater than that of the ego or of the preconscious. He also wrote that it is hard to say how correct this diagram is. The super-ego merges into the id, and it is more remote than the ego from the perceptual system or the perceptual-conscious (pcpt.-cs). The id has a connection with the external world only through the ego (Freud 1966, 542–43). The division is not strict, and after separation, these sections can merge again. Their functions may vary, and differences can be found frequently among different personalities. The categories of the id and of the ego and the superego enable understanding of the reciprocal and dynamic relationships within the mind and help to elucidate them (Freud 1933, 102, 110–11; 1989, xxii, 37).

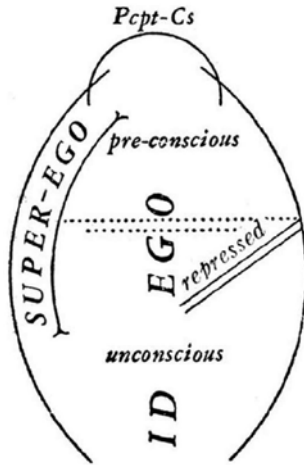


Figure 1. Structure of the mental personality (Freud 1966, 542).

Freud's first classic categorization of the human mind is a division into the conscious, preconscious, and unconscious. Every mental process first exists in an unconscious state and develops into a conscious phase (Freud 1943, 260), although sensations and feelings are conscious from the start (Freud 1989, 12). The unconscious is also known as the site of primary thinking, and the conscious is known as the location of secondary thinking. Consciousness is the surface of mental thinking, and it is the first one reached by the external world. The most conscious processes are conscious only for a short period. Their intensity and clarity are not static. Quite soon the conscious becomes unconscious, falling into a latent or inactive state (Freud 1933, 99–101; 1989, 4–7, 19).

The unconscious is a psychic process that is intensive and active but does not arise to a conscious level. Fundamentally, the unconscious is incapable of becoming conscious without external aid (Freud 1995, 57–58; Kris 1952, 305). In his 1923 publication *The Ego and the Id*, Freud offered the second category of his structural theory of the mind, which visualizes the mind as divided into three separate though interacting domains: ego, superego, and id (Freud 1933, 102, 110–11; 1989, xxii, 37) (see fig. 1).

The id is a wholly unconscious domain of the mind, consisting of a physiological state and of material that was once conscious but later repressed. The ego-id was originally the great reservoir of libido, in the sense of being a storage tank. After differentiation has occurred, the id continues as a storage tank. The id is a source of supply, and it begins sending out cathexes, whether to objects or to the now-differentiated ego. Instinctual cathexes or object-cathexes seeking discharge are all that the id contains (Freud 1933, 102; 1989, 67, 70). The id deals with the external world only through the medium of the ego. The contents of the id can enter into the ego in two ways: one is direct, and the other leads by way of the superego, or ego ideal, which is partly a reaction formation against the instinctual process of the id. The ego develops from perceiving instincts to controlling them, from obeying instincts to dominating them. Two classes of instincts exist: eros, which is the sexual instinct, and thanatos, a death instinct (Freud 1989, 37–40, 58). In the id, impulses and impressions are virtually immortal and are preserved for entire decades as if they had only recently occurred. The id is the inaccessible part of our personality and very little is known about it (Freud 1933, 103–4, 110). Unconscious behaviors, such as slips, dreams, and neurotic symptoms, are evidence for the existence of the putative entity (Freud 1943, 69, 221, 238). The activities of the lower passions are unconscious. Additionally, intellectual operations can be carried out equally whether preconscious or without coming into consciousness (Freud 1989, 19–21).

Much of the ego functioning is unconscious. A small part of it is covered by the term *preconscious*. The ego contains the defense mechanisms, and it is essentially the representation of reality. Moreover, the ego attempts to replace the reality principle for the pleasure principle, which rules the id. The ego is our mental representation, which goes to sleep at night, even though it exercises censorship on dreams (Freud 1989, xxxii, 8–9, 19; 1933, 107). The ego is also a bodily ego. It is a surface from which both external and internal perceptions may spring (Freud 1989, 19–21). The ego is a storage tank and a source for object-

cathexes of the narcissistic libido. In earliest childhood, in the individual's primitive oral phase, object-cathexes and identification were identical to each other. Later in life, object-cathexes proceed from the id. The weak ego either succumbs to object-cathexes or tries to fend them off through repression (Freud 1989, 23–24, 67–70). Repressed materials from the ego merge into the id. The ego is in the habit of transforming the id's will into action as if it were its own (Freud 1989, 17–19). Memories have been repressed from the beginning of childhood because of their painful or unattainable content. They are referred to as unconscious memories (Brill 1960, 12–14; Kris 1952, 304–5).

There are two different kinds of material in the unconscious: latent, also known as preconscious, which is capable of becoming conscious; and unconscious, which is repressed and not able to become conscious (Freud 1933, 101; 1989, 5–6). Thus, the preconscious is unconscious only in the purely descriptive sense (Freud 1966, 535). The preconscious system censors mental arousal, and stands between the conscious and the unconscious. Thinking is repressed when it is unable to pass from the unconscious system, because of the denial of the preconscious (Freud 1943, 260–61). The area of the unconscious is broader than that of repression: all repression is unconscious, but not all of the unconscious consists of repression (Freud 1995, 57–58). The reason why some ideas cannot become conscious is that a certain force opposes them. The state in which the idea existed before becoming conscious is called repression, and the force that instituted the repression and maintains it is perceived as resistance. A person's behavior is often dominated by resistance and unwillingness. This resistance comes from the ego and belongs to it. The ego behaves in a repressive manner and produces powerful effects without itself being conscious of such acts. Repression is an essential preliminary condition of symptom formation. A symptom is a substitute for some other processes that were held back by repression (Freud 1938, 518; 1943, 262, 392; 1989, 5–9).

The superego is partly unconscious and derives from the id. The superego represents an energetic reaction formation against the ear-

liest object choices of the id. The superego, or ego ideal, is less connected with consciousness than with the id (Freud 1933, 99–110; 1989, 22–23, 30, 49). The superego holds all moral restrictions. It suggests the impulse toward perfection and is representative of the relationship with parents and teachers. Its contents can be passed from generation to generation (Freud 1933, 89, 95; 1989, 32, 49). Jung, who disapproved of Freud’s distinction between the ego and the superego, interpreted Freud’s superego concept as an attempt to smuggle in his image of the Jewish Yahweh in the dress of psychological theory (Jung 1984a, 188).

The id is completely amoral, and the ego strives to be moral. The id represents our instincts and stands for untamed passions. The pleasure principle dominates all its processes. The superego is super-moral and strives to be as cruel as it can be: the more a man controls his aggression, the more intense becomes that very aggression against his own ego. It is akin to displacement—a turning upon his own ego (Freud 1933, 105, 107; 1989, 19, 56). The beleaguered ego has to accept the claims and demands of three harsh masters. When internal conflict occurs, the ego mediates between the demands of external reality, the libido of the id, and the severity of the superego, deploying a variety of defense mechanisms in the process. The ego struggles to cope with its task of mediating the forces and influences that work in it and upon it into some kind of harmony. As Freud wrote, a person often cannot avoid the cry, “Life is not easy” (Freud 1933, 108–10; 1989, xxv).

2.9. Key Features of C. G. Jung’s Theory

Carl Gustav Jung was born in Kesswil, on Lake Constance, Switzerland, on July 26, 1875. He studied medicine and psychiatry at the University of Basel between 1895 and 1900. At the University of Zurich, Jung became an assistant physician to Eugen Bleuler. Jung was also one of the most famous pupils of Sigmund Freud. Jung was first hailed by Freud as his “son.” However, this relationship has been

much mythologized. Indeed, Jung (2009, 196) stated that “I in no way exclusively stem from Freud. I had my scientific attitude and the theory of complexes before I met Freud. The teachers that influenced me above all are Eugen Bleuler, Pierre Janet, and Théodore Flournoy.” Theoretical disagreements came to divide Jung and Freud—for example, they had different views about the symbolic meanings of dreams. Jung maintained that certain occurrences in dreams are symbolic and as such should not be taken literally, and that, furthermore, behind dreams can be found the hidden meanings of symbols (Jung 1963, 8; 1968, 140; 1983, 13; 2009, 194; 2010, 95).

The roots of Jung’s thinking can be located in the methods used at that time, such as automatic writing, trance speech, and crystal visions, which were appropriated by the psychologists. The goal was to reveal hidden memories and unconscious ideas and to reintegrate the personality. Upon the release of his dissertation, “On the Psychology and Pathology of So-called Occult Phenomena”, written during 1902–3, Jung was taken seriously as a new voice because of the bold and imaginative analysis it contained. In his study, he utilized automatic writing as a method for psychological investigation. He undertook experimental work in word association and described the fantasies of a hysterical medium (Jung 1980, v; 1983, 13; 2009, 195–96). His dissertation introduced a number of concepts that were later to develop into his mature theories. Jung was influenced by William James. Jung saw fantasy thinking as an equal partner with what he called direct thinking. The former was exemplified by science and the latter by mythology (Jung 1963, 21; 2009, 197).

Eventually, Jung created a school that he called analytical psychology. Jung (1980, 275) wrote that “analytical” designates a procedure that takes into account the existence of the unconscious. His term stands for concepts in both Freud’s psychoanalysis and Alfred Adler’s individual psychology, plus other efforts in the field. Jung believed that while the Freudian and Adlerian theories are based upon drives, they omit the spiritual aspect and therefore do not give meaning to

life (Jung 1995, 28, 224–25). Freud’s school has its supporters among physicians and intellectuals, while Freud’s student Adler’s approach has found favor with clergymen and teachers. The Adlerian school begins where Freud leaves off, and is designed to help people who have learned to see into themselves to find the path to a normal life (Jung 1995, 45). Jung conducted a private practice of psychotherapy in Zurich until his death on June 6, 1961 (Jung 1963, 20–21).

Jung (1995, 30–31) divided analytical treatment into four phases: confession, explanation, education, and transformation. Personal secrets, which operate like a psychic poison, and withheld emotions, which conceal and hide, are removed in the confession. In the absence of such a removal, when patients do not know what their own secrets are, and do not know what they are repressing, the psyche will develop a fantasy life of its own. This activity shows itself in the form of dreams, and the content should be discarded by the conscious mind.

Jung explained that if new symptoms arise in an analytic treatment, explanation is used to assist a person to understand his or her unconscious behavior. Moreover, further education is needed if the explanation leaves the patient an intelligent but still-incapable child. Jung wrote that for Adler, social adaption and normalization are necessary and are the sought-after goals. In contrast, in Jung’s transformation, the psychic needs of the human being must be taken into account. The patient’s “chemical” influence on a doctor, and the reciprocal effect, should be recognized. Furthermore, it is important that physicians overcome resistance in themselves so that they can effectively educate others. Since each person has different needs and demands, each case should be treated as hypothetical (Jung 1995, 37–39, 43–49). As Jung (1995, 48) stated, “What sets one free is for another a prison—as for instance normality and adaption.”

In the current study of the artistic painting process, hidden thoughts were unsealed and then rationalized. Because my rational mind did not participate in the act of painting, I experienced the time interval during which I painted to be—in contrast to “nonpainting” life—more free and

more honest, and to have a more unique character. The method of explanation applied after the fact provided a valuable tool for understanding the unconscious activity and for accomplishing further artistic production. By personally experiencing behavior directed by unconscious forces, I was surprised to see how sensitive and fragile the processes of the human mind can be. Therefore, I expect that a special and a careful approach is *always* needed when the unconscious is concerned—especially when planning to activate the unconscious while painting.

Freud published thirteen cases of hysteria, all of which were reported to be the result of sexual violation. Later Freud told Jung that he had been fooled. Many of Freud's cases were falsifications (Jung 1989, 16). I suggest that these cases might have influenced Freud to develop his first independent theory of hysteria, the theory of sexual trauma—although he was later to realize their falsity. Additionally, Jung did not agree with Freud that the origin of all neurosis is sexual repression. Instead, Jung included in his schema the various psychic drives or forces, eschewing the irresponsibility of a psychology that deals with drives and impulses alone. Jung explained that, while certainly sex plays no small role among human motives, in many cases it is secondary to hunger, the power drive, ambition, fanaticism, envy, revenge, and the devouring passions of the creative impulses and the religious spirit (Jung 1966, 36–37, 41–43; 1995, 28, 120–21; 2010, 95; Milton, Polmear, and Fabricius 2004, 48).

Mythology, alchemy, and the psychology of religion inspired Jung, and he became increasingly drawn to mystical and religious ideas. The ancient Taoist texts aroused Jung's interest in alchemy (Jung 1983, 226). Religious symbols can be recognized in dreams and fantasies. Spirit itself and instincts are mysterious, and they stand for powerful forces whose nature we do not yet comprehend. To understand religious experience, theology demands faith, and faith cannot be made (Jung 1964, 83–85; 1984a, 188; 1995, 116–24).

When a person holds a faith, he or she is attuned to the spiritual aspects of life and art. Having faith need not be related to religion—humans can attain personal and spiritual understanding from their

own lives alone. For example, Jung's individuation process can constitute a spiritual journey to a harmonious life. Thus, life and art can be more complete and more balanced when a spiritual aspect is involved. Occasionally artworks can reflect personal issues or content. In this study, the theory of individuation can help us, as we consider the case studies of Dalí and Pollock, to understand and empathize with the outlook on life of these two artists.

2.9.1. Personalities

Every artist is unique; thus it is significant in analysis to recognize and understand personal divergences. Moreover, while designing new curricula, diverse personalities should be acknowledged. In this study Jung's theory of the ectopsychic functions of different personal types was an important asset for the creation of the Artwork Interpretation Model.

As humans create a shell around themselves in response to their influence on other people and others' influence on them, they build up their individual personas. As long as a person lives in a world she cannot escape, she is forming a persona. As she discards one persona, she attains another, and so she creates her personality. Persona has its relationship to the outer world (Jung 1989, 107–9). Every human has a different personality. As Jung (2009, 230–31) stated, "Like plants, so men also grow, some in the light, others in the shadows. There are many who need the shadows and not the light. At the end of the day we should realize that: There is only one way and that is your way."

In his lecture of April 1925, Jung explained that among his patients, some conformed to Adler's theories and others to Freud's, and thus he formulated the theory of extroversion and introversion (Jung 1968, 31). The two main essentials of ego are a person's awareness of his or her body, a certain idea of having been, and a long series of memories, or memory data. Nothing can be conscious without the ego, to which consciousness refers. Consciousness is a relationship of psychic facts

to ego. This complex ego attracts content from the unconscious and impressions from the outside (Jung 1968, 10–11).

Jung defined consciousness as ego, and defined its character according to whether the person was an extrovert or introvert personality type. Jung introduced the terms *extrovert* and *introvert* into psychology (Jung 1963, 18). Jung explained that Schiller had attempted to classify works of art through his concept of the sentimental and the naive. The psychologist would call “sentimental” art introverted, and “naive” art extroverted. The introverted attitude and interests are centered on the individual, and intentions are against the demands of the object. Whereas the extroverted attitude and interests are turned outward toward people and the objects of the external world (Jung 1966, 73).

The introverted attitude is characterized by the subject’s assertion of his conscious intentions and aims against the demands of the object, whereas the extroverted attitude is characterized by the subject’s subordination to the demands that the object makes upon him or her. It appears that the duality of introverted and extroverted relates to Jung’s theoretical categories of directed thinking and non-directed thinking, which are better known today as rational and intuitive thinking (Jung 1966, 73).

The introvert can separate and discriminate and does not need very many facts. The introvert likes to hold strong point of view, privately. The extrovert is always looking for facts and wants to have a big idea, which the introvert wants to divide into several smaller ideas. The introvert has a tendency to be polytheistic (Jung 1989, 87–88). Subsequent to his formulation of the extrovert/introvert distinction, Jung made the shocking discovery that all introverts carry an extrovert within their unconscious, and vice versa. We all contain both components—otherwise we could not adapt and we could not be influenced by others (Jung 1989, 31–32; 1968, 33).

Later, however, Jung felt that the categories of extrovert and introvert were too general. He explained that he had always been impressed by the fact that some people never use their minds if they can avoid it,

and some people do use their minds, but in an amazingly stupid manner. He was also surprised to find that many intelligent people never learn to use their sense organs. Moreover, there are people who avoid all imaginative thought, and for them, the future is just the repetition of the past. Jung explained that people who use their minds are those who think, and people who do not think find their way by feeling. By feeling, Jung does not mean emotion. Instead, feeling denotes a rational function, like thinking, whereas intuition is an irrational, perceiving function. Intuition is akin to a sense perception; it is irrational and involuntary (Jung 1964, 60–62).

To understand unconscious behavior, Jung developed an idea of different personality types. Ego and its functions can be better understood in connection with the hypothesis of the different personalities and of the collective unconscious. Jung's (1968, 11–17) classification of human behavior has four functional types, called the ectopsychic functions. These originated from Jung's extrovert and introvert types, but those concepts were further developed. The ectopsychic function is the relationship of a person to the outer world through the four functions of thinking, opposite to feeling; and sensation, opposite to intuition. The ectopsychic functions do not occur in individuals in their pure, separate forms in actual life (Jung 1987, 76). For example, a thinking personality will approach issues with thinking. A person of another type will use another function to approach issues. When the pairs of opposites are close together, the individual is able to change from one function to another easily (Jung 1964, 58–62; 1968, 10; 1989, 69–70).

Consciousness functions in three different ways: The first function is by the ectopsychic function acting through the senses in relation to environmental activity. The second function is the content of consciousness that derives from memories and from judgment processing. The third function is when consciousness approaches the unconscious through endopsychic functions. The endopsychic functions are not under the control of the will. The unconscious functions are not

directly observable but can only be seen through the products of consciousness (Jung 1968, 11, 40).

2.9.2. Consciousness and the Unconscious

Jung divided thinking into directed thinking and nondirected thinking. Directed thinking is conscious and creates innovations and adaptations; it imitates reality and seeks to act upon it. Evidently it directs itself to the outside world. Directed thinking is also known as intellectual, logical, or adapted thinking. Nondirected thinking lacks an overarching or major idea and lacks direction. Thoughts float, sink, and rise according to their own gravity, so to speak. Nondirected thinking does not exhaust a person, and it prefers fantasies of the past and of the future rather than images of reality. Nondirected thinking is also known as passive, automatic, dreaming, imagination, or subjective thinking, which turns away from reality, knows no hierarchy, continues on without trouble, works spontaneously, sets subjective wishes free, and is wholly unproductive. This state of mind is as infantile as the subjective, fed by our egoistic wishes. The thoughts may even be antagonistic to the ego (Jung 1963, 13–16, 20–22, 36–37; 1989, 27).

The unconscious is always first, and consciousness arises from an unconscious condition. In early childhood we are unconscious. The most important functions of an instinctive nature are unconscious. Consciousness is a product of the unconscious. The field of the unconscious is enormous and always continuous, while the field of consciousness is narrower and can hold only a few pieces of content simultaneously at any given moment (Jung 1968, 8).

It is possible to communicate with the conscious products that originated from the unconscious, even though unconscious cannot be directly apprehended. The unconscious psyche has an entirely unknown nature; nothing can be known about the unconscious and how it rules life (Jung 1968, 6). When the unconscious is distorted, the conscious reveals unconscious content indirectly; the mildest

forms are what we call “lapses.” Most of our lapses of the tongue, of the pen, of memory, and the like are traceable to unconscious content. An unconscious secret can be more harmful than one that is conscious (Jung 1995, 32–33). The unconscious manifests in unsystematic and even chaotic forms. The unconscious produces dreams, visions, fantasies, emotions, grotesque ideas, etc. (Jung 1980, 284).

Jung (2010, 78) explained that just as conscious content can vanish into the unconscious, other content can arise from it. New thoughts and creative ideas that have never before been conscious can appear in the conscious mind. Dream material does not necessarily consist of memories; it may just as well contain new thoughts that are not yet conscious. I believe that dreams are important reminders of issues that people are consciously trying to suppress in their everyday lives. For example, a dream can remind you to try harder, if you have not done your best to accomplish a desired goal.

Jung (1983, 216) believed that the unconscious has enormous potential. Jung (1980, 279) also maintained that unconscious thinking can shift to the past and to the future: “The unconscious has a Janus-face: on one side its contents point back to a preconscious, prehistoric world of instinct, while on the other side it potentially anticipates the future—precisely because of the instinctive readiness for action of the factors that determine man’s fate.”

The unconscious is dynamic and relative. Jung (1968, 69) explained that “Freud is seeing the mental processes as static, while I speak in terms of dynamics and relationship. To me it is all relative. There is nothing definitely unconscious; it is only not present to the conscious mind under a certain light. . . . The only exception I make is the mythological pattern, which is profoundly unconscious, as I can prove by the facts.”

Conscious decisions depend upon the undisturbed functioning of memory, and memory—stored in the unconscious—usually functions automatically. Jung (1968, 190–94) explained that if the unconscious should prefer not to give any ideas, one could not give a speech,

because one could not invent the next step. A human mind's ability to function depends entirely upon the kind cooperation of the unconscious. If it does not cooperate, the human mind is lost. As Jung (1983, 219) wrote, the unconscious collaborates with the conscious without friction or disturbance, so that one is not even aware of the existence of the collaboration. Therefore, the unconscious naturally plays a part in our conscious behavior. However, memory often suffers from the disturbing interference of unconscious content. Furthermore, Jung wrote that memory uses "the bridges of association," but that sometimes certain memories do not reach consciousness at all (Jung 1983, 219; 1980, 282).

Besides normal forgetting, there are cases described by Freud of disagreeable memories, which one is all too ready to lose. Freud recognized that the "blocking" of the traumatic affect was due to the repression of "incompatible" material. The symptoms were substitutes for impulses, wishes, and fantasies that, because they were morally or aesthetically painful, were subjected to a "censorship" exercised by ethical conventions. The unwelcome memories, then, were pushed out of the conscious mind by a particular moral belief, and a specific inhibition prevented them from being remembered (Jung 1966, 34–35). When pride is insistent enough, Jung (2010, 82), borrowing Nietzsche's words, said that memory prefers to give way. Jung stated that the unconscious mind must always rely on the conscious mind. In his anonymous letter of December 1937, Jung (1984a, 47) described the unconscious: "You trust your unconscious as if it were a loving father. But it is nature and cannot be made use of as if it were a reliable human being. It is inhuman and it needs the human mind to function usefully for man's purposes. . . . The unconscious is useless without the human mind."

2.9.3. Personal and Collective Unconscious

The unconscious is divided into two parts: the personal unconscious, which contains the individual's experience, and the collective unconscious, the reservoir of the experience of the human race. The personal unconscious can also be called the infantile world, and the material is personal in origin. Furthermore, there are forgotten or repressed contents as well as creative contents. The contents consist of individual products of instinctive processes and can aid in understanding the human personality as a whole (Jung 1968, 39–45).

The personal unconscious contains all the items of content that could just as well be conscious. Many things are called *unconscious*, but that term is only relative. In contrast, the archetypal mind of the collective unconscious can by no means be made conscious. Its contents appear in the form of images that can be understood only by comparison with historical parallels. They behave as if they do not exist in the individual—you see them in your neighbor but not in yourself. The collective unconscious becomes activated in larger social groups, and the result is a mental epidemic that could lead to revolution or war, or something else of that nature. These movements are contagious; when the collective unconscious is activated, you are no longer the same person. You are not only in the movement—you are it (Jung 1968, 49–50).

There is nothing mystical about the collective unconscious. It is instead a new area of scientific study. An infant is born with a developed brain, and that child's mind is not a tabula rasa. The brain has its history and a mind has traces of archaic man. A human does not invent his or her specific human ways starting fresh from every new birth. The collective thought patterns of the human mind are innate and inherited like instincts. The collective unconscious is also called the prehistoric, or archetypical, unconscious, which has an unknown origin as well as an origin that cannot be ascribed to individuals. The collective unconscious can be seen to have mythological content, hav-

ing originated in the dawn of humanity. The human body contains, in addition to the brain, a veritable museum of organs, with a long evolutionary history behind them. Human brains and minds, then, have been and are organized in a similar manner throughout the species (Jung 1963, 35; 1964, 67–69, 75; 1966, 80; 1968, 39–45; 2010, 107–8).

2.9.4. Archetypes as Symbolic Images in Artworks

Jackson Pollock was a mysterious man; he hardly ever spoke or wrote about his work. In contrast, Salvador Dalí spoke about everything and yet, at the same time, concealed himself even further. Sometimes it is problematic in the analysis of artworks to acquire data on the personal level—from the artist, for example. In such a case, data gathered on the collective level—such as archetypal interpretation—can add its own value. Archetypes can provide new connections, revealing unconscious content, and invite us to uncover secrets as yet unrevealed. Symbolic language can express hidden meanings and can bring unconscious content into the reality of the visible, if one can contrive to read it. Archetypes are not personal. Moreover, they are beyond rational consciousness, and they cannot be solved rationally.

In fact, mythological content can indeed be discovered in paintings. For example, Jackson Pollock admired the moon, and his work can be discussed in relation to an archetype of the Mother moon. Through archetypes, then, it may be possible to attain an expanded perspective on an artwork that includes the artist's unconscious traits and behaviors. Abstract art is commonly without certain symbolic images, and therefore it would seem that mythological interpretations are more readily performed on representational art. Nevertheless, colors and abstract forms can be considered archetypally as well, and such discussion can add value to the interpretation of artworks.

The collective thought patterns are innate and inherited like instincts. The inherited tendency of the human mind is to form representations of mythological motifs. In contrast *archetypes*, or primor-

dial images, are not inborn ideas—they are not inherited like instincts. They operate like superstitions: images are believed to hold power or meaning, and their presence is felt as spiritual. The creation of such archetypal images is innately human, being the product of an inherited and instinctive impulse, as marked as the impulse of birds to build nests. The archetype is often misunderstood to mean a certain mythological image or motif (Jung 1964, 67). Jung (1964, 69) clarified the relationship between instincts and archetypes: “Instincts are physiological urges, and are perceived by the senses. But at the same time, they also manifest themselves in fantasies and often reveal their presence only by symbolic images. These manifestations are what we call the archetypes. They are without known origin; and they reproduce themselves in any time or in any part of the world.”

Jung borrowed the term *archetype* from Saint Augustine. Jung (1968, 41) explained, “An archetype means a *typos*, a definite grouping of archaic character containing, in form as well as in meaning, *mythological motifs*.” In the collective unconscious, mythological motifs appear in pure form in fairy tales, myths, legends, and folklore. They are common to all individuals of a given country or historical era. These images are not from racial inheritance, nor are they personally acquired by the individual. They belong to mankind in general. Archetypes take the form of bits of intuitive knowledge or apprehension (Jung 1964, 67; 1983, 16–17). In his letter to Henri Flournoy on March 1949, Jung (1984a, 88–89) affirmed the validity of his concept: “the existence of archetypes, for example—whose existence, moreover, has already been accepted by other sciences: in ethnology as representations collectives (Levy-Bruhl); in biology (Alverdes); in history (Toynbee); in comparative mythology (Kerneyi, Tucci, Wilhelm and Zimmer, representing ancient Greece, Tibet, China, and India); and in folklore as ‘motifs.’”

Sometimes Jung defined archetypes as abstract organizing structures, sometimes as eternal realities, then again, as core meanings; on other occasions he forwarded a sophisticated ethological viewpoint,

in which he identified archetypes as manifestations of instinct. While these representations vary a great deal, they never lose their basic pattern (Jung 1983, 16–17; 2010, 108–19).

2.9.5. Anima and Animus **—Hidden Effects on an Artist’s Life**

A man has in him a feminine side, an unconscious feminine figure, or anima, and a woman has in her a masculine side, or animus, of which the man and the woman are generally quite unaware. These figures often appear in poetry (Jung 1980, 284). Anima is a figure that one can designate as a soul symbol. Jung (1984b, 52) proposed that what a real woman can do, the anima can do. Explaining the connection between anima, animus, and spirit, Jung (1996, 37) said, “Therefore in many languages there is the same word for wind and spirit, *spiritus* for instance, and *spirare* means to blow or breathe. *Animus*, spirit, comes from Greek *anemos*, wind; and *pneuma*, spirit, is also a Greek word for wind. In Arabic *ruch* is the wind or soul of the spirit; and in Hebrew *ruach* means spirit and wind.”

In the relationship with the unconscious, such as occurs in dreams, the feelings of a man take on a feminine form and a woman’s voice, which can give false information and an inaccurate understanding of reality. The anima and animus have a bad reputation, and they can affect our personalities—though, of course, they have the positive function of presenting for a person the relationship to the unconscious (Jung 1984b, 52).

Jung conceived the idea that the voice of a woman who spoke to him was a soul in a primitive sense; he called her his *anima*—Latin for “soul” (Jung 1989, 45; 2009, 199). Moreover, Jung reported while experiencing visitations from a ghost that he had received comments from a new character who was a woman. He remembered that this voice was that of a Dutch patient whom he had known from 1912 to 1918. She had told him that she believed the unconscious to be art, but Jung

maintained that it was, in fact, nature (Jung 2009, 199). Writing was one technique for Jung to approach his unconscious mind (Jung 1989, 42). Writing *Black Book 2*, Jung (1989, 42; 2009, 199) reported:

While I was writing once I said to myself, "What is this I am doing, it certainly is not science, what is it?" Then a voice said to me, "That is art." This made the strangest sort of an impression upon me, because it was not in any sense in my conviction that what I was writing was art. Then I came to this, "Perhaps my unconscious is forming a personality that is not me, but which is insisting on coming through to expression." I don't know why exactly, but I knew to a certainty that the voice that had said my writing was art had come from a woman . . . "Well," I said very emphatically to this voice, "what I was doing was not art," and I felt a great resistance grow up within me. No voice came through, however, I kept on writing. Then I got another shot like the first: "This is art." This time I caught her and said: "No it is not," and I felt as though an argument would ensue. I thought well, she has not the speech centers I have, so I told her to use mine and she did, and came through with a long statement.

Jung trained himself to communicate with his unconscious. For example, while he was writing, he would listen to the inner thoughts of his anima. Jung explained that he did not accept her stupidity. He would simply inform his anima that she was trying to impose some collective concept on him, which he had no intention of accepting as part of his individuality. Jung added that through this technique, if you can isolate these unconscious phenomena by personifying them, you can strip them of their power (Jung 1989, 42–45).

The anima and animus have a bright and a dark side. One difference between an anima and an animus is that a woman's animus is possessed of many opinions from her past, such as those of her father and previous male friends. This means that a woman's unconscious contains a multitude of animus figures (Jung 1989, 111–17). However, I believe that simplifying and categorizing men's and women's personalities does not contribute to our understanding of a human mind.

In the artistic production I undertook for this study, while deliberately activating my unconscious mind, I came to understand why the animus has a bad reputation. I began by peacefully listening to my unconscious thoughts when my lunatic animus activated powerfully and almost instantaneously. This aggressive entity hidden in the unconscious is very strong and extremely demanding. I could not have survived its malign behavior alone. Thankfully, Jung's theory helped me understand how to interact with and control my unconscious behavior. Additionally, in the analysis of paintings, the theory of the anima and animus can serve as a tool to search for possible impacts the unconscious mind might have had on artists' lives and artworks.

Consequently, I came to understand the unbridled power of this negative force and saw that individuals must learn to quell it if they seek to be responsible for their actions in life. A rational mind is required to balance life; thus the irrational and distracted thoughts of the unconscious cannot be permitted to overthrow rational function. Through my artistic production, I learned a great deal about my unconscious, although it took me a while to accept how very stupid my animus was. When I am involved in the nonartistic activities of my life, I sometimes still have to tame my irrational thoughts. While painting, though, I can be as nonrational as I like—which is one of the primary reasons I enjoy painting.

2.9.6. Self-individuation Experienced in a Painting Process

Jungian analysis is primarily oriented toward the patient's future. Jung focused his analytical psychology on the attainment of adulthood. In contrast, Freudian analysis is oriented toward the patient's past (Jung 1963, 20–21). In the individuation process, Jung envisioned the human as an individual who has the potential to discover his or her true inner self. The spiritual process that Jung devised for seeking fulfillment in life represents a valuable contribution to humanity.

In this study, the theory of individuation became an ideal. In my artistic production, during which I explored my hidden, unconscious angelic and demonic mind, the theory of individuation equipped me to survive experiences of my unconscious behavior. After struggling with demonic ideas that I had allowed my unconscious to produce, I was able to consider my behavior with my rational mind and to find a balance. I forgave myself for my mistakes, and, more important, I forgave others for their mistakes. If not in real life, at least in my dreams I forgave my enemies for their mistakes. In the aftermath, I felt wonderful and experienced a sense of purity and well-being. Additionally, after completing my painting process, I became even more rational than usual when analyzing my artwork. By combining discourse analysis and the Artwork Interpretation Model, I was able to interpret effectively, to see the whole picture, and to understand the influence of the unconscious on the act of painting. In Jung's words, I educated myself to see with greater insight and to become more rational.

Early in his career, Jung explored his own unconscious through dreams, by using an active imagination technique, which induced visions in a waking state. Many fundamental concepts of Jung's analytical psychology came from his experiences with active imagination. While he was engaged in his self-analytical activity, he continued to develop his theoretical work (Jung 1989, 41). For example, Jung's (2009) publication *The Red Book (Liber Novus)* includes a wide range of his mandala drawings. In the individuation process the mandala represents the center. A person can feel a connection to oneself while drawing these unique and personal mandalas. The self is part of the individuation process, which is about the person's self-experiences. In 1921, Jung (2009, 211) defined "self" as follows: "Inasmuch as the I is only the center of my field of consciousness, it is not identical with the totality of my psyche, being merely a complex among other complexes. Hence I discriminate between the I and the self, since the I is only the subject of my consciousness, while the self is the subject of my total-

ity; hence it also includes the unconscious psyche. In this sense the self would be an (ideal) greatness which embraces and includes the I.”

Individuation is important because a person needs meaning to live and to have a connection to a center. The ego is ill when it is cut off from the whole and has lost the connection with mankind as well as with spirit. A self has two parts: light and shadow. The shadow conforms to Freud’s conception of the unconscious. The shadow figure occurs with the personal unconscious and appears in dreams. The goal of individuation is to become a balanced person. Throughout history, rites of initiation have taught spiritual rebirth (Jung 1964, 83–85; 1980, 284; 1984a, 188).

The goal in Jung’s (1963, 19) theories is to move through the process of individuation, which is essentially a spiritual journey. By paying attention to our inner voice, the individual achieves a new synthesis between the conscious and the unconscious, and comes to realize the meaning of life. Jung’s individuation process is a process, or course, of development, arising out of conflict between two fundamental psychic givens, the conscious and the unconscious. They do not unite into a whole when one domain is suppressed and injured by the other; both domains, being aspects of life, must be included in the synthesis. While consciousness should defend its reason and protect itself, an unconscious chaotic life should be given the chance to have its way too, as much as is feasible.

In the individuation process, one withdraws oneself from emotions, and one is no longer identical with them. When individuals succeed in remembering themselves, succeed in distinguishing between themselves and that outburst of passion, then they discover themselves and begin to individuate. One basically rises above one’s emotions and starts to reason and think about one’s behavior. Through this process, people can begin to individuate and discover their true selves (Jung 1996, 38–39). Jung (1980, 275; 1996, 39) described the individuation process as follows:

Individuation is not that you become an ego—you would then become an individualist. You know, an individualist is a man who did not succeed in individuating; he is a philosophically distilled egoist. Individuation is becoming that thing which is not the ego, and that is very strange. Therefore, nobody understands what the self is, because the self is just the thing which you are not, which is not the ego. The ego discovers itself as being a mere appendix of the self in a sort of loose connection.... 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.”

2.10. Dreams as Symbols or Visual Messages from the Unconscious

Dreams are seen as a pathway for accessing unconscious activity during the act of painting. The logic of dreams can be compared to the logic of artistic creation. For example, when an artist keeps repeating symbols in paintings, it is possible that the artist is unconsciously trying to release something unknown within himself. In my previous artwork, I often repeated circular marks that were directed toward the center of the painting. Perhaps this image represented my coded way of staying balanced. Additionally, in the Artwork Interpretation Model, repetition of symbols is carefully investigated as a reflection of unconscious behavior. In this study, considering the functions of symbols helped to uncover possible unconscious influences on artistic practice.

Jung maintained that symbols can express unconscious material. The dialectic between the conscious and unconscious processes can be mediated through symbols. A dream is unconcerned with real things and uses instead the raw material of memory. Regression, or a defense mechanism, has two sides: first, the reanimation of the original perception; and second, regression to the infantile memory material. The

structure of dream thoughts is altered during the process of regression. According to Freud, dreams are a piece of the conquered life of the child's soul. Jung likened dreams to infantile thinking. He also believed that Freud's understanding of the basis of dream analysis was similar to his own (Jung 1963, 26–29).

The human body has a long evolutionary history behind it, as does the human mind. By history, Jung is referring to the prehistoric biological and unconscious development of the mind of archaic man, whose psyche was still close to that of the animal. This ancient psyche forms the basis of our mind. Hence, similarities can be seen between dream images and the products of ancient people. Dreams can be explained through mythology. The human of antiquity saw the great Father in the sun and the Mother in the moon. Every creature and every thing was ascribed its demon or other indwelling spirit, whether man or animal. Dolls eat and sleep, the cow is the wife of the horse. According to Freud, dreams exhibit a similar logic (Jung 1963, 25–26).

Jung (2010, 108–9) explained that when the conscious mind is devoid of images, as during sleep, or when consciousness is caught off guard, archetypes begin to function. Archetypes are not themselves conscious; instead, they appear to operate like underlying themes upon which conscious manifestations—sets of variations on the themes—are grounded.

Jung saw that if an individual learns that his problem is general and shared by others, rather than being personal, it makes all the difference. For instance, whenever archetypal figures appear in dreams, they cannot by definition be personal—they derive from a universal store shared at the level of humankind. That knowledge is valuable, since people who believe that their problems are personal feel isolated and ashamed of their neuroses (Jung 1968, 117). It is comforting to know that you do not have to make yourself responsible for your own dreams. In the absence of that potential source of guilt, dreams can be experienced as ordinary entertainment; after all, leading a responsible life is challenging enough. Similarly, an artist is able to discharge

personal and universal unconscious material in an act of making art, without succumbing to guilt or a sense of irresponsibility. The knowledge that we are not responsible opens the door for everything to be expressed, making creative freedom possible.

Delusion and hallucinations, which often appear to be variations on similar themes, can seldom be entirely explained as products of a person's past. Jung's studies of schizophrenia led him to assert that there must be a collective unconscious (Jung 1983, 14–15), which can become active in two situations: First, it can become activated "through a crisis in an individual's life and the collapse of hopes and expectations." Second, it can emerge "at times of great social, political, and religious disorder." Jung conducted experiments using his dreams in the latter context, during the time of unrest prior to the First World War (Jung 2009, 210).

It is also important to recognize the positive potential of delusions and hallucinations. Dalí presents a good example of the pregnant use of hallucinations in the painting process. I believe that experiences generated by employing Jung's active imagination technique—in which the subject might "hear" unreal voices or conjure a vivid image of herself in a landscape—are similar to hallucinations. In the art studio, I need only gaze upon my canvas, and imaginary figures start to take form in my consciousness. Jungian active imagination is a method ripe for use by artists and art educators to enhance creativity.

Many dreams present images and associations analogous to ancient ideas, myths, and rites. Freud called these dream images "archaic remnants," believing that they represent psychic elements carried over from ancient times that still inhere in the modern mind (Jung 2010, 86). Freud maintained that "archaic heritage" is developed at the beginning of an individual's life, when there is only id—ego not yet having come into existence. He believed that the id and ego were originally one (Freud 1967, 258–59). On the other hand, Freud (1943, 214–15) also wrote that dream work goes back to phases in the intellectual development of the species: to hieroglyphic writing, to sym-

bolic connection, and possibly to conditions that existed before the language of thought was evolved. According to this analysis, dream work is archaic or regressive.

Mythology can help us understand dreams when they don't appear to derive from a dreamer's personal experiences. Such dreams can enable glimpses of the collective unconscious (Jung 1964, 67–69, 93). Similarly, personal interpretation is not always sufficient to unseal an artwork's meaning. Mythology can also assist in the analysis, expanding possible interpretations. In particular, symbol books can be useful for uncovering unconscious influences.

The term *symbol* derives from the Greek verb *symbollein*, “to throw together.” It can also signify items or materials that are gathered together—disparate things that are apprehended as a whole. A symbol can thus be interpreted as “something viewed as a totality” or as “the vision of things brought into a whole.” Because of the multiple elements consolidated in a symbol, Jung called the symbol a living Gestalt: the sum of a highly complex set of facts that a person cannot master conceptually, and that therefore cannot be expressed in any way other than by the use of an image (Jung 1996, 60–61).

Symbols have an overarching importance amid Jung's theories. The true symbol is understood as the expression of an idea that must be intuited and that cannot yet be formulated successfully in any other way. Genuine symbols express meanings for which no verbal concepts yet exist. This theory differs essentially from Jung's other theory of symbols—ones that reveal the function of the unconscious. Jung proposed that while the compensatory function of the unconscious is always present, the symbol-creating function is present only when a person is willing to recognize it. The dream manifests the unconscious content not as a rational thought but in the form of a symbolic image. Symbols in dreams are beyond the control of consciousness, although their meaning may become conscious through intuition or deep reflection. Some people can interpret their own dreams and draw conclusions that direct them to solutions of their problem. Jung

divided symbols into two categories—personal and collective. If symbols cannot be traced to origins in a person's own life, then, by default, they were created in the collective unconscious; in such cases, the symbols are called archetypes (Jung 1963, 31–33; 1968, 105; 1966, 69–70; 2009, 210; 2010, 66–67, 102–3).

Jung maintained that abbreviations like UN, UNESCO, NATO, and so on, are not symbols but, instead, signs that have a definite and conveyable meaning. In contrast, a symbol can take the form of a verbal term, a name, or an image. A symbol is, by itself, familiar to a person, but its connotations, use, and applications are specific or peculiar. Symbols can have a hidden, vague, or unknown meaning. For example, the wheel and the cross are universally known images (and objects), yet under certain conditions, they become symbolic, and when they do, they signify something that elicits speculation or even controversy. A term or an image is symbolic when it means more than it denotes or expresses. A symbol has a wide unconscious aspect—an aspect that can never be precisely defined or fully explained (Jung 2010, 65).

As did Jung, Peirce thought that all symbols have connotative, denotative, and informative components. First, the connotative component includes the totality of the symbol's meanings; the implied meaning of a symbol is therefore called its connotation. Second, the denotative component includes the total of the possible meanings denoted. Third, the informative component is the total of the forms manifested. In sum, every symbol carries information. Peirce's formula for a symbol's meaning is: connotation \times denotation = information. Additionally, symbols can hint at the quality of things or issues. Because symbols also carry knowledge, they convey information and distinctness (Peirce 1982, 187, 272–76, 286).

Peirce agreed that the term *symbol* does not indicate any particular thing but denotes a kind of thing. A symbol is connected with its object, the meaning of the symbol by virtue of the symbol-using mind, without which no such connection exists. Symbols bear no resemblance to their objects and make no reference to previous con-

cepts—also known as the species of symbols (Peirce 1982, 257–58). In fact, Peirce claimed that a symbol is rather more specific than general, and a symbol’s meaning grows while it is used and experienced. Peirce maintained that the word lives in the minds of those who use it, and symbols exist in memory and in dreams (Peirce 1978, 114–15).

Moreover, Jung (1963, 28–29) quoted Nietzsche: “The dream carries us back into earlier states of human culture and affords us a means of understanding it better. . . . To a certain extent the dream is restorative for the brain. . . . From these facts, we can understand how lately more acute logical thinking, the taking seriously of cause and effect, has been developed; when our functions of reason and intelligence still reach back involuntarily to those primitive forms of conclusion, and we live about half our lives in this condition.”

Jung and Freud asserted that symbols constitute secret messages from the unconscious. Dreams are a very important source of knowledge of unconscious content, since they are direct products of the activity of the unconscious. It was the analysis of dreams that first enabled Jung to investigate the unconscious aspects of conscious psychic events and thereby to divine the content of a particular person’s unconscious (Jung 1966, 69–70; 2010, 66–67). Moreover, Jung (2010, 103) stated that “as a plant produces its flower, so the psyche creates its symbols.” Analogously, Jackson Pollock made paintings without using traditional symbols, while Dalí’s symbols, being traditional, are more readily interpreted.

Irrational thinking can be connected to the oldest structural foundations of the human mind. The products of this foundation of fantasy thinking that arise directly from consciousness are, first, daydreams, to which Freud gave special attention. The next product is that of dreams, which present a mysterious face to the conscious mind; their meanings, of course, are indirectly derived from unconscious content. Another product is that of conscious fantasies, which convey mythical or other material of the undeveloped or no-longer-recognized wish tendencies in the soul. Last, the mind can give birth to a wholly

unconscious fantasy system, which is the production of a split personality (Jung 1963, 37–41).

The most significant difference between the methodologies of Jung and Freud lies in their different interpretation of symbols. In the current study, I utilize the Jungian interpretation method. Essentially, Freud's method prescribes collecting all clues pointing to the unconscious background and then, through analysis and interpretation of the material, reconstructing the elementary instinctual processes. Jung quarreled with this approach, arguing that the conscious contents that provide clues to the unconscious background are incorrectly called symbols by Freud. Jung asserts that they are not true symbols; they merely play the role of signs or symptoms of the subliminal processes (Jung 1968, 105; 1966, 69–70; 2010, 66–67, 102–3).

Nor does Jung believe that dreams are guardians of sleep as did Freud; in his view dreams disturb sleep. Jung says that consciousness has a “blotting-out” effect upon the subliminal content of the psyche. In the subliminal state, ideas and images lose their clarity of definition and are less rational and more incomprehensible. These are called the repressed contents of lost memories, which cannot be reproduced through will. In a dream, instinctual forces influence the activity of consciousness (Jung 1964, 63; 2010, 79).

In contrast, Jung claimed that dreams do not hide anything; it is simply the case that a person cannot read them. Jung believed that behind symbols, information from a deeper level of the human psyche can be found. Anything contained in a dream or in a picture can be a symbol. For example, the bird, the fish, and the snake have a long history as phallic symbols. Jung explained that the language of dreams is symbolic and has a variety of individual expressions. He believed a dream to be a normal and natural phenomenon. Confusion arises because the dream's contents are symbolic, and symbols have more than one meaning. The symbols point in different directions from those we apprehend with the conscious mind. Therefore, they relate to something else, something either unconscious or partly unconscious. A dream arises from a part

of the unknown mind and is often concerned with desires about the approaching day. Dream images, while apparently contradictory and nonsensical, arise from psychological material that yields a clear meaning. Dream images are to be understood symbolically and are not to be taken literally; rather, a hidden meaning behind them can be surmised (Jung 1963, 31–33, 8–9; 1964, 90–91; 2010, 107). Jung (1989, 107) remarked that an unconscious symbol acts like a super-animal, like something godlike. Moreover, Jung (1959, 313) wrote that “if the encounter with the shadow is the ‘apprentice-piece’ in the individual’s development, then that with the anima is the ‘masterpiece.’”

Symbols are produced unconsciously and spontaneously in dreams. Symbols occur in dreams, as well as in other psychic manifestations. There are symbolic thoughts and feelings and symbolic acts and situations. Jung claimed that not only the unconscious but even inanimate objects, many believe, participate in the arrangement of symbolic patterns. For example, there are stories of a clock that stopped at the moment of its owner’s death or of a mirror that broke just before a crisis. Jung wrote that these stories constitute proof of the psychological importance of symbols, even though some would deny their existence (Jung 2010, 66, 91).

Jung (2010, 87) wrote that dreams involving high, vertiginous places and actions—balloons, airplanes, flying, falling—often accompany states of consciousness characteristic of fictitious assumptions, overestimation of oneself, unrealistic opinions, and grandiose plans. If a warning in a dream is ignored, then real accidents will happen. Additionally, Peirce (1978, 114), discussing symbology, wrote that “it is applicable to whatever may be found to realize the idea connected with the word; it does not, in itself, identify those things. It does not show us a bird, nor enact before our eyes a giving or a marriage, but supposes that we are able to imagine those things, and have associated the word with them.” For example, the power of Dali’s imagery is based on the ability to connect different kind of images that can evoke new associations.

Furthermore, the theory of repression became a centerpiece of Freud's psychology. In this theory, censors are created to conceal the dream's true meaning by twisting the images to mislead the dreamer about the dream content, which might be "inappropriate" material. The symptoms were substituted for impulses, wishes, and fantasies that had been pushed out of the conscious mind by a particular moral structure, and a specific inhibition prevented them from being remembered. Freud's *Interpretation of Dreams* (1899) was an attempt to master the enigma of the unconscious psyche. This investigation provided a key to understanding schizophrenic hallucinations and delusions from inside the mind, whereas hitherto, psychiatrists had only been able to describe them through their external manifestations (Jung 1966, 44–45; 2010, 102–3).

Jung was convinced by Freud's theory of repression. He found evidence to support it in his association experiments. For example, some subjects could not respond to certain material when pain was involved. In other instances, when a certain stimulus word was given, the subject's response was spoken in an artificial and peculiar manner. Nevertheless, Jung did not concur with Freud's belief that infantile fantasies were the main cause of repression (Freud 1989, 14). In contrast, Jung believed that the cause of neurosis was usually something in the present, and he regarded dreams as robust communications from the unconscious (Jung 1983, 17) rather than concealments.

The aim of this study is to understand how symbols in artworks can reveal unconscious content. The premise is that unconscious elements or influences can potentially be discerned in Dalí's and Pollock's paintings through analysis aided by psychological theory. For this study, Freudian theories provided the necessary information—specifically because Freud saw dreams as a mechanism to help uncover the psyche's hidden obsessions and repressed memories. In this view, neurotic symptoms that are born at an unconscious level are meaningful: they make sense because they express, however obliquely, underlying content. These neurotic symptoms come through in dreams. They

function in the same manner as dreams: they symbolize. On the other hand, some important ideas and solutions have arisen from dreams (Freud 1995, 63–64; 2001, 89–90). Dreams are usually connected to daily routines, and when a dream keeps repeating, it is likely to be connected to the physical life. Dreams can influence a dreamer's everyday life. During sleep, the level of consciousness decreases, and dreams spring into life, opening a path for the conscious mind to connect to unconscious processes (Freud 1995, 66–70).

Freud also proposed that a dream can serve as a displacement or as a wish fulfillment. For example, a dream can represent a state of affairs that a person might hope existed (Freud 1938, 205–7). The distortion in dreams is due to the activities of censorship directed against the unacceptable, unconscious wish impulses. Under the influence of censorship, the dream work translates the latent dream thoughts into another form. Freud explained that a dream is not a true representation of a reality, but is a distorted substitute. By incorporating other, substituted imagery, it provides meaning by bringing the underlying unconscious thoughts into consciousness. The greater the resistance, the more unconscious will be the content. Dream censorship can even create gaps in the remembrance of a dream (Freud 1943, 103–5, 125, 133, 154, 214–15). When I verbalized out loud the thoughts I had while engaging in artistic production for this study, I noticed some gaps. For example, I would open my mouth to say something, but instead I said nothing. Perhaps unconscious censorship was a factor.

Some comfort and consolation can be found behind dreams, because it consoles a person to be absolutely convinced that he is right. A delusion—another component of Freud's dream theory—is an example of a consolatory mechanism. It appears to be sensible and logically motivated, and it has a connection with emotional experience. It arose as a reaction to another mental process that had itself been revealed by other causes. It owes its delusional character to the relationship with the other mental process (Freud 1943, 225, 229). Delusions contain a piece of forgotten truth, which is easily distorted

and misunderstood, and the compulsive, strong belief that the individual having the delusion experiences comes from this center of truth and spreads to the errors that hide it (Freud 1969, 35).

When a dream is a condensation, it means that the content of the manifest dream is less rich than that of the latent thoughts—it is a shortened translation of the latter. In the condensation dream, the dreamer's ego can appear two or more times—once in the guise of the dreamer and, again, masked by the figures of what appear to be other people. While dreams consist of a transformation of thoughts into visual images, not every element in dream thoughts is thus transformed. Dream imagery can also retain its undistorted original form and appear in the dream as thoughts or knowledge on the part of the dreamer. Translation of thoughts into visual images is not the only possible transformation, yet it is the essential feature in the formation of dreams (Freud 1943, 152–54; 1967, 217).

In addition, Freud believed that material in the preconscious is able to become conscious. This passage is different in nature from that of the unconscious processes, for which such a transformation is difficult. Ernst Kris (1952, 305) clarified this issue, saying that the difference between preconscious and unconscious mental processes can be explained through the application of current theories of psychic energy: Unconscious processes use mobile psychic energy, and preconscious processes use bound energy.

Professor Riikka Stewen (1989, 70–72) explained that typically, secondary processes are learned through social and cultural rules—for instance, grammatical and logical mental operations. Secondary processes developed later than primary processes. The primary processes are eminently nonlogical; they alter reality through the mechanisms of displacement and condensation. In displacement, an emotion finds an alternate target—in such a case, one might shift from a fear of death to a fear of spiders. Condensation involves the combination, in the mind, of two disparate contents; metaphorical language, for example, is based on condensation. Because these primary processes can be

embedded in the vocabulary of an artwork and illuminate its meaning, it is important to be aware of them while engaging in analysis, in addition to considering other influences.

The Freudian dream theory components of consolation, displacement, and condensation played a significant role in the analyses undertaken in the current study. For example, to identify the possible influence of consolations on the artworks, information about Dalí's and Pollock's personal histories was collected and coordinated with the formal analyses of the paintings. Additionally, consolations can be correlated with Jungian archetypal symbols. In these cases, a probable unconsciously experienced consolatory element can be found hidden in artists' paintings.

2.11. Art and Inner Values

A painter himself, Jung was deeply attuned to the wealth of psychological meaning that could be expressed through artworks, and he pursued a lifelong inquiry into the human purposes served by artistic creation. In many ways, Jung's theories can facilitate understanding of the essential nature of art. As I undertook this study, Jung served as my partner and adviser.

Jung's connection to art was profound. In 1902 he went to Paris to study with leading psychologist Pierre Janet, during which time he visited the Louvre frequently. He was particularly attentive to ancient art, Egyptian antiquities, and the works of Renaissance and Baroque-era painters—Fra Angelico, Leonardo da Vinci, Rubens, and Frans Hals. In January 1903, he traveled to London, where he visited the British Museum, viewing the Egyptian, Aztec, and Incan collections. Jung painted landscapes in 1902–3 and created more abstract and semirepresentational art from 1915 onward (Jung 2009, 196).

Freud was interested in art as well, and he applied his methods of psychoanalysis to the interpretation of artworks, even though

he understood that such analyses were not sufficient to unlock the full meaning of an artwork in its wholeness *as art*. He did say that the content of artworks mattered more to him than the techniques exhibited, and he cautioned that his methods were not suitable for the interpretation of artistic techniques (Freud 1995, 193–94). In this study I employed Freudian and Jungian theories in coordination with other modes of artistic analysis, and they served as important tools—in particular by illuminating the value to be found in accessing the unconscious content and by exploring ways in which artists can bring their unconscious into play.

Jung never developed any theories for interpreting artworks. He also said that it would be impossible to formulate a theory about the conscious personality or to create a general theory about dreams. To do so, a person would have to possess an almost divine knowledge of the human mind. Indeed, very little is known about the human mind, and the matters that are not known are categorized as the unconscious. In the face of this lack of general knowledge, Jung maintained that each patient presents a new problem and requires an individualized approach to treatment (Jung 1968, 124, 204).

Additionally, Freud explained how he arrived at his technique of psychoanalysis. In 1914, while analyzing the *Moses* of Michelangelo, Freud learned that well before psychoanalysis had been developed, between 1874 and 1876, a “Russian,” Ivan Lermolieff, had caused a crisis in the art galleries by successfully challenging the supposed authorship of many paintings. Lermolieff was in fact the pseudonym of an Italian physician and art connoisseur named Morelli. Freud wrote that Morelli’s method mirrored the technique of psychoanalysis, in that Morelli focused on “minor” but significant details and not on the main features of an artwork (Freud 1975, 222; 1995, 206).

As might be expected, as psychiatrists, both Jung and Freud maintained that art is based on unconscious mental activities. Freud (1995, 95–97) assumed that in the process of making art, artists direct their attention to their inner selves and to their unconscious, and he under-

stood artistic expression to be the result of the interaction of the inner soul and unconscious processing. Many artists work at expanding their access to the unconscious in order to develop new ideas for their artistic expression—instead of smothering ideas with a conscious critique. In this quest, artists are involved in learning to use the laws of the unconscious, even though they might not actually admit such a thing out loud.

Furthermore, Jung explained that an artist's life is full of conflicts. On the one hand, an artist has the justifiable longing of an ordinary person for happiness, satisfaction, and security. On the other hand, an artist has a ruthless drive to create, which may override every personal desire. Jung also proposed that the creative process is imbued with a feminine quality, and that creative work arises from the unconscious depths (Jung 1966, 102–3). Jung asserted that creative individuals are not free, being ruled by their inner demons (Jung 2001, 377–78). In his seminar of 1925, Jung (1989, 13) also stated that the reason artists in general hate to talk about their artwork is that they lack strong and reflective minds.

In his May 1925 lectures, Jung (1989, 52) described artists as the unwitting mouthpieces of the psychic secrets of their time, and said that they are often just as unconscious as sleepwalkers. “The artist supposes that it is he who speaks, but the spirit of the age is his supporter, and whatever this spirit says is proven true by its effects” (Jung 1966, 122–21). Much later, in February 1960, Jung (1984a, 185) stated, in his letter to Eugen Böhler, that art is trying its best to make man acquainted with a world full of darkness, but that the artists themselves are unconscious of what they are doing. According to Jungian theories an artist mirrors society either unconsciously or consciously. In his letter to Herbert Read of September 1960, Jung made the following point about artists:

They have not yet learned to be objective with their own psyche, i.e., [to discriminate] between the thing which you do and the things that happen to you. When somebody has a happy hunch, he thinks that he

is clever, or that something which he does not know does not exist. We are still in a shockingly primitive state of mind, and this is the main reason why we cannot become objective in psychic matters We have simply got to listen to what the psyche spontaneously says to us (Jung 1984a, 194–95).

Artists are visually talented, and quite possibly, many are not verbally talented to the same extent. Personally, I felt that after completing my painting, I had said all that was needed to be said. I had expressed my feelings in the artwork, and further verbal explanation was unnecessary. Pollock also maintained that he does not want to introduce confusion by labeling or explaining his paintings. Hence, Jung’s statement about the quality of artists’ minds might not be accurate, since many artists intentionally refrain from commenting on their art.

Artists might choose to ignore their finished artwork: after the piece is completed, many artists feel that it is enough, and there is nothing more to say. However, if an artist is willing to seek a more objective assessment, the work can be interpreted, either by the artist or by another person. In that case, The Artwork Interpretation Model can serve as a useful guide.

Moreover, Freud (1967, 193–94) believed that a lack of character prevents most writers from being better than they are, inasmuch as sincerity and morality are the source of all genius. I agree with Freud that living an honest life is easier than otherwise. In my artistic production, my goal was to be as honest and authentic as possible, and this intention helped me create new kinds of artworks.

Freud’s analyses were largely biographical, and he also developed the genre of “psychobiography.” He thought that a work of art is based on repressed infantile wishes and that artistic production is connected to daydreams. Freud allowed that he did not have a psychological theory of aesthetics (Milton, Polmear, and Fabricius 2004, 132). Yet focusing again on the biographical, in 1910, Freud (1962, 63–137) wrote about Leonardo da Vinci; similar writings about Leonardo and Dostoyevsky are collected in Freud’s (1995, 144, 243) book *Uni ja isänmurha, kuusi*

esseetä taiteesta [freely translated, *A Dream and the Murder of the Father: Six Essays about Art*].

Freud, as we have seen, emphasized childhood experiences and proposed that artists' personalities and behavior were based on such memories. For example, Freud (1959, 225–26) wrote in his article “Dostoevsky and Parricide” (1928) that Dostoyevsky's seizures dated to his childhood, and that he became epileptic after a choking experience that occurred when he was eighteen and his father was murdered. Freud claimed that Dostoyevsky's unconscious wish to kill his father triggered his traumas and epileptic attacks: they were his self-punishment for wishing his own father's death. Freud (1959, 229) also wrote that parricide is the principal and primal crime of humanity and of the individual (Freud 1995, 243).

Freud believed that Leonardo had sublimated his sexual instincts, converting his passion instead into a thirst for knowledge (Freud 1962, 74). Leonardo's consuming appetite for research was accompanied by the atrophy of his sexual life, which was restricted to what was characterized as an ideal, sublimated homosexuality. Moreover, a harmonious and peaceful personality was considered typical of the homosexual personality in Freud's era. Thus, Freud assigned that sexual orientation to Leonardo, also citing the fact that in his early childhood, Leonardo did not live with his father but with his mother (Freud 1962, 78, 80–81).

Later, in 1959, Erich Neumann (1959, 3–7) corrected some of Freud's errors, pointing out that Leonardo grew up with his father and stepmother in his grandfather's house. After his father's third marriage, Leonardo lived as an only child with his grandmother and stepmother, Neumann added, saying that the family circumstances were very complicated.

It is difficult to establish the facts about what happened in an artist's past, although it can be asserted that personal history does influence the artist's work. However, when interpretation is based on secondhand information or on outright misinformation, it can easily

produce erroneous results. Thus, it is crucial that evidence supporting the analysis be carefully examined.

Overall, Freud's analyses were based on an artist's personal history. In contrast, Jung maintained that personal matters have little to do with a work of art. Instead, he emphasized spiritual values and the importance of cultural influences on creativity. Jung (1966, 91–98, 122) divided artistic creation into two modes: the psychological and the visionary. The psychological mode includes materials from the conscious life, and they are easy to interpret. The visionary mode is the opposite; it is more difficult to understand—in fact, it is hard to even believe that it is real. Jung explained that it consists of the imagery of the collective unconscious. The psychic structure follows the tracks of the earlier stages of evolution, just as does anatomical structure. Jung called the primordial images of the visionary mode archetypes, and he characterized an artwork as a message to generations of humankind. In this study, when personal analyses using data from conscious life were not sufficient, archetypes were employed as additional tools to divine an artwork's unconscious meaning on the visionary level.

Jung's idea of spiritual creativity—perhaps it can also be seen as a visionary creation mode—is evidenced by his assertion that a work of art is a living being that uses humanity only as a medium, employing mankind's capacities according to its own laws and shaping itself for the fulfillment of its own creative purpose. Artists are amazed by the thoughts they never intended to think and the images they never intended to create, and through which their own inner nature reveals itself. Artists can only obey the apparently alien impulse within themselves and follow where it leads, sensing that their work is greater than themselves and wields a power that is not theirs and that they cannot command. A work of art is not a human being, it is something suprapersonal. It is a thing and not a personality, hence it cannot be judged by personal criteria (Jung 1966, 71–72).

Abstract art is created in this spiritual manner. Consistent with this, Pollock said that painting has its own rules, which he must obey.

Jung (1966, 72–73), however, reminds us that not every work of art originates in this manner. For example, for a literary work, a writer adds to and subtracts from that work. One pays attention to the laws of form and style.

Jung was interested in clarifying the psychological motives and conditions behind artistic creativity. Some of Jung's interpretations of artworks were based on his theories of neurotic and schizophrenic personalities. In his letter to Herbert Read of September 1960, Jung (1984a, 194–95) wrote about Picasso that "I find no signs of real schizophrenia in his work except the analogy, which however has no diagnostic value, since there are plenty of cases of this kind yet no proof that they are schizophrenics."

Jung wrote that Picasso's personality was fatefully drawn toward the dark and follows a demoniacal attraction to ugliness and evil. Picasso's art was a sign of the times. His pictures leave one cold, or disturb one with their paradoxical, unfeeling, and grotesque unconcern for the beholder. Jung compared Picasso's art to images by schizophrenics that expose a separation from feeling. Such schizophrenic pictures are not unified or harmonious but include conflicting feelings or even a complete lack of feeling. Their most characteristic feature is a fragmentation or division, which expresses itself in so-called "lines of fracture." Such works can be interpreted as a series of psychic errors that runs through the image (Jung 1966, 137–38). In the analysis of artworks, compositional realities should not be ignored—every line and color can impact the emotions. However, any strong statement about an artist's personality, based on the actual artwork, should be carefully asserted, because an artist's original intentions are not always accessible for interpretation.

Jung also painted, and his interpretations were sometimes based on artistic values. At the same time, in his work he sought to understand the psychological motives for creating. Jung declared that the best expression of modern art is found in paintings, since paintings do not require an explicit form with an idea, as a sculpture does. Paint-

ings can dispense with such form, and in paintings one can discern evidence of the sequence of development. For instance, Jung followed the course of a painting by Picasso: Picasso was suddenly struck by a triangular shadow thrown by the nose on the cheek. Later, the cheek itself became a four-sided shadow, and so it continued. In this process, killing one development occurs in order to release another. The human figure disappeared, and the details gained independent value. The artist shifts the emphasis from the essential to the seemingly nonessential. This process draws the interest away from the reality-based image, and the internal object gains importance. By breaking up the object and then seeking the core internal abstract image, modern art turns away from the representation of the external and directs its gaze toward the unconscious creative source and the inner values (Jung 1989, 53–57).

3. Research Method Based on the Semiotic Theory of C. S. S. Peirce

The Artwork Interpretation Model is based on theories by Charles Santiago Sanders Peirce (1839–1914) and informed by the philosophies of Jung and Freud. In this model, Peirce’s three trichotomies are utilized to comprehend an artwork as a semiotic sign. The artwork is then interpreted in relation to Jungian theories of the unconscious.

Semiotics, also known as semiology, offers analytical tools for deconstructing an image and tracing how it works in relation to broader systems of meaning. Semiotics is the study of sign processes, signs, and symbols, considered both individually and grouped into sign systems. It includes the study of how meaning is constructed and understood. Semiotics enables the detailed interpretations of images. Its complete analytical terminology allows for the creation of careful and precise accounts of how the meanings of particular images are made (Rose 2001, 69, 96).

In the scientific study of the unconscious and art, it is important to have a logical framework and process. Peirce’s semiotic theory provides a practical method of analysis. Justus Buchler asserted that Peirce’s theory “is the first deliberate *theory* of meaning in modern times, and it offers a *logical* technique for the clarification of ideas. It has a potential interest far greater than that of similar theories current today, for it embodies an analysis of knowledge with rich implications” (Peirce 1956, xi).

Peirce’s pragmatism can be summarized by saying that actions lead to experiences, and that meaning is the sum of ideas resulting from these experiences. Practical experience and the resulting consequences

serve as a guide for future practice (Peirce 1972, 17–20). For example, in the creation of my artistic production theories, Jung and Freud were used to stimulate or activate my unconscious. Based on the results of my practical experiences, I was able to improve my painting and reach a deeper understanding of the role of the unconscious in the painting process. Peirce believed that a person's experiences must be analyzed scientifically to reach the truth. He dedicated much of his life to experimental science (Peirce 1958a, 49–51).

Chiasson (2001, 9–10) clarified Peirce's pragmatism:

Pragmatism does not mean a philosophy that is practical in the everyday sense of the word, nor does it mean utilitarian. Nor does pragmatism mean expedient as some people would have it mean. And pragmatism absolutely does not mean that you should head out full steam ahead, regardless of whatever ethical principles you have to violate in the process. It also does not mean dull, or technical, or lacking in beauty or goodness. . . . Peirce's version of pragmatism holds that all choices in conduct, including scientific choices, should be guided by the most admirable aesthetic impulses and highest ethical principles.

Peirce rebelled against Descartes's Cartesian dualism, which includes the concepts that the mind and body are separate and that all knowledge is based upon prehistoric intuitions. Peirce believed that knowledge is a process of flowing inferences or logical thinking. Inferences are not only conscious abstract thoughts; they also include perceptual knowledge and unconscious mental activity (Davis 1972, 3, 9). The movie *The Matrix* (1999) is an example of Descartes's dualism; its central premise is that in a dystopian world, the mind and body have been separated.

While Peirce published a large number of articles and reviews in various philosophical and scientific journals (Ayer 1968, 3), he never completed a book in which he presented his full philosophy. The lack of a comprehensive statement makes it a challenge to understand his philosophy in its entirety (Fitzgerald 1966, 9). After Peirce's death, his manuscripts came into the possession of the Department of Philoso-

phy at Harvard University, which eventually completed an edition of his work, *The Collected Papers of Charles Sanders Peirce* (Ayer 1968, 4).

Peirce's work is not easy to read or to understand. Justus Buchler, who edited Peirce's (1956, vii) unpublished material, explained Peirce's theories this way: "His philosophic writings consist entirely of essays and manuscripts, many of the latter fragmentary, so that the process of selecting is no less one of organizing. There is here naturally a minimum of duplication, and of the digression which sometimes makes a paper of his so difficult to follow. . . . His thinking is often so compressed that recurrence of an idea in more than one context is necessary if we are to grasp its full significance." William H. Davis (1972, 1) agreed: "Peirce's scholarship is a painstaking business. His mind was labyrinthine, his terminology intricate, and his writings are, as he himself confessed, 'a snarl of twine.'" Moreover, Philosopher Sir A. J. Ayer (1968, 4) noted "Peirce's crabbed style, his predilection for coining his own technical terms, and his practice of giving many different versions of the same argument and making repeated attempts at the same set of problems." It is interesting that a person who developed theories for a logical way of thinking had himself a very labyrinthine mind.

The challenges presented by Peirce's theories and writings, had I relied on them exclusively, might have led to some problematic ambiguity in my research. Therefore, to avoid misinterpretations, I used secondhand sources as well. For example, Phyllis Chiasson described some of Peirce's theories for a contemporary audience in her book *Peirce's Pragmatism: The Design for Thinking* (2001).

Chiasson (2001, 75) explained that in Peirce's theories, any subject is real if it has valid qualities to characterize it. Peirce maintained that something can be true even if it has never occurred and even if it is an idea that no one has ever previously thought. Chiasson said that in Peircean theory, qualities are the properties or aspects of things—such as color, size, and density—which make them similar to and different from one another. Peirce (1982, 37–38) stated, "It is sufficient at present to conclude that whatever can be defined can be discussed. And in

this sense most simple ideas may be defined. For they may have complex and crossing relations by which we can draw their coordinates.”

Peirce (1960, 9) is well known as the American founder of the philosophical doctrine to which he gave the Greek name *pragmatism*. In his writings, Peirce (1982, 103) often referred to Aristotle’s ideas. His main writings were on topics as broad as general philosophy, logic (deductive, inductive, and symbolic), pragmatism, and metaphysics (Peirce 1958a). Peirce was very interested in the ideas of Immanuel Kant, and he devoted two hours a day to the study of Kant’s *Critique of Pure Reason* for more than three years, until he almost knew “the whole book by heart” (Peirce 1978, 2). Therefore, in his “Lecture on Kant” in 1865, Peirce (1982, 242) explained that “Kantian logical forms are of the very highest importance and everything rest on them.” Peirce followed Descartes’s thoughts by saying that “Descartes is the father of modern metaphysics, and you know it was he who introduced the term ‘philosophic doubt,’ he was first, declaring that a man should begin every investigation entirely without doubt; and he followed a completely independent train of thought, as though, before him, nobody had ever thought anything correctly.”

The theory of signs is a logical analysis of communication. Peirce considered logic as a branch of the semeiotic (his preferred spelling). He believed that logic was the main reason for studying science. Peirce’s logic is based on the general theory of signs, and all his work was done within this framework. Logic can be called a formal semiotics of signs. Peirce’s pragmatism is a theory that refers to the meaning of terms, concepts, and ideas. He believed in the importance of clear ideas (Peirce 1972, 5–15; 1978, xii; 1982, xii). Peirce (1978, 3–4) stated, “My book is meant for people who want to find out; and [those] who want philosophy ladled out to them can go elsewhere. There are philosophical soup shops at every corner, thank God!”

Peirce’s aim was to address philosophers, because he wanted them to start treating philosophy like a scientific study. His theories are designed to enable more effective reasoning in science, in education,

and in every other field as well. Pragmatism does not say what all signs mean. It merely defines a method for determining the meanings of intellectual concepts. This kind of reasoning may be called “practical consideration.” Peirce (1960, 6) explained: “In order to ascertain the meaning of an intellectual conception one should consider what practical consequences might conceivably result by necessity from the truth of that conception; and the sum of these consequences will constitute the entire meaning of the conception.”

Peirce’s pragmatism is a method for determining the real meaning of any concept, doctrine, proposition, word, or other sign. According to Peirce, the object of a sign is one thing; its meaning is another. Its object is the thing or occasion, however indefinite. Its meaning is the idea that attaches to that object. The meaning can be either a guess or an instructed statement. It is also important to have a method for determining the meaning of a sign as precisely as possible (Peirce 1960, 3–4; 1972, 15). In this study the subject of the artwork is a sign and its meaning is the object.

According to Peirce, a sign can be analyzed in three different ways. Peirce called this division “the three trichotomies” of signs. In this dissertation, to clarify Peirce’s theory of trichotomies I designed figure 2.

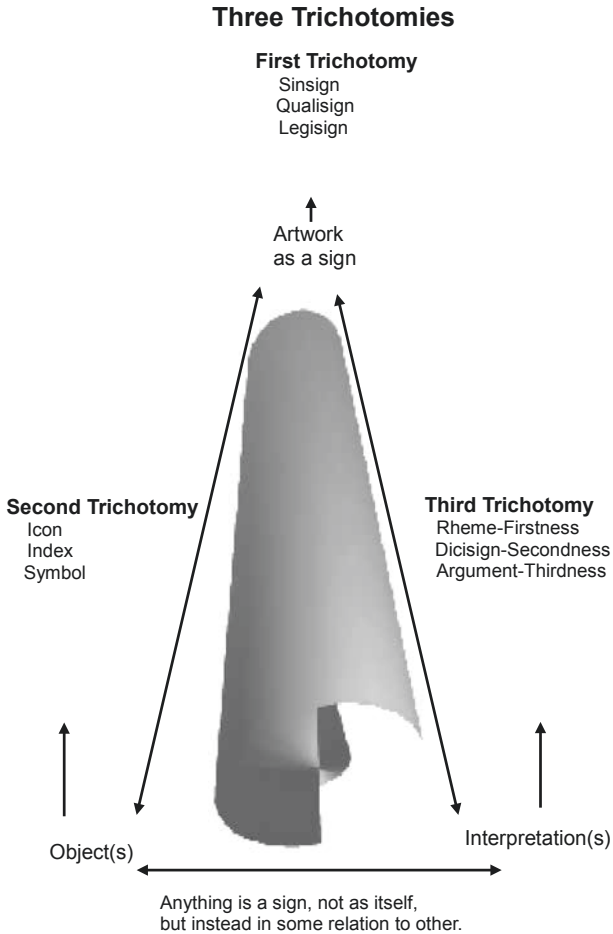
The first trichotomy is about the sign itself. In this category, a sign can be one of three possible types. A sign as an existent thing or an event is known as a *sinsign*. A sign has quality, and the nature and quality of any given sign is designated the *qualisign*. A sign as a general type that is based on a law or habit is known as a *legisign*. The second trichotomy refers to a sign’s relationship to its object. In this category, a sign can have three different relationships to its object. When a sign is similar to its object, it is called an *icon*. When a sign has an actual connection with its object, it is called an *index*. When a sign is related to its object by convention or habit, it is called a *symbol*. The third trichotomy is about a sign’s interpretations. In this category, a sign can have three interpretations. When a sign’s interpretation is understood as a possibility, the sign is known as a *rheme*. When a

sign's interpretation is a thing or event that actually exists, the sign is known as a *dicisign*. When a sign's interpretation is more like a law, it is known as an *argument* (Peirce 1958b, 101, 228; 1956, 101–15).

Since every sign is something in itself, there is a relationship to its object, in some way or another (see fig. 2). Peirce's theory is quite ambiguous, but his divisions can be used to provide a classification of signs that creates more clarity than do other theories. Peirce's theory can produce an unlimited amount of classifications for the interpretation of artworks. For example, a traffic sign can be identified as *dici-indexical-sinsign*. The designation of dicisign means that a sign has an actual existence to its interpretation, and the term implies that it is, in fact, interpreted. *Index* means that a sign has an actual connection to its object. For example, a stop sign as index can make drivers to stop in traffic. The term *sinsign* designates a sign that exists as a thing or an event. In the case of traffic sign, a stop sign is a physical object of display, thus a stop sign exists as a thing that is a *sinsign*. Additionally, a traffic sign can be understood as a *legisign*—a sign of a general type.

With regard to artworks, for example, a brushstroke as a sign of a color can be interpreted as *rhematic-iconic-qualisign* (see fig. 2). *Rhematic* means that the sign's interpretation is understood as a possibility (among others) of the sign's qualities. The *rheme* represents a sign's object's character. *Iconic* states that a sign is similar to its object. *Qualisign* means that the sign has a direct or indirect quality. Moreover, the color can be symbolic, and thus the brushstroke can be interpreted as a symbol. The brushstroke could also be interpreted as an *index*, which has an actual connection to its object. For example, a red color could be *indexical* for blood. In this case, a possible motivation of the artist can be considered in an interpretation. If the brushstroke is interpreted as *sinsign*, then the brushstroke, as a sign, exists as a thing or an event. Perhaps an artist painted the brushstroke as part of the creation of a mandala, and it is interpreted as one of his or her unconscious manifestations. Moreover, the brushstroke as a sign can be interpreted as an *argument*, when it means that a sign represents its object with respect

to habit or law. In this case, one example could be the brushstroke, if it is executed in a technique learned in art school.



Inside a sign in an artwork are many elements, including thoughts, theories, comments, and symbols.

The triangular representation is three-dimensional, since each sign has three trichotomies.

Figure 2.

In this research, Peirce's three trichotomies are utilized to comprehend an artwork as a semiotic sign, and to design an interpretation model for the comprehension of unconscious content in artworks. Figure 3 addresses the relationship among a sign, an object, and an interpretation. To begin, the first and the second trichotomies are used to comprehend an artwork as an unconscious sign. The first trichotomy is about the sign itself and the second trichotomy is about the object. Then the third trichotomy is about the interpretation and is used to help expand the scope of the artwork interpretation.

It is important to note that Peirce first used the terms *representation* and *representamen* in just about the same sense in which he later used the term *sign* (Peirce, 1982). In this research, I have chosen to use the term *sign*, even though a sign is something that represents or stands in place of something else. In contrast, Anna Louhivuori (1987) used the term *representation* rather than *sign* in her dissertation, "Myytit kuvina Marc Chagallin I Pariisinkauden (1910–1914) maalausten strukturalistis-semioottista tulkintaa" ["Myths Seen in Image: A Structural Semiotic Study of Marc Chagall's First Paris Period (1919–1914) Paintings"]. However, I believe that for this study, it is more logical to use the term *sign* for the interpretation of artworks, because in this case an artwork can be first explained clearly as a sign, and subsequently all other interpretations can be included.

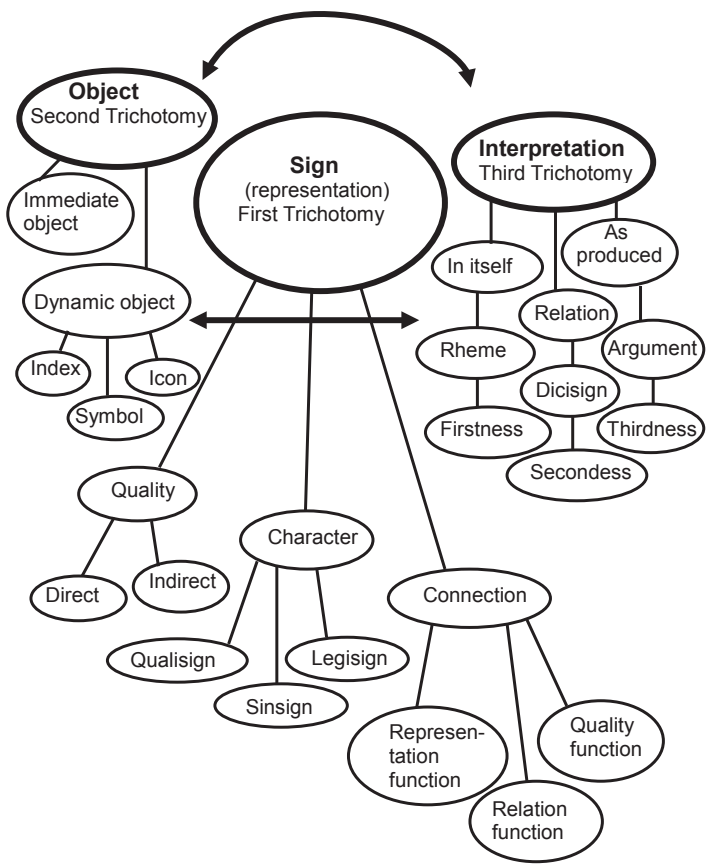


Figure 3. Sign, Object and Interpretation Relationship.

3.1. Semiotic Sign

Semiotics is a general theory of signs. Peirce believed semiotics to be a classificatory science, such as chemistry or biology. A sign is engaged in an action that involves triadic relationships between (1) a sign, (2) its object, and (3) its interpretation. In late 1907, Peirce (1982, xxxii) wrote the statement of his pragmatism within the framework of his general theory of signs: “A Sign mediates between its Object and its

Meaning. . . . Object the father, sign the mother of meaning.” Max H. Fisch, an editor of Peirce’s writings continued: “That is, he might have added, of their son, the Interpretant.”

The essential function of a sign is to make inefficient relationships efficient. Colapietro (1989, 22) stated that a sign action does not need to be generated by a person. Many animals—a chameleon, for example, as well as many types of insects—and plants survive by uttering signs and even by generating false signs. A sign is an object or thing that is in relationship to its object, on the one hand, and in relation to its interpretation, on the other. A sign brings the interpretation into a relationship with the object and at the same time has its own relationship to the object.

Thus, with regard to signs, analysis of these inherent relationships is important. Sign relationships are trifold. First, there is the role of the actual sign; second, the role of the sign’s object; and third, the role of the sign’s meaning as formed into a kind of effect, which is known as its interpretation (Peirce 1960, 2–4, 169). In this study, the role of sign’s meaning as interpretation including the three stages of interpretation is incorporated into the Artwork Interpretation Model (see fig. 3).

Figure 3 breaks down the three basic fundamentals: sign, object, and interpretation. A sign is something that stands for another or represents a thing to a mind (Peirce 1958b, 227–28; 1986, 77). Sign, object, and interpretation are then further classified into their subordinate divisions.

A sign can be divided into three elements. The first element is quality, which relates to its own material nature. The second is its character, which is the way it addresses itself to a mind through its relationship to its object. The third element is the connection, or the thought sign, with the thing it signifies, which involves the sign’s relationship to its interpretations. Each of these elements—quality, character, and connection—are then divided into further elements. These various elements enable a sign to connect to its object and to thereby be interpreted.

As stated, the first element of a sign is its quality. Like any other object, a sign has a character, consisting of material qualities, that belongs to itself. One sign is distinct from another sign. The printed word *man*, for example, consists of three letters that have certain shapes. These printed letters are part of the sign's material qualities (Peirce 1960, 171; 1986, 62–66, 83).

Quality is divided into *direct* material qualities and *indirect* material qualities. Direct material quality is a physical connection between the sign and its object. This connection is either immediate, or it is effected through linkage with another sign. Direct connection is called a pure demonstrative application of a sign. A *demonstrative application* refers to thoughts about a sign and an understanding of a sign's object. It relates to mental signs, which are known as brain-sign labels. In such associations, an image or an artwork is connected with a brain-sign, which labels it. A fact has been observed, and a perception of that fact transforms into a statement (Peirce 1960, 171; 1986, 66–68, 76).

Furthermore, a sign with direct material quality must have a real physical connection with the thing it signifies. A true sign must have a concrete connection with its object and must produce a certain idea in the mind. A weathervane as a sign might predict a storm, for example; it indicates the direction of the wind because the wind actually turns it around, which means that the sign's meaning is literally connected with the thing it signifies (Peirce 1960, 171; 1986, 66–68, 76).

In contrast, the *indirect* material quality has a causal connection. In this connection, a fact is not directly observed, and a sign's character has no direct material quality. It cannot be said what caused the prediction; this case, therefore, is opposite to that of the weathervane. However, if an outcome has been predicted, it has been through some knowledge of its cause. This same cause, which precedes the event, also precedes some cognition of the mind that gave rise to the prediction. A statement is called a prediction, or reasoning, when it occurs after a fact has been observed but not directly perceived. A result was predicted through some other knowledge that has a real connection

with a sign and the sign's object—there is an actual causal connection between a sign and a thing signified, although it does not consist in one thing's being an effect of the other but in both things being affected by the same cause (Peirce 1960, 171; 1986, 66–68, 76).

For instance, a painted portrait has a direct physical connection. It is a sign of a person's likeness—the person who sat for the portrait and whom the artist intended to represent. But it has only an indirect connection—even though it was painted of a person and it represents her—because the appearance of the portrait is really an effect of the person who created it. The sitter “caused” the portrait through the medium of the painter's mind. In this case, a physical connection is affected in some way by the object that it signifies; or at least, something about the portrait—in fact, its object, or meaning—must vary as a consequence of the real causation (the artist) (Peirce 1960, 171; 1986, 66–68, 76).

Therefore, the direct quality is a physical connection between a sign and its object, and it is either immediately affected or achieved by its connection with another sign. The indirect material quality has a causal connection; in this connection, a fact is not directly observed, and a sign's character has no material quality. It seems that Peirce's concept of a sign's direct and indirect material quality can be related to the distinction between conscious and unconscious mental activities, which Jung called indirect and direct thinking.

The second element of sign is character (see fig. 3). A sign must have character in itself, which is distinct from the characters of other signs. Character may address the mind directly or through a translation into other signs. In some way it must be capable of interpretation. A sign's character elements are a feature of a sign, and they have actual existence (Peirce 1958b, 227–28; 1960, 171; 1986, 62–76, 83).

A sign's character elements are divided into the three divisions of a sign in the first trichotomy: qualisign, sinsign, and legisign (see fig. 3). Qualisign refers to the nature of an appearance. Qualisign has no specific identity; instead, it relates to the quality of an appearance or a representation of a sign, and it is not the same at all times, for

example, when an artwork is perceived in two different lightning conditions. Sinsign is an individual object or an event—it refers to an actual existing thing that is a sign. A legisign is a general type; the term does not designate a single object but a general category that has been agreed upon. A legisign can also refer to a reproduction or a copy. A legisign has a certain identity with a great variety of appearances. It is inaccurate to call a legisign a replica of a Peircean symbol. Peirce (1958b, 228) differentiated between legisign and sinsign: “For example, as we use the term ‘word’ in most cases, saying that ‘the’ is one ‘word’ and ‘a’ is a second ‘word,’ a ‘word’ is a legisign. But when we say of a page in a book, that it has 250 ‘words’ upon it, of which twenty are ‘he’s, the ‘word’ is a sinsign. A sinsign represents a legisign.”

The third element of a sign is connection (see fig. 3). With regard to the sign’s relationship to its interpretations, the term signifies connection with a thing or an object. In order for a sign to function, it must not only be in a relationship with its object but must also be regarded by a mind as having that relationship. A sign must be capable of being connected with another sign of the same object or with an object itself. A sign must have a real connection with the object it signifies, so that it is influenced by that object. A sign produces a certain idea in a mind—an idea that consists precisely of the understanding that the sign is, in fact, a sign. As noted above, a sign’s connection element is also known as a thought sign (Peirce 1960, 171; 1982, xxxii; 1986, 62–66, 83).

To allow a person to think of something, a sign must have three connections. A sign’s connection is divided into three types: representation function, relation function, and quality function (see fig. 3). First, the representation function refers to the representation. Second, the relation function brings one thought into relation with another. Third, the quality function designates the material quality of a mental sign, and it can be assessed by how it makes one feel, which gives a certain quality to an idea. A feeling, therefore, as a feeling, is a material quality of a mental sign (Peirce 1960, 174–75).

Representation function is something inherent in a sign. The term does not refer to the sign as a representation in itself or with regard to a real relationship to the sign's object; instead, it refers to idea that the sign is intended to represent. The sign character elements belong to a sign independently of its addressing any thought of a mind. All the things that have certain qualities and physically connect them with another series of things, each to each, are capable of becoming signs. If they are not regarded as such, they do not function as actual signs, but they can nevertheless be signs according to the above definition. For example, it can be said that an unseen flower is red. The concept of this unseen being, a red flower, can conjure a feeling or a mental idea (Peirce 1960, 171; 1986, 62–68, 76, 83).

The relation function is a real connection, and it has a pure denotative application. It is necessary for a sign to be a sign for it to be regarded as a sign. If it is not a sign to any mind, then it is not sign at all. It must be known to a mind in its material qualities and also in its pure demonstrative application. A mind must conceive a sign to be connected with its object, for only then is it possible to relate a sign to an idea (Peirce 1960, 171; 1986, 62–68, 76, 83).

The quality function of connection can be understood as a thought. A test of the existence of a sign is that it addresses itself to a mind and produces in the mind a certain idea, which is a sign of the thing it signifies; thus an idea is itself a sign. This means that an idea is an object, and at the same time, it represents an object. An idea includes both thinking and material quality, which is a feeling that arises during thinking. It has a relationship to its object and will bring a mind into a certain relationship with an object it knows. In other words, it must not only be in relationship with its object, but it must be regarded by the mind as having that relationship (Peirce 1960, 171; 1986, 62–68, 76, 83).

A mind capable of operating in a logical fashion must have concepts and general rules according to which one idea determines another, or must have habits of mind that connect ideas. Through the processing

of ideas, a mind will establish habitual connections. For example, a belief is a habitual connection of ideas. Say that a person believes that prussic acid is a poison. And so, when the idea of drinking it occurs, the belief that it is a poison, along with other ideas related to it, follow in the mind. Among these ideas or objects is a decision to refuse to drink it. Under normal conditions, this will be followed by an action of the nerves that will instruct the body to remove the cup from the lips. It seems probable that every habitual connection of ideas may produce such an effect upon the will. If this is actually so, a belief and a habitual connection of ideas are one and the same (Peirce 1986, 107).

3.2. Sign as Icon, Index, and Symbol

A sign's connection includes denotation and connotation. In defining the denoted meaning, Peirce said that a word denotes all the qualities of the thing it denotes. He went on to define the connoted meaning as all the other qualities that may be related to or predicated on the sign's object. Thus, connotation expands the realm of information, because it can add greatly to the denoted meaning.

Peirce (1986, 66) wrote about the object that "an idea is in the first place an object or something set before us. It feels a certain way, which distinguishes it from every other idea. The ideas of red and blue for example feel differently. Furthermore every idea is connected to some real event, something which takes place in the nerves or brain and in many cases also with some external objects."

An object is a sign's subject matter, and it is created by a sign. An object is known in a sign and is, therefore, an idea. An object can be divided into immediate object and dynamic object. The immediate object is the quality of a sensation, and it can be known only through feeling. The term *dynamic object* refers to the usual interpretation of such a sensation in terms of place, mass, and so on. In a sign's relationship to its dynamic object, *icon* refers to its own object; *index* has an

actual existential connection with its object; and a *symbol* is related to its object by convention or habit (Peirce 1956, 101–15). Peirce (1958b, 137–39, 227–28) further explained:

Take for example, the sentence “the Sun is blue.” Its objects are “the Sun” and “blueness.” If by “blueness” be meant the Immediate Object, which is the quality of the sensation. But if it means that “Real,” existential condition, which causes the emitted light to have short wavelength, Langley has already proved that the proposition is true. So the “Sun” may mean the occasion of sundry sensations, and so is Immediate Object.... I say that no sign can be understood—or at least that no proposition can be understood—unless the interpreter has “collateral acquaintance” with every Object of it.

All thinking is done by means of signs. You cannot think of nothing. Once you have something to think about, you are dealing with a sign of some sort. Signs can be divided according to their connections or relationships to their dynamic objects. As mentioned above, signs have three forms, depending on their relationship to their objects: icons, indices, and symbols (Peirce 1958b, 228–29)—a division also known as the second trichotomy.

An icon is defined as a sign whose object includes the sign’s own internal nature. An icon as a sign is determined by its dynamic object. Such an icon would be, for example, a vision or an emotion stimulated by a piece of music considered to represent what the composer intended. An icon can be a representation of something that does not exist in the material world. Peirce referred to an icon in general terms as an imitation or representation of something. Thus, the term would apply to copies of actual or imagined things, such as a representational sculpture, drawing, painting, video, or photograph (Peirce 1958b, 228–29).

Anita Seppä (2012, 136) identified maps and diagrams as iconic signs, since they represent relationships between signs and objects by reaching similarities. Chiasson (2001, 64–65) proposed that Peirce

considered an icon first, in general terms, as an imitation, and second, as a representation of something. An example of an icon is a representative painting or a sculpture. In these cases, an icon represents something by imitating it, and it is a direct copy. However, for an icon, the likeness is an imitation in a general sense. An example is Mickey Mouse, who is fashioned in the likeness of a mouse but only in a general sense. While an indexical sign, such as a photograph, imitates its object by resembling it very closely, an iconic sign, such as a cartoon, resembles its object only in a general or abstracted way.

An index is defined as a sign determined by its dynamic object in a real relationship to it. For example, the occurrence of a symptom of a disease is an index. The symptom itself is a legisign, and it has a general type of definite character. The occurrence—or the symptom of the disease in this particular case—is a sinsign. An index cannot be a qualisign, because qualities are whatever they are, independent of everything else (Peirce 1956, 102; 1958b, 228–29). The term *index* means that a sign refers to a real object. When an artwork or an element in it represents a real object, the artwork or the element is an index.

To decode and understand indexical signs, cultural knowledge is required. In indexical representation, beyond similarities between a sign and an object, a practical or natural connection is part of the relationship (Seppä 2012, 136). For example, “a footprint” and the concept of “a life’s journey” have a natural connection or relationship. Yet a person without the relevant cultural knowledge might not see the connection.

A symbol is defined as a general type of sign that is determined by its dynamic object only in the sense that it will be so interpreted. It depends either on a habit or a cultural convention as well as on the field of its interpretations (Peirce 1958b, 228–29). According to Peirce, a symbol “first ... must represent an object or informed and represented thing. Second it must be a manifestation of a *logos*, or represented and realizable form. Third it must be translatable into another language or system of symbols” (Peirce 1982, 258). Seppä (2012, 138, 136) identified symbolic signs as national flags, Morse code, abstract artwork,

traffic signs, and written language. A symbol cannot be understood by interpreting only the actual symbol, because its practical connection and other similarities are missing from the representation.

The word *symbol*, of course, was used before Peirce incorporated it into his semiotic structure. *Symbol* can refer to a mathematical symbol or to a special word. For example, a word like *butterfly* derives its definition from its own specific field of natural science. Some symbols are clearer than others—for instance, a traffic light is a very clear symbol. However, the meaning of a symbol is not always so obvious. Because different fields—mathematics, linguistics, and art, for instance—have their own definitions of a symbol, it is important to understand which particular context the terms icon, index, and symbol belong in. Chiasson said (2001, 64) that in the context of Russian religious art, the term *icon* refers to a religious image, while in the context of computers, *icon* stands for a software program or a function, like copy or delete. In this study, the fields of art and psychology are the context, and even in these two fields, the meaning of the term *symbol* is different.

Phyllis Chiasson (2001, 6669) maintained that “symbols are the most ambiguous type of signs,” and she pointed out that each word is itself a symbol. Symbols are substitutions for other things, although there may not be an obvious representational connection between them. She gave the example of a boy wearing a Boy Scout uniform. The meaning of the boy as a sign is ambiguous and multivalued. It can be said with certainty that the boy is wearing a Boy Scout uniform. However, without more information, it is impossible to know whether he is actually a Boy Scout or if he is an actor in costume. In order to increase the understanding of symbols, information must be collected from the field to which the symbols belong.

Peirce’s theories have been criticized because in reality every artwork is a symbol, the meaning of which is learned and culturally agreed upon. In this view, natural, or unmediated, iconic signs do not exist. However, it does not appear that Peirce ever claimed that, for instance, a photograph is only an index and that it cannot be, at the

same time, an icon or a symbol, although common habits of interpreting visual signs and techniques erroneously identify artworks as iconic. Today semioticians agree that a truly iconic artwork does not exist, and cultural learning processes always form part of the interpretation (Seppä 2012, 138–41).

3.3. Sign Interpretation

According to the third trichotomy, a sign can be classified as a rheme, a dicisign, or an argument (also known as a dicent sign) with regard to its relationship with its interpretation (see fig. 2). A rheme is a sign that, with regard to its interpretation is a sign of qualitative possibility. It is understood to represent a certain kind of possible object, and it represents its object's character. Any rheme will yield some information. A dicisign is a sign, in relation to its interpretation of actual existence. It cannot be an icon, which has no interpretation of actual existence. Inherent in the category of a dicisign is the fact that it is interpreted. The term *argument* means that an interpretation tends to be culturally established as the “truth.” In this case, an argument can be a symbol and a legisign. For example, it can be argued that in an artwork, the color black can symbolize death (Peirce 1956, 101–15; 1978, 118).

Peirce's pragmatism is not only about how we think, but about how we can think more effectively. For his theory of ideas, he started by examining ideas to distinguish among different types. Every simple idea belongs to one of three classes. A compound idea, in most cases, belongs to all three of the classes (Peirce 1960, 4).

Peirce described ideas in terms of three modes of reality, three categories of being, or three universes of experience, which can be divided into the three categories of firstness, secondness, and thirdness. Peirce added that, aside from its essential philosophic significance, this phenomenology is methodologically important because it supplies an

organized matrix to test the theories of philosophy (Peirce 1972, 10). Inasmuch as signs are ideas, they too can be divided into three categories: firstness, secondness, and thirdness (see fig. 3).

The idea of firstness is an idea of something by itself, without reference to anything else. It is the mode of being of that which is as it is. It is the potentiality of an actual idea, and for this reason firstness is called a possibility. It is quality of feeling and is unspeakable. The idea of firstness is an idea of a perception. It is not an actualized idea. It only becomes actualized when it is experienced by some mind—for example, an idea of the present and the qualities of feelings or appearances. The unanalyzed impression is created by the quality of a simple appearance (Peirce 1958b, 220–27; 1960, 4; 1972, 9–11, 16).

Chiasson (2001, 162) said that Peirce did not believe “a logic of creativity could exist in an aesthetic sense.” He believed that the aesthetic could only be a state of firstness. Firstness includes impulse, feeling, intensity, and beingness. Chiasson thought that Peirce was trapped by the belief that the aesthetic is only a firstness state, and this kept him from realizing that aesthetics requires forms of reasoning comparable to logic. Chiasson maintained that the logic of discovery and the logic of creativity use the same methods. She wrote that Peirce was interested in discovery rather than in creation.

The idea of secondness involves two things. It is an idea of something acting upon something else, or a mode of being with respect to a second. The idea of secondness is an idea of an action and not of a feeling. It is an experience of an effort. Secondness is often either genuine or corrupted, because the idea that is produced may be a single happening or is based on only a single fact. The idea is attached at once to two objects, as an experience. For example, the idea is attached to an experiencer and to the object experienced. It is a brute action in which one thing acts upon another. Peirce explained that secondness is brute, because when an idea of any law or when any reason is introduced, then, by definition, thirdness comes in (Peirce 1958b, 220–27; 1960, 4; 1972, 9–11, 16).

Thirdness is a mode of being that brings a second and a third into relationship with each other. The secondness should be investigated completely until the mode of thirdness can be understood. Instead of the brute action of secondness, mental action is involved in thirdness. It is an idea of a sign or a communication conveyed by one person to another, or to himself at a later time, with regard to a certain object well known to both. Thirdness is an idea that involves three things, where one of them represents another to a third. It is a meaning, a general concept. Additionally, a third is something that brings a first into relation to a second. An example of this kind of idea is a sign that represents some object to some interpreter. Thirdness is a triadic relationship among a sign, its object, and an interpretation. A sign mediates between an interpretation, the sign itself, and its object. A sign's interpretation is not necessarily a sign. Any concept is a sign, of course. An interpretation of a sign is not a thought but an action or an experience. The meaning of a sign to its interpreter is the mere quality of a feeling (Peirce 1958b, 220–27; 1960, 4; 1972, 9–11, 16). To know the meaning, which is what a sign expresses, may require the highest power of reasoning (Peirce 1958b, 137).

Peirce added that no theory of meaning can explain the meaning of the first and the second. He explained that if a man does not know what redness is, we cannot tell him verbally. If he does not know what, for example, being stuck by a pin is, we cannot tell him. A first and a second cannot be defined verbally. An example of firstness would be the possibility of a simple sensory experience—the possibility of a color sensation, such as redness, or the possibility of a pain sensation, such as a toothache. The only type of idea determinable verbally is thirdness, which is explained as an intellectual concept (Peirce 1972, 17).

Furthermore, sensory experiences as firstness, and actions as secondness are related to each other. An example is when you turn a car key and you have an idea of hearing a motor start. The idea of turning a key is an idea of acting, and therefore it is secondness. An idea of hearing a motor start is an idea of a sensory experience, and

therefore it is firstness. These ideas are related by the idea that if you turn a key, a motor will start. Thus, if you act so as to produce this secondness, then you will experience that firstness. Such a relationship is called a consequence. You can say briefly: if action A, then experience B, which means that an experience follows from an action. A consequence is neither an action nor an experience, but it is a statement that an experience follows from an action (Peirce 1972, 17).

This study considers a rheme to be similar to firstness, a dicisign to be similar to secondness, and an argument to be similar to thirdness. As an example of an interpretation, Peirce (1958b, 137) wrote:

Thus if Sign be the sentence “Hamlet was mad,” to understand what this means one must have seen madmen or read about them; and it will be all the better if one specifically knows (and need not be driven to presume) what Shakespeare’s notion of insanity was. All is collateral observation and is no part of the Interpretant. But to put together the different subjects as the sign represents them as related—that is the main (i.e., force) of the Interpretant-forming. Take as an example of a Sign a genre painting. There is usually a lot in such a picture which can only be understood by virtue of acquaintance with customs. The style of dresses for example, is no part of significance, i.e. the deliverance, of the painting. It only tells us what the subject of it is. Subject and Object are the same thing except for trifling distinctions. . . . But that which the writer aimed to point out to you, presuming you to have all the requisite collateral information, that is to say just the quality of the sympathetic element of the situation, generally a very familiar one—a something you probably never did so clearly realize before—that is the Interpretant of the Sign—its “significance.”

4. The Artwork Interpretation Model

To interpret an artwork is an ambitious task. An artwork, as a complex aesthetic unit, is like a multilayered and many-sided structure. Many secrets are hidden in the universe of an artwork. It is extremely challenging to interpret this amount of data. Every interpretation is subjective because an artwork creates something in the mind of a person in relation to that person's state of mind. Gombrich (1965, 14) wrote, with regards to "the innocent eye" concept, that it is difficult for people to see anything different from what they already know. Therefore, an interpreter's interpretation is always based on the facts that he or she knows as well as on that person's belief system.

Peirce's sign theory (1958b, 135–36) is an excellent instrument to use in the discovery and interpretation of the multilayered, hidden elements in artworks. By applying Peirce's theory, it can be said that an artwork is a sign, and its meaning is the object. Categories of signs in relation to their objects are icon, index, and symbol. Interpretation is done by analyzing this relationship.

In "Image and Code," Gombrich (1981, 20–24) wrote that some images are more easily interpreted than others. In his article, Gombrich discussed psychologist Ulrich Neisser's (1927–2012) "perceptual cycle" to decode the process of deriving meaning. Three main stages are evident when looking at images. First, a moment of alertness or focus occurs when the viewer is paying attention. Second, a time of thoughtfulness follows. In this phase the meaning of the image is uncertain. The third and final phase involves a determination of the meaning (Gombrich 1981, 20–24).

The concept of the perceptual cycle can be used in the analysis of Dalí's paintings. Dalí's intent was to create artworks that grasp the audience's attention and stimulate the viewer's mind with enigmatic elements and juxtapositions, and the final meaning might remain open and mysterious.

Interpreting an artwork depends on the interpreter's knowledge—be it practical, cultural, aesthetic, and so on. From a semiotic point of view, Barthes (1977, 46, 142–48) spoke of interpretation very distinctly: “the voice loses its origin, the author enters into his own death, writing begins. . . . We know that to give a writing its future, it is necessary to overthrow the myth: the birth of the reader must be at the cost of the Author.”

Erich Neumann (1959, 165–70), following in Jung's footsteps, explained in his book *Art and the Creative Unconscious* that the creative process is related to the whole personality and the self. Neumann wrote that one of the basic false notions about the creative principle derives from the belief that human development is a progressive trajectory from the unconscious to consciousness. In this approach, an artist is misunderstood as creating from a fixation on the childhood phase of development. Also, a sign can be misinterpreted as an expression of infantile and omnipotent thoughts. According to Neumann, a proper interpretation of signs can be made only when the relationship between creativity and the meaning of signs is taken into account.

Artwork interpretations can include the study of connections between personal factors and archetypes. An example is Neumann's (1959, 135–48) interpretation of Marc Chagall's painting *The Green Eye*. In this interpretation, Chagall's Russian Jewish life in Paris, his personal life, and archetypal images were correlated with the painting's imagery. Neumann wrote that a creative product is part of an artist's development and is connected with his or her individuality, childhood, personal experiences, and ego tendencies toward love or hatred (Neumann 1959, 194).

Moreover, Gillian Rose (2001, 103–4) stated that the “unconscious is created when a very young child’s drives and instincts start to be disciplined by cultural rules and values. The child is forced to repress the culturally forbidden aspects of those drives and instincts, and their repression produces the unconscious. The unconscious is thus a forbidden zone in two senses. It is forbidden because the conscious mind cannot access it. And it is forbidden because it is full of outlawed drives and energies and logics. . . . We are made as subjects through disciplines, taboos, and prohibitions.”

Creativity, from a psychological viewpoint, is seen as the product of an artist’s unfulfilled childhood fixations. In this view, the artist is still enmeshed in the archetypal world and in an original bisexuality or duality and wholeness—in other words; she is involved in a morbid fixation on herself. The artist is integrated with the suprapersonal, and the actual personal locality is eclipsed by an invisible world (Neumann 1959, 179).

For example, an adult’s mother archetype does not reflect a personal mother but a childhood’s subjective mother imago mixed with an archetypal mother imago. In a healthy person, the mother archetype diminishes over time, and a personal relationship with the personal mother takes form. In the creative process, the archetypal mother image remains dominant. In the archetypal world, a mother symbolizes wholeness, which is the foundation of all development of the conscious mind. In the case of an adult’s hero archetype, a creative man’s uncertain ego must take the exemplary, archetypal way of the hero and slay the father or seek unknown authority—even though the collective unconscious in which such individuals live is fundamentally beyond their mastery. A creative person is always directed toward a self, a center of individual wholeness, which is more than the individual and enhances ego development and stability (Neumann 1959, 178–86).

In discussing creativity, Neumann (1959, 189–90) stated:

What has always been regarded as childlike in the creative man is precisely his openness to the world, an openness for which the world is each day created anew. And it is this that makes him perpetually aware of his obligation to purify and broaden his own quality as a vessel, to give adequate expression to what pours in on him, and to fuse the archetypal and eternal with the individual and ephemeral.

Artistic experience is often unconscious and unspeakable. It is expressed by means of cultural codes, which are found in myths, rituals, and divination procedures. The dominant concept in the field of psychology is that most thinking is unconscious. Pierre Guiraud (1975, 70–72) wrote that Jung's archetypes of the imagination are found in all cultures in the most diverse forms. It is evident that they find expression in modern and contemporary art.

In artwork interpretation, the focus is on elements, signs, and thoughts that might derive from unconscious behavior or influence. These sometimes hidden signs, indices, or symbols in artworks are ripe for interpretation. To arrive at a psychological understanding, artworks and texts must be interpreted, signs decoded, and narratives unpacked. Just the same, as Kuusamo (1990, 78) noted, even when we have a painting in front of us, the meaning of it is not there. The ultimate meaning of an artwork can only be illuminated by our nonvisual world, which contains values, rules, and complex memories. Furthermore, while knowledge of the artist's intentions could contribute important information, as Vernon H. Minor (2001, 200) pointed out, we cannot hope to determine the intentions of a deceased artist definitively, whether conscious or unconscious.

Semiotic studies can be divided in relation to two modes of experience: science, as objective experience, and art as subjective experience. The aesthetic signs are iconic and analogical. The experience of art can be seen both as an emotion and as an image of reality. In some functions, artworks can convey previously unknown information, and they may lead to the obtaining of knowledge. In another function, artworks can signify desires by re-creating imaginative imagery, and

they compensate for the experienced frustrations of people and society (Guiraud 1975, 66–72).

In the 1960s, semioticians believed that artworks could be interpreted in the same way that language could be interpreted; later, in the 1970s, they abandoned this position. In an artwork, even a single line or a particular color can have comparatively independent meanings. Such elements, operating independently, can symbolize something specific or convey other special significance (Kuusamo 1990, 51).

In the view of Peter K. Manning (1987, 46), semiotics requires comparisons. Semiotics is based on the governing concept of opposition in a context as the source of meaning. When Manning studied two different communication systems, he was able to identify different communication formats; different structures for conveying messages; and different roles, tasks, and interpretations. Also, Peirce (1982, 13) found comparison to be effective. He was able to identify differences between Raphael and Michelangelo, as well as evaluate these artists' personalities and their artworks good qualities and faults more clearly through comparison.

It is important to understand how artists themselves conceive the unconscious and how they approach it in their artistic activities. Naturally, each individual has a different concept of the unconscious. Additionally, the themes that are most frequently repeated in artworks are possible statements that an artist wishes to assert and validate. Artists might use signs that represent something special to them. For example, an angel can represent the spiritual realm, and an artwork might have been created as part of a magical ritual. Images in artworks can also be influenced by other artists or art styles (Kris 1952, 158–61).

Emotions and technique are both involved in the art-making process. Without technique, one cannot create an artwork. Emotions are a natural part of creativity, yet artists are not going to be creative unless they have the technical skills required—for example, the ability to develop black-and-white photos, mix colors, and so on (Goleman, Kaufman, and Ray 1992, 29). Additionally, the mind requires imagi-

nation before it can be practically effective, and the imaginative artist must learn practical techniques before she can be creative artistically. The richer the flow of imagery, the greater is the unconscious content that can be brought into the artwork (Thorburn 2001, 100–2).

Dunstan (1976, 45–46) said that it is easy to assume that any change in a painter's handling of materials must be a conscious one. However, the complexities of the medium and its often unexpected behavior are frequently ignored. A change on the artist's part is far more likely to be fortuitous and dictated largely by the behavior of the chosen materials. Thorburn (2001, 37–38, 79) maintained that a medium captures the artist's unconscious mind and stimulate his or her creative power. For example, the cool, moist, and earthy feel of clay invites the artist to squeeze it, caress it, and mold it; it can cause him to forget other things—things that are of no interest in comparison to the clay. A crucial consideration of the problem of the medium is key to understand art. The medium has its own logic and rules, which the artist must obey (Pasanen 2004, 177–8).

Since the unconscious is hidden in the medium, a best way to understand artists' unconscious processes is to study the medium and techniques. In this dissertation a goal is to understand the techniques executed by Dalí and Pollock. Both artists stated that the medium had the most important effect. Pollock's drip technique was a purposeful means of achieving his artistic goals. The challenge of the medium in his artistic creation was always apparent.

Dalí's and Pollock's artworks, techniques, and personal statements will be interpreted in relationship to the previously discussed literature and theories of the unconscious. The studies from which the data will be gathered can be many sided. Kuusamo (1990, 75) wrote that in the interpretation of words or sentences, the focus is on semiotic differences and similarities. This can be relevant to the visual arts, since linguistic material, including stories, can serve as foundations for artworks. A linguistic message can also operate in a painting or close to a painting—an example being an artwork's title. In particular, the title

of the analyzed painting of Dalí provides information additional to that provided by the physical artwork itself.

Dalí and Pollock both had high regard for Pablo Picasso, and with reference to unconscious processes, it is widely agreed that Picasso projected images from his unconscious. Herbert Read claimed that Picasso, by virtue of the intense concentration of his conscious perception, explored the collective unconscious and its symptoms of the psychic disorders of society, and he proposed that out of that chaos, Picasso painted his disturbing archetypal images. Read believed that these paintings were from the “forest of the night” in which we all wander, in which we are all lost, unless saved by our own capacity of self-integration (Read 1951, 161–63). Rudolf Arnheim’s study of Picasso’s *Guernica* is one of the most famous psychological studies about the impact of the unconscious on an artwork. Alice Miller (1989, 73–79) thought that Picasso’s early childhood memories might have unconsciously influenced *Guernica*; she noted that when Picasso was three years old, his little sister was born, and at the same time an earthquake occurred in Malaga. Robert Weisberg (1986, 123) thought that Picasso’s *Guernica* is fascinating to study, especially since Picasso presented and catalogued his preliminary works for the painting, including forty drawings; thus, interesting information about the development of the painting is available.

Jung thought that Picasso’s later work did not refer to any object of outer experience at all. He also wrote that Picasso’s art draws its content essentially from “inside.” It does not obey general expectations about how objects should be seen. Picasso’s works come from inside, above the five senses, behind consciousness, which is orientated toward the outer world. According to Jung, all of the pictorial representations and effects in the psychic background are symbolic. The possibility of understanding comes only from a comparative study of many such artworks. The unconscious is especially complicated to interpret because it includes the artist’s personal imagination (Jung 1966, 135–7).

Peirce stated that thinking follows a person's own existence, which can be seen in everyone's errors and sometimes ignorances. Everything that is present to a person is a phenomenal manifestation of that person. Whenever a person thinks, she is present to her own consciousness, which includes feelings, images, conceptions, and other representations, which can serve as signs. This does not prevent a person's thinking from being a phenomenon predicated on something outside of that person—just as a rainbow is at once a manifestation of both the sun and the rain. When one thinks of oneself, as one is at that moment, it can appear as a sign (Peirce 1960, 169).

It is impossible to avoid a subjective approach while interpreting artworks. Nevertheless, a personal and an intuitive contribution can add valuable information to artwork interpretations. Thus, the first stage of the Artwork Interpretation Model is called “the interpretation of possibilities.” The stage is based on personal representations and on Peirce's concept of firstness. Additionally, in the Artwork Interpretation Model, Peirce's secondness is included in the second stage, which is called “the collected facts and the amplification method.” Last, Peirce's category of the thirdness is adapted for the third stage, designated “intellectual interpretation.” In this combination it may be possible to attain a more objective interpretation.

The basic task of interpretation involves the identification of the meaning of a sign. The literal meaning of a sign is its denotation. When a sign denotes its object, its interpretation is complete on this level. For example, a flashing yellow light denotes caution. The broader associations of a sign are found in its connotations. An artwork includes multiple meanings, such as thoughts, ideas, theories, comments, symbols, and so on. To assess these different possible connotations requires thorough study. However, it is not always possible to attain all this information while doing interpretation.

4.1. Artwork as Qualisign, Sinsign, and Legisign—Icon, Index, and Symbol

The Artwork Interpretation Model is based on Peirce's semiotic theories. The image in an artwork is seen as a semiotic sign, which can have multiple interpretations. An artwork is interpreted as sign that has a relationship with an unconscious. To interpret possibly unconscious images from artworks can be complicated. A thorough interpretation of every single brushstroke would take great time and effort if it were even possible. For an interpretation to be coherent and complete, all elements of the artwork must be interpreted (see fig. 3). Every line that an artist has drawn, for example, has a meaning and a purpose and can thus be interpreted; nothing is done without a reason. In Dalí's, Pollock's and my paintings these signs were interpreted in the light of possible connections to the artist's hidden unconscious content. Freud asserted that every act of a person has a motive, meaning, and intention, even though they may not be known consciously. Errors and dreams have meaning, and they are closely connected with the events of a person's life. For example, if you lose something, it might be because you wished to do so; perhaps it had become damaged, and you wanted to replace it with a better one, or wanted to no longer have to think about it. Letting things fall, spoil, or break follows the same tendency (Freud 1943, 69, 221, 238). Just as such ordinary acts might express unconscious content, Jung (1996, 97) stated that "drawing must be an expression of a fact, of a psychological experience, and you must know that it is such an expression, you must be conscious of it. Otherwise you just as well be a fish in the water or a tree in the woods."

As first presented in chapter 3, an artwork, considered as a semiotic sign, is presumed to have a connection to its three elements as defined by Peirce—quality, character, and connection. In interpretation it is possible to separate these elements from one another. First, the artwork

has the element of quality, which is inherent to itself, and quality can be either direct or indirect. Since the artwork usually has an indirect quality, the information has to be attained through other data that are connected to the artwork and the unconscious content it signifies. Second, the artwork has the element of character, also inherent to itself. The artwork's character element, according to Peirce's first trichotomy, can be qualisign, sinsign, or legisign. To be understood properly, the artwork needs to be interpreted through a translation of these character elements, which are inherent to it. Third, the artwork has an element, connection, that connects the work, its object, and its interpretation. By considering these connections, including what the artwork represents and its relationships to different relevant ideas, it is possible to discover the artwork's connection component both directly and through other signs. Discovering the meaning of an artwork as a sign that relates to the unconscious might then prove to be more accessible.

The purpose of defining a sign and its object precisely is to open up the artwork's meaning. In the Artwork Interpretation Model, signs and their objects are not interpreted separately. Instead, to arrive at a deep understanding of a sign's meaning, the sign's relationship to its object (as icon, index, or symbol—the second trichotomy) is correlated with the sign's character element (qualisign, sinsign, or legisign—the first trichotomy).

The first combination of first- and second-trichotomy categories considered in the Artwork Interpretation Model is that of an icon and a sinsign. When a sign has these two characteristics, it is seen as a representation that is similar to its object when the object is an existent thing or event, and it can be interpreted as a possible product of the unconscious. An example is a curving element in an artwork, such as a curvy violin or a woman or a whirlpool. The object of such a sign would likely have some aspect that is curved as well.

Second, the artwork is interpreted according to the combination of icon and qualisign. An artwork as a qualisign has direct or indirect quality in its appearance, and an artwork's interpretation is not

the same at all times. When seen in reference to this combination as icon and qualisign, an artwork is an imitation of its own appearance. When an artwork is said to have an indirect quality, thus as icon and qualisign it is a representation of something that does not exist in the material world. Such an artwork can be stimulated by a piece of music or by emotion, a vision, or a dream. A case in point could be the work of Pollock, who was a passionate lover of jazz; he is known to have listened to jazz many days in a row—before, after, and during painting sessions. Because of this, an interpretation might consider whether Pollock's emotional response to jazz—or even elements reminiscent of jazz—can be found in his paintings.

Third, the artwork is interpreted as a combination of icon and legisign. When a sign is a legisign, it is of a general type whose meaning has been culturally agreed upon. A legisign is predicated upon this agreement, and it is a reproduction or a copy. In this combination, an artwork is comprehended as an imitation of something for which there is a previous agreement regarding its meaning. One way to imitate something is by representing it very closely, as a photograph does; another way is by resembling something more abstractly, as a cartoon does. Moreover, techniques, theories, and other elements of, or influences on, artworks can be valuable for comprehending unconscious content. In interpretations, an artist's technique is considered in parallel with the artwork's imagery. Technique is a series of many actions, executed step by step, and consideration of technique adds great value to the interpretation the artwork's meaning and the role of the unconscious in the art-making process.

Next, the relationship between the sign as index and the first-trichotomy categories is assessed. Sign as index can be interpreted in more than one way. Chiasson wrote that because an index functions as an indicator, signs in the index category are potentially more ambiguous than those in the icon category (Chiasson 2001, 66). For example, an artwork (or one element or figure in it) can be index in itself. For instance, smoke as an object represented in an artwork could be

indexical of another object, fire. In this case, the smoke is a sinsign of a fire. Fire, as a sign is a legisign; thus, a sinsign of smoke is also a legisign. Another example is a disease: as a sinsign, it refers to an occurrence; when considered as a general type, it is a legisign.

An artwork can be seen as an index, and also can be direct or indirect; when it is indirect, it might represent its object by the suggestion of continuity—for example when a footprint is indirectly indexical, it could suggest a journey. The artwork as indirect index is related to Jung's amplification method; thus, it can be correlated with archetypes. With the amplification method, a deeper understanding of the artwork's meaning can be attained when an element/sign is imaginatively transferred into a new context.

In this category, an artwork is first interpreted as a sign in relation to the combination of index and sinsign, in which case the sign would have as its object an individual thing or event. A sinsign can have symbolic explanations. For instance, Dalí used his dreams as inspirations for his paintings, and he directly referred to his dream imagery in his work. When the artwork is the index of a dream, the actual dream content can be interpreted. Jung stated that it is not always obvious what, exactly, an artwork refers to, yet he believed that the facts provided by dreams should be investigated in order to understand the message from the unconscious (Jung 1984b, 3).

Second, an artwork is interpreted in relation to the combination of index and qualisign, in which case, it refers to its own appearance, other inspirations, and connections. The artwork can refer to an emotion, a vision, music, dream content, and so on. When the artwork as a sign is an index of something, its' actual object and other possible sources must be interpreted. Occasionally, an artwork can refer to its own appearance; thus, the artwork can be an index of itself.

Peirce (1956, 102; 1958b, 228–29) explained that an index cannot be a qualisign, because qualities are whatever they are, independent of everything else. However, Chiasson (2001, 66) wrote that a sign as an index can be interpreted in more than one way. In this dissertation an

artwork is interpreted in a combination as an index and a qualisign. An artwork as a qualisign has direct or indirect quality in its appearance, and an artwork's interpretation is not the same at all times. In this case, an artwork as an indexical qualisign refers to its own appearance and other inspirations and connections. It is possible that a wider combination of different signs can provide more remarkable results.

Third, an artwork is interpreted in relation to the combination of index and legisign—that is, it is an index of a general type, understood in the culture. Educational and cultural influences are often part of an artwork and these effects should be recognized in artworks.

A sign that is categorized as a symbol does not exhibit similarity or continuity in relation to its object. Instead, the meaning of a symbol is defined by statements in the field of its interpretations (Peirce 1958b, 228–9). A symbol is in some ways similar to a legisign, because a symbol represents a general type, the meaning of which has been agreed upon. This study takes for its foundation Freudian and Jungian theories that comprehend symbols as unconscious messages. Generally, an artwork is not a pure symbol, but on some level, it can symbolize something, and in interpretation, a possible unconscious meaning can be revealed.

When personal information is not enough to arrive at a satisfying interpretation, more information can be found from archetypes, which can provide information about the collective unconscious. Archetypes are neither physical nor mental but are part of both. Archetypes manifest themselves at the same time in physical events and in states of mind—simultaneous events that are causally unconnected (Jung 1983, 26).

If an interpreter believes that an image in an artwork is a representation of unconscious content, it can be interpreted as an individual object to be a sinsign. In this case, the unconscious can be seen as a sign's object, which is a general type of legisign, as an agreement that is based on unconscious theories. Because in this case, the sinsign represents the legisign, the image is interpreted as referring

to the theories of the unconscious. However, if the image is interpreted as a qualisign, then it has the direct or indirect quality of an appearance. For example, if the artist herself can relate the image to previous events in her life, this qualisign would have a direct quality. Indirect quality can be approached with archetypal explanations that can provide additional information about the image and that might help open the interpretation even more. Additionally, the image can be interpreted in different combinations as icon, index, and symbol. When a greater number of combinations are considered, more rewarding results can be reached.

Furthermore, Jungian and Freudian theories of the unconscious add important value to artwork interpretations. For example, an image in an artwork can be an example of displacement, when an emotion is shifted to another target—such as when the fear of death is shifted to a fear of spiders. The resulting distortion is due to the mind's censorship, which is directed against the unacceptable and unconscious wish-impulses. According to this theory, displacement in a dream is caused by dream censorship. Under the influence of the censorship, the dream work translates the latent dream thoughts into another form (see Freud 1943, 133, 154, 214–5).

An artist's unconscious mental processes can convert the meaning in his or her artworks. Sometimes an artwork includes two opposing contents that are combined in an element. For example, metaphorical language is based on condensation (see Freud 1943, 152–4; 1967, 217). In such a case, an artist can paint an angel and he might feel either consciously or unconsciously that the angel figure includes all the women that he had known in the past. Such unconscious effects can be interpreted as part of the meaning of artworks.

As we have seen, an artwork can also constitute a wish fulfillment that serves as a consolation (refer chapter 2.10.). An image might be a consolation. It appears to be sensible and logically motivated and yet has a greater connection with emotional experience (Freud 1938, 205–7; 1943, 229, 225). For example, an artist paints flowers because in her

childhood they were related in her happy moments. Furthermore, in interpretation, it might be useful to remember Jung's assertion that if a person underestimates something, it has some connections to that person's unconscious content (Jung 1968, 101). For example, an artist does not like or want to paint with yellow color, because some of her negative memories are related to that color. Additionally, a represented person can be, unknown to the artist, a substitution for another, hidden person (Jung 1984b, 29–31). In this case, the artist's unconscious mind conceals its content in the artwork.

The work of art and the act of making art can also be seen as a possible individuation process. Jungian theories propose that when artists are in touch with their inner selves, their outer and inner minds become invisible. A process of individuation can commence whether or not an artist is consciously aware of it. The individuation process, as defined by Jung (1963, 19), is a spiritual journey; it is a process arising from the conflict between the conscious and the unconscious. For example, if a person has undergone some difficult crisis, the experience can be a force that initiates the process. Individuation is important, because through this process, a person can discover the inner self and the meaning of his or her own life and makes a person whole and fully adult (see Jung 1964, 83–85; 1980, 284; 1984a, 188).

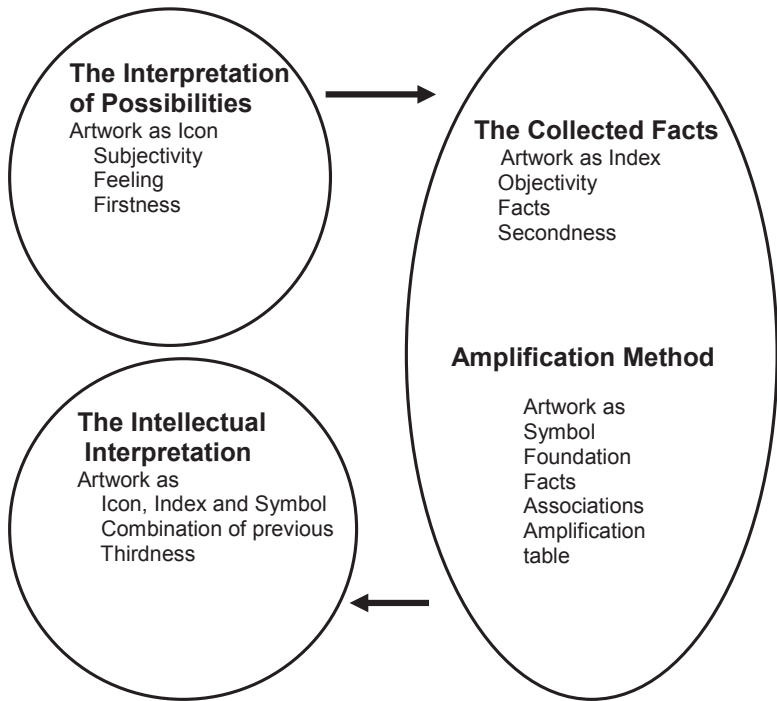


Figure 4. The Artwork Interpretation Model

The Artwork Interpretation Model can be utilized at different educational levels and in different contexts (see fig. 4). For example, the first stage, the interpretation of possibilities, can be used at an elementary school level. The second stage, the collected facts and the amplification method, is beneficial for adult education. The third stage, the intellectual interpretation, can provide a more profound understanding in higher education. The interpretation model can respond to multiple contexts. For example, an emotionally subjective interpretation can provide additional understanding to interpret artwork's visual elements.

Additionally, the design of the Artwork Interpretation Model was based on Peirce's three modes of reality (firstness, secondness, and thirdness), discussed in chapter 3, and on his third trichotomy: rheme, dicisign, and argument (fig. 2). The three categories are methodolog-

ically important in the organized matrix, in terms of which of the theories of the unconscious are to be tested (Peirce 1978, xiii). The interpretation model is divided into three stages. The first stage, the interpretation of possibilities, includes Jung's (1968, 11–17) *ectopsychic* behavior functions of feeling, sensation, and intuition. The second stage, the collected facts and the amplification method, includes thinking, sensation, and intuition. The third stage, the intellectual interpretation, addresses all four ectopsychic functions. Figure 4 helps clarify how the research method is designed, and it can be used as a guide to interpreting the material.

There is no preference for any of the ectopsychic functions, and they do not occur in pure form in actual life (Jung 1987, 76). Dividing human behavior into these categories constitutes just one viewpoint among many others, which might include categories such as willpower, temperament, imagination, memory, and so on. Jung's categories are not used to label or categorize people. However, they are helpful for the classification of empirical material and for understanding one's own prejudices (Jung 1964, 58–62; 1968, 18).

The dominating ectopsychic function in each individual determines that person's particular kind of psychology. The opposite functions are thinking/feeling and intuition/sensation. When the pairs of opposites are close together, the individual can change easily. A person cannot have the two opposite modes in the same degree of development at the same time. No functions opposed to the dominant function can be secondary. For example, feeling can never act as the second function alongside thinking, because it is opposite to thinking. For example, when a person thinks scientifically, she must distance herself from feeling values. Thinking as the primary function can readily pair with intuition as the secondary—or indeed, pair equally well with sensation, but never with feeling. In this case, intuition or sensation as the secondary function can change a judgmental attitude into a perceiving one. The same is the case with the opposite functions of sensation and intuition. A person with an intuitive attitude does not usually

observe details, and people whose dominating function is sensation will observe facts as they are but will have no intuition (Jung 1964, 58–62; 1968, 10–18; 1987, 76–78; 1989, 69–70, 122–3). Because thinking and feeling cannot function together, they are divided into different stages in the interpretation model. Nevertheless, all functions are taken into consideration.

Consciousness functions in three different ways: first, it operates according to the *ectopsychic* functions; second, conscious content comes from memories and processes of judgment; and third, the conscious mind approaches the unconscious through *endopsychic* functions. These unconscious endopsychic processes are not directly observable but can be seen through the products of consciousness (Jung 1968, 11, 40).

Endopsychic functions are related to the hidden unconscious of a person. The first function consists of memories, and it can be controlled by the will. These subliminal or repressed memories link a person to those memories that have faded from one's consciousness. The second function inhabits deeper waters: it is called the subjective component of the conscious functions. For instance, when a person meets someone whom she has not seen before, naturally she will think something about that person. Every conscious function is accompanied by subjective reactions, and these subjective components can be described as a disposition to react in a certain way. The components are no longer controllable as memory (though even memory does not lend itself to complete control). The third endopsychic function happens when emotions come in. When this function takes over, a person is no longer himself, and his self-control is decreased. His only option is to suppress the feelings. If the total unconscious gains full control, the person can go mad (Jung 1968, 21–25, 47–49).

The Artwork Interpretation Model focuses on the first and second endopsychic functions: people can master their unconscious memories, though they cannot control their subjective reactions and actions. Using the model, and in particular with reference to the endopsychic functions, it might be possible to interpret an artist's hidden motives

for making art. Possibly an artist experienced something in the past that is unconsciously affecting his or her work.

4.2. The Interpretation of Possibilities

The first stage of the interpretation involves the personal and intuitive. It corresponds to the interpretation of the artwork, in Peirce's semiotic context, as an icon. The purpose is to reveal how an artwork represents the unconscious. A sign designated an icon is considered in relation to the sign's character elements, which are qualisign, sinsign, and legisign. The first stage of interpretation is a combination of:

subjectivity and feeling
firstness
sense experience
rheme
feeling / sensation / intuition

This stage is based on Peirce's firstness, and as such it is related to the concept of a rheme, the category of Peirce's third trichotomy for which a sign can be interpreted with regard to its qualitative possibilities. The first stage of an interpretation has to do with the senses: it involves the qualities of feeling and perception. Interpreters must trust their intuitions and allow their feelings to be used as data for interpreting an artwork. The artwork is interpreted as it is; ideas and possibilities are comprehended without reference to anything external to it. The first stage is subjective, and as such, it is a personal way to interpret artworks. Interpreters reveal their own intuitions during this stage. If her mind is hobbled with too much information about an artwork, the interpreter cannot allow her own ideas or feelings to appear naturally. When her imagination is free, it can provide an additional source of information for the study.

Additionally, the first stage includes Jung's (1968, 11–17) ecto-psychic behavior functions of feeling, sensation, and intuition. Feeling informs you about the value of things. You have a feeling about the thing, and it tells you what a thing is worth to you and tells you whether it is agreeable or not. Feeling is like thinking—it is a rational function. And while feeling is genuine and real, it is an incomplete thought. Through sensation, information is received from the world of external objects. Sensation tells us that a thing is something, but it does not tell us what it is. Intuition is a certain feeling that arises in the present about things and events, which can have connection from the past and the future. Jung (1989, 69–70) proposed that sensation helps intuition to exist.

Peirce believed that sensations and feelings are experiences, but they are not properly thoughts. They fall under the term “phenomena of the soul,” because people recognize them as immediate products of an activity within themselves. Sensations and feelings are always part of the activity of thought and feelings cannot be separated from thought (Peirce 1986, 11). No present actual thought, which is merely feeling, has any meaning or any intellectual value. Feeling as a thought may be connected to other forthcoming thoughts (Peirce 1960, 173).

A good example of Peirce's firstness arose when Alice Miller (1989, 87) was asked to discuss an exhibition of the work of Käthe Kollwitz. Miller did not know the artist or her work, and before collecting background information on Kollwitz, she wanted to see the exhibit. She wanted to experience the artworks purely as they were, in and of themselves, and while doing so, she became naturally curious about them. She wondered what kinds of artworks Kollwitz was exposed to in her youth, and wondered about the identity of the old woman who was depicted in almost every work. Miller (1989, 68) proposed that when a viewer is not afraid to research artists' connections to their childhood, he is able to receive more of the content of the subject matter.

A natural curiosity is valuable for interpreting an artwork. For example, questions like those that Miller had about Kollwitz can be of assis-

tance in the interpretations. “What makes an artwork work? To find out, ask yourself a few questions: Do I like it? Now go further. What do I see? How is the work composed? What is the feeling expressed in the artwork? How does it make me feel? And of course, the way each artist sees rain and images rain is different too. What does the artwork mean? What does it make you think of? What is the feeling expressed in the artwork?” (Greenberg and Jordan 1991, 16, 39).

Jung (1966, 104–5) thought that to understand the nature of an artist’s primordial experience, viewers must allow a work of art to act upon them as it acted upon the artist. To grasp its meaning, one must permit it to shape oneself as it shaped the artist. Jung believed that immersion in the state of participation is the secret of artistic creation and of the effect that great art has upon us. Freud (1995, 193–4) agreed that an artwork arouses the same sensation in a viewer that the artist experienced while creating the artwork. It is usually not known why someone likes a particular artwork. In an interpretation, the artist’s intentions and emotions can be clarified. An artwork’s content and meaning must be discovered, up to the point where the effect of the artwork is understood. Even after that knowledge is gained, Freud maintained that the sensation of the artwork would not disappear.

Kimmo Pasanen (2004, 177–8) wrote that the strength of intuition that an artist’s creative process incorporates can be discerned in the completed artwork. A viewer can have the same degree of intuition or artistic sensitivity, and he or she as an observer is able to understand the intuitive signs in the artist’s work. Corresponding with this attention to the viewer, the primary focus of the phenomenology of Edmund Husserl (1859–1938) is the researcher rather than the artwork. In the current study, the experiences and reflections of the researcher while engaged in interpretations are emphasized (Anttila 2006, 329).

4.3. The Collected Facts and the Amplification Method

The second stage involves assembling facts and develops into more objectivity. It is an inquiry into how an artwork denotes and connotes unconscious content. An artwork is interpreted in Peirce's semiotic context as an index and in Jung's analytical psychology context as a symbol. The purpose is to determine how an artwork refers to the unconscious. A sign designated an index is considered in relation to the sign's character elements, qualisign, sinsign, and legisign. The second stage of interpretation is a combination of:

objectivity and facts
secondness
brute action
dicensign
thinking / sensation / intuition
amplification method

This stage is based on Peirce's secondness, which refers to a relationship with ideas. It is related to the concept of a dicensign, the category of Peirce's third trichotomy for which a sign can be interpreted with regard to represents facts.

A dicensign cannot be an icon, because the object of an icon need not actually exist, but the object of a dicensign by definition must exist. Therefore, when an artwork is a dicensign, it is also interpreted as an index. The second stage of an interpretation will relate a reaction and include facts. In the interpretation of an artwork, an effort is made to take elements apart and compare their visual effects with actual facts. The facts are mainly based on the theories of the unconscious and the literature of the case studies, Dalí and Pollock.

This stage includes Jung's ectopsychic behavior functions of thinking, sensation, and intuition. Thinking, in its simplest form, tells what a thing is. One receives what one's senses have told oneself. Thinking also involves conception, because it comprises not only perception but judgment.

This stage also uses Jung's amplification method, which is similar to Peirce's secondness. Amplification requires an active imagination. As previously mentioned, Jung preferred methods that were themselves artful as well as intelligent. He adapted a method of philologists, which is far from free association, and he applied the logical principle called amplification (Jung 1968, 92–93, 124, 204). The amplification method is meant to access and interact with imaginative associations, which have been characterized as organizers of experience that lie at the far margins of ordinary consciousness (Cambray and Carter 2004, 125–8). Jung designed the method to interpret dream material and to recognize what the dreamer's unconscious is trying to say in dreams. Jung said that a dream does not conceal anything, but that the dreamer does not understand its language. Therefore, a dream is handled as if it were a text that is not yet understood. In this study, the amplification method is used as a collateral method to attain a greater understanding of the unconscious contents that influence the art-making process. In this study an artwork is considered as if it were a dream, containing data that does not conceal anything.

Amplification is a comparative method, which means that an interpreter can take a visual element from an artwork and imaginatively bring this element into another context to so as to illuminate its meaning (Jung 2009, 197). At the Tavistock lectures in London in 1935, Jung (1968, 92–92) explained his amplification technique: "It is simply that of seeking the parallels. For instance, in the case of a very rare word which you have never come across before, you try to find parallel text passages, parallel applications perhaps, where that word also occurs, and then you try to put a formula you have established from the knowledge of other texts into the new text. If you make the new text a readable whole, you

say, 'Now we can read it.' That is how we learned to read hieroglyphics and cuneiform inscriptions and that is how we can read dreams."

Jung maintained that psychology and the aesthetic will always have to turn to one another for help, and that the one will not invalidate the other. Whether the work of art or the artist herself is in question, both principles are valid. Psychology, being a study of the psychic processes, can be used in the study of art, since the human psyche is the womb of all the arts and sciences. The investigation of the psyche should therefore be able to help explain the psychological content of a work of art. Jung believed that the personal psychology of the artist might explain many aspects of the work, but that it would not explain the work itself (Jung 1966, 86–87).

The amplification method can extend an interpretation when different perspectives are taken into consideration. It offers personal and cultural modes for understanding the unconscious (Jung 1966, 80). A subjective interpretation is chosen when the image in an artwork primarily refers to the artist that created an artwork. When an artwork is clearly formed of personal material, then individual associations are more important (Jung 1968, 124; 1984b, 29–31).

An artwork's images can be connected to cultural material. When an artwork is not related to an individual experience, it can be correlated with mythological narratives to create a perhaps valuable context for the interpretation. In this manner, an artwork's archetypal meaning can be explained. It does not matter which civilization is chosen to provide the correlating mythological narratives, since the results will be the same. Jung often chose his parallels from antiquity. In mythology a symbol has a hidden meaning—for example; a dragon can represent the mother. Jung believed that people have the same basic structure of mind, and thus interpreters can associate their own experiences and provide valid supporting material for the interpretation (Jung 1968, 100–25, 132).

At the Tavistock lectures in 1935, Jung interpreted a patient's drawing. He proposed that in this picture, monstrous things, such as

snakes inhabiting the darkness and fishes that live in the deep sea, are the animals of the underworld, creatures of the unconscious. They symbolize the lower centers of psychology, the sympathetic system. Stars in this picture signify the cosmos. Jung interpreted them as a reference to the unconscious astrology that is in our bones, though we are unaware of it. At the top of the whole picture is the personification of the unconscious, a naked anima figure who turns her back to the viewer. In the beginning of the objectification of such images, this is a typical position. The appearance of the anima is a positive sign. The vase is also a sign of this anima, and a moon symbolizes the unconscious. The patient also tried to separate the motifs to the right and to the left, and this indicates an attempt at conscious orientation (Jung 1968, 201–3).

According to Jung symbols are the main focus when the meaning of unconscious content is interpreted. Jung stated that when an interpreter does not know a person's background but knows his or her dream, it is then possible to gain knowledge of the unconscious by interpreting the dream symbols (Jung 1968, 105). Jung added that a person's dreams cannot cheat, because they are independent of conscious control. Jung (1984b, 30) wrote, "Nature is never diplomatic. If nature produces a tree, it is a tree and not a mistake for a dog. And the unconscious does not make disguises; that is what we do."

In his interpretations, Jung used multiple sources: history, folklore, myth, alchemy, religious practice, scientific theories, and so on. The focus of amplification is on articulating the layers of context informing the content. Amplification links a given word or image with a web of personal or collective associations. The method is seen as looking at the thinking behind the idea (Cambray and Carter 2004, 123–4). Addressing Jung's amplification method, Joseph Cambray and Linda Carter (2004, 125) wrote, "Amplification is an intentionally non-linear circumambulation of an image or psychic content; it operates by allowing contextually meaningful associations to be gathered up and enter consciousness. As the limit of personal associations is reached, if

further analysis is required, the net is widened to include cultural and archetypal elements.”

When an interpretation concerns the unconscious, Jung’s theories are an excellent source for creating research methods for the field of art. For this study, I designed the Artwork Interpretation Model using Jung’s amplification method and divided it into five steps, as follows:

1. prepare foundation
2. collect facts
3. produce associations
4. amplification table
5. interpret and correlate

This investigation is akin to a hypothesis nevertheless, establishing these connections appear to lead to fruitful results. As Jung wrote, “it is not certain that dreams have symbolic meanings, and no one knows if an interpretation is correct, but a hypothesis can be made that a dream means something” (Jung 1984b, 16). In this dissertation is assumed that a sign might possibly come from the unconscious. Also, clearly some signs are consciously used by artists. There is no correct way to distinguish between signs that are products of the unconscious mind and those that are products of the conscious. However, I am looking at signs to find unconscious content but since not all signs are unconscious, there is no guarantee to prove which ones are unconscious. Therefore, Freudian and Jungian unconscious theories can provide a better understanding to interpret these signs. Furthermore, Jung’s amplification method can be used for all signs in artwork interpretations, whether conscious or unconscious.

Amplification’s first step is to prepare a foundation. While making an artwork, an artist aims to convey something, and a sympathetic attitude is needed for this step. All the requisite collateral information is collected. The main purpose is to put together the different objects as a sign represents them (Peirce 1958b, 137). It is useful to ask for what

purpose artworks are symbolic, and how can they be seen as symbolic (Jung 1963, 12–13). Additionally, I assume that it is important to ask: What was an artist’s purpose in creating these symbols? How are these artworks symbolic? How do artists possibly express their unconscious?

Before the actual interpretations, it is valuable to establish a chronological sequence, because an artwork has a history before it was made, and it will have a history afterward. Freud (1967, 205–6) maintained that one way to proceed with an interpretation is to do it either chronologically or to start from some peculiar element. This is consistent with Jung’s (1968, 97) statement that “nature is a continuum, and so our psyche is very probably a continuum. This dream is just one flash or one observation of psychic continuity that became visible for a moment. As continuity it is connected with the preceding dreams.” Thus, the chronological developments of Dalí and Pollock are presented before the interpretations of their artworks.

Amplification’s second step is to collect facts. Before interpreting an artwork, the relevant facts must be available. They could consist of a substantial amount of material regarding an image (Jung 1984b, 40–41). For example, elements, colors, shapes, forms, and so on, are addressed. Information is collected from different sources for every detail of each element.

Amplification’s third step is to produce associations while interpreting artworks. Different associations are brainstormed for each aspect of the artwork. These include personal, cultural, societal, and archetypal associations. An artwork, for example, might include images of birds, which might have some personal conscious or unconscious meaning for the artist. Some possible unconscious associations with birds would be flight, freedom, cage, and so on. *The Book of Symbols: Reflections of Archetypal Images* (Ronnberg and Martin 2010) is the latest reference on the meanings of archetypal symbols. Additionally, historical connotations need to be considered (Jung 1984b, 45–46).

The part of producing association helps to separate the artwork itself from an interpreter’s personal and subjective interpretations. It

is not advisable to interpret an artwork without doing a detail interpretation of the background of the artwork. The interpretation has to relate to the creator, and therefore Pollock's and Dalí's personal statements are included. It is important to include an artist's personal input. This technique is to discover what the artwork's possible hidden contexts are, to identify the mental tissue in which a sign is embedded or the group that it belongs to. Interpreters should ask how that sign or element appears to them personally. In this way an artwork's possible mental background for the embedded element can be found (Jung 1968, 93).

After all the associations have been explored, they must be organized and recorded.

Amplification's fourth step is to create an amplification table (see appendix A). To provide additional information for the interpreter's personal and subjective associations, the amplification table is created from the elements found in the artwork. In the Jungian sense some of these elements can be called symbols. In this study, the amplification table includes the possible meanings of collected archetypal symbols.

The amplification's fifth step is to interpret and correlate. Signs are being interpreted. The meaning of an artwork and possible motives are explained. Then each element is interpreted individually with the assistance of different sources. At the same time, it is important to ask why these elements were chosen and what these elements compensate for or replace. Next, after enough repetition is done and meanings for the content are achieved, the artwork is studied as a whole to get an overall interpretation. The artist's attitude and individual disposition toward the signs have been taken into account. Signs in an artwork are considered as a possible unconscious signs and the artist's statements about the unconscious are correlated. Jung reminds us that when an interpreter is dealing with the personal unconscious, then the individual associations are the most important (Jung 1968, 100–2, 122–5). An artwork has to be placed in context with the artist's own associations, memories, connections, and other personal background

information. An artwork can also be a vision from the artist's past. However, the personal histories, memories, and thinking processes of artists are not always easy to access or comprehend. Additionally, in the interpretation of unconscious content in an artwork, it is important to identify what is emphasized in it.

Furthermore, an interpretation is focused on the composition and the elements that are part of it. Jung proposed that when one depicts oneself in an artwork, one naturally expresses one's own mental structure. When a composition includes a ball or globe form placed in the middle, it can be seen as a "magic circle"—an archetypal image of a circle is that it is drawn around something to prevent its escape or to protect it from hostile forces. It hints at an attempt to self-cure. If a composition is unbalanced, it might signify that the unconscious is too powerful. For instance, an artwork's composition might include disparate elements scattered throughout, as well as peculiar broken lines; such an image is characteristically the product of a schizophrenic mentality (Jung 1968, 199–201). Moreover, an artwork interpretation can be based on formal elements and techniques. Colors, for example, can be interpreted on many levels—visually, symbolically, psychologically, and so on.

As discussed above, the theories of the unconscious forwarded by Jung and Freud can also point the way toward elements in an artwork that might yield important meaning (Jung 1968, 101). In the Jungian sense symbols can have several meanings, and if they are products of the unconscious, they can conceal hidden meanings. Just as a person in a dream might be a substitute for someone else (Jung 1984b, 29–31), a person depicted in an artwork might actually represent another, concealed person. As discussed in chapter 2, Jung mentioned an entity in his dreams—a man who spoke in a woman's voice, whom he identified as his anima; he proposed that this entity represented the collective unconscious presented as a feminine being (Jung 1968, 99). Similar analyses can be applied in the interpretation of an artwork.

4.4. The Intellectual Interpretation

The third stage of the Artwork Interpretation model is based on Peirce's theory of thirdness, and it includes an ultimate meaning and a general concept. Thirdness can be explained as a final interpretation, and it is specified as something to be understood. It is similar to an argument, which means that the sign represents its object in terms of a habit or a law. In this case, an artwork can be interpreted as an argument.

The third stage of an interpretation will bring all three stages into relationship, forming a comprehensive whole. First, it brings the interpretation of possibilities into relationship with the collected facts and the amplification. Then it brings the collected facts and the amplification into relationship with the intellectual interpretation. Because all of the available information is used, a more comprehensive and rational interpretation can be achieved. Additionally, these three stages are combined with all four of Jung's ectopsychic functions. As Jung (1968, 62) asserted, no truth can be established without all four functions. In discussion the four functions, Jung (1968, 109–10) stated:

I do not believe that it is humanly possible to differentiate all four functions alike, otherwise we would be perfect like God, and that surely will not happen. There will always be a flaw in the crystal. We can never reach perfection. Moreover, if we could differentiate the four functions equally we should only make them into consciously disposable functions. Then we would lose the most precious connection with the unconscious. . . . It would not even be an advantage to have all the four functions perfect, because such a condition would amount to complete aloofness. I have no perfection craze. My principle is: for heaven's sake do not be perfect, but by all means try to be complete—whatever that means.

5. Case Studies: Salvador Dalí and Jackson Pollock

The first question is how the interpretation of the artworks of Salvador Dalí and Jackson Pollock can be enhanced through the application of Freud's and Jung's theories of the unconscious. Dalí's and Pollock's artwork interpretations are based on the theories of the unconscious that were available during their time. Freudian and Jungian theories of the unconscious are useful aids in the interpretation of their artwork.

It is essential to understand an artist's motives for creating artwork, which can be influenced by unconscious sources. One way of understanding motives can be found in a chronological approach. In this approach, the course of an artist's life is interpreted in relation to theories of the unconscious that the artist was knowledgeable about. For example, it can provide explanations of why Pollock changed his style from representational to abstract and why he looked to theories of the unconscious as a source for creating new techniques.

The semiotic corpora were chosen based on Jungian theories. Dalí's painting *Assumpta Corpuscularia Lapislazulina* (1952) is an artwork considered as a semiotic corpus. Pollock's semiotic corpus is his painting *The Deep* (1953). Both paintings were done when the artists were in middle age, and they represent each artist's mature painting style. Jung proposed that it is not until middle age (and maybe not even then) that a person is mature enough to find his or her authentic inner self. Additionally, these paintings represent opposite styles. Thus, through interpretation of these two paintings, the Artwork Interpretation Model can be better verified. Both of these paintings are also

known to have been important to the artists. For example, Dalí while exhibiting at the Carstairs Gallery in New York in 1952, declared *Assumpta Corpuscularia Lapislazulina* to be the most important work in the show (Wallis 2005, 40).

5.1. Chronological Development of Jackson Pollock

As a painter, Jackson Pollock's chronological development can be divided into six time periods. The first period, from 1930 to 1938, is known as the painter's Benton period. Pollock started his education at the age of seventeen under Thomas Hart Benton, who taught at the Art Students league in New York from 1929 until 1931. Benton's influence was powerful; as Pollock (1999, 19) stated in 1950 during an interview with Berton Roueché, "Tom Benton was teaching . . . he drove his kind of realism at me so hard I bounced right into non-objective painting."

Paul Jackson Pollock was born on January 28, 1912, in Cody, Wyoming, USA, the youngest of five brothers. He grew up in the West. In his youth, Jackson's family moved frequently, residing in Arizona between 1915 and 1918, moving to northern California from 1918 to 1923, back to Arizona in 1923, and leaving in 1925 for southern California, where Jackson lived until 1929, when he studied painting at Manual Arts High School in Los Angeles. In the beginning of his career, Pollock was not concerned with pictorial values. Rather, his goal was to express emotions (Landau 2000, 56; Namuth 1978; Hunter 1956–57, 4–7). According to Friedman (1972, 14), a reading of Pollock's letters written between 1929 and 1930 showed signs of small rebellious gestures indicating a fight against what he had been taught. For example, at Manual Arts, Pollock got expelled for publishing the *Journal of Liberty*, which attacked scholarships that were mostly given for athletics and not for artists (Frank 1983, 12–13). At age seven-

teen one of his influential teachers was Frederick Schwankovsky, who introduced him mysticism (Friedman 1972, 109).

Pollock's older brother Charles was an art teacher in New York, and Jackson followed him to New York. Pollock's studies were influenced by Renaissance art, Asian and Native American art, and Mexican artists José Clemente Orozco (1883–1949) and David Alfaro Siqueiros (1896–1973). In an interview with Francine Du Plessix and Cleve Gray (1999, 31), Pollock's wife Lee Krasner stated that "Jackson's mother, in fact all the family, was anti-religious: that's a fact. . . . Jackson . . . was tending more and more to religion. . . . in his teens he used to listen to Krishnamurti's lectures." In 1929 Jackson wrote to his brothers Charles and Frank that: "I have dropped religion for the present. Should I follow the Occult Mysticism..." (Frank 1983, 13).

The second period, from 1938 to 1943, is labeled as his Jungian period, since it covers Pollock's time under Jungian analysis. Pollock was both confident and full of doubt, a down-to-earth Westerner with mystical leanings (Seiberling 2000, 58). Because Pollock was already familiar with Freud's writings, the significance of the Jungian influence on the painter's artistic development is not that obvious. Pollock had long owned a copy of Freud's *The Interpretation of Dreams*. It wasn't until 1949, three years after he had given up his symbolic imagery, that he got Jung's book *The Myth of the Divine Child and the Mysteries of Eleusis*, which is the only book by Jung in his library (Rubin 1999, 235, 227–28). Elizabeth L. Langhorne (1999, 207, 212) claimed in 1979 in her article "Jackson Pollock's 'The Moon-Woman Cuts the Circle'" that Pollock had not read Jung. However, Mrs. Cary F. Baynes, the woman who through Helen Marot referred Pollock to his first Jungian analyst, translated *The Secret of the Golden Flower* into English in 1931, a book about Chinese yoga and mystical alchemy which includes a commentary by Jung. Later, in 1950, she translated *The I Ching or Book of Changes*. Additionally, Pollock owned F. Yeats-Brown's *Yoga Explained*, published in 1937. Langhorne wrote that the *Moon-Woman* echoed the seven chakras of yoga and is Pollock's early

step of individuation. Helen Westgeest (1996, 43) also noted that Pollock's interest in Zen art was well known.

It is unknown whether Jungian ideas, Eastern views, or American Indian art had the greatest influence on the art of Jackson Pollock. Furthermore, the underlying roots of Jungian synchronicity were based on Asian philosophy. Since it is impossible to establish authoritatively which one of these theories had the most effect on Pollock's art, it is appropriate to survey them all.

Pollock worked on the Work Projects Administration (WPA) Federal Art Project in New York between 1938 and 1942 (Hunter 1956–57, 4). Pollock's first exhibition was influenced by Surrealist, Navajo Indian, and Asian art and by the individual artists Joan Miró, Wassily Kandinsky, Paul Klee, and Pablo Picasso (Lewison 1999, 27, 72–75; Hunter 1956–57, 4–12; Hunter 2000, 118; Cernuschi 1992, 5–6; Namuth 1978). By 1939, Pollock was using a Surrealist technique, automatic drawing, as a release for unconscious imagery. At the same time, psychiatric therapy gave Pollock access to his unconscious images. He became familiar with the notion of images of the collective unconscious and mythology. Surrealism's practice of automatism was founded on Freudian free association (Rose 1969, 15). The technique of automatism was "a direct extrapolation into image-making of Freud's ideas of free association, the undirected hand supposedly recording mediumistically the message of the unconscious" (Rubin 1999, 229). Around 1941 Pollock and Krasner were experimenting with writing automatist poetry with their friends Robert Motherwell, William Baziotés, and their wives (Frank 1983, 39).

The painter's third period, from 1943 to 1947, is labeled as his dripping technique period, and can be described as an important period of transition for Pollock both visually and personally. In his drawings of 1942, he squeezed gouache directly from the tube onto the paper. At the same time, he was already linking painting and drawing and exploring how to draw with paint. His pen and ink line became more "a painterly tangle." The drip line provided a line that could be freely

drawn and given a painterly surface. In 1946–47, Pollock switched from traditional painting to a dripping and pouring technique. He painted directly onto a horizontal painting surface. His technique was influenced by American Indian sand painting and Mexican muralists. These influencing factors are noticeable as he mainly painted on the floor (Rose 1969, 9–11). Artistically, the philosophy and history of alchemy were in the cultural air, and alchemy was seen as a cause of Pollock's change to his drip technique (Rubin 1999, 243). Dora Vallier (1970, 253) wrote that it is unimportant that Max Ernst was the first artist who used a dripping technique, and unimportant that Miró and Masson had introduced automatic writing into their paintings. Pollock's gesture was what made his technique remarkable. From this simple technique he extracted a surprising variety of marks.

William Rubin (1999, 257) stated that "Picasso's art served as a powerful lever in forcing Pollock's painting toward its own resolution." Pollock's first public solo exhibition was held in 1943 at Peggy Guggenheim's museum *Art of This Century*. Thereafter, in an interview in the *Los Angeles Journal of Art and Architecture*, the painter said that

I have always been impressed with the plastic qualities of American Indian art. . . . The Indians have the true painter's approach in their capacity to get hold of appropriate images, and in their understanding of what constitutes painterly subject matter. Their color is essentially Western, their vision has the basic universality of all real art. . . . European moderns are now here is very important, for they bring with them an understanding of the problems of modern painting. I am particularly impressed with their concept of the source of the unconscious. This idea interests me more than these specific painters do, for two artists I admire most, Picasso and Miró, are still abroad (Pollock 1999, 15–16).

Pollock exhibited in New York every year between 1943 and 1951, in Chicago in 1945 and 1951, and in San Francisco in 1945.

Willem de Kooning explained that Pollock created a new painting style (Frank 1983, 105). Friedman (1972, 245) maintained that

Pollock changed the history of painting by taking aesthetic risks and “granting aesthetic permissions.” In a 1968 interview with Valliere (2000, 252) Greenberg said that Pollock did not go near old masters like the other artists. He had never seen Mark Tobey’s artwork, even though Greenberg told that it has been claimed that Jackson was influenced by Tobey. Greenberg said that Jackson was one of the first artists who gave up going to museums for inspiration.

Pollock married Lee Krasner in 1944, and in 1946 they moved from New York City to a farm in Springs, East Hampton, Long Island. Pollock lived there until his death.

The painter’s fourth period, from 1946 to 1951, is labeled the non-objective period. It is also called his classic period. Pollock’s works during this period are rendered in a purely visual, nonobjective style; all the painter’s emotions were translated into pictorial sensation. Pollock added the use of paintbrushes in his drip paintings. His ambition was a total visual effect that went beyond anything previously achieved (Hunter 1956–67, 9; Rose 1969, 12). Pollock’s key works in 1946 were *Shimmering Substance* and *The Blue Unconscious*. Later significant works were *Number 4*, 1949, *Lavender Mist*, 1950, and *Ocean Greyness*, 1953. This period followed in the form of his mural-sized poured canvases.

His paintings often covered a figure underground. For instance, X-ray photographs of his painting *Full Fathom Five*, 1947, indicate a figure with a raised arm beneath the surface (Hunter 1956–67, 4, 33; Lewison 1999, 33, 36, 47, 57). In a 1969 interview with B. H. Friedman, Lee Krasner described Pollock’s painting style, which either hid or exposed the imagery, in the following terms:

I saw his paintings evolve. Many of them, many of the most abstract, began with more or less recognizable imagery—heads, parts of the body, fantastic creatures. Once I asked Jackson why he didn’t stop the painting when a given image was exposed. He said, “I choose to veil imagery.” Well, that was that painting. With the black-and-whites, he chose mostly to expose the imagery. I can’t say why. . . . Krasner con-

tinued that these paintings were No, no more naked than some of those early drawings—or paintings like *Male and Female* or *Easter and the Totem*. They come out of the same subconscious, the same man's eroticism, joy, pain Some of the black-and-whites are very open, ecstatic . . . (Friedman 1999, 36)

Later, in 1979, William Rubin asked Lee Krasner to clarify her statement, which he quoted in his article *Pollock as Jungian Illustrator: The Limits of Psychological Criticism*: “Pollock made the remark about the veiling in reference to *There Were Seven in Eight*, and it doesn't apply to other paintings—certainly not to such pictures as *Autumn Rhythm, One*, etc.” (Rubin 1999, 253). As a conclusion, Rubin (1999, 252) wrote that Pollock's method of veiling the images should therefore be associated with the transition from late 1944 to mid-1947, during which Pollock moved from metaphoric imagery to full abstraction, and not with the fully developed classic paintings.

The fifth period, from 1951 to 1954, is labeled the black period. In 1951, Pollock returned to a focus on figure paintings. These paintings were followed by his dramatic series of pourings in black, ending with a return to his color paintings in 1952. Pollock exhibited in Venice and Milan in 1950 and in Paris in 1952. In Pollock's final years, the figure played an increasingly prominent role. In 1953 Pollock turned back to a more conventional use of tube pigments and brush. He continued with semiabstract black and white works (Hunter 1956–57, 11). Michael Fried wrote in his essay in *Artforum* in 1965 that Pollock “seems to have been on verge of an entirely new and different kind of painting, combining figuration with opticality in a new pictorial synthesis of virtually limitless potential; and it is part of the sadness of his last years that he appears not to have grasped the significance of what are perhaps the most fecund paintings he ever made” (Fried 1999, 103).

The sixth period, from 1953 to 1956, is labeled the final period. Pollock's career was brief. It involved an excess of violence, which was always colored by tough laughter and was never tainted by sentimentality. Indeed, it was filled with moments of stupendous creative activ-

ity, as if the artist knew how little time he had in which to paint (Hess 2000, 41). Pollock exhibited in Zurich in 1953 and in New York in 1952, 1954, and 1955. In the final four years of his life, Pollock didn't paint much. Pollock died at age forty-four in a car crash on August 11, 1956 (Hunter 1956–57, 4, 11; Rose 1969, 92). Elizabeth Frank (1983, 102) noted: "Accident may be denied in art, but it cannot always be denied in life."



Figure 6. Jackson Pollock, *The Deep*, 1953 oil and enamel on canvas, 220.4 x 150.2 cm. Musée national d'art moderne, Centre de Création Industrielle, Georges Pompidou, Paris (Frank 1983, 101).

5.2. *The Deep* by Jackson Pollock

5.2.1. The Interpretation of Possibilities

When painting is interpreted as icon and sinsign, it is understood as an imitation of individual elements that can be seen as an unconscious product. The painting *The Deep's* strong emotional and hypnotic effect

riveted my attention. On the canvas, white paint covers something mysterious; only a tiny fracture of the deep black darkness can be seen. It looks like a safe cave, but at the same time, this darkness can be a plunge into the unknown. I feel that the bright white is representative of hope and freedom. Most of the black area is covered with white, and I am not sure if it is opening or closing the blackness. Does the deep black symbolize life, and is the white seen as the afterlife, which may be spiritual and floating? In that case, life is the complicated darkness, and death is the rescue of lightness. On the other hand, I think that death is symbolized by the mysterious darkness, and the paint strokes on the edge of the white paint are moving into death. Elkins (1999, 194–96) explained that colors and pigments can have a deep, poisonous, addicting power. Colors can have a private symbolism, and each color can have an occult personality.

When painting is seen as icon and qualisign, stimulation can be direct or indirect, and it is not same all the time. An indirect qualisign signifies representation of something that does not exist in the material world. For example, an artwork can be inspired by a piece of music or an emotion, vision, or dream. Pollock was a passionate lover of jazz. It is hard to say if the emotion of music can be seen in this painting as a vision. Perhaps a love of music created Pollock's poetic and spontaneous paintings.

The painting's composition is beautiful and fragile. It gives a viewer a sense that the painting is moving, and somehow in this movement, the dark area is closing and not opening, which is why everything has to be closed. Does it mean that soon the pure whiteness will bring a sense of peace? The contrasting black and white are peacefully balanced. Somehow, it seems that everything was first black and then it was slowly covered with white, and this coverage is continuous. This is similar to the state when the universe exploded from the darkness, or the state of a seed that starts growing in the dark of the earth. When I look closer at the middle of the darkness, I can see a ghostlike figure, which seems to be moving. It looks almost like an arm that is reach-

ing out to me and wants to come out from the dark, but the strong white paint stroke is building a fence. Why does this ghost person want to come out? Is the darkness the devil, and is the white squeezing this figure and preventing it from coming out? Is this a prison that will soon be closed? Is the darkness the prison of life? This painting engenders a series of different kinds of puzzling questions. Furthermore, while staring only at the dark area, the viewer can be reminded of the shape of a woman's body; there are suggestions of curved hips, thin bent legs, and a head that is turned away. A feeling is conveyed that someone is hugging this woman; movement is continuous in this nonstatic painting.

When painting is seen as icon and legisign, it can be understood as an agreement and is based on theories and techniques that have been of important value in comprehending the unconscious. Technically, Pollock's painting is a masterpiece. This mysterious and melancholy painting appears extremely natural, as if it is part of nature. The black opening is reminiscent of cracks in a rock wall or of snow-covered frozen lakes, below which the icy water of darkness flows. These vivid memories are from my childhood. I see in the painting some details of red color, and soon my eye follows the yellow paint strokes. I realize how lively the surface is on the huge white area. No dead or dull areas can be found on the canvas. This reminded me of the comment of my painting teacher, Professor Juhani Tuominen, that a tiny dull area on a canvas can destroy the whole painting.

The darkness in the canvas gives me the feeling that my eye and mind are being grasped. I start to lean my head into the whole of the painting; this object's darkness holds my gaze. I feel a sense of peace. The paint strokes and drips are natural, fast, spontaneous, and carefully thought out. Pollock's painting is skillful and complete whether viewed from close up or from far away. I am still puzzled by what was under the white paint. This simple but, at the same time, multifarious painting forces the viewer's imagination to come to life. This painting reveals eternal messages.

5.2.2. The Collected Facts and the Amplification Method

Through a title, artists can provide additional information about their artwork. This linguistic message can be a foundation for a painting. It can be interpreted as index and qualisign, and a title can refer to its own connections. Earlier in his career, Pollock titled his paintings. After finishing them, he would step back and consider their effect and then give them names (Yenawine 1991, 116). Later Pollock chose to leave his paintings unnamed—especially his drip paintings. In 1950, as reported in Berton Rouceché's (1999, 19) article, the painter said, "I decided to stop adding the confusion." Pollock didn't like to sign his paintings either, but *The Deep* has a signature. He titled this painting at the urging of gallery owner Sydney Janis, who wanted him to title all the paintings in Pollock's 1954 exhibition at the Sydney Janis Gallery in New York.

The process of creating abstract paintings and the possible ways to view them are tremendously diversified. So many thoughts can be expressed through the act of painting, and as many interpretations can be made. It is problematic to title abstract art, especially when an artwork is based on emotional inspirations, which might have taken their own path and have undergone alteration many times during the act of painting.

5.2.2.1. Nature's Fractal Patterning in Pollock's Art

When a painting is interpreted as index and qualisign, it refers to its own appearance and other inspirations and connections. Pollock's inspiration was nature. In her interview in 1980 with Barbara Rose (1999, 42–43), Pollock's wife Lee Krasner stated that Pollock's relationship with nature was intense.

Richard P. Taylor (2002, 118) wrote that most of nature's patterns are fractal, similar to patterns in Pollock's paintings. Computer-assisted analysis of Pollock's paintings reveals that the artist built up layers of paint in a carefully developed technique that created a dense

web of patterns, which scientific analysis has shown to be fractals (Taylor, Micholich, and Jonas 2000, 119).

Taylor explained that Pollock started by painting small, localized islands across the canvas with black paint. This is similar to some of the patterns of development in nature, which start small and then spread and merge. He next painted longer, extended lines that linked the islands, gradually submerging them in a dense fractal web of paint. This stage of the painting created an anchor layer that actually guided the artist's next painting actions. During the linking process, the painting's complexity, its D value, increased over a time period of less than a minute. Fractals described by low D have repeating patterns, and patterns build a smooth, sparse, and thin image. When the D value is closer to 2, the repeating patterns create a more complex and detailed structure (Taylor 2002, 119).

Continuing, Taylor (2002, 119) said that after this rapid activity, Pollock would take a break. He would then return to the canvas, and, over a period lasting from two days to six months, he would deposit further layers of different-colored trajectories on top of the black anchor layer. Taylor believed that even after Pollock had finished painting, he took steps to maximize the fractal character, cropping to remove the outer regions where the fractal quality declined.

I believe that when Pollock took a break after the act of painting and before he started working on the painting again, his rational mind became more involved, considering the painting's problems. Such periods are in contrast to his naturally spontaneous and emotional painting time. When not involved in the act of painting but in this incubation time, Pollock let his problems simmer in his mind and thereby arrived at solutions for artistic problems. The new solutions might have required him to remove unnecessary elements from the canvas.

It would be also interesting to know what basic rules Pollock learned in art school. It is often taught that the first step is to cover control the whole canvas by painting larger shapes and elements strokes, later

adding details. However, Pollock was a curious and rebellious artist, and he was after something different and new.

Taylor also (2002, 119) claimed that Pollock destroyed his painting *Autumn Rhythm* (1950, oil on canvas, 266.7 x 525.8 cm) and proposed a rationale for this supposed destruction. Taylor noted that over a decade, the D value increased in Pollock's paintings. Pollock made drip paintings with the D value of 1.12 in 1945, up to the D value of 1.7 in 1952, and even up to the D value of 1.9 in a painting that he believed the artist destroyed. Taylor maintained that Pollock might have thought that this high-D-value image was too complex and dense, and that Pollock destroyed it for that reason. Taylor thought it interesting that Pollock spent ten years refining his drip technique to yield high-D fractals, even though, in general, people prefer low-range to mid-range D values. The increased intricacy of high-D values, however, may engage the attention of viewers more actively than the relaxing mid-range fractals, and thus they may have been intuitively attractive to the artist (Taylor 2002, 121).

The first layer acted as an anchor for subsequent layers and played a pivotal role in Pollock's paintings. Over the years, the density of the fractal patterning created by Pollock's drip technique increased steadily. Pollock's systematic approach to the fractal construction process proved that his work was not haphazard or random (Taylor, Micholich, and Jonas 2000, 137–42). Analysis has shown that the crucial anchor layer was defined within a remarkably short amount of time—less than a minute. This fact suggests that Pollock's actions were driven by unconscious deliberation by the artist's employing a technique of psychic automatism. The speed of his actions suggests that it was not controlled by conscious deliberation. It is possible that Pollock started to drip-paint with the intention of achieving artistic goals. Once he started to use psychic automatism or drip painting technique, this unintentionally triggered an implicit or instinctive recognition of the fractal imagery pouring onto his canvas. It can be asserted that Pollock's canvas was not disorganized but was frac-

tal (Taylor, Micholich, and Jonas 2000, 146–48). Other artists have imaged fractal patterning as well—for example, Leonardo da Vinci attempted to do so when he drew turbulence in water, composing it with swirls within swirls (Taylor, Micholich, and Jonas 2000, 149).

However, according to available research, Pollock did not destroy *Autumn Rhythm*. This painting is on display in Gallery 921 at the Metropolitan Museum of Art in New York. Additionally, the painting's medium is not oil on canvas, as Taylor claimed; it is enamel on canvas. I believe that the story that Pollock destroyed his paintings came about because of assertions in the critical literature that Pollock had destroyed traditional painting. For example, in 1958 artist Allan Kaprow (1999, 85–86) wrote in a short essay in *Art News* that Pollock “also destroyed painting,” since the composition of his paintings did not adhere to the balanced “order” common in the works of other artists.

Another reason for this confusion can be found at the end of Namuth's film. While Pollock was painting one of his glass paintings, he suddenly rubbed out his first images, destroying them and starting once again to paint new images. Yet in 1980, Lee Krasner stated in an interview with Barbara Rose (1999, 45) that Pollock destroyed very little canvas. He “didn't give up on a canvas,” she said. “He would just stay with it until it was resolved for him.”

5.2.2.2. Zen Principles in Pollock's Art

When a painting is interpreted as index and legisign, it refers to the previous theories that can contribute to understanding of the hidden unconscious. Pollock was influenced by nature (Namuth 1978, 9–11; Spring 1998, 54, 71), which also plays an important role in Zen art. In Zen art, nature is seen as limitless and spiritual and possesses a sort of eternal life along with an uncontrollable character. Zen artists seek to become one with nature, to assimilate into it (Awakawa 1970, 20–23; Brinker 1987, 46). Not being artificial, and being as one originally was, can confirm the belief that the natural is the truly original way of being (Hisamatsu 1971, 57). Nature is dynamic and constantly

changing, and one of the techniques of Zen painting involves becoming one with dynamism through spontaneously painted lines (Westgeest 1996, 20).

Pollock's mystical curiosity with nature can be tracked to his youth. Frank A. Seixas (2000, 217) wrote in 1963:

Jackson's paintings had reminded me of one aspect of this—the microscopic structure of the nerve cell with its expanded neurons extending out to the filament-like axons and dendrites. This thought made it possible for me to enjoy his paintings, because it captured a part of nature, unlike the angular and architectural fragments of other non-objective painters. . . . He had a mystical sense that he had discovered something intuitively; that he had seen as a microscope does and that in nature everything is open to those who put themselves in the position of receptiveness to it. He told me of seeing in a rock or a tree many things that others had not.

Justin Spring (1998, 84) wrote that in earlier years, the painting, not the artist, was of primary importance. In the films Hans Namuth shot of Pollock's painting process, people could see the physical enactment of an action painting. The film was finished and ready for distribution, and in June 1951, the Museum of Modern Art screened the color film of Pollock painting; that film was shown again in August of that year at an art film festival in Woodstock, New York (Namuth 2000, 268). Namuth's film included a spoken narration by Pollock in 1951, which now put a greater emphasis on how he controlled the work, without accidents:

I don't work from drawings or color sketches. My painting is direct. I usually paint on the floor. I enjoy working on a large canvas. I feel more at home, more at ease in a big area. Having canvas on the floor, I feel nearer, more a part of a painting. This way I can walk around it, work from all four sides and be in the painting, similar to the Indian sand painters of the West. Sometimes I use brush, but often prefer

a stick. Sometimes I pour the paint straight out of the can. I like to use a dripping, fluid paint. I also use sand, broken glass, pebbles, string, nails or other foreign matter. The method of painting is the natural growth out of need. I want to express my feelings rather than illustrate them. Technique is just a means of arriving at a statement. When I am painting I have a general notion as to what I am about. I can control the flow of the paint; there is no accident, just as there is no beginning and no end. Sometimes I lose a painting. But I have no fear of changes, of destroying the image, because a painting has a life of its own. I kind of let it live. This is the first time I am using glass as a medium. I lost contact with my first painting on glass, and I started another one (Namuth and Falkenberg 1978, 1).

To better comprehend what might be behind Pollock's art, it is valuable to explain Zen art principles. Hisamatsu (1971, 72) wrote that Zen art is similar to Expressionism, because it expresses the infinite depths of the formless self. Pollock maintained that the source of his imagery was the unconscious mind (Pollock 1999, 15–18). In Eastern philosophy, a spiritual source of Zen art is from Buddhism from India and it is close to the concept of the Tao. Chinese thought regarding the Tao has two basic themes: first, the unity and interrelation of all phenomena, and second, the dynamic nature of the universe as a whole. All phenomena—people, animals, plants, and objects—are aspects of a single unity (Bolen 1979, 4–5; Brinker 1987, 11). Native American culture shows the same respectful attitude toward nature (Villasenor 1966, 22, 58–61), and the concept of unity is extremely important. For the Native American, the physical and spiritual worlds are connected. Silence is the language of the spirit and the condition of silence is referred to as the absolute self. In that state, the truth can enter to fill the empty mind. The soul merges with creation, and self is forgotten, to become one with joy and happiness (Villasenor 1966, 22, 58–61).

Japanese author Daisetz Teitaro Suzuki (1870–1966) wrote that two worlds exist—a world of sense and intellect and a world of spirit (Suzuki 1946, 67). The spiritual world belongs to the Native American and Asian values. Furthermore, the aim of reaching higher conscious-

ness is part of both of these cultures. Asians have always believed that the unconscious is found in a higher level. According to Jung (1980, 282), what in Indian philosophy is called the higher consciousness corresponds to what in the West is called the unconscious. Furthermore, as Villasenor (1966, 93–94) asserted, the American Indian thinks with his heart, and the spiritual heart is the seat of inner mystery. A spiritual life will carry the soul to joyful heights. Concerning the spiritual balance of Native Americans, Villasenor (1966, 104) wrote that “It is good for man to have his head in the clouds, and let his thoughts dwell among the eagles, but he must remember also that the higher the tree grows into the sky, the deeper the roots must penetrate into the heart of Mother Earth.”

Zen art is done in intense liveliness with a foundation of complete rest. In the Japanese school of Sumi-e, the characteristic painting style is done as if a whirlwind possessed the artist’s hand. Zen artists are not allowed to make a rough sketch; instead, they must make an artwork in just a few moments, committing their inspiration to paper while it is still alive. Yet even with all this suddenness and immediacy, the artist must remain peaceful and eliminate nonessentials. Of basic importance are the secret of concentration and the knowledge of how to use the right amount of energy (Watts 1982, 106–7). The idea is not to run away from life but to run with it (Watts 1982, 58).

There are no unified Zen painting styles and no generally valid formal guidelines. Zen painting exhibits a wider spectrum of artistic manifestations, methods, techniques, themes, forms, and styles than is commonly recognized in published literature (Brinker 1987, 20). However, emptiness is a common characteristic in Zen art, even though empty space is never lifelessly empty, as is demonstrated by the structure of Japanese paper or the raked gravel in Zen gardens (Westgeest 1996, 20). Moreover, Zen art is not about complexity but about simplicity and asymmetry (Hisamatsu 1971, 54–55). Pollock’s *The Deep* partakes of this feeling of emptiness, simplicity, and asymmetry.

5.2.2.3. Inspirations from Indian Sand Paintings, Jazz, and Literature

In the interview with Barbara Rose, Lee Krasner said (1999, 39–47) that after moving from New York City to Springs, New York, in 1946, Pollock painted his first painting, *The Key*, on the floor. After he moved his studio to the barn in 1947, he started making larger paintings, and he made his first drip paintings in that year. Pollock didn't always paint on the floor. Additionally, he had worked with his father in the Grand Canyon in Arizona, and he had an acute sense of physical space. Pollock painted in cycles. During wintertime, the barn was too cold to work in comfortably. Pollock wanted the window to be placed high up in his studio so that no one was able to look in or out. He didn't want to be distracted by the scene around him; he wanted a studio that was completely closed off. According to Elkins (1999, 194–96), artwork is generally done in the isolation of studios, and the artist conducts the act of painting in silent interaction with painting materials. Pollock and Krasner had an agreement that neither one would go into the other's studio without being invited. Once a week they discussed their paintings, whether they had worked or not (du Blessix and Gray 1999, 33). In the same (1999, 45–46) interview, Krasner described Pollock's technique as follows:

For me, it is working in the air and knowing where it will land. It is really quite uncanny. Even the Indian sand painters were working in the sand, not in the air. . . . He was a terrible dancer in terms of what is called dance. That's not a reflection of his rhythm. . . . He had his own thing about jazz. He would sometimes listen four or five consecutive days and nights to New Orleans jazz until I would go crazy. . . . He had some poetry on records that he would listen to. Dylan Thomas was a favorite. . . . He never worked at night.

While Krasner says that Indian sand paintings were done in the sand, Villasenor's description (1966, 5–8) presents the process as less heavy and earthbound. He wrote that the artists making the sacred and healing American Indian sand paintings let sand flow loosely upon

the ground with control and with the aid of chanting, ritual, and design. While still in school in California, Pollock formed an interest in Eastern philosophy, and he is known to have attended lectures by Krisnamurti. He owned twelve volumes of the Smithsonian publications on the American Indian. Pollock had also undergone Jungian analysis, which has a mythic basis.

Pollock contributed a statement to the 1947–48 issue of the magazine *Possibilities* in which he talked about his drip paintings:

My painting does not come from the easel. I hardly ever stretch my canvas before painting. I prefer to tack the unstretched canvas to the hard wall or the floor. I need the resistance of a hard surface. On the floor I am more at ease. I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting. This is akin to the method of the Indian sand painters of the West. I continue to get further away from the usual painter's tools such as easel, palette, brushes, etc. I prefer sticks, trowels, knives, and dripping fluid paint or a heavy impasto with sand, broken glass and other foreign matter added. When I am in my painting, I'm not aware of what I'm doing. It is only after a sort of "get acquainted" period that I see what I have been about. I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well (Pollock 1999, 17–18).

Elizabeth Frank (1983, 44–46) wrote that Pollock's last paintings represent "neither a departure nor a conclusion." She compared *The Deep* to a passage in *Moby-Dick; or, The Whale*, Herman Melville's (1819–1891) famous novel, which Pollock greatly admired. Actually, Pollock's painting *Pasiphaë* (1943) was first supposed to be named *Moby Dick*. However, James Johnson Sweeney told Pollock a story about *Pasiphaë* and he decided to call the painting *Pasiphaë* instead. Both of these stories' themes are about power, sexuality, angry kings, and monsters that devour and destroy. Frank said that *Moby-Dick* summarize the

presence of conflict and the crucial role of emotional and structural opposition in Pollock's work:

Hither, and thither, on high, glided the snow-white wings of small, unspeckled birds; these were the gentle thoughts of the feminine air; but to and fro in the deeps, far down in the bottomless blue, rushed mighty leviathans, sword-fish, and sharks; and these were strong, troubled, murderous thinkings of the masculine sea (Frank 1983, 97–102).

5.2.2.4. Desire to Create New Techniques

In interpretations, an artist's painting technique is correlated and analyzed with a finished artwork. A technique is an activity performed step by step, and it helps to understand the subject matter of the unconscious in the process of art making. Pollock's technique is called action painting because of the way the artist's brushstrokes and other paint marks seemed to be a record of his activity on the canvas. The painting conveys the energy of how it was done, and the natural property of lines will express the overall meaning. Pollock opens up a universe of ideas to be explored, offering viewers the possibility of drawing their own conclusions (Yenawine 1991, 113).

Pollock wanted to reach a deeper level of consciousness in his painting process. In 1951, in an interview with William Wright (1999, 21), Pollock said, "The modern artist, it seems to me, is working and expressing an inner world—in other words—expressing the energy, the motion, and other inner forces." Furthermore, Pollock (1999, 16) stated, "I am particularly impressed with their [modern artists] concept of the source of art being unconscious." Aesthetic and artistic challenges were an important part of Pollock's career. He created his own drip technique. His strong opinion was that the "new needs new techniques. . . . Each age finds its own technique" (Wright 1999, 20).

Additionally, William Rubin (1999, 228, 245) made the point that Pollock's personal history was only a little related to the Jungians' analysis. Moreover, Jungian critics have developed a very unreal model of

Pollock's procedures. And furthermore, the basic artistic problems with which the artist is struggling are part of the normal process of self-examination and self-discovery and should not be seen as part of a therapeutic process. Pollock was a painter who responded to aesthetic needs. Deborah Solomon (1987, 239) wrote, "*The Deep*, which shows a huge floe of ice split down the middle by a crack, seems oddly contrived; unable to recapture the meaning that had unfolded almost magically in his earlier work, Pollock turned to heavy-handed symbolism."

Friedman (1972, 206) believed that *The Deep* was a more difficult and a more completely abstract resolution than any of Pollock's previous works. Furthermore, immediately after the 1954 exhibition at the Sydney Janis Gallery, poet Frank O'Hara (1959, 31) commended this painting in the following terms: "*The Deep* is the coda to this triumph. It is a scornful, technical masterpiece, like the *Olympia* of Manet. And it is one of the most provocative images of our time, an abyss of glamour encroached upon by a flood of innocence. In this innocence, which ambiguously dominates the last works. . . ." Later, in 1959, O'Hara called *The Deep* "a work which contemporary aesthetic conjecture had cried out for" (Friedman 1972, 202).

Another critique observed that the paintings in the show were surprisingly different one from the other and together were seen as a new trend. They were painted with brushes, not dripped. Friedman explained that Pollock was under pressure to paint masterpieces as he had for his first solo exhibition at the Janis Gallery in 1952. Also, Pollock was too honest to repeat himself (Friedman 1972, 205-7). Pollock spend a lot of time at the general store near his house. Dan Miller, the owner, said that Pollock's problem was his frustration that "there was something inside him that he was not able to put down on canvas" (Friedman 1972, 218). There are only two paintings that suggest a possible way forward in Pollock's final years: *The Deep* and *Easter and the Totem*. Jeremy Lewison (1999, 78) described this situation as follows:

In *The Deep*, where paint is applied predominantly by brush, Pollock evokes a deep space, often referred to poetically or speculatively as vaginal. He appears here to renounce the shallow space of the dripped works and the flatness that Greenberg insisted upon as a prerequisite of modernist painting. In striving for a painterly effect, however, Pollock labors the brushwork, and the white surface, so inflected by brush marks and so thinly painted, remains unintentionally flat. Nevertheless, in this painting Pollock appears to have been looking for a new image, one which allowed him to escape the enveloping web and pass through the picture plane to a state of transcendence.

As a critic, Clement Greenberg supported Pollock's work through the 1940s. However, by 1952, Greenberg was no longer writing about Pollock's work in superlative terms (Valliere 2000, 253). Greenberg gave two reasons to James T. Valliere that he didn't write about Pollock anymore: "Jackson lost his stuff around '52, in my opinion he lost his inspiration. The other thing was that he had become, if not famous, at least notorious and I suppose the battle had been won" (Valliere 2000, 249). B. H. Friedman (1972, 207) wrote that in 1952 Greenberg had privately told Pollock that he was disappointed in his recent work. After that, there were additional negative critiques in publications such as the art pages of *Time* magazine. Friedman (1972, 212) believed that Pollock must have been hurt and angry.

There was also a painful professional rift that occurred between Pollock and the artist Clyfford Still. In early 1956, after the "Fifteen Years of Jackson Pollock" his 1955 retrospective exhibition at the Sydney Janis Gallery in New York, Clyfford Still wrote Pollock and asked him if he was ashamed of his work or fearful that people would insult him as an artist, since Still was not invited to the opening reception. This letter devastated Pollock, he was seen crying, and it was said that he was in a terrible state (Friedman 1972, 223–24; Steinberg 1999, 81).

Hans Namuth's film, *Jackson Pollock Motion Picture*, of Pollock's painting process shows clearly that the artist is drawing in the air.

Elkins described that Pollock exhibited a series of habitual hand gestures: a violent flick of the brush at the canvas, beginning with the hand held in toward his chest and turned down. Sometimes, the hand is curled down and it turns quickly up and out. These movements create explosive spatters. In a third gesture, the hand sweeps slowly back and forth—once right and then left—and then he steps to the side, collects more paint, and sweeps again. The movement, quick and repetitive, generates U-shaped marks (Elkins 1999, 89–91).

I believe that Greenberg’s critique can provide an insight into Pollock’s technical development; in 1943, in his search for style, and in 1945, Greenberg said that Pollock was not afraid to look ugly, and that all profoundly original art looks ugly at first (Greenberg 1999, 51–53). In 1947, Pollock’s work was more “American”—rougher and more brutal—but it was also more complete. In 1948, his new work presented a conundrum: wallpaper patterns, raw, uncultivated emotion—and yet it was more cheerful. In 1949, Pollock developed an astonishingly original process and emerged as one of the most important painters of our time (Greenberg 1999, 56–62). Greenberg asserted that Pollock’s gift lay in his temperament and intelligence, and above all, in his authenticity to be honest. Like Mondrian, Pollock demonstrated that not skill but inspiration, vision, and intuitive capacity are what count in creation (Greenberg 1999, 110–12).

5.2.2.5. Painting Has a Life of Its Own

—Psychic Automatism is Not Automatic

Pollock believed that he could liberate the imagery of his unconscious by exploiting a painting technique called psychic automatism, which had been developed in the 1920s by the surrealists. Using this technique, the surrealists painted rapidly and spontaneously and with such speed that conscious intervention and censorship were thought to be suppressed. Thus, it was believed that the artists’ gestures were guided by the unconscious mind. While practicing psychic automatism, the

artists viewed themselves as spectators at the birth of their own works (Ades 1974, 126; Bunuel 1993, 130).

Surrealism embodied an artistic impulse toward more instinctive and irrational modes of understanding than had previously been available to Western artists. The ideas behind automatism were later incorporated into Abstract Expressionism, a movement named as such by art critique Robert Coates (Pasanen 2004, 119). In the United States, action painting, or gesture painting, was influenced by the presence of the immigrant artists. During the years of the Second World War, several European painters escaped to New York (Vallier 1970, 243, 251). Pollock (1999, 15–16) admired European modern artists Picasso and Miró and believed that it was important that they were living in the United States. Valliere (2000, 238–39) wrote that Pollock was influenced by the Dadaists and Surrealists; however his work was different from theirs and was his own.

Automatism is similar to Freud's free association method. Artists let their unconscious impulses guide the hand in matters of line, color, and structure, without rational or planned "interference." This method enabled artists to express their inner state. Surrealism followed the romantic principle of a belief in the inspirational—and even the obsessional—nature of their gifts, repudiating in deeds, if not in words, the rigid bonds of classical theory (Read 1951, 105, 109–10).

Pollock's abstract art is the product of a spontaneous act of painting. The automatic painting method has garnered a great deal of criticism. Herbart Read claimed that the theory of aesthetic automatism abandoned the intellectual freedom of personal creativity and responsibility in favor of the automatic projection of images of the unconscious. The process of automatism was not essentially artistic but scientific, since art involves an original act of creation and invention that previously had no existence (Read 1951, 53–54).

However, the fractal patterns found in Pollock's paintings prove that Arnheim's opinion—that the actions of automatism could only result in disorganized and aimless doodling—is incorrect (Taylor,

Micholich, and Jonas 2000, 146–48). Thorburn (2001, 73) stated that “it is quite as unacceptable to regard art as the automatic product of brain and nerves as it is to regard the human being as an automaton in the sphere of conduct.”

It is essential to remember that an artwork is never the automatic product of an artist. Although Pollock did start with the automatic method, his act of painting was conducted in collaboration with his artistic skills. Artists can be spontaneous and allow their inner mind to create without previous plans, and automatism can be an extremely effective artistic method to allow creativity to flourish. Even so, the act of painting is not automatic because emotions are always involved in creativity. While in the art-making process, the medium itself can stimulate an artist’s creativity. Colors and forms can remind an artist about his or her past, present, or future; they can comfort or irritate. Colors influence the artist’s emotions and can stir up old memories. Simultaneously, a multiplicity of new ideas can appear in the artist’s mind.

In the act of painting, unconscious impulses can be hidden in the spontaneous activity. Pollock explained that painting has its own rules, which he had to obey. The act of painting involves coordinated interaction of the medium and the artist’s emotions. Jung (1989, 107) proposed that an artwork is a living being that uses man only as a medium, employing his capacities according to its own laws and shaping itself for the fulfillment of its own creative purpose. Artists can be amazed by the thoughts and images that they never intended to create, and through which their own inner nature reveals itself. Artists can only obey the apparently alien impulse within themselves and follow where it leads, sensing that their work is greater than themselves and wields a power that is not theirs and that they cannot command (Jung 1966, 71–72).

Pollock said that painting has a life of its own. This concept can be explained by the Jungian theory of active imagination, which is a type of dramatized thinking (see chapt. 6.2.3.). It appears that automatism

and free association methods are also similar to Jung's active imagination. Pollock first became familiar with Freudian theories, and soon afterwards, he started reading the writings of Jung—biographical facts substantiating the claim that Pollock's painting techniques were influenced by Jung's active imagination techniques.

In this study, my goal was to be as unconscious as possible—to have no plans, no emotions—just nothing. I believe that because I emptied my mind, I was able to create something unique and special. The painting I made during the experimental painting process conducted for this study was a surprise to me. During the act of painting, I noticed that I wanted to give colors their own life. As I painted, I explained: “The red is created here. From that dark, from that gloomy dark to become there. But she must keep going. She does not remain in one place to live, but leapt, and continues a small curly trip on here. What does she do, and where does she go? One cannot know. It has its own life. What went and went and took a little shook, shook, there and here, Haa. It is, however, a fine red, as you can see. She delicately takes the red. Now we need to take another color. The red was there.” Perhaps this event chimes with Pollock's belief that he had to obey the painting.

5.2.2.6. The Act of Painting as Synchronicity —No Beginning, No End

Jung maintained that the collective unconscious, or the archetypal layer of the unconscious (two terms for the same phenomenon), is involved in synchronistic events. Archetypes are neither physical nor mental but part of both domains, and they are therefore able to manifest themselves simultaneously both physically and mentally. Archetypes manifest themselves in physical events and in states of mind at the same time. Jung was influenced by the idea, from German philosopher Arthur Schopenhauer (1788–1860), of simultaneous events that are causally unconnected. Synchronicity is based on a universal order of meaning that is complementary to causality (Jung 1983, 26).

In 1950 Parker Tyler (1999, 67) stated that the paradox of Pollock's labyrinth paintings is found in the condition of an artist being in the endless nonbeing of the universe. I surmise that Pollock's tendency to create painting with no beginning and no end is consistent with a principle of Chinese science—that events are not to be understood through the concept of causality but, instead, on the concept of the simultaneity of events, which Jung referred to as synchronicity. The principle of causality does not explain the psychology of unconscious processes (Jung 1966, 53–58). Synchronicity, on the other hand, describes the link between two events that are connected—but for which the linking cause and effect cannot be explained. Things happen together somehow and behave as if they are the same, and yet they are not (Jung 1968, 36). When the Eastern mind looks at facts, one accepts the situation being described as it is, but the Western mind divides it into entities, small quantities (Jung 1968, 76–77). In other words, to the Eastern way of thinking, whatever is born or done in this particular moment of time has the quality of this moment of time (Jung 1966, 53–58).

In contrast, Aniela Jaffe (1964, 264–67) proposed that Pollock painted in a trance, and she said that his technique was parallel to what the alchemists called *prima materia*, or chaos. She explained that pure abstraction has become an image of nature. Jaffe wrote that according to Jungian theories, when the unconscious is unbalanced by the experience of consciousness, abstract art offers a refuge from the evil and ugliness of the world. In such a case, the artist becomes the passive victim of his or her unconscious.

In his book *What Painting Is: How to Think about Oil Painting, Using the Language of Alchemy*, James Elkins (1999, 5, 68–72) explained that the puzzle and the spirit of the alchemical and artistic experiment was to create a golden creature from the brown-mud lump of clay. For the alchemists, the cloudy object was the First Substance, *materia prima*; another name for it was *fetid earth*. The *materia prima* is brilliantly beautiful to the person who can understand it. In the same

manner, an artistic creation begins in a particular medium, and it is the artist's task to discern what is worthy of saving and what can be transformed, until she is finally allowed to crawl out of the mud—the creative difficulty.

Elkins speaks of how artists love the paint itself, and they can be very entranced by it. In the finished paintings, marks are telling records of the painter's body and thus, by way of that body, powerful representations of the painter's feelings and moods. Paint itself elicits the thought of motion, and, by suggesting motion, it implies emotions and other wordless experiences. Paint reacts to every unnoticed movement of the painter's hand, fixing the faintest shadow of a thought in color and texture (Elkins 1999, 192–93).

Elizabeth Frank's (1983, 79) explanation supports my belief that Pollock's painting process is consistent with Asian ideas. From the footage of Pollock painting, she understood Pollock's movements to be “untrancelike, unrehearsed and unroutinized.” His graceful movements were intentional, immediate, direct, intuitive, and spontaneous. I believe that in the act of painting, Pollock was in touch with his collective unconscious, and that his painting can be likened to a synchronic event.

While making art, a person cannot be distracted by the senses or by a disturbed mind. Instead, an artist becomes a fundamental or absolute subject, and a self without form quiets the noise (Hisamatsu 1971, 72). Shini'chi Hisamatsu (1971, 45–46) explained that Zen is the Self-Awareness of the Formless Self, and there is no form of any kind, either physical or mental. Implicit in this statement is that a mind has no form. The mind is focused on the moment and enters into a sense of oneness with the painting materials (Westgeest 1996, 17). Zen consists of joining self and life to such a degree of unity and rhythm that the distinction between the two—self and other—is forgotten. Self goes with the stream and becomes one with it (Watts 1982, 121). Enjoying absolute freedom means that while painting, an artist is not conscious of being him- or herself (Suzuki 1971, 45).

To an artist to be able to reach this freedom Brinker (1987, 6–7) wrote that a brutal injunction to kill is designed to kill desire, to switch off thought, to empty the spirit, thereby setting the scene for the experience of enlightenment. Satori is a sudden experience, described as a “turning over” of the mind (Watts 1982, 65). While in the art-making act, an Eastern artist is aware of the space around him or her—unlike Western painters, who are aware of the space in front of them. Self is situated in the indefinite space (Westgeest 1996, 20). This discussion is similar to Pollock’s explanation of why he painted on the floor—in contradiction to Elkins’s belief that by doing so, Pollock was rebelling against academic painting. “He had to bend over, sometimes so far that he had to put his hand down to steady himself” (Elkins 1999, 89–91).

In his foreword to Daizet Teitaro Suzuki’s (2004, ix–xix) book, originally published in 1934, Jung described satori as an unexpected natural experience, which happens in a condition of non-ego-like self when the self is no longer experienced or active in the ego. Satori happens in immaterial spiritual reality, in one’s imagination. Moreover, Suzuki (2004, 62–63) wrote that the satori experience cannot be explained intellectually nor can it be taught. Satori is an inner perception toward the self. Suzuki (2004, 64–68) continued, saying that one can open his or her mind to satori by taking on a new point of view while looking at things. Thus, no special meditation is needed. When one experiences satori, there is a sudden flash, and a new truth can be experienced. All forms of mental activity have to be removed; then a new awakening will review the old thoughts, and satori can occur. Zen thinking and satori require absolute freedom, even freedom from any God. Such Zen thinking can be an everyday state of mind.

I have experienced that the connection between flow and the impact of the medium is surprisingly similar. Csikszentmihalyi (1988, 177–78) wrote that in the flow experience, a person has clear goals and the control to limit disruptive stimuli. However, the sense of control is irrelevant, because a person loses him- or herself and feels harmoni-

ous. Alan W. Watts (1982, 52–60) noted that one should concentrate the attention in flow, to lose oneself and external reality. In experiences such as listening to concert music, one should not think. The contact between an event and the mind's response should not be broken by discursive thinking. To give up everything is to gain all.

Milner (1986, 68–79) continued this line of thought by asserting that when this happens, a person's awareness widens, and one is feeling what one sees, as well as thinking what one sees. When listening to music, the self is pulled out of a person, allowing the person to get closer to the music. Now hearing and sight and sense of space are all fused into one whole. For example, Milner (1986, 105–7) explained that while observing something, a narrow attention serves personal desires, and a person attends automatically to whatever is interesting. In contrast to this condition, wide attention happens when desires are held in leash. In this state of mind, because a person wants nothing, there is no need to select one item to look at rather than another; it becomes possible to look at the whole all at once—to attend to something and yet want nothing from it. Magic happens when a person gains the ability to give wide attention.

Creative activity is a path for reconnecting to a spiritual source. At the moment of creation, artists experience joy, and thus, they experience something greater than themselves. Joy is the predominant mood whenever something new is brought into being and accompanies a feeling of intuition in the Tao experience. It can happen, for example, when visiting in a cathedral or hiking in nature (Bolen 1979, 81, 92). As noted above, Jung explained that the East bases much of its science on irregularity and considers synchronicity, rather than causality, to be a more reliable foundational principle of the world. In Chinese science, treatises focus on the possible changes of life (Jung 1984b, 44–45). *The I Ching, or Book of Changes* illuminates the main branches of Chinese philosophy, Taoism and Confucianism. The Tao emphasizes the idea of change and refers to a positive and even joyous attitude toward life (Jacobi 1964, 290; Wilhelm 1978, lv).

As noted above, Pollock was not in favor of accidents in the painting process, and he wanted to have total control while painting. This attitude can be related to Zen ideas and also to the Freudian concept that there is no such thing as an accident (Frank 1983, 111). Capon (1973, 7) wrote that Pollock's artwork was very much in control:

Contrasts can be achieved between shapes, thickness and texture of the paint, and intensity of color. Colors can be overlapped or superimposed; several layers of paint in one area might contrast with a wash of paint in another area. One can make brushstrokes of various widths and lengths. In the example, the white areas are just as important to the total effect as the colored shapes around them. Very little of this type of work is achieved by accident; the artist is very much in control. He must be self-critical and exactly conscious of what he is doing. Every brushstroke creates a new picture. It is very often a good idea to have, or develop, a basic theme at the back of one's mind.

I maintain that Zen principles are similar to Pollock's act of painting. For example, Daisetz Teitaro Suzuki (1971, 29) explained that mind (*kokoro*) is not attainable or graspable; mind is no-mind, it does not have a subjective state, and it is somehow like an airy nothing. Furthermore, he advised that a person might encounter two issues while studying Zen: First, he or she might experience seeking for the donkey while riding on it, and second, once on it, neglect to get off it because of self-satisfaction. The main thing is not to ride on a donkey but to realize that you and the whole universe are the donkey itself (Suzuki 1971, 33–34).

Moreover, Suzuki explained that to reach the spirit, the intellect must, for a while, be denied. When the spirit is reached, the intellect works through it, and in this way life becomes purposeless and at the same time purposeful (Suzuki 1946, 93). According to Suzuki (1946, 82–83), "Being spiritually conscious is therefore more than contemplation, though consciousness itself suggests a form of dualism. But spiritual consciousness implies that there is neither one to be conscious

nor the fact of which the mind is conscious. To be conscious yet not conscious of anything at all is true spiritual consciousness. Here the object and the mind are one, and from the oneness arises the world of multiplicity. . . . The greatness of the world comes from our own greatness, and all about us acquires its greatness only from ourselves.”

Additionally a noble self-discipline is expressed in Zen art (Hisamatsu 1971, 57). During meditation, the concentration centers on the awareness of now. Everything in life should be done with this focus on the here and now (Westgeest 1996, 22). One goal in Zen art is for an individual to gain control of his or her own mind (Awakawa 1970, 19). A related belief is that of the Native American, who believes that 80 percent of all cures must first take place in the mind of the patient (Villasenor 1966, 72). When concentrating, one's thoughts should be kept on one thing instead of dozens, and the thinker should forget time tables and rules (Milner 1986, 94). Helmut Brinker (1987, 12) wrote of the Eastern concept that people can achieve creativity by a form of discipline in which a person is required to have a firm hold on the spirit and yet not be conscious of the fact.

Moreover, Milner explained that doing can be controlled. For example, the secret of playing ping-pong is to do it with a loose and relaxed arm. In such cases, the arm seems to know what to do by itself, and the internal gesture seems to be to stand aside. She added that it is better to look forward to and enjoy the feeling of movement in your body, instead of thinking of it as a tiresome task to be avoided whenever possible (Milner 1986, 72–73). Essentially, in this discipline, it is important that one should not hate what one is doing.

In meditation, the mind is the key to life, and the essential task is to master the mind. This is done through a technique of meditation, or *zazen*. The aim is to release the mind from having to think about the body and banish wandering thoughts so that attention may be directed to a particular task. This meditation is similar to Indian yoga. However, the aim in the meditation is not to reach any kind of trance, which is more common in yoga (Watts 1982, 80–81). I believe that

meditation and relaxation exercises can complement painting activities. To work abstractly is to work directly from the unconscious, which is similar to meditation.

5.2.2.7. Archetypal Explanations

When a painting is interpreted as index and sinsign, it refers to an individual object or event. Sinsign can be seen as the smoke of fire, and fire is a symptom as legisign. Sinsign can have symbolic explanations. Archetypal symbols can be seen as unconscious messages or symptoms as legisigns. An artwork is not usually a pure symbol, but it can symbolize something. Peirce (1958b, 228–29) asserted that a symbol's definition depends on statements of the field.

Archetypal explanation for symbols in Pollock's painting are collected in the amplification table (see appendix A). When the personal approach is not enough, archetypal explanations are sought. Therefore, when it is problematic to acquire personal data about the artist, then symbolic language of spiritual archetypes can assist in interpreting hidden meaning and help explicate unconscious content (Jung 1964, 67).

Artworks can embody an artist's personal innovations. In *The Deep*, Pollock created his own unique forms and shapes, which were spontaneous products of his unconscious. He followed his inner voice, which spoke to him in symbols. Before painting *The Deep*, Pollock painted mostly black paintings. However, he changed his style, and in this painting, light and darkness became the main characters. The archetypal interpretation is that darkness is the first reality; it is the mysterious energy of the womb. Alchemy associates darkness with a stage in which the ego is confronted both with un-lived possibilities and with its capacity for evil. Dark is the precinct of initiation: when one consciously enters into the darkness, the darkness will gradually reveal the treasures concealed there. Darkness will become inspiration and healing (Ronnberg and Martin 2010, 100–102).

Or, as Ellen Landau (2000, 223) wrote, "It is not difficult to imagine what cataclysm he imagined to be waiting beyond the ragged

white edge in the dark center of *The Deep*.” Even though this painting might appear dark to Landau, in contrast, I comprehend darkness as something new to be created and to be born. The alchemists believed that the earth was chaos without form and void; the darkness was upon the face of deep waters. The silence of the black canvas was the place to begin. When artists think that way, they are experiencing *materia prima* as a moment of silence before the work begins. It is the atmosphere that envelops the starting moment of any artwork (Elkins 1999, 77–78, 85).

A white color creates the effect of silence and incubation. Additionally, according to the archetype, a cave provides a passage between this world and the underworld, or between life and death. Psychologically, entering a cave can have the quality of introversion, incubation, regression to the source, psychic withdrawal, or hibernation. Alchemy depicted the cave as a form of chemical vase, and religious lore has seen a cave as a space of spiritual quest (Ronnberg and Martin 2010, 112).

The painting’s black opening in a middle of the canvas reminds us of a crack, the archetypal explanation of which is an opening into the world of imagination. Cracks evoke dryness and, psychologically, suggest the splitting of mental illness. Cracks can be magical, leading to another reality—to the land of dead or, conversely, to a place where the light of spirit is entering. The image of a crack was also used as a secret code or language, as if the alchemists’ spirit Mercurius opens doors of knowledge (Ronnberg and Martin 2010, 782). When gazing at a black opening, a viewer can feel this spiritual and somehow mysterious effect. Thus, while gazing a black opening, one feels that he is staring at himself.

Additionally, in *The Deep*, the white-and-black color combination can create mysterious effects. Both black and white attract magical silence, which may evoke the unconscious mind. Darkness can also awaken loneliness, and a person may seem small and insignificant. White plays between opposites: the endless depth and the new beginning. White is the emptiness and the silence. Alchemy attributed to

white, on the one hand, childlike naiveté and, on the other hand, hard-won wisdom. The white paint in this painting reminded me of snow and winter, which is a time of incubation for me. In whiteness, I feel mellow and relaxed. As an archetype, winter is the season that slows down the world. It is an image of detached purity and majestic wisdom. According to the archetypal interpretation, snow becomes the “snow maiden,” a regal but remote form of the archetypal feminine who inspires passion only to drain from her lover the lifeblood of emotional warmth (Ronnberg and Martin 2010, 78, 98, 660). If I assume that Pollock’s unconscious mind caused him to produce this painting, then it can be said that his emotional warmth was shrinking. Pollock painted almost nothing else during the time he painted *The Deep*. However, it is difficult to say how long it took Pollock to paint this painting.

5.2.2.8. A Painting as Mandala

A stunning element in Pollock’s painting is the dark hole. To me this opening in the middle of the canvas seems extremely fragile. Perhaps Pollock’s unconscious mind was trying to say that life is fragile or maybe even depressing. A composition can express the artist’s mental structure. If a painting has no balance and peculiar broken lines are all over the painting, this might be a sign that the unconscious is too powerful. However, according to Jungian archetypes, this centerpiece, or magic circle, in the middle could be an attempt at self-curing and healing (see Jung 1968, 199–201).

Jung (1959, 294) wrote that the protective circle, a mandala, is a traditional antidote for chaotic states of mind. Therefore, a person with a troubled or chaotic mind is fascinated by forms of a circular shape. For such a painter, a mandala is a painting of the self—a self-portrait. Earlier in his career Pollock was insulted by criticisms that his paintings were chaotic. Perhaps with this painting, Pollock decided to prove to his audience that he was able to paint less “chaotic” paintings. This could be a one explanation as to why Pollock created this painting.

However, there are additional meanings ascribed to mandalas, which might assist artists in comprehending this image. Mandalas are based on the squaring of the circle. The center is felt as the self. The self in Indian expression is a combined soul. It is surrounded by everything that belongs to the personality. The self consists of the totality of the psyche including consciousness and both the personal and the collective unconscious (Jung 1980, 357; 1983, 237, 242). In unconscious images, it symbolizes a means of protecting the center of the personality from outside. A mandala is an expression of yourself and of the wholeness of your personality. It is a symbol of the self—a center and a road to one's inner self. A mandala is a secret message on the state of the self. As concerns that which is harmonious within the individual and existence, it does not allow the possibility of cheating. Around 1918–20, Jung recognized the healing effects of mandalas. A mandala was used to generate self-healing in the individuation process, which has a spiritual perspective, since a religious attitude is natural to a human being (Jung 1983, 20, 236–40; 2001, 213–19; 2009, 206).

In Western culture, the mandala was adapted by Jung as a way to bring consciousness into a concrete form that could be read. In this approach, the unconscious is thought to express itself in the formal patterns of a mandala. In a Jungian sense, individual mandalas are not based on any traditions but are a person's free creations of fantasy. Such a mandala can be a product of a dream or an active imagination. There are different kinds of mandalas—circular, spherical, or egg-shaped formations, flowers, the sun and stars, crosses, spiral-shaped snakes, castles, cities, courtyards, eyes, etc. (Jung 1980, 360–61). Jung described the beneficial and magic influence of pictures as follows:

When they look at them they feel that their unconscious is expressed. The objective form works back on them and they become enchanted. . . . The suggestive influence of the picture reacts on the psychological system of the patient and induces the same effect which he put into

the picture. That is the reason for idols, for the magic use of sacred images, of icons. They cast their magic into our system and put us right, . . . into them. . . . the icon will speak to you. Take a Lamaic mandala which has a Buddha in the center, or a Shiva, and . . . you can put yourself into it, it answers and comes into you. It has a magic effect (Jung 1968, 203).

A mandala is also used for ritual purposes, to aid concentration by narrowing down the psychic field of vision and restricting it to a center. In a mandala, three circles are usually painted black or dark blue; these are meant to shut out the outside and hold the inside together. Inside the circle are four basic colors, red, green, white, and yellow, and then comes the center as an object or goal of contemplation (Jung 1980, 355–56).

In this context, it is worth noting that a Pueblo Indian colored sand painting consists of a mandala with four gates. Also mandalas are the Navajo Indian sand paintings, which Pollock was familiar with. In the sand paintings, the center is a sweat-house for a patient to sweat-cure. In the middle of the sweat-house is a painted magic circle containing healing water in a bowl. The water symbolizes the entrance to the underworld. The healing process imagery is clearly similar to the symbolism that is in the collective unconscious (Villasenor 1966, 5–8; Jung 1980, 380).

The word *mandala* is an Indian term; it means “circle” in Sanskrit. The mandalas are drawn in religious rituals. In the East, the mandala is found as the ground plan of the floors of temples and as images in the temples, or it is drawn for the day of certain religious festivals. Lamaic literature gives instructions on how a mandala has to be painted. In the center of a mandala is the God, or the symbol of divine energy, the meaning of which is protection of the center (Jung 1968, 200–201; 1980, 355–58).

Moreover, Jung (2009, 220) testified, “For at least thirteen years I kept quiet about the results of these methods in order to avoid any

suggestion. I wanted to assure myself that these things—mandalas especially—really are produced spontaneously and were not suggested to the patient by my own fantasy.”

5.2.2.9. The Mother Archetype

In her interview in 1980 with Barbara Rose (1999, 42–43), Pollock’s wife, Lee Krasner, said that Pollock’s relationship with nature was intense, and that the moon had a strong effect on him. He painted a series of moon paintings: *Moon Woman*, *Mad Moon Woman*, and *The Moon-Woman Cuts the Circle*. It is known that Pollock admired the moon, which in mythology relates to the Mother, and the moon symbolizes the unconscious (see Jung 1963, 25–26; 1968, 201–3). When a mythological explanation is correlated with Pollock’s artwork and his personal background, it is possible to propose that Pollock was unconsciously in an intense relationship with his powerful mother.

In Jungian terms, Pollock’s moon paintings can be related to his anima. The individual’s relation with the anima is a test of spiritual and moral forces. Additionally, for a son, the anima is hidden in the dominating power of the mother (Jung 1959, 308–13). Pollock’s relationship with his mother was complicated. Jeffrey Potter (2000, 94–96) explained that Pollock’s birth was perilous, and he almost did not survive. At birth, Pollock’s skin color was black as a result of his being choked by the umbilical cord. It would be hard to prove that this kind of birth trauma affects the personality (Lewison 1999, 57).

Pollock was Stella Pollock’s youngest son, and she admired her beautiful blond baby. She never turned away from her son, even when he was sleeping. In his youth, Pollock was spoiled by his loving and powerful mother. When he was a teenager, his mother allowed him to smoke and drink. Potter stated that it was a very unbalanced situation: “in a way mother rob him from his own father.” Jackson Pollock and his brother Sande, three years older, were very close as children. Sande became a “father” to Jackson, since their mother asked the older boys to look after Pollock. Furthermore, in one of Pollock’s conversations

and statements collected between 1949 and 1956 by Potter (2000, 88) Pollock stated that “Dads beat their young; Moms eat them.”

Jackson Pollock was raised on a farm, and his family was poor. Farm life gave him a respect for nature. Jackson loved animals, but he did not like horses because of a bad incident when he was young (Potter 2000, 97). Pollock’s mother was violently anti-religious. She had an aspiration that all her boys would choose a career in the arts. Elizabeth Frank agreed that many critiques maintained that Pollock’s mother was seen as a powerful figure. However, viewers must draw their own conclusions about her (Frank 1983, 11–12, 19).

A painting can be explained as a product of condensation, which means that the content of the manifested image is less rich than the hidden thoughts behind it. Condensation incorporates two opposite contents that are combined in the mind. These primary processes can convert the meaning of artworks (Freud 1943, 152–54; 1967, 217). For instance, a represented person can be concealment for another person; one person is substituted for another (Jung 1984b, 29–31). *The Deep* evokes the concept of nature, and suggests an archetypal interpretation, for nature is feminine; it represents the Virgin Mother, Mother of God, cosmic life, and ultimate mystery (Cooper 1978, 108–9). It is possible that *The Deep* is a product of condensation and that a thought hidden in the painting hints that Pollock was unconsciously still in an intense relationship with his mother.

However, if a painting cannot be executed in such a free manner, then it is likely to suffer from a displacement that occurs when a powerful emotion is shifted to another target. The resulting distortion is due to the activities of the mind’s censorship, directed against the unacceptable, unconscious wish-impulses. In this sense, displacement in a picture is caused by dream-censorship. Under the influence of the censorship, the dream-work translates the latent dream-thoughts into another form (see Freud 1943, 133, 154, 214–15). In Pollock’s case, it is possible claim that a fear of the mother is shifted to a fear of nature. *The Deep* is some ways quite dramatic—as I believe from my own analysis.

I wondered if distortions caused by censorship can change an artist's behavior in the painting process. This inquiry reminded me of Jung's assertion that if a person underestimates something, it signifies that it has some connection to his or her unconscious (Jung 1968, 101). For example, Pollock wanted to have control while painting and he was opposed to accidents—basically, he underestimated the value of accidents. However, maybe unconsciously, Pollock desired to be out of control and wanted to use accidents.

I believe that Pollock was able to paint his emotions more freely in abstract forms than in representational paintings. Since painting is done in purely spiritual forms by using this approach, abstract artists can evade their personal censorship, which affects the painting process. In that case, Pollock's inner self-censorship detected no unconscious wish-impulses to resist and therefore did not introduce distortion into his painting and did not change his behavior while painting (see Freud 1943, 133).

5.3. The Chronological Development of Salvador Dalí

The chronological development of Salvador Dalí as a painter is divided into six time periods. The first period, from 1919 to 1922, can be labeled as the Ana María period, named after Dalí's sister, who was a predominant motive in his earlier works (Weidemann 2007, 35). Salvador Felipe Jacinto Dalí y Doménech, popularly known as Salvador Dalí, was born on May 11, 1904, in Figueras, Spain. His brother Salvador Galo Anselmo died in 1903 at the age of twenty-one months. Dalí's sister Anna María was born in 1908. Their father was an atheist and a Republican, while his mother, whom Dalí greatly admired, was a pious Catholic. Dalí began attending primary school in 1910 and took French lessons. At secondary school in 1916, he

took drawing lessons (Ades 1995, 9–14; Dalí 1976, 152–53; Schiebler 1999, 115; Weidemann 2007, 60).

His first drawings were published in 1918, and his first exhibition took place that same year at the theater in Figueras, where he attracted the attention of critics and sold some of his artwork. Dalí also published articles in a local magazine. His writings in 1919 consisted of a series of articles on the great masters of painting: Goya, El Greco, Dürer, Leonardo da Vinci, Michelangelo, and Velasquez. Dalí returned to these Renaissance models later in his life, during the early 1940s. In an interview, Dalí explained to Alain Bosquet (1969, 48) that he admired Velasquez, Raphael, and Vermeer:

After Velasquez and Vermeer, it was believed that we could not progress any further in spatial illusion. We had attained the maximum. Today, we can really make images to loom into space even though they don't exist spatially. This process will revive the artist's interest in painting objective reality . . . I was the first after Vermeer to renew a technique. Vermeer's technique was to superimpose successive and very fine layers of paint to create an illusion of atmospheric space. His miracle was using products of the earth and simple brush to obtain the illusion of space. Structures almost invisible to the naked eye produced spatial images. I started where Vermeer left off (Bosquet 1969, 23).

In 1921, when Dalí was seventeen years old, Dalí's mother died, and his father married his mother's sister. His mother's death was extremely painful for him (Ades 1995, 9–14; Dalí 1976, 152–53; Schiebler 1999, 115; Weidemann 2007, 60).

The second period, from 1922 to 1928, is labeled as the painter's Catalan avant-garde period. Dalí started his studies in the School of Fine Arts at the Academia de San Fernando in Madrid in 1922. During this period he met the poet Federico García Lorca and the aspiring movie director Luis Buñuel. For disciplinary reasons, Dalí was suspended from his high school for a period of one year. In 1924 Dalí was imprisoned for forty days in Figueras for political reasons,

and was transported to the prison of Gerona (Dalí 1976, 155, 165–67, 175, 198).

In 1926 Dalí (1976, 205–6) had his first solo exhibition at the Gallery of Dalmau in Barcelona. During this time, he made trips to Paris and Brussels. Dalí met Picasso and was inspired by the work of Hieronymus Bosch. In his interview with Bosquet (1969, 41), Dalí explained that “when I was young . . . my father, the attorney, had gotten me photographs . . . I don’t think I saw the real *Garden of Delights* until 1927 or 1928.” At any rate, Dalí did not believe that any similarities can be found between him and Hieronymus Bosch.

Dalí (1976, 140) was also familiar with Voltaire’s *Philosophical Dictionary* and Nietzsche’s *Thus Spake Zarathustra*. On October 20 in 1926, Dalí (1976, 203) was permanently expelled from the School of Fine Arts. He did his military service in 1927. Dalí copublished (with art critic Sebastià Gasch) the *Catalan Anti-Artistic Manifesto* in 1928 (Ades 1995, 7, 15–22; Pennanen and Konttinen 2004, 53).

When Dalí was studying in Madrid, he read Freud’s *The Interpretation of Dreams*. Freud’s concept of the unconscious nature of sexuality became an open subject for Dalí’s paintings. Dalí used Freudian theories as a common iconographic lexicon; in the same way that religious iconography was a common lexicon in the Middle Ages (Ades 1995, 74–79). About Freud’s *Interpretation of Dreams*, Dalí said, “This book presented itself to me as one of the capital discoveries in my life, and I was seized with a real vice of self-interpretation, not only of my dreams but of everything that happened to me, however accidental it might seem at first glance” (Dalí 1976, 167).

The third period, from 1929 to 1939, is known as the Gala and Surrealist period, since his companion and wife Gala (born Elena Ivanovna Diakonova) became a predominant motive in his work until the end of his life. Dalí joined the Surrealist movement in 1929 and moved into the European avant-garde. Dalí and Buñuel made a movie, *Un Chien Andalou*, in 1929. In the same year, Dalí fell in love with Gala, then the wife of the poet Paul Eluard. This led to a break

with his father, who did not approve of their relationship, since Gala was still married and she had a daughter, Cecile, who was born in 1918 (Ades, Taylor and Aguer 2005, 437).

Surrealism was above all a trend toward more instinctive and irrational concepts. In his book *Manifestoes of Surrealism*, published in 1929, André Breton described secrets of the magical surrealist art. Surrealists experimented with a form of psychic automatism, a pure state in which a person could verbally express the actual functioning of thought. Breton (2010, 24–26) coined the name surrealism, which was based on the focus of desire reflected in the writings of Freud (Mundy 2002, 11).

Dalí used the Freudian idea of mythology to present his own personal issues, incorporating images of his father as William Tell of the Swiss legend, Gala as the story of Gradiva (a young girl depicted in a Roman marble mural), and himself with theories of narcissism (Mundy 1999, 135). The philosophical explanation of surrealism is found, if anywhere in the past, in the work of German philosopher Georg W. F. Hegel. Herbert Read (1952, 115) wrote that “Surrealism merely presents a sentimental movement of the heart. Surrealism is anti-rational, but it is equally anti-emotional. . . . Hegel represents a convenient crux in philosophy: all previous philosophies seem to meet him, to be sorted and smelted and reduced to the purest and least contradictory elements of human thoughts. Hegel is the great scavenger of philosophical systems; he cleans them up and leaves a tidy piece of ground on which we can build.”

Anamorphosis is the manipulation of perspective, and it was a form of eccentric perspective popular in the sixteenth and seventeenth centuries. The anamorphic is a diffusive presence in Dalí’s paintings, from the presence of formless, spreading stains to slippery and engorged objects or limbs (Ades 2000b, 20). The Greek meaning for *ana* is again, and *morphoun* is to form. The anamorphosis word means “forming anew” and includes the idea of a concealed image. Leonardo da Vinci was the first to demonstrate anamorphosis in his *Codex Atlan-*

ticus of circa 1485. His earliest known anamorphic drawings were a child's face and a human eye (Sutton 2000, 31). Dalí's first anamorphic work is a sketch or drawing, a study for *The Invisible Man* of 1929, which gave rise to the first paranoiac-critical painting *The Invisible Man* in the same year (Martin and Stephan 2003, 113).

In 1929 Dalí brought his attention to the internal mechanism of paranoiac phenomena. Using the technique of automatism, Dalí created his famous paranoiac-critical method. He claimed that pictures were born without his own willpower and were inspired by his dreams. Nevertheless, he wanted to develop his psychic pictures intentionally and consciously, and with his artistic skills he was capable of accomplishing this. Dalí's discovery of the use of psychological textbooks as sources of inspiration influenced the characteristic new manner in his paintings of dreamlike settings (Ades 1995, 70; Maddox 1988, 42).

Dalí saw paranoiac phenomena as the possibility for an experimental method. It is based on the sudden power of the systematic associations that are characteristic of a paranoiac. Dalí admired the creative power of the paranoid (fearful) imagination (Dalí 1976, 436–37; 1998, 174). This method was a critical approach to already accepted truths and appearances. In it, traditional concepts and their meanings were replaced with a new concept, often diametrically opposite and based primarily on psychological research (Soby 1968, 11). Dalí (1976, 378) wrote that James Thrall Soby was the first who realized that surrealism's automatic experiments were wearing themselves out in a boring, repetitive fashion and Dalí's critical paranoia activity would dominate. As Dalí (1998, 115) conceived, the images that paranoiac thought may suddenly release will not only spring from the unconscious, the force of their paranoiac power will itself be at the service of the unconscious. In Dalí's book *The Secret Life of Salvador Dalí*, the painter asserted about his "paranoiac-critical method" that:

I was determined to carry out and transform into reality my slogan of the 'Surrealistic object'—the irrational object, the object with a sym-

bolic function—which I set up against narrated dreams, automatic writings, etc. . . . And to achieve this I decided to create the fashion of Surrealist objects. The Surrealist object is one that is absolutely useless from the practical point of view, created wholly for the purpose of materializing in a fetishistic way, with the maximum of tangible reality, ideas and fantasies having a delirious character. The existence and circulation of this kind of mad object began to compete so violently with the useful and practical object . . . (Dalí 1976, 312–13).

The secret of Dalí's success was his odd juxtaposition of conventional objects. A horse and a telephone are, in themselves, not especially exciting. But when that horse picks up the phone, then things start to happen to the spectator's reactions. The loss of unambiguous contours in the double images lets the subject recognize his own inner duality—the conscious and unconscious processes—which means that the subject is always at least partially altered from him- or herself (Cowles 1959, 277). Darian Leder believes that a visual curiosity, present since early childhood's exploration and discovery of body parts, is a reason to discover something that is hidden (Martin and Stephan 2003, 172). With Dalí's double images, something always escapes from view. His odd juxtapositions of conventional objects stimulate a viewer's imagination (Cowles 1959, 277).

Dalí and Gala spent time at Port Lligat, Spain, at a cottage that they bought. Gala became Dalí's muse and business manager. During this time at Port Lligat, Dalí painted his most famous paintings—for example, *The Great Masturbator*, 1929, and *The Persistence of Memory*, 1931. Dalí exhibited in Connecticut in 1930, New York in 1932, 1933, 1939, and 1941, Pittsburgh in 1934, London in 1936, and Paris in 1938. He gave lectures and published writings. Dalí traveled to London and met Sigmund Freud in 1938, at which time he made a number of drawings of Freud. Dalí described reading Freud's work as one of the major discoveries of his life.

Dalí separated himself from Surrealism in 1939 (Ades 1995, 65–68; Schiebler 1999, 115–16; Weidemann 2007, 6, 95; Decharnes and

Neret 2004, 217). Dalí compared Freud's hero symptoms to his own life, as he rebelled against his own father and Picasso. In September 1960, Dalí wrote that:

While waiting for the faith that is the grace of God, I have become a hero. I was wrong—two heroes! The hero, according to Freud, is a man who revolts against the paternal authority and the father, and finally vanquished them. This was the case with my father, who loved me so much. But he was able to love me so little during his life that now, when he is in heaven, he is at the climax of another Cornelian tragedy: he can be happy only because his son has become a hero because of him. The situation is the same with Picasso, who is my second spiritual father. Though I have revolted against his authority and am occupied in vanquishing him in the same Cornelian fashion, Picasso will be able to enjoy his defeat during his lifetime (Dalí 1965, 197).

The fourth period, from 1940 to 1948, during which Dalí and Gala lived in Hampton, Virginia, United States, is labeled as the painter's American period. Dalí visited his father in 1940, for the first time since their estrangement nearly eleven years before. Dalí's (1976, 384.) book *The Secret Life of Salvador Dalí* was published in America in 1942. Dalí continued to broaden his range of activities to include ballet, opera, film, fashion, jewelry, illustration, and advertising. He worked with Walt Disney and with Alfred Hitchcock on his film *Spellbound* in 1946. Dalí (1948) published his book *50 Secrets of Magic Craftsmanship* in New York in 1948. Dalí advised people not merely to see literally, but to see metaphysically as well. In his book, he revealed the secrets of the Renaissance masters. Additionally, Dalí (2004, 137) wrote that he was not telling everything about himself in his books. Dalí returned to Port Lliga in 1948. In these years, he spent time in New York, in Port Lligat, and in Paris (Decharnes and Neret 2004, 158).

The fifth period, from 1949 to 1979 is known as the painter's classical period, since Dalí became more interested in religion, history and

science and his artwork became more classical. Dalí stated in 1942 in the last sentence of *The Secret Life of Salvador Dalí* that:

Heaven is what I have been seeking all along Heaven is to be found, neither above nor below, neither to the right nor to the left, heaven is to be found exactly in the center of the bosom of the man who has faith! At this moment I do not have faith, and I fear I shall die without heaven (Dalí 1976, 400).

The dropping of the atomic bomb on Hiroshima influenced his artworks (Ades 1995, 174; Schiebler 1999, 79). Dalí became more passionate about harmonizing modern scientific thinking with spiritual ideas. An example of this is the combination of the explosion of an atomic bomb with the great painters, Vermeer and Velazquez, in Dalí's artwork *Velázquez Painting the Infanta Margarita with the Lights and Shadows of His Glory*, 1958 (Pitxot and Aguer 2000, 166, 170). Dalí wrote that if one metal can be changed to another, why couldn't flesh be translated also? He applied a religious explanation, the pope's dogma on the Assumption of the Virgin, to scientific concepts, and to the power of the hydrogen bomb (Taylor 2005, 64–67).

After Gala's previous husband Paul Eluard and Dalí's father died, Dalí and Gala were married in 1958 in a religious ceremony in Spain. Many of Dalí's religious paintings were inspired by Gala—for example, *Leda Atomica*, 1949, *The Madonna of Port Lligat*, 1950, *Assumpta Corpuscularia Lapislazulina*, 1952, *The Crucifixion (Corpus Hypercubus)*, 1954, and *The Discovery of America by Christopher Columbus*, 1958–59. Dalí exhibited in Barcelona in 1962, Tokyo in 1964, New York in 1958, 1960, 1965, 1970, and 1972, and Paris in 1967. Also around same time Dalí presented his *Ovocipede*, a vehicle consisting of a transparent plastic ball, in 1959. It is similar to features of Hieronymus Bosch's painting *Garden of Earthly Delights* (1480–90) and to Eero Aarnio's Pallotuoli furniture (1963). Dalí's (1965) *Diary of a Genius*, was published in 1964 (Ades 1995, 7–8).

Dalí was becoming more experimental. Dalí's (1965, 202; 2004, 193–94) aim was to invent an action quantum theory for his paintings. For example, Dalí gave adrenaline to sea urchins to see them suffer and, while the animals were moving, he painted all their movements on the paper. When experimenting with his quantum theory, Dalí used women, pigs, and tires. Dalí used as a model nature's fragmentary patterns: cauliflower, rhinoceros's skin pattern, sunflowers' shapes, sea urchin patterns, etc. In *Diary of a Genius*, written in the summer of 1955, Dalí wrote, "I discovered that in the junctions of the spirals that form the sunflower there is obviously the perfect curve of the rhinoceros horn." Furthermore, Dalí (1976, 415) wrote that "Action Painting is the equivalent of the 'quantum of action' of Max Planck in modern physics and will establish the style of our epoch, which will be 'Quantified Realism.'"

The sixth period, from 1979 to 1989, is labeled as the final period. Dalí had a retrospective exhibition at the Pompidou Center, Paris, in 1979 and at the Tate Gallery, London, in 1980. From 1980 onwards, Dalí suffered from Parkinson's disease. Gala died in 1982. Dalí created the perfume *Dalí* in 1983 and, in the same year, painted his last painting, *The Swallow's Tail*, from a series on catastrophes. In 1984, Dalí was severely burnt in a fire at Púbol, a small Renaissance castle that he had given to Gala and where she was buried. Dalí died of heart failure in 1989 and was buried in the crypt of the Teatro-Museo (Schiebler 1999, 121; Ades 1995, 8).



Figure 5. Salvador Dalí, *Assumpta Corpuscularia Lapislazulina* 1952, oil on canvas, 230 × 144 cm, private collection (Brenneman & King 2011, 73).

5.4. *Assumpta Corpuscularia Lapislazulina* by Salvador Dalí

5.4.1. The Interpretation of Possibilities

High in the center of the painting is the powerful figure of Gala's face. A sad, frightened, or perhaps peaceful-looking lady gazes to the left upper corner, as if looking toward her past. She has holy status, as is signified by her orange halo, a symbol of sainthood. But it could be that the orange shape is the opening of a dome. Her body is transparent, like that of a ghost. Her face is framed by the red neckline of a dress; red can connote blood, violence, death, and love. Below her

is an image of Jesus hanging on the cross, seen from above—a very unusual point of view. It is as if Gala is viewing him from the sky, and he is under her protective gaze. A white lozenge shape, reminiscent of a hole, is placed between Gala and Jesus; it repeats the shape of Gala's orange halo. A great many small, swirling shapes surround this "hole" of light; they suggest that the hole is sucking everything into itself. Is Gala's physical body coming apart and moving into this mysterious bright hole? Yet her body appears to float and even to be slowly ascending.

When an artwork is interpreted as icon and *sinsign*, it is understood to be an imitation of individual elements that can be interpreted as products of the unconscious. Below Jesus is a table, suggesting an altar, holding two candles and a tiny cross. A skyline is visible behind the table. The table is located in front of Gala's genital area or her lower belly. The cloth draping the table seems to serve as a covering for this region of Gala's anatomy. Her feet float in the air. They hover above a delicate, filigreed ball, which appears to be breaking open in the upper left. It reminds me of one of Dalí's drawings. I am puzzled as to why this round metal ball is coming apart. Inside the spherical form is a white square consisting of small nodules that hint at Dalí's sculpture *Four Buttocks Continuum*—a fanciful image of a woman's buttocks. Questions arise: can it be that the white square symbolizes the material, sinful world? Or is it a symbol of the opposite—a beautiful and fruitful earth? It does look like a pure, white flower or a seed. If it is a seed, then it can emerge from the openings in the filigreed ball. This is a mysterious element. Behind the ball is the wide ocean with a second skyline; the sky is yellow in the center. Overall, the painting makes a strong impression.

The brown shapes on either side of the painting look like rhinoceros horns, mountains, fabrics, blankets, and so on. Behind them is the image of an architectural form, a blue cupola, which gives the sky the appearance of a church. Gala's hands are clasped, and below them is a lighter shape, appearing to consist of four vertical ovoid shapes, which

forms the background for Jesus. This element is puzzling. Is it meant to suggest arched windows? Or has Jesus perhaps acquired wings?

In the upper left corner appears what seems to be the opening to a cave that is behind the mountains, and into which a tiny brown path seems to be moving. Bright light emanates from the left corner, toward which Gala directs her gaze. Gala's flowing dress seems to be slowly disappearing as she rises. To the sides and below the table, the garment appears to be more substantial, and red color can be seen on its left edge. Does the red symbolize the material of flesh? The top part of the dress is a cool, pale blue, a color symbolizing the spiritual. Spiraling movement is pronounced throughout the painting. Only Jesus and Gala's feet, hands, and face are comparatively peaceful. A subtly delineated square of lighter tone connects Gala's hands to Jesus. Suddenly I perceive this shape as a vertical three-dimensional form, which gives the impression that Gala is praying on the altar table.

When an artwork is interpreted as icon and qualisign, the stimulation can be direct or indirect, and it is not the same all the time. An indirect qualisign signifies representation of something that does not exist in the material world. For example, I cannot help but think that in the painting, Jesus is Dalí, and Gala and Dalí remain spiritually together forever. Interestingly, Dalí's signature on the canvas is not very clear, even though he always signed his paintings legibly, with his and Gala's names together. On the other hand, maybe Gala is Dalí's anima, his unconscious feminine side. In this case, the canvas represents only Dalí's own conscious and unconscious characters. Then again, Jesus might, in fact, represent Jesus and Gala might represent Dalí's anima—in this case, Dalí lifts himself above Jesus as being the higher spiritual being, perhaps even God. Overall, it is interesting to have a woman spiritually lifted to the highest position in this painting. Maybe a woman's figure represents mother earth, or perhaps the woman represents Dalí's mother. Dalí was, it appears, passionately in love with Gala, and he is known to have admired his mother. Then again, if Gala is the Virgin Mary and Dalí is Christ, then she is represented as his mother.

When an artwork is seen as icon and legisign, it can be understood as an agreement and is based on theories and techniques that have been of important value in comprehending the unconscious. Dalí, a technically talented artist, admired Renaissance artists, and he related strongly to Freudian theories. In this study, an explanation Freud's theories is a valuable adjunct for the understanding of Dalí's artwork.

5.4.2. The Collected Facts and the Amplification Method

It seems that the more attention Dalí received, the more he concealed himself. Dalí wanted to create a mysterious and opaque depiction of himself. He always desired attention—either negative or positive, as long as he was noticed; in fact, negative criticism didn't seem to bother him at all. Dalí's works of the 1920s and 1930s are his best known, while his creations after 1940 have largely been rejected by critics and art historians (Brenneman and King 2011, 8). Dalí's great self-regard was notable. In his book *Diary of a Genius*, the artist declared, "The only difference between a madman and myself is that I am not mad!" (Dalí 1965, 7).

With a title, artists can provide additional information about their artwork. This linguistic message can even serve as a foundation for an artwork. It can be interpreted as index and qualisign, and a title can refer to its own connections. Dalí's painting *Assumpta Corpuscularia Lapislazulina* is also known as *Lapis-lazuli Corpuscular Assumption*. This painting, first known as *The Dogma of the Assumption of the Virgin* (Taylor 2005, 64), was painted around the same time Dalí (1965, 13) was becoming immersed in Roman Catholicism. At the end of 1952, it was retitled *Assumpta Corpuscularia Lapislazulina*. Traditionally, ultramarine blue paint was produced from grinding lapis and mulling the paint, and was used for images of spiritual beauty (Ronnberg and Martin 2010, 650–52). The meaning of lapis lazuli is divine favor, success, ability, love, and sacred power (Cooper 1978, 96). Lapis lazuli is the extremely expensive blue pigment (crushed semiprecious stone) traditionally used for Mary's cloak, which is iconographically blue, to

honor her. The term *assumpta* can be understood as a miracle, as Gala ascends to heaven, and a corpuscle is a living blood cell.

5.4.2.1. Science and Religion

When an artwork is interpreted as index and qualisign, it refers to its own appearance and other inspirations and connections. They can be either direct or indirect. As index and legisign, an artwork refers to previous literature and theories. Religious influence is obvious in this artwork. The Virgin Mary occupies a very important role in the Catholic religion. It is possible to suggest that Dalí's artwork was an exaggeration of two Catholic themes: the Virgin Mary's mystery of the Assumption and her eternal virginity.

Assumpta Corpuscularia Lapislazulina is one of Dalí's religious-themed paintings, which often contain floating effects. The phenomenon of levitation is in its nature a reflection of the doctrines of the Catholic Church (Schiebler 1999, 87). The religious paintings were inspired by the models of atomic physics and weightlessness. The unusual architectural elements were inspired by Renaissance architecture and are broken into geometrical shapes (Weinmann 2007, 49–50). Dalí's artworks are mathematical in conception. The floating state of the figures related not only to and to contemporary physics but also to Dalí's spiritual development (Decharnes and Neret 2004, 166). In contrast to many of his contemporaries, Dalí believed that a work of art should be foundationally based on a mathematically determined composition (Pitxot 2008, 53). Sometimes Dalí (1965, 27) obtained expert assistance—for example, he wrote that on June 30, 1952, the master mason Prignau made calculations for building an octahedral support for a painting. Another assistant of Dalí was Isidor Bea, who mixed colors and generally helped out (Ades 2005, 213).

Dalí (1976, 302) was inspired by the natural beauty of Port Lligat. He wrote that the skies there were marvelous and yet grounded to the earth like an intact cupola. The Renaissance period conflated architectural cupolas and the splendor of the Catholic faith. More-

over, for Dalí (1965, 39), the mystery of his painting *Assumption* was consonant with the religious mystery play of Elche. In the little Spanish village of Elche, a play about the Assumption into heaven of the Virgin Mary has been presented for six centuries. Dalí was invited to attend the Elche mystery play in August 1952. In the painting, it is implied that the dome of the church will be mechanically opened, and angels will carry the Virgin off to heaven. On July 7, 1952, Dalí wrote in *Diary of a Genius*, “The Assumption is the culmination point of Nietzsche’s feminine will to power, the superwoman who ascends to heaven by the virile strength of her own antiprotons!” (Dalí 1965, 40).

Dalí said in an interview with Alain Bosquet (1969, 112) that “we are carnivorous fish . . . [we] swim between two bodies of water, the cold water of art and the warm water of science.” In a *New York Herald Tribune* interview in 1952, Dalí explained that in his as-yet unfinished painting *The Dogma of the Assumption of the Virgin*, the figure is ascending into heaven, since if one metal can be changed into another, why can’t flesh be translated also? Later, he connected this religious dogma, that of the Assumption of the Virgin, to scientific concepts and, in particular, to the power of the hydrogen bomb (Taylor 2005, 64–67). In *Diary of a Genius*, Dalí (1965, 132) wrote that he “discovered that everything is composed of cubes and cylinders. Raphael painted solely with cubes and cylinders, forms that are similar to logarithmic curves observable in rhinoceros horns.”

Jonathan Wallis (2005, 37–40) wrote that in the painting *Assumpta Corpuscularia Lapislazulina*, Dalí’s figure of Christ is a variation of the figure in Dalí’s painting *Christ of Saint John of the Cross*. Both these paintings were inspired by sixteenth-century Spanish mystic Saint John of the Cross’s (1542–91) drawing *The Crucifixion of Christ*, made during an ecstatic state. Father Bruno de Jesus-Marie introduced this drawing to Dalí. Wallis also said that around 1950, Dalí’s paintings and writings reveal a profound transformation in his identity, spiritual outlook, and artistic production. I believe that this moment in

Dalí's life marked the beginning of what, from a Jungian perspective, is called his spiritual individuation process.

An episode relating to Dalí's careful planning for the painting *Assumpta Corpuscularia Lapislazulina* can be found in *Diary of Genius*. On July 20, 1952, while Dalí (1965, 49) was studying Leonardo da Vinci's octagonal figure drawings, he suddenly realized that in his painting as well, an important form was a figure eight. About that time, he received an invitation to Elche as well as a photograph of the gold pomegranate that is central to the staging of the mystery play—it is octagonal and descends from the cupola. In the play it contains the angels who carry off the Virgin.

Dalí was inspired by this mystical religious theme, and he explained the hidden associations of himself as the artist with John of the Cross. The biography of Saint John of the Cross is similar to that of Dalí: loss of a brother, jailed at one point during his lifetime, thrown out by his brothers—and they both forged a new path under the guidance of an older woman (Wallis 2005, 42). In a 1960 *New York Herald Tribune* article, Dalí commented that “I am the reincarnation of . . . St. John of the Cross. I can remember . . . undergoing the dark night of the soul . . . with so much feeling” (Wallis 2005, 48–49).

Moreover, I could speculate whether Dalí was familiar with the poetry of T. S. Eliot and might have been influenced by his writings. T. S. Eliot wrote a poem about the Queen of Heaven and the Queen of Flowers. Additionally, Dalí's painting is similar to the fifteenth-century Italian Dante Alighieri's illuminated manuscript *Paradiso* from *The Divine Comedy*. In this painting, the Queen of Heaven presides over tiers of souls (Ronnberg and Martin 2010, 164–65).

5.4.2.2. Classical Techniques to be Improved

In interpretations, an artist's painting technique is correlated and interpreted with a finished artwork. Technique can point to the participation of the unconscious in the process of making art. In the 1969 interview with Alain Bosquet (1969, 38, 88–89) Dalí described

his technique in the following terms: “For me, painting really begins with the discovery of the classical methods of mixing oils. . . . The crueler the drawing, the crazier the colors have to be. The effect must be abominable. . . . I don’t do anything well unless I’m doing three things at once.”

Cowles (1959, 272) pointed out that in Dalí’s work, it is difficult to distinguish between the conscious and the unconscious; this is because one feels the presence of the unconscious in his paintings, but one can see that a deliberate and conscious approach has been taken as well. The strong presence of the conscious mind in Dalí’s artworks might make them especially challenging to interpret. However, by studying the painting’s techniques, it is possible to reach some conclusions about unconscious influences.

Quite often, artists spend a great deal of time mastering artistic techniques. Dalí wrote, “I delivered myself over body and soul to the struggle of technique and of matter. It became alchemy. I was seeking that unfindable thing, the medium to paint it, the exact mixture of amber oil, of gum, of varnish, of imponderable ductility and of supersensitive materiality, by virtue of which the very sensibility of my spirit could at last materialize itself. How many times I have spent a sleepless night because of two drops too many erroneously poured into my painting medium!” (Dalí 1976, 383).

To improve his painting, Dalí (1976, 199, 302) created various methods. For example, he painted in ascetic isolation and spent time in philosophical research. He revealed that while painting a figure of Christ, he caused himself also to suffer by covering himself with flies. He believed that by identifying himself with the suffering Christ in this manner, he enhanced his ability to convey Christ’s misery.

Moreover, Dalí stated in his interview with Bosquet that he wanted to add a multidimensional effect to his paintings by using photographs and certain spatial techniques. I believe that this can be seen as a continuation of his paranoiac-critical method. Dalí said that:

The entire canvas will be full of dots. The spectator will feel as if he could plunge his hands through those dots. They'll form whatever image the artist intends: a buttock or a lizard, and the photographic impression in relief will always be one of the goals of the canvas. . . . each dot will have its importance because it will situate itself, for the eye, in space and at a desired distance from the common surface. . . . The subject will remain Surrealist. . . . Any paranoiac or subconscious situation: William Tell, Myself as a Little Girl, By the Sea, The Cosmogony of Existence. . . . All these possible subjects will be integrated with my ideas on anti-gravitation (Bosquet 1969, 24–25).

5.4.2.3. Dreams and Hallucinations:

Leveraging Sources to Enhance Imagination

As one of his methods to activate the unconscious, Dalí utilized Freudian theories during his painting process. Cowles (1959, 273) stated that Dalí improved Freudian methods by leveraging his own ability to recognize hidden meanings, using what he called his paranoiac sensitivity. Dalí painted the unreal with absolute realism, with scientific accuracy, and photographic details, and yet his paintings depicted the interior state of his mind.

Cowles (1959, 272) wrote that Dalí employed a kind of self-analysis and control of his own unconscious, which few psychoanalysts have come to believe possible. In his interview with Alain Bosquet (1969, 39), Dalí asserted that “the erotic and the feeling of death interest me more than so-called artistic perfection.” Freud (1989, 37–40, 58), of course, maintained that instincts fall into two classes: eros, which comprises the sexual instincts, and thanatos, the death instinct. Dalí’s interest in death and the erotic can also be seen in *Assumpta Corpuscularia Lapislazulina*.

Dreams were Dalí’s main source of unconscious content. Dalí’s double images and odd juxtapositions of conventional objects have the effect of stimulating a viewer’s imagination (Cowles 1959, 277). The images of paranoiac thought were at the service of his unconscious (Dalí 1998, 115). For example, underneath a layer of paint *Assumpta*

Corpuscularia Lapislazulina is a figure reminiscent of one in another of Dalí's paintings, *Raphaelesque Head Exploded* (1951). This can be seen as a typical critical-paranoiac effect common in Dalí's paintings.

It seems quite possible that Dalí knew his unconscious content before he began to paint and that he derived the unfinished images of his paintings to his dreams (Ades 2000a, 125–26). In *The Secret Life of Salvador Dalí*, Dalí (1976, 168) wrote that he placed at the foot of his bed an unfinished canvas that he looked at with self-satisfaction before going to sleep. This painting would stay in his mind while he slept, and he declared that he was able to improve his unfinished painting in his dreams.

Freud explained that when a person falls asleep, the consciousness is filled with unintentional mental images. These images can be remembered when the sleeper regains consciousness, at a moment when the critical function, which usually controls our thoughts, is lax. This can also happen when one is tired. F. Schiller believed that the same free receptivity is necessary to the creative process (Freud 2001, 89–91). This chimes with Dalí's report about arriving at a solution:

It was on an evening when I felt tired, and I had a slight head-ache, which is extremely rare with me. . . . We had topped off our meal with a very strong Camembert, and after everyone had gone I remained for a long time seated at the table meditating on the philosophic problems of the "super-soft" which the cheese presented to my mind. I got up and went to my studio. . . . this landscape was to serve as a setting for some idea, for some surprising image, but I did not in the least know what it was going to be. I was about to turn out the light, when instantaneously I "saw" the solution. I saw two watches, one of them hanging lamentably on the branch of the olive tree (Dalí 1976, 317).

Dalí's report explains how a sudden creative solution is produced when the rational mind is not controlling the art-making activity. Interestingly, this episode, which illuminates Dalí's painting process, has parallels to Jung's active imagination. For example, Dalí had

already created a landscape as a setting for some idea; similarly, Jung asked a person engaged in the exercise of the active imagination to create a story from a landscape. In both instances, the unconscious was stimulated and it awakened.

Freud's reference to Dalí's technical mastery is a comment on the illusionistic technique that Dalí perfected in his paintings. This technique lent the paintings the appearance of colored photographs and served as "proof" of the reality of the frightening yet seductive fantasies (Dalí 1976, 2). In his interview with Alain Bosquet, Dalí stated, "How can anyone expect to understand them when I myself, the 'maker,' don't understand my paintings either. The fact that I myself, at the moment of painting, do not understand their meaning doesn't imply that these paintings are meaningless: on the contrary, their meaning is so deep, complex, coherent, and involuntary that it eludes the simple analysis of logical intuition" (Bosquet 1969, 113).

Freud suggested that the uncanny is something that is supposed to remain hidden but has come out into the open, where it has the impact of double pictures. For example, Dalí's puzzling images alternate between visibility and invisibility, as the hidden and real content of the artwork resists ready availability (Martin and Stephan 2003, 174). One interpretation could be that when a person doesn't understand something, it is likely to come from the unconscious (Jaffe 1964, 264). Moreover, Read (1951, 162) proposed that hidden and mysterious secrets, which cannot be explained rationally, attract unconscious mental layers.

Dalí (1976, 22) wrote in *The Secret Life of Salvador Dalí* that he had experienced hallucinations, and he was aware that he might at any time see something that was not normal. Moreover, in his childhood, Dalí (1976, 31–32) played a game of getting down on all fours and swinging his head like a pendulum until he felt dizzy. Then, with his eyes open, he would see emerging from the darkness phosphorescent circles—images that were later to be transformed into his famous fried eggs. These eggs would, in turn, become a white paste that is reminiscent of his soft watches. The ability to hallucinate was

an artistic technique and and inspiration to Dalí. Hallucinations also, perhaps, revealed Dalí's unconscious desires. Jung believed that hallucinations and delusions are either products of the personal past or the result of social problems (see Jung 2009, 210; Jung 1983, 14–15).

In contrast, Dennet (1991, 10–13) proposed that hallucinations are the outcome of prolonged sensory deprivation. Drugs, of course, can also engender hallucinations. When Dalí was painting, he sometimes chose to incorporate physical suffering, and this self-inflicted pain might have led to new, false illusions. Furthermore, his childhood game is a good example of the creation of hallucinatory imagery by visual deprivation. As far as is known, Dalí did not use drugs; it appears that his artistic imagination alone was strong enough to create art.

It is my experience that some hallucinatory effects can be reached through practicing the active imagination method. Perhaps the experience of hearing unreal voices in one's head or imagining a landscape and seeing oneself in it are similar to hallucinatory experiences. As an artist, I often gaze upon my canvas, and imaginary figures start to develop in my mind. In such a way, Jungian active imagination can be leveraged as a method to enhance creativity.

According to Dennet (1991, 6–9), Descartes explained hallucinations as the brain inadvertently playing a mechanical trick on the mind. Hallucinations occur when some sort of unusual autostimulation takes place in the mind, in particular parts or levels of the brain's perceptual systems. Interestingly, all humans have a spot in their visual field where visual information cannot be apprehended, because of the anatomy of the eye. This “hole,” or gap in perception, is always present, whatever the person views (Ornstein 1977, 49–54).

William H. Davis (1972, 9) noted that in the past, it was thought that the third dimension was directly intuited by the viewer—when in fact it is inferred from muscular adjustments in the eyes. The blind spot in the field of vision is filled in by the mind. Studies have been conducted concerning the fact that the eye can see all the colors of the rainbow when only two different wavelengths are present. It has

been suggested that somehow the mind is capable of seeing all the colors from a very minimal amount of information—the mind fills in the missing data. According to Davis (1972, 10), Peirce claimed that the perception of dimensional space is not direct and immediate but inferred. This is because a single nerve ending on the retina is not sufficient to register dimensional space; instead, the perception relies on inferences from many single, discrete nerve endings.

Furthermore, Herbert Read (1970, 188–191) criticized that Jung does not displace a psychophysical connection or influence for the formation of archetypes. Read believed that mandalas, as archetypal images, are patterns determined by the physical structure of the brain—much as images of fiery rings can be produced by putting pressure on the eyeball. He suggested that psychic activity—in an unconscious process of integration—organizes the irregular images and presents them in a harmonious pattern. This usually happens below the conscious level in forms of imaginative activity such as day-dreaming, spontaneous fantasy, and creative expression in color, line, sounds, and words.

5.4.2.4. Archetypal Explanations

The symbols relevant to the archetypal explanation of Dalí's painting are collected in the amplification table (see appendix A). When a painting is interpreted as index and sinsign, it refers to an individual object or event. Sinsign can have symbolic explanations. Archetypal symbols can be seen as unconscious messages or symptoms as legesigns. An artwork is not usually a pure symbol, but it can symbolize something. When the personal approach is not enough, archetypal explanations are considered. For example, Dalí's favorite color, yellow, is representative of the highest object and of a transitional stage. Dalí told Bosquet that “after Naples yellow, I'm mostly strongly drawn to the color of oxygen, that is to say blue. In Vermeer, those are the two colors one finds most predominantly” (Bosquet 1969, 71). In the painting under consideration, heaven and the ocean are the main “charac-

ters.” Water is a common symbol for the unconscious. In archetypal interpretation, water signifies the spirit that comes from the unconscious, and it has miraculous healing effects (Jung 1959, 302). Water is also blue, and in alchemy, blue is linked with eternity, spiritual, and supernatural beauty (Ronnberg & Martin 2010, 650-652).

It is possible that the water in the painting can be related to Dalí’s anima. As Jung wrote, whoever looks into water sees his own image, but behind it a living creature soon rises up. In German folk tales, a Nixie is a shape-shifting water spirit that usually appears as a human female or a demonic, half-human fish—a magical feminine being that can be interpreted as a man’s anima. Today this kind of projection is known as an erotic fantasy. The anima can also appear as an angel of light who points the way to the highest meaning. A person’s relationship with his anima is a test of his spiritual and moral forces. Additionally, for the son, the anima is hidden in the dominating power of the mother (Jung 1959, 308–13).

The spherical form at the bottom of *Assumpta Corpuscularia Lapislazulina* can be seen elsewhere in Dalí’s work—he called it “Radiolaire Skeleton,” and *Four Buttocks Continuum*—a tiny white geometrical square—is located inside it; this surrealist object is also drawn in Dalí’s (1948, 171, fig. 35) handwritten book *50 Secrets of Magic Craftsmanship*. In nature, a radiolaire is found as a mineral skeleton (Eliade 1985, 123). Michael R. Taylor (2005, 65) noted that Radiolaire Skeleton contains bursting atoms that push Gala off to heaven and which disintegrate into a cluster of atomic particles that pass through the dome. Moreover, the same radiolaire element can be found in Dalí’s *Celestial Coronation* (1951), also known as *Nuclear Mysticism* (Taylor 2005, 59).

The *Four Buttocks Continuum* form is an anatomical vision of a woman’s buttocks. It is reminiscent of the lust for life—in contrast to the spiritual and saintly figure of Gala. With this mysterious element, Dalí lifts sexuality into spiritual territory. Or is it maybe Dalí’s unconscious anima testing its spiritual and moral forces.

In *Assumpta Corpuscularia Lapislazulina*, the sphere is broken. An ancient interpretation of the meaning of the circle is that it is an attempt to self-cure (Jung 1968, 199–201). Jung (1959, 294) wrote that the protective circle, the mandala, is the traditional antidote to chaotic states of mind. Jung's statement led me to consider whether Dalí might have been in a state of unconscious suffering.

Or maybe this Radiolaire element was a secret message of Dalí's, a way to say that he wanted to break the shell of ignorance and to find universal respect and dignity in his own life. On a mythological level, the Buddha proclaimed that he had "broken" the Cosmic Egg, the shell of ignorance, and that he had obtained the blessed universal dignity (Eliade 1985, 123). Furthermore, in mythology, the swan is a divine bird that laid the Cosmic Egg on the waters. The supreme Swan is the universal ground, the Self (Cooper 1978, 164). In another of Dalí's paintings, *Leda Atomica* (1949), Gala is painted with a swan. It is possible that in that work, Dalí used the swan image as a secret code representing the self.

The patterns in the Radiolaire are similar to Irish spiral-shaped swastikas, which are the earliest known symbols (Wilson 1997, 869). Symbols like the cross and the swastika were not directly imitated from nature; however, the spiral shape was imitative in the sense that it was found in nature, plants, shells, whirlpools, and so on (Mackenzie 1926, 65–66). These are among the oldest and most complex symbols, and they are found all over the world. As an ancient symbol, these were envisioned as a supreme divinity, the sun and the sky. The exact meaning of the symbolism is unknown; however, it has been suggested that the swastika represents a union of the male and female human forms, consisting of two legs and arms. Moreover, on the triangle of the Phoenician goddess Astarte, the swastika is used to symbolize feminine generative power (Cooper 1978, 165–66). Indeed, Dalí said that Gala rises to heaven through his power in this painting. Perhaps the Radiolaire was another of Dalí's secret symbols of divine union between himself and Gala.

Dalí repeated some of his images, such as horns, quite often, and these repeated elements can maybe hide unconscious thoughts. For example, archetypally, horns are discussed as spiral logarithmic forms. The spiral is the most widespread shape found in natural world. It is the form of embryos, horns, whirlpools, hurricanes, and galaxies—it is the path that energy takes when unimpeded, the path of unfettered yet balanced force. Its symbolic power is in its evocation of an archetypal path of growth, transformation, and psychological or spiritual journey. The spiral is a cosmic symbol that may represent one or another of several dualities: growth or decay, ascent or descent, evolution or involution, waxing or waning, revealing or hiding. The spiral is the path that resolves conflict, allowing for balanced movement and natural unfolding; thus, harmonious transformation can proceed. It is the way of commandment and prayer, the spiral voice of God and the sacred call to God. It suggests the eye of wisdom that observes all but is never entangled in the turbulence (Ronnberg and Martin 2010, 718–20).

It is unknown whether Dalí himself was aware of the archetypal discussion of horns. However, the artist himself said that his paintings were coded secrets. Because of this statement, it can be supposed that horn images were Dalí's secret way to communicate in his spiritual journey. On July 5, 1952, Dalí (1965, 37–38) explained why he used the rhinoceros horn imagery:

Painting my Christ, I notice that He is composed of rhinoceros horns. Like a man possessed, I paint every fragment of the anatomy as if it were the horn of rhinoceros. When my horn is perfect, then—and only then—the anatomy of the Christ is perfect and divine. And when I notice that each horn implies another upside down, I start painting them interlaced. . . . Artists, all through history, have been tormenting themselves to grasp form and to reduce it to elementary geometrical volumes. Leonardo always tended to produce eggs, which were the most perfect form, according to Euclid Ingres preferred spheres, and Cezanne cubes and cylinders.

5.4.2.5. Gala as Condensation

It is possible to see Gala as Dalí's condensation, which means that the content of the manifested image is less rich than that of the latent thoughts—the realized image is a short translation of the full underlying content. In the manifested condensation image, the ego can appear two or more times, once as himself and again masked behind the figures of other people. Condensation incorporates two opposite contents that are combined in a mind (see Freud 1943, 152–54; 1967, 217). For instance, one person is a concealment for another person, and one person is substituted for another (Jung 1984b, 29–31).

Throughout Dalí's artistic production, the continuously repeated element and the central figure were Gala, and Jung advised paying particular attention to repeated motives (Jung 1968, 101). In this painting, Dalí presents Gala as a superwoman. It also shows how much Dalí loved his mother and Gala. Gala was Dalí's Eternal Feminine, and she inspired him creatively (Bradley 1999, 76). The artist declared (Dalí 1965, 160) that he loved Gala more than his mother, more than his father, more than Picasso, and even more than money. On July 22, 1952, Dalí described the painting as follows:

The Virgin does not ascend to heaven while praying. She ascends by the very strength of her antiprotons. The dogma of the Assumption is a Nietzschean dogma. Contrary to holy weakness, as it is erroneously called, and because of his own weakness by the great and admirable philosopher Eugenio d'Ors, the Assumption is the paroxysm of the will power of the eternal feminine, which Nietzsche's followers claim to attain. Whereas Christ is not the superman, he is believed to be. The Virgin is wholly the superwoman who, according to the dream of the five bags of chick peas, will fall into heaven. And this indicates that the mother of God remains body and soul in paradise because her own weight is the same as that of God the Father in person. Exactly as Gala might have re-entered the house of my own father (Dalí 1965, 49–50).

In *Assumpta Corpuscularia Lapislazulina* Gala looks like an angel. The name angel derives from the Greek *angelos*, denoting one who announces or tells, a messenger. As such, angels are agents of supernatural revelation, proclamation, aid, and guidance. They are often portrayed as morally ambiguous and irresistible (Ronnberg a Martin 2010, 680). According to archetypal theories, in this painting Gala can symbolize a supernatural angel.

A wider understanding can be received when an element is moved into a new context. Since Gala is the main figure in this painting, it seems valuable to look into how women influenced Dalí's life, starting from his childhood experiences. Dalí wrote a wide range of books about his own life. A traditional Spaniard, he had high respect for women. Dalí painted his wife and maybe at the same time he thought about his mother, both women who were deeply loved by him. Moreover, his first model was his sister, and he also is known to have admired female figures of the Renaissance. Dalí (1976, 4) declared that Gala was as well painted as a Raphael or a Vermeer. Perhaps Gala's face is a representation and condensation of all the women whom Dalí met and admired in his life.

Paintings can contain examples of displacement—a mechanism in which an emotion shifts to another target. The distortion is due to censorship, which is directed against the unacceptable unconscious wish impulses. Thus, displacement in a dream is caused by dream censorship. Under the influence of the censorship, the dream work translates the latent dream thoughts into another form (see Freud 1943, 133, 154, 214–15). Perhaps in this painting, displacement takes the form of Dalí painting his own female side or soul figure, his anima. In his youth, Dalí (1976, 124) let his hair grow as long as a girl's; he powdered his face and bit his lips to make them as red as possible. In this painting, perhaps it is Dalí's anima that ascends to heaven.

A painting can also be a wish fulfillment that serves as a consolation. A delusion is an example of such consolations. It is sensible, logically motivated, and has a connection with emotional experience.

Delusions contain pieces of forgotten truth, which are easily distorted and misunderstood (Freud 1938, 205–7; 1943, 225, 229). *Assumpta Corpuscularia Lapislazulina* can be seen as Dalí's consolation, since he desired to be with Gala forever on the cosmic level. Perhaps Dalí's painting also embodies his personal unconscious consolation to reunite with his mother, who died when Dalí was seventeen. Dalí's mother was very religious, and Dalí admired her greatly. By painting Catholic-themed paintings, he was able to show respect for and connect with his mother again. Even though Dalí was not himself religious. A close friend of the artist's, Isabelle Collin Dufresne, reported that Dalí was a curious artist who spent his whole life searching, but that he did not believe in God (Ades 2005, 209, 214).

In this painting, Gala is seen flying into the sky. The archetypal explanation is taken from Indian culture, since it makes associations similar to those in this painting. The image of flight points to a super-human being—flying is the ultimate example of the freedom to move by will. In the culture of India, a personage who breaks through the roof of a house and soars into the sky represents absolute freedom. A Buddhist text speaks of the Arhats, who broke the roof, the cupola of the palace, and, soaring by their own will, rushed into the sky. The cosmos that we inhabit, the human body, house, territory—all of this world is communicated with from above by another level, which is transcendent to it. The image of bursting the roof open signifies that a person has chosen not to settle in the world but to opt instead for absolute freedom—which in Indian thought implies the annihilation of every conditioned world. It has been said that archaic man endeavored to live continuously in a consecrated space, in a universe kept open by communication between cosmic levels. In such a case, the human dwelling can mirror the divine dwelling (Eliade 1985, 121–24).

5.5. The Intellectual Interpretation of Dalí and Pollock

It is a utopian idea to interpret the unconscious thoughts of a dead artist. In contrast, when artists do their own interpretations of artwork, they might discover hidden significance in their encounters and relationships and gain knowledge about the highlights and meaning of their life. Comparing archetypes to one's own life can lead to self-discovery. For example, dreams can inform artists about their own unconscious minds. A nightmare, images of which an artist rendered in a painting, can later be analyzed in relation to the artist's life. At the same time, archetypes can be used to understand the images of the unconscious mind.

Additionally, with information about Pollock's and Dalí's techniques, other artists can better understand the unconscious and learn to access its content while painting. For example, Pollock's Eastern methods can free the unconscious mind and allow an artwork to express a natural honesty. In this manner, if the artist is courageous enough, the unconscious mind is given the freedom to produce images, and the rational mind does not interfere. A Dalí-like playfulness and curiosity are tremendous attributes for an artist. By connecting Pollock's and Dalí's artwork styles, I found a new source of energy to make my art.

Pollock's techniques constituted an important component of this study, inasmuch as little is known about Pollock. He didn't discuss his paintings, and his abstract artwork does not contain many analyzable symbolic images. Only colors and images can be interpreted. In contrast, Dalí's painting could be approached with more archetypal interpretations. His representative artwork contains myriad symbols available for interpretation.

5.5.1. Different Personalities and Creations

Pollock and Dalí were very different kind of artists. A study of their differences provides an opportunity to better understand the involvement of unconscious activity in their processes. Both artists believed that the unconscious mind was the source of their creativity, although they utilized it in different ways. Both were married to supportive women. They had problems with their parents—Pollock with his mother and Dalí with his father. They rebelled against their art teachers, broke the rules, created intensely personal artworks, and admired Picasso. They were both familiar with Jungian and Freudian theories, although Pollock was more Jungian and emphasized the emotional and spiritual. In his youth, Dalí was influenced by Freudian theories, while in his adulthood he became more spiritual, Jungian, and science oriented.

An important dimension of creativity is the audience. For instance, with regard to the fine arts, it might be a network of gallery owners, critics, and art lovers. The responses of these audiences matter more in evaluating creativity than do the views of others who have no expertise in the field (Goleman, Kaufman, and Ray 1992, 25–26). Fundamentally, art is social, since an individual artwork is presented to an audience, even though the actual painting process may be absolutely lonely and incommunicable. And once the work is released for viewing, an artist is vulnerable and open to numerous kinds of criticisms (Thorburn 2001, 79–80).

Different personalities react differently to criticism. In this regard, Pollock could be emotionally vulnerable. In contrast, Dalí had impenetrable self-regard and confidence, and criticism did not appear to affect to him. Dalí admired the work of Willem de Kooning, but he was very critical of Pollock's work (Ades, Taylor, and Aguer 2005, 431). Dalí (1957, 64), in fact, mocked Pollock's work, comparing it to less-than-tasty fish soup.

Personalities also have different values and motives, of course. An extrovert chooses from among the majority of the available points

of view, but an introvert might reject a position precisely because it is fashionable (Jung 1964, 58–60). These characteristic differences should be taken account of in artwork interpretation. It is also beneficial for art educators to be aware of the differences between personalities when designing a curriculum.

Of the two painters, Pollock was more introverted and rebellious. An introvert, he rejected the majority of painting styles and developed his own abstract painting methods. He painted alone and required privacy. His painting method was fast and spontaneous. He did not make preliminary sketches, and his focus was on the moment. Pollock painted his feelings, and he loved to listen jazz. He denied accidents but agreed to paint from the unconscious—a practice common in Asian art. In many ways, Eastern philosophies are more suited to the introverted personality—in contrast to Freudian theories, for example, which the more extroverted Dalí used—because they can bestow an intuitive and quiet perspective to activate the inner mind.

Dalí was both introverted and extroverted in his dual roles as an ascetic painter and a lively showman. Dalí's work was representative, and his painting method was technical, controlled, and slow, and he made preparatory sketches before starting a painting. Sometimes he hired assistants to paint for him. He welcomed the accidents that emerged in the process, and while working, he consciously endeavored to reach into his unconscious mind. Dalí's approach was closely connected to Freudian theories, in which accidents are seen as telling traces of unconscious activity.

Beyond the distinction between extroversion and introversion, a person can be considered in relation to the Jungian concept of ectopsychic functions, which characterize the relationship to the outer world and are divided into the opposite ectopsychic functions of thinking-feeling and intuition-sensation (although they do not occur in such pure forms in an actual life) (Jung 1987, 76). In his youth, in which he was strongly influenced by surrealist and Freudian theories, Dalí's predominant functions can be understood as feeling and sen-

sation; and he developed into an adult who was greatly influenced by physics and mathematics and whose functions were primarily thinking and intuition. In his later years, after he underwent this shift, his painting style became more scientific and religious.

Interestingly, the change in Dalí's musical preferences confirms Jung's ectopsychic development theory, which proposed that when the opposite ectopsychic functions become too close to each other, a person will change. Thus Dalí's feeling transformed into thinking. In Dalí's 1966 interview with Alain Bosquet (1969, 81), the painter asserted, "I don't like music. . . . I feel that music is meant for the least intelligent people in the world." However, about ten years earlier, a younger Dalí (1965, 38) reported in *Diary of Genius* that on a hot day, July 6, 1952, during a painting session that was proceeding well, he was listening to Bach at the maximum volume.

Some similarities can be found between surrealist artists Marcel Duchamp and Dalí. Duchamp's, who was greatly interested in the unconscious and in Freudian theories, evoked a state of self-analysis while making art. In *Marcel Duchamp: Identiteetti ja teos tuotteenä* [freely translated, *Marcel Duchamp: Identity and the Artwork as a product*]. Irmeli Hautamäki (1997, 11, 25, 33–35) discussed what happens when an artist is also an interpreter. In such a case, the relationship between the interpreter and the person being interpreted will change. The interpreter cannot just adapt theories; instead, he or she works equally with the artist. She noted that Duchamp, whose art was intellectual and intentionally controlled, did not directly reveal his unconscious content to the viewer. His work was not a spontaneous discharge of drivers or a compensation for frustration. These comments of Hautamäki about Duchamp might well be applicable to Salvador Dalí.

It is more complicated to describe the development of Pollock's ectopsychic functioning, because he lived such a short life. However, his painting *The Deep* represented the start of a new direction in his work, and can perhaps be seen as reflecting a possible change in his

personal development. In his youth Pollock was inspired by surrealism, which can be interpreted as feeling and sensation. It is possible that later in his life, Eastern theories and painting methods influenced him to a greater extent, and his ectopsychic functions emphasized thinking and intuition.

5.5.2. Individuation Process

As we have seen, using them as a tool to activate the unconscious, Salvador Dalí utilized Freudian theories. Cowles (1959, 272) wrote that Dalí employed a kind of self-analysis and control of his own unconscious, and he had a capacity for self-observation and self-analysis. The chapter “False Childhood Memories” in his book *The Secret Life of Salvador Dalí* (1976) presents a good example of his unconscious imagery. Moreover, because of his sophisticated knowledge of psychological theory, which allowed him to connect with his inner personality, it is likely that he was familiar with the Jungian individuation process. It also seems likely that Dalí was honest with himself and his wife—later in his life he became involved with another, younger woman, whom his wife accepted. Part of the individuation process requires authenticity in relation to oneself and others.

As discussed above, a friend of Dalí, Amanda Lear, stated that in *Assumpta Corpuscularia Lapislazulina*, Dalí himself was a model for Christ. Another friend, Isabelle Collin Dufresne, reported that Dalí did not believe in God; she also asserted that his paintings and titles were all coded (Ades 2005, 209, 214). Moreover, I believe that Jungian theory supports Lear’s comment that Dalí considered himself as Christ in the painting, since Christ is an archetypal symbol of the self (Jung 1958, 35–36). Thus, this painting can be seen as reflecting the fulfillment of Dalí’s individuation process—identification with the totality of the personality, with the whole self (see Jung 1968, 138).

In the individuation process, one move above one’s emotions and starts to reason and think about one’s behavior, and thereby one can

discover oneself (see Jung 1996, 38–39). At very young age, Dalí's forced identification with a brother, who had died before Salvador was born, meant that his image of his own body was that it was dying. Weideman (2007, 60) wrote that the reuse of the first name as sign of family attachment caused Dalí to feel that he was just a replacement for his dead brother. One can imagine that Dalí might have questioned the purpose of his own life.

One could speculate that if a person loses a parent, the crisis could forcefully initiate the Jungian individuation process, in which one learns to connect with the inner self and discover meaning in life. When Dalí was seventeen, he lost his mother, and therefore it is possible that he started, either unconsciously or consciously, his individuation process at a young age. The ego is ill when it is cut off from the whole of the self and loses the connection with mankind as well as with spirit. Individuation is supremely important because a person needs meaning to live fully, and because a connection with and acceptance of the whole self results in a state of being that is powerful and psychologically healthful (Jung 1964, 83–85; 1980, 284; 1984a, 188).

As we know, Dalí was influenced by Freud's theories, and this would often be revealed in his paintings as sexuality and as child's trauma. Later in his life, Roman Catholicism and scientific concepts, such as quantum theory, inspired the artist. Ralf Schiebler (1999, 75) maintained that in the Western world of intellect, psychological theories dominated until the Second World War, after which point the natural sciences took over. This chronology appears to be reflected in Dalí's life. The influence of science can be seen in Dalí's later work. Throughout his oeuvre, fundamental components in Dalí's work are humor, playfulness, curiosity, and the ability to intrigue the viewer and tease the viewer's mind.

We cannot know whether Pollock engaged in self-analysis in the manner that Dalí practiced. Pollock's painting *The Deep* can be seen as a mandala, which can have a hidden healing component for the artist. Individuation signifies that all personal positive and negative thoughts,

from today as well as the past, become visible and are explored. And, to stay mentally balanced, a person must be strong and honest to survive new, potentially negative thoughts. Jung (see 1963, 19) characterized individuation as a spiritual journey, a process or course of development arising out of conflict between the conscious and the unconscious.

Jung (see 1968, 101) maintained that repeated motives are telling and should be addressed with greater attention in interpretation. When an element is moved into a new context, it gains a wider meaning. Nature influenced Pollock's life, starting from childhood memories of the Grand Canyon to life beside the ocean during adulthood. Viewed in the light of Jungian theories, as mentioned, *The Deep* can be seen as a mandala, and it could be understood as Pollock's form of consolation, through which he finds his inner self. The painting has the additional comforting effect of helping the artist achieve balance in life. Possibly another of Pollock's unconscious consolation was to go back to his childhood's dramatic scenes at the Grand Canyon. In addition to these interpretations, we could interpret the painting to mean that Pollock was looking at his inner self in the deepness of the painting's dark hole.

Perhaps Pollock was hunting for his inner self by gazing deep inside, into the blackness in the canvas. From what we have seen, it is evident that Pollock was trying to reach his unconscious mind. One might wonder if he was ever satisfied with his creations, or was he compelled by his critical artistic demon to try harder and harder. We could certainly say that *The Deep* symbolizes Jungian individuation: It is an opening to the inner self, to the deep depth of the unknown, to the forgotten past, and to the unknown future. On the other hand, maybe Pollock was painting his own birth, as he rose from the darkness. Either way, I feel that he is coming out, which suggests birth, or he is going in, which symbolizes death. To me this hole seems to represent the circle of life. Maybe this painting is not about Pollock himself personally, but arose from something else. Perhaps Pollock was painting the cycle of nature, as he himself always stated.

Toward the end of his life, Pollock's life was complicated; criticism was more stringent and was often negative. Pollock was dating Ruth Klingman, a young woman, though still married to Lee Krasner. He was drinking heavily and not painting much. It can be speculated that Pollock kept his affair with Klingman a secret. With regard to secrets, Jung (1995, 33–34) asserted in his book *Modern Man in Search of a Soul* (first published in 1933), that personal secrets and withheld emotions act like psychic poisons. When emotions are withheld, they tend to isolate and disturb a person, as does a conscious secret—they are equally laden with guilt.

Hans Namuth's film showed Pollock in the act of painting, even though his practice was always to paint alone. Afterward, it might have been confusing for Pollock to accept this conflicting incident. As we have seen, Pollock's painting process was highly emotional. If his paintings were portraits of his emotions, then perhaps, while being filmed, he could not unburden himself of his unconscious negative thoughts, and therefore felt unconsciously that he was not able to be honest with himself. As we have seen, Jung believed that emotions are involved in unconscious processing; and the unconscious begins where emotions are generated. They sometimes appear, or their hidden content may erupt involuntarily—a strange event, even to the person concerned. The more violent the affect is, the more it becomes pathological (Jung 1983, 215–16).

Additionally, Pollock's powerful mother was still living, and she might have unconsciously influenced his behavior. Possibly Pollock was not able to cut the too-close ties to his mother, and that kept him weak. Pollock wanted to be with her, and at the same time, he was trying to please her, which made Pollock too critical of himself.

At the time when he painted *The Deep*, Pollock was in middle age, a period, according to Jung, that can be a ripe for the individuation process. Perhaps the fact that Pollock did not paint much in his later years might have been related to his going through a middle-age crisis. According to Jung, this happens when the opposite ectopsychic func-

tions become too close to each other, which could have meant that Pollock's thinking and feeling were too close together. It would be impossible to prove this theory of a middle-age crisis, unless we could see clear evidence of something happening to Pollock or see a dramatic change in personality. However, in his last years Pollock did change his painting style and his technique, facts that lend support to this speculation. Individuation is a challenging process to undertake, and it is not possible to establish whether Pollock did experience individuation.

When a person is in touch with his inner self, the outer and inner mind become invisible. Artist Marion Milner presented an artistic view of the individuation process in her writings. She explained that she preferred to get in touch with her inner mind under her own steam. The inner self has childish and nonlogical qualities. This chattering inner mind is unreasonable and mean, and it is the enemy of conscious wisdom. It recognizes only itself and is always trying to force the rest of the world to do the same. After a person realizes the power of this blind thinking, he or she can understand the intricacies of its behavior (Milner 1986, 15, 128–31, 208–25).

During a November 2013 lecture on quantum mechanics, theoretical physicist Christophe Le movël proposed that a quantum mechanism is similar to the individuation experience of the self, when inner and outer become transparent. The Jungian idea of self was discovered at about the same time as was quantum theory. Quantum mechanics are not logically coherent—particles simultaneously open/appear and vanish. In our world, when a person turns on a light, a shadow disappears. Such normal energy is always continuous, but quantum energy involves a tiny amount of energy that it is spread all over. Therefore, a person cannot see the quantum realm in its entirety, but only see little fractions of it. Because of that, the world is always limited physically—for instance, one cannot think about one's self, but one can experience it. Christophe Le movël believed that individuation is similar to the quantum concept. He also proposed that a human mind cannot be trusted until consciousness is found and ego is crystallized

as a found self. Nevertheless, he stated that neuroscientists are not interested in studying human consciousness.

Dalí also struggled with quantum-type problems. *Assumpta Corpuscularia Lapislazulina* is a brilliant example of Le movèl's explanations of quantum theory. Quantum is based on the idea of an atom, and Dalí often related this painting to an atom's energy. It could also be asserted that Pollock's artwork is related to quantum theory: energy in his paintings is exploded all over the canvas. For example, *The Deep* is visually evokes to black holes, which are unmeasurable and infinite. The white paint, as a substance surrounding the dark hole, resembles energy floating all over the canvas.

Furthering the analogy relating unconscious activities and quantum theory, perhaps in the unconscious mind, little pieces are scattered everywhere, and because of that they are difficult to grasp. According to psychological theory, the unconscious mind is engaged in an infinite process; it is always altering, and it is difficult to capture. It is seen that, thorough individuation, that the conscious mind can obtain functions that are similar to those of the unconscious, and because of that life is an endless, if unsteady, process toward living in every moments.

5.5.3. To Connect with the Unconscious in the Act of Painting

The influence of culture can be seen in the works of Dalí and Pollock. At the beginning of their careers, both artists were influenced by the Surrealist automatic technique, which was a trend at that time. Surrealism used methods similar to the Freudian-inspired free association that underlines automatism. Pollock used automatic drawing as a release for unconscious imagery (Rose 1969, 15).

In the free association method, a person is required to put oneself into a state of calm self-observation, without trying to think of anything. One then communicates everything that one becomes inwardly aware of—feelings, thoughts, and remembrances—in the order they

arise in one's mind. It is precisely these associations, against which innumerable mental doubts and objections are raised, that consistently contain the material leading to the discovery of the unconscious (Freud 1943, 253–54). For the purpose of self-observation with concentrated attention, it is advantageous; and it is a good way, as well, to eliminate one's critical spirit. A person is instructed to put aside all criticism of the thought formations that may arise. The person must attempt to communicate, without criticism or editing, everything that passes through his or her mind. One must not suppress an idea because it seems unimportant, irrelevant, or too nonsensical to be worth uttering (Freud 1938, 192–93; 1967, 57, 118).

In the Surrealist view, the hidden meanings were the most important, and the quality of any given work was a secondary consideration. Dalí reported that a splash of paint on his palette had, unknown to his conscious mind, evoked in his imagination the shape of a distorted skull, while, prior to that, he had consciously and unproductively been trying to find an apt image for his work. This is an aspect of automatism, and it implies the existence of a “super-reality,” a larger mental space inside of us that comprises more than our thoughts, conscious and unconscious, and before all our actions (Read 1951, 137).

At this time, many artists were using automatic painting techniques to connect with their unconscious minds. Miró, for example, let his brush move around the canvas without having any plan. He reported that while he was painting, the picture would simply show up to him (Ades 1995, 70; Maddox 1988, 42). The philosophy and history of alchemy was in the air, and it was one of the reasons Pollock changed to his drip technique (Rubin 1999, 243). I believe that alchemy's innovative view inspired Pollock to become more unique with his own working.

Subsequently, Dalí and Pollock continued in their own artistic directions. Dalí's representative art was related to Freudian theories, and Pollock's abstract art was influenced by Eastern ideas. Pollock's methods to activate the unconscious were more intuitive and were related to Eastern philosophies and Native American sand paintings,

occultism, and spiritualism. Through this approach, he was more open to connecting with his inner mind. In this study, to clarify Pollock's views and techniques, Asian views are described (see chapter 5.2.). These ideas are based on a respect for nature and natural inner creative activity. Pollock's art was influenced by nature, and fragments of nature imagery are seen in his work.

Also, Pollock's art can be related to Eastern forms of meditation. While painting, he focused completely on his actions in the moment, and his conscious mind disappeared, allowing his unconscious thoughts or memories to reach the surface of the conscious mind. Pollock's technique allows a person to be one with his or her inner self and unconscious mind. In the Eastern teachings, what is happening at the moment is valued, and awareness of it requires complete concentration—a philosophy that Pollock linked to Surrealistic automatic painting technique. While painting, rather than illustrating his feelings, he expressed them as they arose spontaneously.

Intensive painting using traditional techniques is very energy absorbent, tiring, and challenging. Mistakes are not accepted, and without complete concentration, the work will not succeed. The activity must support the preconceived final outcome. Such an approach requires a type of integrity and a strong commitment to techniques already learned. I believe that it is often misunderstood that this kind of painting activity is contrast to Pollock's immediate and spontaneous technique, which became known as action painting. However, I consider that Pollock's painting technique is extremely intensive and challenging.

The main theme in Pollock's work is nature. Interestingly, Richard P. Taylor (2002, 120) believed that Pollock's artwork incorporates patterns similar to those in nature. Pollock's compositions contain small areas that are linked together with long, extended lines. As he often emphasized, through his process, Pollock was able to imitate nature as well as to become a part of nature. It could be said that Pollock's artwork—specifically, the nature imagery or the natural aspect in it—is, symbolically, the artist himself.

Pollock's act of painting was to a great extent truly unconscious. While doing interpretation and repeated words were interpreted, Pollock did not highlight the words *emotion* and *feeling*. Pollock's mode of painting was so unconscious that even emotions were ignored. Painting in this manner, one creates an inner balance by emptying a mind of meaningless thoughts. Instead of painting feelings, the artist uses color and form to create impact. Peirce (1958b, 202–3) maintained that consciousness is same as the knowledge of a feeling—a state opposed to unconsciousness, in which all modes of mental life are contained.

Some similarities can be found between Pollock and Wassily Kandinsky. Ringbom (1989, 33–37, 74) wrote in his book *Pinta ja syvyyys, esseitä* [freely translated, *A Surface and A Depth, essays*] that Kandinsky never painted his own emotions and feelings. The artistic inner experience was understood as a spiritual reality that was behind material forms. Colors, music, and words had an ability to touch the soul. Tantric meditation, in which images are used as visual devices, operates on similar principles with regard to meditating without a pre-conceived form. Ringbom explained that these Tantric images can be categorized as early models of nonrepresentative art.

Westgeest (1996, 37) agreed that a connection between Kandinsky's work and the East is clear. Dora Vallier (1970, 76) said that Kandinsky created a theory of art based on scientific ideas. She believed that Kandinsky's spiritual freedom is comparable with the ideal of freedom in Zen Buddhism. And Ringbom (1970, 57–61) associated Kandinsky's spiritual independence with the writings of Rudolf Steiner. Kandinsky desired to create pure spiritual art, artwork born in a spiritual cosmic universe before being materialized (Kandinsky 1985, 12).

Zen theories value the spiritual mind (Suzuki 1971, 67). The main focus in Zen art and Veda art is on our inner world. For example, when a person is not thinking about a problem but is open to possibilities from the realm of intuition, the source of insight can assist in solving the problem (Goleman, Kaufman, and Ray 1992, 49). This

attitude can help an artist to create work that is fresher, looser, and more original.

Pollock always wanted to evolve and create new artworks. One issue that relates to abstract art is that it can easily be perceived as falling into the category of decoration. (Pollock's abstract imagery was, after all, printed onto textiles and made into dresses.) This may have been a reason Pollock changed his pure abstract painting style to the newer, semiabstract black paintings—and then later painted *The Deep*, initiating a new art style. When abstract forms are authentic and true to inner meaning, decorativeness can be avoided.

It is known that Pollock was depressed when he was not painting. This can be related to incubation time, which can be usually very frustrating. Psychiatrist Joseph L. Henderson wrote that every creative person has a period of incubation. Henderson (2000, 85) explained that artists are usually in a depressed state; they are unsure of themselves and disturbed until the creative process gets started. Additionally, I believe that artists are very critical of themselves—if they were not, they would not be able to grow as artists. Parnes (1975, 3) agreed that incubation is a part of the unconscious process. It is very helpful for an artist must get away from direct involvement in the problem for a period, during which time the problem simmers in the back of the mind while the person attends to other things, and the senses respond to the total environment. However, the welcome new idea would not arise if the elements needed for the connection had not been implanted in the mind prior to incubation.

While in the act of painting, Pollock was intuitively developing techniques. Consequently, this could mean that Pollock could not solve all the artistic problems he was confronted with in the actual painting activity, since he was so intensely focused on developing new techniques. Thus it is likely that he solved many of the problems during the incubation time, between painting sessions. In contrast, it appears that Dalí's incubation process took place continuously, during the act of painting as well as between painting sessions. In such were

the case, Dalí's actual incubation time was not likely to be so depressing, since incubation took place all the time.

Before actually painting, Dalí approached his unconscious through his dreams. Not only was it important for inspiration, it was a resource for solving artistic problems through incubation—his mind had space to stir below consciousness and make new, unusual connections. Thus, his unconscious mind was already awake before the actual act of painting. His paintings were based on previously made and detailed sketches that established the composition, including the locations of his signature symbolic elements. With reference to Freud's concepts of the unconscious mind, he created imagery that included jarring confluences of opposites in order to stimulate viewers' unconscious minds. Dalí used his paranoiac-critical method to create artwork.

Because of Dalí's precise planning prior to the execution of the work itself, the process of painting became more technical and automatic. Even though the act of painting itself was conscious, its relative automaticity, it appears, might have had the benefit of giving his unconscious mind time to solve other artistic problems. When incubation happened in this manner during the actual painting activity, Dalí's inspirations arose, as he maintained, suddenly. He emphatically asserted that these inspirations appeared while painting proceeded. And, also contrast to Pollock, Dalí welcomed accidents, which he saw as messages from the unconscious, and he used them to awaken new ideas for the conscious mind to apply to the work. He also said that he simply did not know what happened when he painted. This statement supports the possibility that his unconscious mind participated in his art-making activity and found expression in the completed artwork.

When an artist is confident in his or her technique and does not bring anxiety about technical competence into the act of painting, potentially that artist's highest level of creativity can be fostered. Dalí, who greatly admired Vermeer and other sixteenth- and seventeenth-century painters, developed his skills in traditional painting techniques to the level of mastery. Because of this expertise, he need not

have focused on technique and was freed up, either consciously or unconsciously, to solve other artistic problems.

The research results relating the artistic processes of Pollock and Dalí indicate that the unconscious can be accessed through different methods, and accessed in the making of both abstract and representational art. It also appears that the unconscious mind can be reached during different phases involved in the creation of artwork—either before, during, or after a studio session. Pollock did not plan but painted spontaneously. He said that he avoided mistakes and painted very consciously. Yet despite his assertions, it appears that his unconscious mind arose when he was painting in full concentration, and his movements were spontaneous, automatic, and very rapid. During such a state, conscious and rational thinking cannot be part of the process—if fact, it seems that the opposite is so: the quick, unconscious mind takes control, emerging to create a new work. The process is so very speedy that the conscious mind cannot keep up with what is going on.

Because Pollock's painting activity was straightforward, he was able to connect with his emotions and his unconscious mind while painting. As Jung (1983, 215–16) wrote, the unconscious begins when emotions are generated. Emotions—instinctive, involuntary reactions that upset the rational order of consciousness by their elemental outbursts—are always involved. It certainly appears that Pollock did not suppress his emotions, allowing them to be pure and raw; he hid nothing from his conscious mind. He was spontaneously being in the moment and living in the act of painting. Pollock, then, painted through his unconscious emotions, enabling a viewer to identify with his emotional artwork. It is possible that Pollock was able to reach the invisible line between his inner and outer minds.

6. The Artistic Production: To Give a Form to the Unknown

The value of research can be increased when a researcher is not just explaining, but also experiencing the phenomenon, especially when the data is not easy to interpret. As this research speculates how different unconscious theories can support and improve the act of painting, it was instructive for me to answer that question through my own painting process.

I used a myriad of techniques to stimulate or activate my unconscious mind in art production. In addition to Freudian and Jungian theories, which are also closely related to Dalí's and Pollock's techniques, various other techniques were used. Methods included brainstorming, automatic painting, and free writing, which provided an endless stream of productivity and curiosity. In addition, the techniques of sand painting, Zen art, and yoga enabled the experience of being in the moment and experiencing the concept of flow. In the end, Jung's theories added an irreplaceable value to my understanding of the concept of the unconscious.

Artistic research means that the artist produces an art piece and reflects on the creative process, thus adding to the accumulation of knowledge (see Hannula, Suoranta, and Vaden 2005). John M. Thorburn (2001, 5) agreed that new psychological methods for artists' work are needed, because it is worthwhile to better understand the nature of art itself, and to see its value in true perspective with the other values of life.

While painting, I have to be as truthful as possible and avoid allowing moral constraints to affect my thinking (Milton, Polmear,

and Fabricius 2004, 5–17, 72). Otherwise, I cannot reach the real truth of my unconscious. It is a search for knowledge about myself and the world around me, however unwelcome that knowledge might be. While editing my dissertation, I decided to leave the most painful thoughts unwritten. However, I recorded my honest, pure, and plain thoughts while I was painting.

6.1. The Verbal Protocol Method to Reveal the Unconscious

Even though Dalí and Pollock did not use the verbal protocol method, I utilized it in my artistic process to better connect with my hidden thoughts. I systematically wrote in a diary and recorded my thoughts before, after, and while painting. With this routine I was totally involved with my unconscious mind. I found that I even solved some artistic problems while talking out loud alone.

My artistic experiment is divided into two different parts. The aim was to present and compare two different kinds of processing models for activating unconscious thoughts. I wanted to see the differences between these sessions, one with, and one without new techniques. Indeed, the difference was enormous.

During the first painting session, I applied my old habits and beliefs to painting, while I was trying to activate my unconscious. By verbalizing and recording my thoughts, I was able to connect with my inner thoughts. Especially, thinking out loud between painting sessions helped me to realize what was behind my thoughts. I was able to better grasp my thinking by constantly saying everything out loud. Additionally, listening to these recordings afterward unlocked my thinking in a new way.

The main idea of a verbal protocol method is that a person is asked to verbalize everything, even seemingly irrelevant thoughts. The goal is

to produce a more or less continuous stream of talking while a person works on the task. The key is not to describe one's thought processes. Instead, a person is simply asked to verbalize his or her thoughts as he or she works on the task (Weisberg 1986, 6–7).

Previous research done by artists and nonartists while engaged in writing poems and drawing pictures demonstrated that the TA (thinking-aloud) requirements were representative (Ericsson and Herbert 1984, 5–9). Weisberg (1986, 6–7) noted that this stream of talking, or verbal, protocol has been used to study problem solving in many situations, from playing chess to writing poetry. He said that experimental demonstrations proved that TA does not greatly change the way a person approaches a problem. Rather, the verbal protocol method provides useful data on the processes involved in problem solving.

In my artistic experiment, the TA protocol required that I talk aloud constantly from the minute I started, describing everything that happened, no matter how irrelevant it seemed. I was not allowed to be concerned about my painting's final outcome. The focus was on my train of thought, and on all of the activity that occurred in my mind. It did not matter whether an idea or question was good or not. It was important not to plan what to say after a new thought had been produced. One must really think out loud. Essentially, I had to follow my thoughts and explain each step as thoroughly as I could. I was not supposed to explain my thoughts to anyone. I had to act as if no one else were listening. I was not verbalizing the solution but instead actively solving it. This technique helped me to paint more freely, truly, and in the moment (Ericsson and Herbert 1984, 81–83).

Before the actual artistic production started, I began with warm-up exercises and arranged the microphones and the tape recorders to my satisfaction.

Thought processes and their content can be verbalized on three different levels. The first level is called direct verbalization. The second level of verbalization is description or explanation of the thought content. In the third level of verbalization, the thought processes are

explained as they occur. An explanation of thoughts, ideas, hypotheses, and motivations is not just a recording of information already present in short-term memory (STM), but it demands linking this information to earlier thoughts and information. While using level two and three, a person is explaining his or her behavior, yielding information that may not be available directly or, sometimes, not available at all. In addition to verbalizing a person's ongoing thinking, a person is sometimes asked to give verbal descriptions of his or her motor activities and to verbalize what he or she perceives visually. People are also required to observe their own internal processes or visible behaviors when generating the information. Essentially, a person must explain his or her thoughts and direct attention to the thought process, thus changing the structure of the thoughts (Ericsson and Herbert 1984, 18, 79–82).

Practicing the TA technique and the third level of the verbalization taught me to pay more attention to, and be more critical of, my thoughts. As a result, I created more solutions while working with artistic problems that emerged while I painted. In this study, as the focus is on mental processes of the unconscious, I took special care to report occurrences of such content or processes. The verbal protocol is similar to Freud's method of self-observation, but unlike it, it is designed more for problem solving situations.

6.2. The First Painting Project: Brainstorming and Automatic Techniques

Several methods have been developed to free one's thinking from conscious control. The most influential is brainstorming, which was developed in the 1950s by Alex Osborn. When using the brainstorming method, a person can loosen the control of the ego over the unconscious. Osborn divided the thinking mind into the judicial mind, which analysis, compares, and chooses, and the creative mind,

which visualizes, foresees, and generates ideas (Weisberg 1986, 59). To relax my mind before artistic production and before writing in my diary, I reviewed brainstorming's four basic rules:

1. No criticism. The harmful judgment of ideas is not allowed until brainstorming has concluded.
2. Be carefree and uninhibited. The wilder the idea the better. An idea that is too wild can later be altered to solve the problem, but if it is never produced in the first place, nothing will be accomplished.
3. Quantity: as many ideas as possible are desirable.
4. Combine and improve: think about how ideas can be made better, or how two or more ideas can be linked into another idea. Weisberg states that since a creative solution to a problem often involves old ideas in a new form, such combinations are important (Weisberg 1986, 60).

In my own experiment, before the actual painting began, I also used the free-writing or automatic method to listen to my inner thoughts. As a starting point, I wrote about the title of my first project *Puukansaa*, which can be translated as "Wood Folks." By addressing my earliest work, I hoped to go back to my roots.

Additionally, I used notebooks and a recorder to develop a better understanding of the unconscious in the painting process. This was a very rewarding and productive way to learn more about myself and my own painting process. Weisberg (1986, 120) noted that experts who have studied the sketchbooks, notebooks, and original manuscripts of painters learned that works of art develop incrementally. The final artwork usually is different from the artist's original idea or design; I found this to be true in my case as well.

My goal was to be as creative as possible. I wanted to escape from my usual routine. In the first painting session I started painting spontaneously with ten different blue hues, one on each fingertip. I

moved my fingers in the middle of a canvas. This was something I had never done before. I often paint quite fast and I don't have any specific details in mind. I just use the paintbrush like a maniac. I felt that I was in the painting while I was working on it on the floor, as did Pollock. Afterward, I decided to paint the background with the paintbrush. When I paint, I never sketch out my images beforehand. I start from a white canvas and the painting develops into something that I had not known beforehand. My finished painting is always a surprise to me. It is a painting that goes through many changes until I am finally satisfied with it, and I can say that it is done. My painting methods are similar to those of Pollock.

Automatic techniques have been used for many different reasons. The automatic writing technique was adapted to uncover and reshape inaccessible memories (Tallis 2002, 41). Marion Milner (1986, 55–56) was studying her own artistic creativity and the mental blocks she encountered when she discovered that she had two different selves, one that answered when she was deliberately thinking, and another that answered when she let her thoughts be automatic. She decided to investigate the opinions of the automatic self, to ask it questions and write the answers without stopping to think. She began observing what happened when she wrote her thoughts freely without any attempt to control their direction (Milner 1986, 55, 60–61). When Marion started free-writing as an experiment, she realized that her mind had thoughts and needs of which she was not aware. When she let her thoughts write themselves, unconnected and irrelevant ideas emerged from her past (Milner 1986, 128–29, 166). The same principle can be used when drawing. According to Milner, a drawing should be done spontaneously in frantic haste, and the artist should, at the same time, be self-forgetting as well as deliberately forget the hand and drawing. Attention is fixed on the mental image, and the hand is permitted to draw as it will (Milner 1986, 175).

Marion Milner studied her dreams in a similar manner. In her dreams she wanted to bathe in the sea. Therefore, as a starting point

she chose the word “sea,” and she began to write whatsoever came to her mind (Milner 1986, 61).

6.2.1. Word Association by Jung

The free-writing method is in some manner similar to Jung’s method of word association. An association test is based on finding mistakes that are made while replying back to a given word, usually from a list of one hundred words. The subject is supposed to react with the first word that comes to his or her mind and respond as quickly as possible. Each reaction time is marked with a stopwatch. These association prompts are repeated and the subject is supposed to give the same answer for each word. When a subject hesitates in responding, or gives another answer, a mistake has happened. Other mistakes consist of hesitations, reacting with more than one word, acting against the instructions, slips of the tongue, facial expressions, laughing, movements of the hands or feet or body, coughing, not reacting, habitual use of the same words, use of foreign language, and total lack of reaction. All of these reactions are beyond the control of the will (Jung 1968, 53–61; 1983, 33–36). These mistakes are clues that can enable us to understand what happens in our inner mind. After the testing is done, the subject is asked why these mistakes occurred. This analysis uncovers things, perhaps painful feelings, which are usually hidden from sight (Jung 1968, 53).

By measuring the effect of the emotions on pulse rate, breathing, and the quantitative variations in the electrical conductivity of the skin, Jung concluded that the mind and body functioned as a unit. This awareness that the physiological accompanies emotional content is known as psychosomatic phenomenon (Jung 1968, xv).

Jung’s word association method can be used to assist in revealing unconscious thoughts when interpreting paintings. For instance, in interpretations, a painting is used as a stimulus and a response is given back as quickly as possible. Possible inner thoughts are revealed

by the response. As unconscious ideas about paintings are revealed, a better understanding of how the unconscious is hidden in paintings can be found.

Milner (1986, 15–16) described a few simple techniques of observation to become aware of unexpected discoveries within herself. One such process is to study a wandering thought. When the mind is slipping away to irrelevant subjects, one can trace back to unconscious thoughts by asking suddenly, what am I thinking about and what thoughts came before it, and what came before that, and so on. In this way, a thread of ideas can be observed when a person's thoughts wander (Milner 1986, 114–15). Another technique is to keep alert for passing ideas that are irrelevant to a task and which are normally ignored. These are called butterflies, because they silently flutter in from nowhere and are gone in a moment. By catching the butterflies, tracing wandering thoughts, and analyzing their meaning, even more unexpected insights can be gained (Milner 1986, 118–119; 182).

6.2.2. The Importance of the Past

In my first painting session, I was generally happy. I painted three paintings, a series based on the *Puukansaa* theme and they were exhibited. While painting, my pleasant childhood memories were strongly involved and became a main source of inspiration. I painted beautiful memories of my childhood places: ponds, swamps, gravel roads, fields, ditches, and ferns. When I was young, I felt cozy and safe in nature. My soul gathers inspiration from the wild outdoors. I wanted to be a part of nature, to be natural, wild, free, spontaneous, and shy as a wild animal, pure, fragile, and strong. My emotions and feelings created a series of abstract pictures in my mind. It was my game, I was the God, and it felt great. I painted with blue colors, because to me blue represents the best aspects of Finnish nature: blue lakes, sky, blue eyes, blue in the flag, and blue winter nights. It is a color that soothes me and in which I feel cozy. As a color, blue is shy, proud, quiet, mystical, deep,

flying, breathing, free, and open. It is amazing how much of an effect colors can have on one's state of mind.

Freud and Jung both emphasized childhood memories. For example, when Jung (1989, 41) began to train himself in communicating with the unconscious, he decided to recover the emotional tone of childhood, and live through his childhood experiences again. He started building little stone houses and other structures the way he used to do when he was a child. Doing so raised many unconscious feelings to the level of consciousness. I believe that by knowing and accepting my past, I am more true and honest to myself when I paint. When I accept myself with my mistakes, my personality becomes stronger. When Picasso worked, he felt like a child. Work was almost like a form of play, and when he played, he forgot the time. Painting is unlike other crafts; a painter wants to get back to a kind of naivety which he or she sees more clearly as he or she gets older. This freshness of vision is actually not often seen in a young painter's work. Matisse said that it had taken him fifty years to see with a child's eyes (Dunstan 1976, 147; Le Targat 1987, 45; Rodari 1991, 8).

It seems that while remembering my childhood's experiences, the process of painting becomes more natural. I realized a couple of years ago when I saw my son drawing and creating unique figures, that I should also use my imagination more while painting. I found the child in me again and since then I have been a happier painter. While painting, my visual memories from the past are very strong. Sometimes I can even smell and feel my childhood's events. Those happy memories give me a feeling of safety and stability. While painting, instead of being a wise and responsible adult, I have the opportunity to become spontaneous and crazy. I am relaxed and just let it go while I paint. Painting is mentally rewarding.

6.2.3. Active Imagination by Jung

Usually, I spend lengths of time gazing at my canvas, and pondering all manner of possibilities before I even touch the canvas and also between painting sessions. When I am stuck with my painting, I gaze at the unfinished canvas and new ideas flourish. This is a difficult and challenging time because I have so many ideas and I have to make a final decision how to continue. I have to take a risk. I have to give up something that I already created to create more. It is an extremely creative, happy, and sad moment. It is not incubation time, and not actual painting time. It is the time when my imagination is strong. My emotions steer my instincts to continue. It is similar to Jung's active imagination.

Rudolf Arnheim (1966, 292-301) explained that artists spend a long time looking at their object. This contemplation time is part of creativity and it is blend of freedom and disciplined concentration. Artists interpret the potential of the object and create new patterns which are available for the medium. Salvador Dalí explained that he had to concentrate before he started to paint. Sometimes he would spend the whole day seated before his easel, his eyes staring fixedly, trying to see, and images would spring up in his imagination. Often he saw these images situated in the painting and he would paint (Ades 1995, 72).

In the first painting session, while gazing at the unfinished canvas, I saw figures that came to life, and I decided to highlight them better with charcoal. In the first painting the creature was a strong, proud, wise, and quiet spirit. In the second painting I found creatures that were wicked, crazy, wild, and loud. I was amazed that I saw these new creatures after the painting session concluded. I reasoned that when I painted fast my unconscious mind created figures without consciously realizing it. These two paintings were extreme opposites. I wanted to have something between them, a mysterious depth into which I could dive. I decided to paint a third painting, with secrets that no

one would know. I was hunting for something powerful, a blue color so deep that it is almost black. This darkness of great depth is where everything starts. It is the spring of life. It was clear that Jung's active imagination had improved my painting process. Using it, I found that my painting became unique, and the process gives more pleasure than other forms of creativity, since it is an honest way to create.

In 1913 Jung began to self-experiment with his inner processes, which lasted until 1930. During that period, he created the active imagination method. *The Red Book (Liber Novus)* is based on Jung's memories, dreams, and reflections. *The Red Book* presents a series of active imaginations. His aim was to understand himself, mankind in general, society, and religious development. *The Red Book* can be understood as Jung's individuation process, and his elaboration of this concept as a general psychological schema. He transcribed most of the fantasies from the *Black Books* which were the records of these experiments. Although the *Black Books* were written for Jung's personal use only, *The Red Book* is addressed to the public (Jung 2009, 201–203).

Active imagination means that the images of one's creative efforts have a life of their own, and if conscious reason does not interfere, symbolic events develop according to their own logic. Jung preferred the term *imagination* to *fantasy*. Alchemical treatises explained that imagination is a form of active, purposeful creation in comparison with a fantasy, which is more or less your own invention, and remains on the surface of a personal matter and conscious expectations (Jung 1968, 190–94). Unconscious material can be expressed in many ways, such as writing, drawing, painting, or to shape images three dimensionally. Jung (1968, 194) reported that he had even encountered one or two women who danced as their unconscious figures. Active imagination can produce the same kind of symbols or atmosphere that people experience in dreams. Sometimes a person can work on these images by painting their observations and experiences (Jung 1968, 198).

Active imagination is a form of inner dialogue, a type of dramatized thinking. The essential point is not to interpret or try to understand

the imaginations, they should be treated completely literally while one is engaged in them. Only later the imaginations can be symbolically decoded (Jung 2009, 217).

Jung was able to give attention to his unconscious by observing his dreams. To give his unconscious a chance to reveal itself to him, he made the best effort to record his dreams at night, because then one is passive. Jung believed that the unconscious works out enormous collective fantasies (Jung 1989, 34).

To achieve the maximum honesty with himself, and to find a balance with his anima, Jung started to write very deliberate letters to his anima about his own different viewpoint. He said that to achieve the honesty with himself, he wrote everything down very carefully, following the Greek mandate: "Give away all thou possesses, then thou shalt receive" (Jung 1989, 47). Jung described his own experiment to his patients and supervised them in experimenting with their own stream of images. Jung's patient Christiana Morgan noted Jung (2009, 216) saying that:

I was writing in my book and suddenly saw a man standing watch over my shoulder. One of the gold dots from my book flew up and hit him in the eye. He asked me if I would take it out. I said no—not unless he told me who he was. He said he wouldn't. You see I knew that. If I had done what he asked then he would have sunk into the unconscious and I would have missed the point of it i.e.: why he had appeared from the unconscious at all. Finally he told me that he would tell me the meaning of certain hieroglyphs which I had had a few days previous. This he did and I took the thing out of his eye and he vanished.

Jung was aware that there is a danger of opening oneself to attack by making self-revelatory explorations. Jung didn't recommend this technique for general use or imitation. He believed that it could be disastrous, since the unconscious can be released under the wrong conditions (Jung 1989, 50).

In his Tavistock lecture, Jung gave a short explanation of the technique of active imagination. He indicated that active imagination can start from a dream or an impression of nature or a picture. He instructed the audience (paraphrased): To engage in active imagination, take a picture that you like and imagine that it is real and that you are in the picture. You begin by concentrating on a starting point. At this point, the picture will begin to move. When you concentrate on a mental picture, it begins to stir, and the image becomes enriched by details, it moves and develops. If your mind gets interrupted just try it all over again and let the story that you created continue to unfold. You have to rely on your imagination. You have to believe that it is not just your conscious invention; instead, your unconscious is producing these images, which make a complete story. Concentrate on an inner picture, and be careful not to interrupt the flow of events. Everybody does it in his or her own way (Jung 1968, 190–94).

In a session in 1926, Jung's patient Christiana Morgan wrote how Jung (2009, 215–216) advised her to produce visions:

You only use the retina of the eye at first in order to objectify. Then instead of keeping on trying to force the image out you just want to look in. Now when you see these images you want to hold them and see where they take you—how they change. And you want to try to get into the picture yourself—to become one of the actors. When I first began to do this I saw landscapes. Then I learned how to put myself into the landscapes, and figures would talk to me and I would answer them . . . I learned to act its drama as well as the drama of the outer life and so nothing can hurt me now. . . .

Once Jung was treating a young artist and the technique of active imagination was very difficult for him to understand. Jung (1968, 190) concluded that musicians, painters, and artists of all kinds cannot think at all, because they never intentionally use their brain. An artist's brain is always working visually; it has a role as the artist's imagination and the artist could not use it psychologically. Jung

described in his *Red Book* how fantasies can be produced for creative expression: “Visual types should concentrate on the expectation that an inner image will be produced. As a rule such a fantasy-image will actually appear—perhaps hypnagogically—and should be carefully noted down in writing. Audio-verbal types usually hear inner voices, perhaps mere fragments or apparently meaningless sentences to begin with Others at such times simply hear their ‘other’ voice. . . . Still rarer, but equally valuable, is automatic writing” (Jung 2009, 209).

Jung’s active imagination would be understood today as a light meditative or trance state to gain access to the unseen workings of the mind. The active imagination method has plasticity, allowing many modalities of expression, usually beginning with a dream image or a mood, and then transitioning into an open, curious attitude that seeks engagement with the contents that arise. These contents, if imaged as personified figures, can be engaged in dialogue, or emerging images can be drawn, painted, sculpted, danced, and so on. Jung was a major pioneer in the application of the arts to psychotherapy (Cambrey and Carter 2004, 128–29).

6.3. The Second Painting Project and Techniques to Stimulate the Unconscious

On my second artistic experiment I separated myself for a week from the outside world. My goal was to be alone with my inner self and paint. Jung said that when people let their unconscious speak, they always tell the most important things of their intimate selves, and then even the smallest detail has meaning. Jung examined the unconsciously formed fantasies of Miss Frank Miller’s poetry. Miller would shut herself off slowly from reality and sink into her fantasies. During this process, as practical reality loses its hold, the inner world gains in reality and power. This process continues until a certain point at which

the person suddenly becomes conscious of his or her separation from reality. The methods of reaction are very different (Jung 1963, 49–50).

In solitude I was better able to grasp my hidden thoughts. In contrast to what I had done during my first painting session, I decided to work spontaneously and without any themes. Thus, I gave my unconscious the freedom to produce what it wanted. I was amazed at my ability to create a vast and extremely diverse selection of different kinds of paintings. As I delved deeper into the unconscious, my creativity flourished.

The aim for the second session was explore the unconscious more deeply. The actual painting process mattered more than the final product, and there was no plan to exhibit the paintings. These paintings were not proposed as works of art; rather, they were intended to illustrate the gradual discovery of the content of my unconscious mind. This gave me more liberty to paint as freely as possible. After wards, Professor Tuija Hautala-Hirvioja asked if this dissertation included my paintings from the artistic production. I decided to include the first abstract painting from the second project because it is not too personal and is more appropriate for publishing than the others. I have also included transcriptions of the videorecording (refer www.astagallery.com/academic.html) in Finnish and English, (refer to appendices C and D).

During the second session I deliberately made choices to use different techniques during each stage of a purposeful activity; I was acting as a scientist conducting an experiment. With the assistance of Peirce's experimental pragmatism, I changed my painting process to activate my unconscious. This purposeful activity relied on my inner thoughts. When I knew certain ways to paint, I was able to select and apply them appropriately (Chiasson 2001, 108, 141).

Because I was exploring as many techniques as possible to activate my unconscious, the paintings I created were very different. For interpretation in this study I have included the first abstract painting from session two in appendix B (265 x 180 cm, mixed-media on canvas), which was based on Pollock's and Dalí's techniques and Asian views.

While painting, I emptied my mind and relaxed, and I was singing and humming. I usually sing when I paint. Jean Shinoba Bolen (1979, 94) wrote that when a person is inwardly in a good place, he or she is humming along. Bolen continued, saying that vibrationally, humming is like the practice of “om-ing,” as in the Sanskrit phrase “*Om mani padme hum.*” It is the most widely used mantra in the Eastern world. Bolen explained that a mantra can be a sound or phrase that is repeated and is designed to get a person into a harmony of mind or feeling. I believe that my singing is a sign of my happiness and harmony.

Additionally, I painted smaller ink paintings based on the Zen art theories, which were done in so-called doodling style. While working, I continually reminded myself to speak, in accordance with the TA technique and self-observation. Sometimes I pretended that I was using an invisible paintbrush, and I was imagining the act of painting. I started my act of painting slowly and I tried to concentrate. My imaginary practice painting is similar to air-drawn circles. Using this technique, a person practices and becomes comfortable and confident regarding their next painting movements. Nan-yueh Huai-jang (d. 775) was the first *ch’an* master to draw circles in the air with his hand when he was teaching. Nan-yueh thought that it was better for his pupils to symbolically practice the act of painting at home, and from this true enlightenment can be achieved. This idea was further developed in the Wei-yang school into a complex dialectic of ninety-seven circular figures, comprehensible only to initiates (Brinker 1987, 30).

Indeed, in Zen art this pondering time forms an important part of the painting process. When making Zen art, the painting process begins before the actual stroke. The artist first composes his or her inner state. Only then does a person turn to the painting. From a person’s state of no-mind, his or her first stroke emerges (Goleman, Kaufman, and Ray 1992, 48).

6.3.1. The Flow Moment

My painting sessions were peaceful and calm as I experienced the condition known as *flow*. Actually, the flow experience has always been part of my painting process. When something is worth doing, consciousness produces a very specific experimental state, which is so desirable that one wishes to achieve it as often as possible. To explain this state and to describe the quality of this experience, the psychologist Mihaly Csikszentmihalyi has given it the name of flow, using a term that many respondents used in his interviews. The optimal experience of flow requires a delicate balance of the challenges of the work and the skills of the worker. Flow typically occurs in clearly structured activities, and includes high levels of concentration, alertness, activity, strength, creativity, freedom, and openness. The actual experience of flow is not always happy. However, at the end of a session or in moments of distraction within it, a person who did experience flow might feel joyful emotions (Csikszentmihalyi 1988, 24–34, 365–68; 1996, 123).

A common feature of the flow experience is a distorted sense of time. Hours seem to pass by in minutes, and occasionally a few seconds stretch out into what seems to be infinity. Because of the deep concentration present during flow, a person can temporarily lose an awareness of self that in normal life often intrudes on consciousness, allowing psychic energy to be diverted toward the flow activity (Csikszentmihalyi 1988, 33, 179–80).

The English language has only one word for time. The Greeks had two words for time, describing a difference in the experience and quality of time. *Kronos* time is measured as time passing. It is the scheduled work life. *Kairos* time is participation in time. It is timeless time, a nourishing, renewing, and more maternal time. It occurs on vacations and happens when one is completely involved in doing. It accompanies moments of emotional meaning or spiritual significance. It is time to feel at one with, rather than separate from, the self (Bolen 1979, 93). Perhaps *kairos* time is similar to a flow experience.

On the content of flow, Csikszentmihalyi (1988, 30) wrote that “Heraclitus’s dictum about not being able to step in the same stream twice holds especially true for flow. This inner dynamic of the optimal experience is what drives the self to higher and higher levels of complexity. It is because of this spiraling complexity that people describe flow as a process of ‘discovering something new,’ whether they are shepherds telling how they enjoy caring for their flocks, mothers telling how they enjoy playing with their children, or artists describing the enjoyment of painting, forces people to stretch themselves, to always take another challenge, to improve on their abilities.” Csikszentmihalyi (1988, 112–13) said that when one is able to not worry about success and forget oneself in the enjoyment of the activity, that is when one produces the best work.

While in the flow moment, a person can produce an autotelic experience—that is, a purpose in and not apart from itself. This is the case in flow, since the goal is primarily the experience itself, rather than any future reward or advantage it may bring. Those with an autotelic personality have an ability to concentrate more efficiently, with less effort. Flow experiences seem to strengthen the self and a stronger self might make it easier to experience flow. Paradoxically, new ideas are often discovered in activities that have no practical goals in view, but are engaged in exclusively for the enjoyment they provide.

The flow experience is the exemplar of such intrinsically motivated states of consciousness. The flow activity forces us to concentrate on a limited field of stimuli; there is a great inner clarity, and awareness is logically coherent and purposeful. There is no room for irrelevant thoughts or worries. To be an autotelic personality and to be able to experience flow can in part be innate, but it certainly can be learned. Many techniques of meditation or spiritual discipline attempt to develop control over consciousness. For instance, yoga traditions train the ability to concentrate attention, to control memory, and to limit awareness to specific goals (Csikszentmihalyi 1988, 29–34, 371–73).

6.3.2. Free Association by Freud

In my second artwork I wanted to be a child again. I covered my whole body with moist clay, and used my body as an oversized paintbrush on a canvas that was on the floor. This painting technique was primitive, childish, and fun. Freudian theories were used to activate the unconscious in the painting process. While painting, the goal was to recognize and remove any culturally related resistances, taboos, or other forms of blockage that were affecting my behavior in my painting process. A person is allowed to become a child again, the one that cries and laughs and doesn't have any pressure of any kind of rules (see Freud 1938, 193).

Furthermore, I believe that children are naturally more creative than adults. Contemporary studies have proved that children's imaginations are more creative than adults. Brain specialists have found that the brain-wave pattern of a preadolescent child in the waking state is rich in theta waves, which are more rare in adults. Adults experience these waves during a twilight zone bordering on sleep, where dreams and reality mix. Thus a child's waking consciousness is comparable to a state of mind adults undergo briefly during those dreamlike moments as they fall asleep. The result is that a child's waking awareness is more open to fresh and wild ideas. During puberty, a child's brain changes to match an adult's and theta waves begin to decrease. However, some people continue to experience the richness of theta waves later in life (Goleman, Kaufman, and Ray 1992, 59).

Dalí (1965, 202; 2004, 193–94) also used painted women's bodies, while experimenting with action quantum theory to create artwork. Between the painting sessions, I gazed at those clay marks on my canvas and I started seeing figures, which I painted more clearly with acrylic paint. For example, the tracks of my breast reminded me of the face of an old man. However, some of the figures I left hidden in the canvas. Like Dalí, I used mistakes and accidents as my inspirational source for painting. Quite often, I accidentally spilled a splash of

paint on the canvas. I couldn't wipe it away because this stain of color seemed so beautiful and became significant to me. These purposeless marks, lines, and shapes impressed my mind to make something new. This activity is based on both the Rorschach method and Freud's free association method, in order to explore the imaginative processes of the unconscious. Dalí also agreed that the Rorschach method and its axial symmetry were a special Surrealistic technique (Martin and Stephan 2003, 52–53).

6.3.3. Depressed Thoughts

After finishing my second painting I felt that I wasn't able to connect enough with my unconscious mind just by painting. I wanted to include a psychotherapy session for myself, so I used Freud's free association method and videorecorded it. In this third project I didn't paint, instead I just spoke everything that came to my mind about me and my life. I didn't concentrate on anything in particular; I let my unconscious mind have full control and withheld all conscious exertion (see Freud 1967, 118–19, 147). The result was an artistically liberating and invigorating session.

Freud (1967, 193–194) wrote that Ludwig Börne's works may have had an influence on his development of the free association technique. Freud said that when he was fourteen he had been given Börne's works as a present, and that he still possessed the book fifty years later. He was amazed to find some opinions contained in Börne's works that he himself had always believed and were therefore justified. Börne had been the first author into whose writings Freud had penetrated deeply. A short essay by Börne covering only four and a half pages, written in 1823 was entitled *The Art of Becoming an Original Writer in Three Days*. Freud quoted Börne as follows, "And here follows the practical application that was promised. Take a few sheets of paper and for three days on end write down, without fabrication or hypocrisy, everything that comes into your head. Write down what you think of yourself, of

your wife, of the Turkish war, of Goethe, of Fonk's trial, of the Last Judgment, of your superiors—and when three days have passed you will be quite out of your senses with astonishment at the new and unheard-of thoughts you have had. This is the art of becoming an original writer in three days" (Freud 1967, 193).

In the free association method a person is required to put him- or herself into a condition of calm self-observation, without trying to think of anything. He or she then communicates everything that he or she becomes inwardly aware of, feelings, thoughts, remembrances, and more in the order they arise in his or her mind. It is the associations against which innumerable doubts and objections are raised that consistently contain the material leading to the discovery of the unconscious (Freud 1943, 253–54). For the purpose of self-observation with concentrated attention, it is necessary to eliminate one's critical spirit. A person is instructed to abandon all criticism of the thought-formations that he or she may perceive. The person must attempt to communicate, without criticisms or censorship, everything that passes through his or her mind. The person must not allow the suppression of an idea because it seems unimportant, irrelevant, or too nonsensical to be worth saying (Freud 1938, 192–193; 1967, 57, 118). Freud described the free association method in the following way:

Your talk with me must differ in one respect from an ordinary conversation. Whereas usually you rightly try to keep the threads of your story together and to exclude all intruding associations and side-issues, so as not to wander too far from the point, here you must proceed differently. You will notice that as you relate things various ideas will occur to you which you feel inclined to put aside with certain criticisms and objections. You will be tempted to say to yourself: "This or that has no connection here, or it is quite unimportant, or it is nonsensical, so it cannot be necessary to mention it." Never give in to these objections, or indeed just because of this. Later on you will perceive and learn to understand the reason for this injunction, which is really the only that you have to follow. So say whatever goes through your mind. Act as if you were sitting at the window of a railway train

and describing to some one behind you the changing views you see outside. Finally, never forget that you have promised absolute honesty, and never leave anything unsaid because for any reason it is unpleasant to say it (Freud 1967, 147).

My fourth project was based on Dalí's paranoiac-critical method. I combined irrelevant figures together. Quite often, Dalí painted people close to him. I decided to paint my family and while painting, I thought about myself and my relationships with these people. In a way, this was based on the psychological method, and the aim of the experience was to think about my own life. Because I was using the paranoiac-critical method, I added an unrelated object to the composition. Without thinking, I drew a pair of scissors in the middle of the family painting. Afterward, I realized that scissors cut things and my close relative had died not long beforehand. It made me wonder if it was an unconscious symbol that was trying to reach my conscious mind.

Milner (1986, 159) wrote that one of her imagination techniques was to draw a map of her life, and to show in pictures what she felt had been the most important things in it. She would let her mental eye roam over all the happenings, places, and situations of her past, and if any had a peculiar quality of emotional significance, she tried to represent it in a diagrammatic drawing. She simply followed her impulse and drew without questioning what she felt to be important. Afterward, she would interpret her drawing, connections in her past.

My last paintings of session two started from a nightmare. Immediately after waking up, I tried to remember my dream and recorded it. I took photos of my horrified faces when imagining being in that nightmare. I was inspired by those photos of my scared face and gloomy emotions. Indeed, dreams were often a starting point for Dalí. Once in a while I write down my dreams, especially if they feel important to me. It is good to read them later and try to figure out what they were based on and why I dreamed them. Usually, in the morning right after

waking up, while still lying in bed, I get some great ideas on how to continue my artwork. That is why I appreciate these special moments.

The current psychological theory is that dreaming is a vital time to process and integrate everyday psychic data. Dreaming is not just a fantasy; it is important, creative, and integrative. While sleeping, the mind is free from daytime censors and rational logic. Dreaming involves symbolization, when one thing stands for another thing. Dream imagery is often tangled and strange new juxtapositions are created (Milton, Polmear, and Fabricius 2004, 23). By interpreting the symbols in this dream I could possibly interpret my unconscious thoughts. As Jung explained, a person's dreams cannot cheat, because they are most peculiarly independent of a person's consciousness and are in that way valuable (see Jung 1968, 105).

One unusual category of dreaming is lucid dreaming, during which a dreamer manages to direct his or her dreams to a certain extent (Damasio 2010, 178). Tallis also wrote that in lucid dreaming it is possible to achieve some control. In 1867 the author Marie-Jean Herve de Saint-Denis published a book, *Dreams and the Means to Direct Them*. His book contained instructions on controlling dreams. He had acquired this skill through systematic self-experimentation (Tallis 2002, 12). A couple of years ago, I experienced many lucid dreams. It is an amusing experience that I find better than going to the movies. Interestingly, after my lucid dreams I felt an increased sense of responsibility, and more control over my waking life and actions.

I was depressed at the end of my second painting session, based on Freud's theories. My goal had been to utilize my inner feelings. I acknowledge that I can be a beast, if I choose to be, yet I can also be an angel. I decided that my goal while painting is to be an angel with animal instincts. I suffered while handling my hidden and negative emotions during the process of discovering my inner feelings. The exercise of bringing unconscious material to light is often associated with pain, and because of this pain, the practice is often rejected.

6.3.4. The Importance of the Explanation

During the second session, it became difficult for me to cope with my thoughts. I started to overinterpret my paintings, my behavior, my life, and the lives of others. Jung (1996, 33) stated that in the unconscious, “desire, passions, the whole emotional world breaks loose. Sex, power, and every devil in our nature get loose when we become acquainted with the unconscious. Then you will suddenly see a new picture of yourself. That is why people are afraid and say there is no unconscious . . . and therefore we talk . . . in such an abstract way.” While studying my unconscious I began looking for signs of unconscious influence in all of my everyday activities. I found I was acting like the worst paranoid person.

After this depressing experience, I am thankful that I came back around to Jung’s theories. Jung became almost like a comforting father. I recognized my unbalanced behavior and started acting normal again. Freud explained that his treatment may, in general, be considered as reeducation in overcoming internal resistances (Freud 1943, 258; 1967, 73). Things that were unconscious at one time are brought into the open. In this case a person may have reached “an upper layer”, where a definite change occurs. Similarly, Jung stated, “you can know something in the head for forty years and it may never have touched the heart. . . . So when people become acquainted with the unconscious they often get into an extraordinary state—they flare up, they explode, old buried emotions come up, they begin to weep about things which happened forty years ago” (Jung 1966, 35–36).

In Jung’s terminology, I went through the stage of explanation. Without the stage of explanation, I would not have become conscious of the deeper inner thoughts that I was revealing in my painting projects. I found that in this artistic experiment I went into murky waters with Freud and emerged with Jung’s rescue.

6.3.5. Higher Consciousness with Yoga

I believe that western people are usually uncomfortable attempting to reach their unconscious. It appears that they have more admiration for those who reach this higher consciousness through yoga practice and meditation, as opposed to through the use of psychological methods. This may be because Freudian and Jungian methods are meant to heal neurosis and a person without neurosis feels then awkward to associate unconsciousness.

In kundalini yoga a person the concept of higher consciousness is entwined with unconsciousness. Jung explained that kundalini has some similarities with the Western notion of unconsciousness. A certain psychological condition belongs to the psychology of the *mūlādhāra* region, namely unconsciousness (Jung 1996, 106).

I found that during this painting experiment I was able to calm my mind and body through yoga exercises when I become mentally and physically challenged. By the use of a breathing technique, I relaxed myself and got rid of my worries. Jung wrote that during his self-explorations he experienced great fear and he explained that “I was frequently so wrought up that I had to eliminate the emotions through yoga practices. But since it was my purpose to learn what was going on within myself, I would do them only until I had calmed myself and could take up again the work with the unconscious” (Jung 2009, 204).

In his book *The Psychology of Kundalini Yoga*, Jung (1996, 97–98) explained that *kundalini* is an impersonal spiritual experience and the impersonal mind is a difficult notion for Western minds to grasp. This is because in the West, a person believes that the unconscious is his or her own. This non-ego experience is hard to understand. Jung explained that the self is something extremely impersonal and objective. As Jung wrote, you have to do this as a non-ego experience, as if you were a stranger to yourself; you will buy as if you did not buy; you will sell as if you did not sell. These experiences are mystical, because the ordinary world cannot understand them. In India they never

dream of conflating the two. They never think, “I myself am kundalini.” Rather, in India they feel that they are small part or fractions of gods (Jung 1996, 28–30, 40).

Jung had a more psychological approach to yoga. For Jung, kundalini yoga presents a model of the development phases of higher consciousness. Yoga is a process of introversion, which leads to inner processes of personality change. The rich symbols of yoga afforded Jung material for the interpretation of the collective unconscious. For Jung, kundalini is the anima, the female form. The purpose of yoga is to allow the practitioner to awaken his or her kundalini, and to be together with the gods. In that process, the individual is in the world of eternity (Jung 1996, 21–22, 26). Jung (1968, 81) explained that in dreams, complexes often appear in a personified form. A dreamer can train him- or herself to make dreams visible or audible in the waking condition. It is part of certain yoga trainings to divide consciousness into its components, each of which appears as a specific personality.

In kundalini yoga, *chakras* symbolize the development of impersonal life. The chakras are symbols of human levels of consciousness in general. They bring together in image form manifold complex representations of ideas and facts. They symbolize psychic facts, which we could not possibly express except in images. The imagery of the chakras is valuable, because they represent a structure that supports a symbolic theory of the psyche. The body is represented as consisting of a series of chakras: *mūlādhāra*, *svādisthāna*, *manipura*, *anāhata*, *viśuddha*, *ājñā*, and *sahasrāra*. These are located in different parts of the body and are linked by channels. The first chakra, *mūlādhāra*, lies near the perineum. It is the center of life in animals and in pretechnological peoples who live in complete harmony with nature. Nothing is known about it, because at this level the psychic life is dormant. *Svādisthāna* is located in the small pelvis. According to Jung it is a rather delicate and painful matter to speak of what happens in it. Nowadays, it can be stated as the seat of procreation, sexuality, family, the inspiration to create. Psychic manifestations connected to *svādisthāna* are often

present in our dreams. It represents the level at which psychic life may be said to begin. *Manipura* is in the naval region and is activated when one becomes irritable and angry. *Anāhata* is located near the heart diaphragm. It is activated when one has a spiritual throbbing of the heart. In the neck lies *viśuddha*. When one fits knowledge to words, one is in the throat center. The uppermost center, *ājñā*, lies in the head between the eyebrows. With eyes and consciousness, one surveys the world. *Sahasrāra* is the highest metaphysical chakra, or the seventh center (Jung 1996, 30, 60–65, 75, 85, 106).

The kundalini is represented in the form of a serpent coiled around the spine, which lies sleeping in *mūlādhāra*, the lowest chakra. Two serpents line channels leading from *mūlādhāra* to the *ājñā* chakra. This pair of paths are called *idā* and *pingalā* (*idā* = moon, female; *pingalā* = sun, masculine). The one lying to the left is the moon or water stream, the one to the right is the sun or fire stream. Besides these, there is also a middle stream, *susumnā*. It is said that through ritual yoga practices, a person can reach the highest chakra, and this achievement will lead to a far-reaching transformation of the personality (Jung 1996, 63–65, 75).

In yoga exercise, a mind has to be rational. The yoga practitioner must cut the umbilical cord, the connection to mother, family, and tribe, and try to find a connection with this world. One should be born again to realize the self. One must believe in this world, make roots, and believe that the world is definite, and then the impersonal process can begin (Jung 1996, 28–29).

Before starting a yoga exercise, one's mind, *citta*, must be purified. The mind must be clarified in order to reach a state of perfect objectivity, clarified until one arrives at the realization that something moves the mind independently of the will—for instance, until you can acknowledge a fantasy objectively. All inhibitions must be removed. When one admits that the spirit has autonomy, that the idea comes—not because one invented it but by its own independent action; thus, one can see how the thing moves. At that point the objective process

can begin. The kundalini process begins when something stimulates and develops all by itself (Jung 1996, 91–92, 98).

Mandalas are used as a method for yoga practitioners to become spiritually and inwardly aware of themselves. Through contemplation, one transcends the illusions of the individual into the universal totality of the divine state. Jung (1996, 106) wrote that mandalas are really chakras, though there are not just seven but innumerable mandalas. Jung wrote that the yoga practitioner exchanges his or her ego for Shiva or the Buddha. The yoga practitioner stimulates a shifting of the psychological center of the personality from the personal ego to the impersonal non-ego, which is now experienced as the real basis of the personality. A similar Chinese conception is based on the *I Ching* system; however, it is not clear how Chinese and Indian theories influenced each other (Jung 1980, 357–58).

Jung (1996, 27, 58) wrote that if the yoga practitioner succeeds in awakening kundalini, it is not a personal development. What first become apparent are the impersonal happenings, with which one should not identify. If one does so, one will soon experience intolerable consequences—one's ego will get inflated, one will get everything wrong. That is one of the great difficulties in experiencing the unconscious—that one identifies with it and becomes a fool. When the upheaval comes, one thinks that she or he is moving upward. It is not wise to identify with these experiences, but to handle them as if they were outside the human realm, so one will not become a schizophrenic or a lunatic. It is quite apparent that one cannot always live in meditation. As Jung said, "In other words, our worst enemy is perhaps within ourselves" (Jung 1996, 49).

7. Unwrapping the Unconscious from the Artistic Production

The final research question was: How can I deepen my access to the unconscious material by analyzing my own painting process? In the current study, subjectivity is seen as a positive, and as a powerful source of energy. However, subjectivity can easily lead to narrow and limited results. I believed that, in order to see the entire picture, it was necessary to interpret my own painting. By analyzing my own artwork, I demonstrated a model of interpretation that other artists can follow. Such analyses might take the form of a dialogue, in which ego and id communicate with each other.

Greater understanding can be attained by interpreting narratives produced during painting activity. In analysis, these narratives can circumvent the image, going behind it to reveal hidden stories. Examining the narratives helped me see more clearly my own thinking. The verbal and visual elements are interpreted from the written text, which is derived from the thinking-aloud technique, from the painting itself, and from the videos. I deconstructed the thoughts that emerged during the art-making process. According to the verbal protocol method, spoken thoughts can uncover the hidden meaning of the work and the artist's motives; the narratives are capable of revealing more about the painting than the image alone can tell. Therefore, the interpretation model is improved by the use of discourse analysis.

The image of the painting, the videorecorded material, and the narratives are interpreted as elements that are possibly connected to my personal life. For archetypal interpretations of the elements, I relied on *The Book of Symbols: Reflections on Archetypal Images* by Ronnberg

and Martin (2010). The meaning of the archetypal symbols can reveal a painting's hidden stories. Sometimes during painting, I was not conscious of those images. Correlation with symbolic images can reveal what my inner mind was thinking while I painted.

Human psychology is a complex field, and issues and problems are not easy to test. Many have criticized Jungian and Freudian methods as unscientific and unverifiable (Milton, Polmear, and Fabricius 2004, 78–81). Perhaps, by bringing the fields of art, Freudian and Jungian methods, and the latest theories of human mind together, we can arrive at a broader understanding of the unconscious mind. Moreover, these theories are correlated with the date derived from the author's own artwork interpretation. Csikszentmihalyi (1996, 100–102) noted that the Freudian and Jungian approaches attribute the motivation for an individual's actions to the unconscious processes, but they do not forward an explanation of why this is so.

7.1. Thinking-aloud Technique to Connect with the Unconscious Mind

I think, I will not even think what to do. This is still more so between something, and it is not done. I will take the same colors and paints that I had yesterday evening, and I will spontaneously produce and talk. I will see what happens when I am making this and that, and new thoughts come to my mind.

The verbal protocol method unsealed my silent tacit knowledge. I pondered the study problem and considered how to produce better understanding. The focus was on the mental processes of the unconscious, and a goal was to report occurrences of any possibly unconscious content. The thinking-aloud technique helped me become more critical with regard to my thoughts, and helped me devise more solutions while struggling with artistic problems. Since my goal was

to be as intuitive as possible, I decided it was better not to think too much in advance.

In the act of painting another goal was to trust my unconscious mind. My spontaneous chattering had a kind of lunatic character; alone by myself, I was frankly just being me. My thinking-aloud stream of utterances felt to me like some kind of nonintellectual activity. John Thorburn (2001, 17) claimed that art is nonintellectual and nonconscious. In contrast, language is the form of the conscious mind. Music is free from the bondage of the intellect, and therefore, it can be supposed that music shares the nonintellectual, perhaps the non-conscious, intention of the visual arts. Chiasson (2001, 114) believed that creative processes and reasoning processes might actually be the same at the nonverbal level.

I was able to connect with my inner mind by thinking-aloud technique. I could almost claim, based on these experiments that I was able to connect with my unconscious thoughts. On some level, the act of painting was similar to unconscious activity. It is said that there are no self-censoring judgments in the unconscious. Ideas are neither intentional nor rational, nor do they move in a linear direction, as in the conscious mind. During the art-making process, ideas are free to combine and recombine with other ideas in novel patterns, and unpredictable associations are formed. The unconscious mind is the storehouse of everything that a person knows, including things that don't ever come into awareness. The intellectually rich unconscious mind, rather than the conscious mind, holds deep feelings and rich imagery that constitute the intelligence of the senses (Goleman, Kaufman, and Ray 1992, 20; Csikszentmihalyi 1996, 100–102).

7.2. Emptying the Mind to Become a No-mindedness

I should let it go, such as in a sandbox. Just to be a child and let everything just happen. Like as, if I think that children are playing and talking a lot and from there it will come, the message. The deepest thought comes out at some point, as the play continues. Yes, I will mix some paints.

The medium takes me into a quiet and peaceful trance. I was happily humming along. Afterward, I was surprised at how often I spoke aloud about the effects or problems of the medium, especially while painting with different colors; their influence on my moods was quite interesting to observe. I was living with my colors in the silence of the moment. Isolation offers the possibility of a deeper relationship with the self. Many artists prefer to work alone, and Pollock always painted alone. For me, painting in silence is the most rewarding—a time when I can be alone and create.

Zen art principles are based on the emptiness of the silence. Silence can be a good technique for listening to unconscious thoughts before, after, and during the act of painting. In his letter to Karl Oftinger of September 1957, Jung (1984a, 162–63) described noise in the following manner: “because it not only disturbs the concentration needed for my work but forces me to make the additional psychic effort of shutting it out. . . . Noise is certainly only one of the evils of our time, though perhaps the most obtrusive. . . . If there were silence, their fear would make people reflect, and there’s no knowing what might then come to consciousness. Most people are afraid of silence The real fear is what might come up from one’s own depths—all the things that have been held at bay by noise.”

The act of painting was started with a careful preparation; a motivation was to calm my mind. By relaxing I was able to get myself into a mental state that felt right. In a totally passive environment,

the unconscious mind had a chance to emerge. After a calm start, my actions became quick, and new ideas were born at a rapid pace. It is important to focus, to stay in the moment, and not to worry, not to be afraid of not knowing what to do. Just let it go, be relaxed, and do—and enjoy every moment. This extreme concentration is easy to describe but difficult to accomplish. Thus, it is good to practice and to focus one's mind on what one is doing.

Before the act of painting, a time of preparation is very important to enable concentration. The right atmosphere is significant. I listened to the colors. I wanted to take over the whole canvas and to be in control in my space. During painting, I said to myself:

All the candles should be lighted.... These candles are more cozy... Yes, here it is, this is my big canvas. So, my toes are here, and it is such a big canvas... I need to have some space, I want to be able to move around everywhere, da, daa. And a little bit jumping like this and I can go out there...What color do I feel now. What is my color that I can start... I just have this feeling that, it is moving toward red.

To be able to work more freely, I decided to relax, empty my mind, and get rid of a restless feeling. This is the best method to start the painting process. A relaxation exercise can help a person loosen hidden muscular and mental tightness. Furthermore, knowing how to relax improves one's powers of perception. For instance, relaxation can act like magic on the irritations that are sometimes provoked by a particular person or by some repeated distracting noise. Instead of narrowing the will to a fine point of annoyance, one can relax toward the distraction. Instead of trying to push it away, one should open one's arms to it and let it do its worst. Milner wrote that even pain could be made bearable by this practice. The deliberate relaxation of the muscles is one way to achieve the mental gesture of standing aside from an essential problem. The same practice can be used for physical skills. It is done by keeping the muscles relaxed and the attention fixed on the end that one wants to achieve (Milner 1986, 169–72).

Before the act of painting I practiced Milner's relaxation exercise (this was not videotaped). In this method, I lay flat on my back, shut my eyes, and lifted my left arm, fully outstretched. Then I let my arm sink down as slowly as possible, until it gradually reached the floor and lay limply at my side. The rest of my body automatically responded to the limpness of my arm. The rule was that only when I felt that I never wanted to move again, was it time to get up. Immediately I needed to take deeper breaths, move more freely, and take control of my thoughts. Then, by a mental act, I could place my awareness where I chose.

This relaxation exercise can be related to yoga and flow experiences. Similarly, in yoga it is desirable to have a continuous flow in the body. This can be activated with different breathing techniques. In a flow experience, the artist will be in touch with her inner self. Flow is controlled and relaxed and automatically engenders doing. In this state, a person is outside of external reality but experiencing a great inner reality. Furthermore, some similarities can be found between flow experience and no-mindedness, a concept also related to Zen art. The action in Zen is performed so completely that one loses oneself in the doing of it. For example, calligraphy is properly done in a no-mindedness state. Thus, creative acts express one's awareness—express who a person is, in that given moment. No-mindedness is not unconscious; rather, it is a total awareness during which one is undisturbed by the mind's usual distracting inner chatter (Goleman, Kaufman, and Ray 1992, 47–48).

No-mindedness behavior is a form of extremely conscious concentration in action. All distractions are removed, and the focus is on only the activity. In no-mindedness the intention is merely the experience of an activity. In the truest act of painting, an artist paints in a full no-mindedness state. Pollock noted that one can easily make a mess if one is not concentrating. Pollock did not believe in accidents but in this total awareness, in which he trusted his unconscious mind. In this extremely concentrated activity, Pollock's access to his unconscious mind was intuitive. He painted so fast that he was not able to plan in advance or worry about mistakes. It is then possible that inspirations

occurred in this fast no-mindedness activity, and his sensitive painting style allowed him to access his unconscious mind. Pollock's preferred act of painting appears to have been no-mindedness, which is not unconscious, and it is similar to Zen art practice. My own interpreted painting was done at a slower pace, and it is easier to uncover possible inspirations from data collected at a lower speed than Pollock's. However, I believe that with greater speed, similar to Pollock's, I am able to connect to my unconscious mind more effectively. Today the technique of no-mindedness is used to help athletes concentrate and meditation is used in military service to balance the mind.

7.3. Trusting Intuitions and Emotions so that Inspiration Can Occur

So, I have a lovely big canvas and I shall start to paint, oops like this. Here is how I will fly. I always like... I press down here, aha, I can make that thick, so it will fly. And the arc is in a panic, so. That is okay, there is a fight, which one is stronger? Is it the crash that is coming or is it the one that is fleeing? So, here we go, Haa. But now, here comes something, this wonderful dive and then this one leaves. Well, it seems that, this is the face of the attack and the defense. But is it actually so, but where are they moving next? Here can be found the force or the anger. And there is the one that says, that does not come, that does not come. In this painting there is now more hatred, let it be.

I started the act of painting spontaneously by using a new technique. I painted with spray paint a thick coat of paint on a huge canvas. I played nothing safe. Every created mark of paint was a surprise and a challenge. I trusted my intuitions. The first move was interesting—it was some kind of fight.

This study considers how the act of painting can be informed by intuition and inspiration. Pasanen (2004, 177–78) proposed that best

way to improve artistic intuition is to practice its techniques and to learn its logic; by doing so, you will have access to more options and possibilities for the creation of art. Marion Milner's innovative approach for reaching the inner mind inspired me to seek more methods to actualize the unconscious in my own act of painting. Exploring the unconscious as a source of creative wisdom, in *A Life of One's Own*, Marion Milner questioned whether "this 'inner fact'—is it really so mystical? Isn't it just the astonishing fact of being alive—but felt from inside not looked at from outside—and relating oneself to whatever it is?" (Milner 1986, 220).

Intuition belongs to unconscious activity. Therefore, during painting I wanted to have an intuitive approach to connect with my unconscious thinking. The related parts of the unconscious mind are feelings and imagery that make up the intelligence of the senses. When a person believes an intuition, she is truly turning to the wisdom of the unconscious (Goleman, Kaufman, and Ray 1992, 20). Jung said that intuition "is chiefly dependent on unconscious processes of a very complex nature. Because of this peculiarity, I have defined intuition as 'perception via the unconscious'" (Jung 1983, 219). Picasso trusted his unconscious and let it lead him in his painting processes. He didn't have any need to show how talented an artist he was (Miller 1989). Some research has shown that intuitions have most often come to scientific investigators when the normal rational process was temporarily suspended (Ornstein 1977, 38).

In the process of making an artwork, I was intuitively open, emotionally vulnerable, and connected to my inner self. In my artistic production I stimulated my unconscious mind by using different methods. I was on an emotional roller coaster: happy, sad, depressed, and vulnerable. I expressed all possible feelings when I painted. The interpreted painting session was one of the happier ones. Jung (1996, 45) believed that a person should associate learning with feelings. Pollock maintained that he painted his feelings. Hans Namuth's (1951) film *Jackson Pollock Motion Picture* included narration spoken by Pollock in

which Pollock stated that “painting is the natural growth out of need. I want to express my feelings rather than illustrate them.” I believe that self-expression has an important role in the art field. Moreover, Damasio (2010, 178) wrote that personal feelings and memories allow humans to imagine and to invent. Creativity begins when artists consciously seek the unconscious as a source for their conscious projects.

Damasio (2010, 108–12) said that emotions and feelings construct the self. Emotion is an action accompanied by ideas and certain modes of thinking, and it can change one’s bodily state; examples are fear, anger, sadness, and so on. Emotions are complex, automated programs of actions. Signals from the body to the brain create multitude images of emotion maps. As a result, feeling is a perception of what one’s body and mind do while experiencing the emotion. Damasio maintained that “feelings are images of actions rather than actions themselves,” and he called drivers and motivations the simpler emotions. Therefore, the state of a person’s motivation is influenced by his or her happiness or sadness.

Connecting to the inner emotions can be depressing. It is not good when a negative attitude becomes a regular behavior. Perhaps it is valuable once in a while to “clear the air,” as long as doing so doesn’t become a habit, since anger should not be fed. It is more important to nurture a positive attitude and a balanced mind. After painting, it is beneficial to speak about the inner emotions, because some of the troublesome issues might not have been exposed, and not all the thoughts might have been worked out. By knowing oneself, a person becomes powerful, since one must accept both the bad and the good thoughts. By gaining knowledge of one’s inner self, it is possible to become a more balanced person. Art can serve as a useful tool to explore the inner self. However, a person must take responsibility for his or her thoughts. At the end of the day, it is the responsibility of the conscious mind to provide emotional balance.

Once a while, as I was solving problems, sudden inspirations occurred. Inspiration is defined as a mysterious process that originates

in the unconscious (see Sachs 1951, 47). Inspiration can occur when a new and relevant connection, or a harmonious connection, happens accidentally in the mind; these are known as “aha” experiences (Parnes 1975, 5). My inspiration came in a form similar to Dalí’s painting techniques, in which mistakes can be seen as possibilities. The act of painting itself can be done by testing possibilities. Different techniques can be tested, and they can provide new and fresh results. While painting I was mixing colors, and suddenly I created an egg and I told myself:

Well, how do I want to continue, here is still a lot. What could I do more... Yes, I could harshly make a pretty orange. I will take two cans here. I pour there a little bit of yellow, and a jar next to it, and a tiny bit of red. It’s like an egg, and shall I do next an orange color. A palette knife is for assistance, that I can create the birth of an orange. Things happen when they are allowed to be born...

My inspiration chimes with the description of *satori*. In 1934 Suzuki (2004, 58) wrote that part of a Zen experience is *satori*, which is an intuitive experience, the opposite of logical understanding. In China, Zen was split into two branches. Northern Zen, in which the way to enlightenment was understood as a gradual process, was led by Shen-hsiu. In contrast, the southern Zen saw enlightenment as a sudden revelation; that branch was led by Hui-neng (Awakawa 1970, 14).

At first it seemed that my inspiration was the product of a gradual process, because I arrived at new solutions slowly in the act of painting. However, my inspiration can sometimes be seen as a sudden revelation—for example, I decided all of a sudden to pour paint on the canvas. After executing this sudden idea, I slowly created more ideas and new images. Therefore, we can see that in the actual painting process, inspirations can occur both gradually and suddenly.

7.4. Doing Something Without Thinking: Absentminded, Semiautomatic, and Nonconscious Processes in Relation to Incubation

Now let's get some new colors, experimenting. A new color can be found here. Well, now I need to find a new brush for this color. I do not want too much of those new colors. Must not be too strong. But I want to put this here. It reminds me, a pear ice cream. It reminds me of summer. And it came to my mind, when I interviewed the artists in my master's thesis, so that they said that while painting, usually all kinds of ideas show up. And can I think that when painting, it is kind of a clearing of the head. And then thoughts come in and then one chuckles to them, and makes a fuss with the ideas that show up. Well, and yes, those ideas sometimes make one cry.

The interpreted painting was done in a playful mood: testing, humming, and lovingly handling the colors. During the act of painting, once in a while I was quiet. It is possible that in those moments, I was not thinking consciously, and my mind was wondering away. Quite often, I hummed different kinds of melodies; perhaps at that time, my inner mind was producing new ideas. Behind my humming, my mind was solving problems.

During routine work the artist can either consciously or unconsciously solve problems and create new ideas; in this manner inspirations can occur in the act of painting. Unusual connections and unexpected combinations can be made during painting activity, which can be likened to incubation. In this process a person is thinking about a problem while involved in other activities. A creative activity is similar to problem solving, which can be divided into four basic stages; preparation, incubation, illumination, and verification (see Sutton 1997).

As a matter of fact, a person can never be sure whether a thought, speech, or action is conscious or not. One can forget why one got

up, and what one was going to do. Suddenly, one wakes up and figures out the thing one wants. In this case, the person was behaving absentmindedly, like sleepwalking, unaware of his original purpose yet unconsciously guided by it (Jung 2010, 76–77).

Today what Jung called absentminded behavior can be related to Csikszentmihalyi's (1996, 138) semiautomatic activity or to Damasio's (2010, 269) nonconscious process. More studies have been done on the human mind, and thus more terminology has been created—which might sometimes be confusing. However, new terms are needed, since a more complex understanding of the human mind has been gained through new studies.

Damasio (2010, 269–75, 282) explained that nonconscious processes are under conscious guidance. On many occasions, actions are controlled by nonconscious processes—for instance, driving a car or playing an instrument, or operating in social interactions. Nonconscious processes are natural behavior: an example is walking home without thinking about the route taken. Instead, one can think about other problems that need to be solved. Nonconscious processes are capable of some sort of reasoning, and they may lead to beneficial decisions, after they are properly trained by the past. While nonconscious processes make their due effort, the subjects remain fully conscious. The nonconscious device must be trained by the conscious mind.

Nonconscious processing is similar to Csikszentmihalyi's (1996, 100, 138) semiautomatic activity a study showed that the highest levels of creativity were reported during walking, driving, or swimming. When the person's attention was focused on these activities, other parts of the brain were left free to pursue associations that were normally made but without being noticed. When semiautomatic activity was involved, it took up a certain amount of attention while leaving some of it free to make connections among the ideas below conscious intentionality.

Ornstein (1977, 52–54) wrote that in the process of learning a new skill, such as skiing or playing the piano, many complex adjustments and motor movements are required. After a skill has progressed and

become automatic, the movements no longer enter the consciousness. Dennet (1991, 137–38) cited a good example of this phenomenon: the unconscious aspect of driving. This happens when you are driving and you have no memory of the road just driven. Such an event is explained as a case of rolling consciousness accompanied by swift memory loss.

According to Betty Edwards (1989), drawing is like any other skill that can be learned, such as reading, driving, skiing, and walking. However, I assert that drawing skills should not be considered identical with actual artistic activity, since creating an artwork involves much more than just using drawing skills. In fact, it is not correct to liken learned drawing skills or driving a car to the actual painting process, because painting is a much more complex activity than a learned automatic skill. During painting, an artist engages continuously with problems of aesthetics.

In particular, it is essential that a teacher recognize the difference between simple, routine handicrafts and more complex artworks. Quite often the artwork is created in a state of no-mindedness and in fully concentrated conscious activity. In contrast to this is nonconscious or semiautomatic activity, which is done under conscious guidance, but the activity is so well learned that it has become automatic and includes this unconscious aspect of doing—for example, doodling while chatting with a friend.

At the middle and high school level, doodling allows the unconscious mind come to the surface—it would be a good start of studio activity to experience this action in nonaction. Especially in collaboration with Zen art principles, doodling provides a freedom to create: no rules, a relaxed mind, focus in a moment of a spontaneous action, and a released imagination to create. Thus, students can experience less anxiety about what to draw. For example, a little sketchbook can be used for doodling and for writing spontaneous notes. Furthermore, it seems that teenage boys are fascinated by symbols. Symbol books can provide inspirational starting points for drawing, and they can also be used to interpret students' artworks. A teacher could build

on this exercise with abstract art painting lessons, since utilizing the principles of Zen art is an excellent way to teach abstract art.

Based on Zen art principles, one can listen to inner feelings and thoughts by being fully concentrated, emptying the mind of random thoughts and finding an inner state of no-mindedness. When these things happen, the unconscious sends messages, and new ideas develop. When painting, it is good to learn this action in nonaction and to let things happen in the psyche. Creativity flourishes as a person listens to the unconscious mind. Moreover, one should not rush through life but, rather, seek to be present in each moment; thus, memories can be better retained.

When an artist does such routine work as mixing colors without fully thinking, it is similar to an action between activity and reasoning. It is possible that the actual painting techniques are so routine that the artist does not think about them. Therefore, while painting, the artist can think about other problems, which can be related to the painting or not. In this case, the artist's mind is away from the actual act of painting. Incubation reasoning can occur in this semiautomatic activity, from which the highest levels of creativity can emerge. However, they cannot be categorized as the same activity. Robert Weisberg (1986, 34) stated that the automatic process of well-learned habits is one thing—unconscious incubation is quite another.

7.5. Rapid Associations in the Act of Painting —Similar to the Incubation

I have one orphan area that says, I do not want to be alone. And, it wants to play also. It is good to be alone, and my middle dive wanted to continue to the yellow corner... But rather, it wants to continue here. Is it there between two friends. I don't know how. I would like to connect or to isolate. Since we are all different. We need to be separated, to be in our own bubbles, and not be at the same. Well, we

are in a bubble together, but we can be separated. Is this the work of the isolation? Isolation here and there, hmm. Now this empty space makes me wonder. Can it be so empty and separated? Yes or no, it's liberating and effective, that there is the emptiness. Empty. But if it is so, then I can leave it there.

I painted spontaneously without thinking about my actions. While I was painting abstract forms, new thoughts and images emerged and became linked. In a way, I allowed my unconscious mind to speak. I painted a certain kind of Rorschach ink splash, from which I created new images. Colors and images created associations with my conscious memories and imagination and aroused my unconscious memories. This is similar to Dalí's idea, when accidents are seen as a possibility for something new. The outcome is always a pure surprise, and imagination can decide what happens. I allowed my unconscious to create.

From the narratives I spoke while painting, I deciphered that I related painting elements to human relationships. I was questioning whether to be alone or to be with others. I associated colors with my personal life, and the colors I used reflected my hidden thoughts. Somehow I had personified these colors inside myself. For example, colors chatted, discussing whether they should be alone and separated, or maybe connected instead. A researcher's work is very lonely, and such considerations are absorbed into my unconscious thinking. While painting I questioned my personal place in society as well as my personality. I considered the pros and cons of being alone.

It is possible that my act of painting while thinking aloud became a sort of unconscious activity. It is similar to an aspect of incubation, when ideas stir below the consciousness, where unusual connections and unexpected combinations are made. Some sort of information processing occurs in a person's mind that she is not aware of. Usually it takes place when a person is asleep (Csikszentmihalyi 1996, 8–11, 79–80, 98, 100–102). Nevertheless, Weisberg (1986, 34) believed that it is difficult to prove the existence of unconscious incubation in the creative process.

During the act of painting I associated colors with my memories. Based on these new and sometimes surprising associations, I continued to paint the way I felt was right. The act of painting was similar to a certain kind of chain reaction. Once, my reaction to a color was negative, and I consciously changed the color to a better one. I said to myself:

That's where it strikes toward the yellow burst of fire. The central light yellow, plunging into the fire. Well, now comes to my mind the Swedes. I need to make it more green. So that too much won't go into those Swedish. Warmth and protection of this system. Yes, if someone is not satisfied with the color, it can always be changed. Here is more, yes. There, there the blue is lost.

The associations that emerged in my act of painting demonstrate Peirce's idea that knowledge is a process of flowing inferences, and knowing is a process that cannot be immediate and intuitive. Thoughts are continuous; they do not break in suddenly but gradually. No thoughts terminate suddenly; instead they fade away into the unconscious. The past is never past to the mind but still alive and present (Davis 1972, 3–6, 10–16). In fact, I was born in Sweden, but I am a proud Finn. Quite often Finnish people joke about Sweden, their neighboring country. At this time, I live in the United States, and I feel alien. While painting, since I had committed to being honest, I spoke my feelings out loud. I recognized that colors can bring my memories and emotions back to life.

In my understanding, Jung was aware that ideas and memories in a brain are somehow linked together and that they can enter an active state when associations are built. Jung's (1968, 69, 190–94; 1980, 282) explanation is that a human mind is dynamic and relative in its relationship with the unconscious. Jung maintained that memory functions automatically in cooperation with the unconscious, without one being aware of its existence. As Jung (1983, 219) stated, memory uses "the bridges of associations."

Today's studies have verified that memories are contained in compact packages in the brain. One of the most recent findings is that in the brain, cells link perception to memory, and because of this, a perception can be transformed into a memory. The concept cells are the hardware components of thought and memory. When receiving new information, which is taken in by the eyes and is transferred to the visual cortex at the back of the head, the brain creates concepts. The brain processes the data in the frontal areas. Neurons in the visual areas send this data to the medial temporal lobe, which is involved in memory functions. Each of the neurons responds to a particular item of information, which is the concept of that data. The concept cells establish the building blocks for memories of facts and events. This coding scheme allows a mind to leave behind countless unimportant details and obtain meaning that can be used to make new associations and memories. Memories are not only single, isolated concepts; they can also be associated concepts. The advantage of storing abstract concepts is the ability to create rapid associations. For example, when two concepts are related, one concept may neuronally fire to the other one. By this process, neurons in the brain encode associations (Quian, Fried, and Koch 2013, 32–35).

Sometimes I reacted to color stimuli. During the act of painting, the stimulation of a red color affected to my thoughts and behavior, without my even being consciously aware of this activity. I associated colors with my life: I became a color red, and my hidden unconscious memories awakened. As an example of a part of my narrative dealing with associations, I said to myself:

What color do I feel now. What is my color that I can start.... Then I just have this feeling that, it is moving toward red. That's how it feels like, red. These are now these movements here on the canvas. Yes, they can be seen and they can be followed, if I want to. But, there is no way that red start from this direction. The red starts from here and there. It is the line of red. And if I start. The blood is running, the blood is coming, the blood is moving. Life, death, and love, like this. She

wants to leave, she lives in red, to give a birth, to the death. The color red I can take, give birth, die and live. It is this life.

While I painted, colors and forms communicated among themselves. I often wonder, what color do I feel? Personally experienced colors and forms give my work depth and soul. The subjective painting style from the inner mind gives abstract art its meaning. Because the unconscious is dedicated to expressing its content, however obliquely, it avoids creating empty, decorative, repetitive waste. Through my study, I rediscovered the sparks of my natural inner self.

7.6. Archetypes Unveil Hidden Thoughts, Personal Consolations, and Losses

That center is somehow an important center, from where comes the power and the strength, and everything sort of connects its motion.... What could I do more.... It wants orange in it.... I will take two cans here. I pour there a little bit of yellow, and a jar next to it, and a tiny bit of red. It's like an egg...

Visual elements were hiding my personal thoughts, and they sometimes had connections with the meanings of certain archetypal symbols. Colors and shapes can be interpreted in multiple ways; however, in this study they were approached through archetypal analysis because of the ability of archetypes (see appendix A) to enhance understanding in the analysis of artworks. Colors were my mental alphabets, and I was whispering my thoughts into my colors. Elements were conveying their stories symbolically. During the interpretation, while correlating images with archetypal explanations and using active imagination, I observed connections between these associations and my life.

Jung's archetypal interpretation is similar to *The I Ching, or Book of Changes*, with which Jung was familiar. Through both methods a per-

son can uncover the deep meanings of actions. The book presents new options when a person's life is at a dead end, when he sees no other way out. Similarly, archetypes can provide hints as to what is behind an artwork's images. Archetypal symbols are many sided, and the artist can interpret them in the way that is called for in each situation. Sometimes artists can even realize their own hidden thoughts, gaining self-knowledge. Symbol books can be helpful in the interpretation of artworks and can inform the reader about some unsuspected additional aspects of a symbol.

Archetypes are not personal, and because they are beyond rational consciousness, they cannot be solved rationally. The archetypal interpretation can uncover a hidden meaning and can help translate the unconscious content. In analysis, elements can be seen to relate to an artist's life. Just as dreams can reveal what a dreamer is thinking, an archetype can decode meaning in an artwork. For example, while painting I said, "Put red on me." Maybe unconsciously I needed the strength of red.

In this study, my personal experiences support the assertion that archetypes are common to all individuals, and they are manifested in symbolic images. Archetypes are not inherited or inborn ideas; instead, the collective thought patterns are inherited. An inherited tendency of the human mind is to form representations of mythological motifs. A child is born with a definite brain and a child's mind is not a *tabula rasa*. The brain has a finished structure, it works in a modern way, and this brain has its history. A human mind is organized in a similar way, rather than being without a history (see Jung 1963; 1964, 67–69; 1966; 1968; 2010).

A recent statement about Jungian collective thought patterns can be found in Antonio Damasio's *Self Comes to Mind*. According to Damasio (2010, 140–44), memories are inherited from our ancestors, and they are available at birth. Memories are stored in the brain's dispositional space, and they can be recalled into the image space.

Interpretation can be done spontaneously by using Jung's active imagination, which can reveal an analyzer's hidden thoughts. As Jung (Jung 1984b, 45–46; 1968, 93) explained, in each case, we know where that word or image is embedded. For example, a stimulus word can be *water*. One person will respond, “green”; another will say, “suicide”; and the third will answer back, “H₂O.” An analyzer should not look for the symbols' negative associations. Instead, archetypal symbols should be seen as possibilities and as supportive signs.

I recognized from the narratives and the video material that at the end of my painting, I envisioned the act of adding a feather to my hat; maybe this was an indication that I was honoring myself. In archetypes a feather is associated with lightness, mobility, air, balance, flight, and joy. Feathers are also believed to be endowed with magical powers. Feathers represent the altered states of consciousness described as ecstatic flight between earth and the spirit world. The hat is more significant because of its association with power. Sometimes a hat is called the seat of the soul, as the mystical vessel of understanding and imagination. Green is linked to the creative and fertilizing power. This holiest of mysteries stands for both life and death (Ronnberg and Martin 2010, 242, 534, 646). Toward the end of my painting, I said to myself:

I might put some green in this yet, it affects someone.... someone was there, which was not the right one. There was something bugging my eye, so that I will paint it green. It became a hat. Feather in the cap, that too [humming].

During my interpretation, my active imagination started producing new images. I was gazing at my painting, and big red areas came to life. They formed into shapes of strong, mystical figures. All of a sudden, in front of me was a birdlike scorpion. A symbol book explains that the scorpion mythically “slays itself with its own dart” and bring itself back to life again. Alchemy engages scorpion energies in its “rending” and

“recollection.” All this is essential to the mysteries of death and rebirth, letting go and becoming (Ronnberg and Martin 2010, 218). Since I started this dissertation, my desire has been to be able to paint with the feeling of letting go. I can say now that I found in my painting activities the “let-go” attitude, and I was able to become myself.

The creature, a scorpion, reminds us of a bird. In many myths, the universe is hatched from an egg, which has everything within itself. Often it is a bird, or birdlike deity, that lays the egg. In a middle of the painting there is also an egg, and maybe the “scorpion deity” that I painted laid this egg (Ronnberg and Martin 2010, 14, 644).

During interpretation I found a small mandala image in my painting. Narratives revealed how precious the center became to me. From the video material, I saw how quietly and peacefully I created a tiny center in a huge canvas. A mandala is a symbol of the self and a secret message on the state of the self. It protects the personality from outside. Individual mandalas are a person’s unconscious expressions and the free creations of fantasy. There I was in a huge universe, a little me. During painting, I said that this center reminded me of an egg. According to archetypes, an egg symbolizes power and energy. In Chinese tradition, yellow is the highest color and also the color of fertility. Historically, Islamic culture saw golden yellow as wisdom and pale yellow as betrayal. To the medieval alchemist, yellow was a transitional stage (Ronnberg and Martin 2010, 14, 644).

Perhaps my unconscious mind wanted to say something to me. A yellow in the middle is pinched in a red trap, and it is somehow aggressive. The yellow energy in the center is put in irons with these red lines. These red lines can give more energy or warn me of something, since in archetypes, the red is explained as radiant energy. Red is color of life and a danger signal. Red life energy sexually attracts or warns of danger. To the alchemist, reddening was explained as a psychologically integrated personality. However, a yellow form is cut in half, and it is spreading out. Alchemy depicted the germ of the egg contained in the yolk as the invisible “dot” from which all being

has its origin. It is also the creative “fire point” within ourselves, the “soul” in the midpoint of the heart. In my canvas, this expanding yellow symbolizes that the energy of my soul is escaping from the red trap. I will not let myself be in chains; instead, with reddening I will integrate as a whole (Ronnberg and Martin 2010, 14, 644, 638–40).

The way I gave a birth to my orange is similar to the alchemical explanation of orange. Orange symbolizes maturation, harvest. It is bold and visible and signifies detention, warning, and protection. Orange colors associate with heat, growth, and perfection (Ronnberg and Martin 2010, 642). While painting, I explained:

A palette knife is for assistance, so that I can create the birth of an orange. It occurs when it is allowed to be born, mm, hm, um, da, daa, daa. Come here my darling orange, orange, hmm, mm, hhm. Here she is to be born to us, a wonderful color. It is not the world’s best. I think it is, the orange seems to be the best when I add some other color, as this is a drop...

A painting can also be a wish fulfillment that signifies a consolation (see Freud 1938, 205–7; 1943, 229, 225). Lacan’s ideas are mostly based on *Studies in Hysteria* by Sigmund Freud and Josef Breuer, first published in 1895. According to Lacan, the self is formed by a series of divisions and losses. As did the surrealists, he tried in his analyses to decode and liberate the person’s deep and fundamental unconscious desires (Milton, Polmear, Fabricius 2004, 69–70).

Julia Kristeva maintained that analysis should discern a deeper psychic level. An artist creates symbols because of a psychological feeling of being lost, to control unconscious impulses, or to build a relationship with reality. Sometimes an artwork is forbidden or taboo—so-called abject art. Society does not always allow the artistic freedom to exhibit this kind of art. Abject art is dangerous, because a viewer has to think about the dark side of human nature. In this viewing activity, a person starts his or her own individuation process, since abject art can help viewers recognize who they really are—not

in terms of the ugliness of the images but thorough recognition of the darkness in themselves (Seppä 2012, 204–10).

Students' artworks often reflect the society, consciously or unconsciously. Students paint the environment, which is not always pretty. In their drawings, students might reflect their own fears and worries about society. Furthermore, the deeper psychic level of abject art should be established while analyzing an artwork.

I am from the country, and quite often I long for the nature. Perhaps this is why I have a need to paint nature, since it is my consolation. Therefore, for me, nature is associated with a psychological feeling of loss. I aim to make marks that are natural: I want my paintings to remain so close to the nature that no human marks can be seen on the canvas. I try to create a natural flow in my paintings, so that I can dive in and feel myself as uniquely myself; as a silence voice, I am swimming in my colors. During the act of painting, I created certain movements, and I said to myself, "Here is a kind of good spiral motion; it can also be an ocean wave." Archetypally a wave symbolizes the unconscious. Therefore, I was painting the mysterious and restless wave of the sea while in the deep, intuitive place where the creative wave is born. The ocean can have a shattering force and yet also can be sustaining and rejuvenating (see Ronnberg and Martin 2010, 36–39).

Jung (1968, 101) explained that when a person underestimates something, it means that it has some connections to one's unconscious. For example, I underestimate representational art, since I relate it to photography. Does it mean that I am afraid that my unconscious mind might create an inappropriately explicit artwork? If that is the case, I am unconsciously protecting myself. After all, with abstract art, I can be as sexual as I want and yet appear to conform to society's strictures and exhibit proper decorum.

Additionally in this study, I questioned whether distortions that are caused by censorship change an artist's behavior during the painting process. One reason I paint abstract paintings is to avoid confronting the audience with my unconscious content. In this way I can allow free

rein to my natural emotional instincts. By painting abstractly, I can prevent my personal censorship from affecting my painting process—I can paint my emotions more freely. It is possible that I am afraid to show my real emotions, or that I am not able to paint my emotions persuasively in representational work. Maybe Pollock felt the same.

7.7. Childhood Memories and the Fear of Loss

Here for the friend of red, this one. This reminds me of summer. Red berries. And this is not just a green spring, but this is now something. What could I think, that will be a kind of summer, wild feeling, yes. There is that summer. The summer child I am, wild in my nature. Here the summer and the pear ice cream, jummi, jammi, jummi, jammi. Softened these ones. So it is there.

I also questioned whether the influence of childhood events and memories can be seen in an artist's work. Lewison (1999, 57) said that it would be hard to prove that Pollock's birth trauma affected his personality. Antonio Damasio (2010, 63–64) explained that the brain has the ability to create maps and images to inform itself. Maps are constructed when an individual interacts with objects that one get in touch from the outside of the brain, or from the inside of the brain's memory. Mapping covers both visual patterns and sensing elements, and it is used for managing and controlling the life process. The brain must relate the maps to one another. The brain's map-making ability also introduces the body into the brain. Even when the body is the thing mapped, it never loses contact with the mapping entity, the brain. The body and the brain "are hitched to each other from birth to death." The mind learns about the outside world through the brain, and the brain can be informed by the body as well. Interactions between the body and the environment are mapped in the brain (Damasio 2010, 68–72, 89–91).

One explanation of how unconscious data is received can be found in Dennet's (1991, 131–34, 140–42) statement that when lots of events take place in a short time, the brain may simplify what it perceives. Dennet's studies shows that during a test in which a stimulus was flashed and then was immediately followed by a second stimulus, test subjects reported seeing only the second stimulus. A person sees objects in a limited way. Damasio (2010, 111) added that emotions can be recalled by using images of objects or events that happened at the moment in the past when the emotions were felt. I believe that artists can use this method to activate their unconscious minds. For instance, music can bring back forgotten memories that otherwise might have remained in the unconscious.

Every little occurrence can influence an artist's personality and an artwork process. Emotions that a person experienced through his or her life can be found in artworks. Paintings are full of symbols, and they can hide emotional secrets, which can be interpreted. For example, while painting colors, my memories were activated, and these associations took my mind to the past. From Damasio's studies, it appears that childhood memories can affect artists' creative activity. Thus, it is possible to assert that Pollock's birth trauma left some effects in his unconscious mind.

7.8. Identifying Repeated Words to Uncover Unconscious Content

There is no need always to be so terribly strong, as long as in some way. Yes, it has strength, it has strength. No, I mean yes, yes, I need it more... Not everything needs to be so hard, strong. It may therefore be more fragile [humming].

I became more rational after analyzing my narratives. I found repeated words that were trying to unconsciously tell me something. According

to Freud, repeated things can hide something behind them. Additionally, Jung (1968, 101) maintained that repeated elements should be paid more attention to. I recognized that while analyzing verbal elements, my research was mentally and physically very challenging. Maybe this was the reason that, during my painting, I said that I needed a break. Instead trying to be strong, I wanted to rest and just be weak. During the act of painting, I often repeated the words *weak* and *strong*.

I was able to separate myself from my emotions, and the individuation process was able to occur. In the individuation process, one withdraws oneself from emotions, and one is no longer identical with them. When a person succeeds in remembering himself, succeeds in making a distinction between himself and that outburst of passion, then he discovers himself and begins to individuate. One basically moves above one's emotions and starts to reason and think about one's behavior. That is how a person can begin to individuate and discover himself (see Jung 1996, 38–39).

The meaning of Jung's individuation is to make the inner and outer mind invisible. When negative emotional experiences are recalled from the unconscious memory, a person must be strong and accept and forgive these emotions. This is the only solution to becoming a balanced person. Jung's individuation process is a process of development arising out of conflict between the conscious and the unconscious. They do not make a whole when one of them is suppressed and injured by the other; both are aspects of life. Consciousness should defend its reason and protect itself. As Jung explained, "so that your understanding becomes perfect, consider that your heart is both good and evil. . . . If you believe that you are the master of your soul, then become her servant. If you were her servant, make yourself her master, since she needs to be ruled. These should be your first steps" (Jung 2009, 234–35).

In Jung's individuation process, a goal is to connect with the inner self. Jungian psychology is a guide for discovering and accepting yourself and the others around you, thus becoming a more complete person. Jung was a guide to my salvation. While I was exploring my uncon-

scious mind in the artistic production, I realized that it is extremely important to forgive the past and forgive yourself and others. The process of activating the unconscious mind is similar to the Catholic's forgiveness of sins. In this process you open yourself and discover your devils and angels. In this struggle, a person must be strong and honest. Otherwise, one's life is miserable and false. Eventually, life becomes easier when a person is honest to herself.

I noticed in my thinking aloud narrative that I was not comfortable and was maybe even afraid to reach my unconscious to supply data for the research topic. I was not sure if I would be able to approach my unconscious mind and to complete this goal. Between my painting sessions, I spoke to myself:

So without criticism is the choice now, everything should just happen, and the mind must be purified. I know that I have now, at the beginning of this, some sort of a small criticism on the site.... [I realized that before I can continue the act of painting, it is necessary to clear my mind and to talk].... I should think, that I just start to speak about myself. Let the story begin. Who I am? Yes, let's start it that way. So let's start with who I am.

I became a little paranoid about my and other people's behaviors—I found myself overanalyzing the actions of others and myself. In everyday life, it is not healthy to think too much about the possible conscious or unconscious motives behind other people's behavior. If a person starts analyzing every saying and movement, she or he might easily become a mentally unbalanced and paranoid person. The rational mind has to balance the intuitive inner mind. Bolen (1979, 89) advised that life should be kept in balance by intuitively following the heart and yet rationally evaluating the choices. After all, rational thinking is an outstanding tool, but it cannot know or feel what is intangibly valuable. There are also moments when the verbal intellect suggests one course and the heart, or the intuition, another. It is worthwhile to consider every life choice with rational thinking but

problematic and possibly dangerous wrong to base a life choice on it alone. Choosing whom to marry or what to do as your life's work requires that your heart be included in the choice.

Moreover, Csikszentmihalyi (1988, 17–21) wrote that the self is the result of consciousness becoming aware of itself. Damasio (2010, 11) continued, saying that the brain needs subjectivity to become conscious, and conscious minds occur when a self-process is added onto the basic processes of the mind. It is unlikely that the unconscious mind is missing the self's images. This is because a self needs to be generated in the brain if the mind is to become conscious. When the brain manages to introduce a self into the mind, subjectivity follows.

I was not always sure what was causing a change in my moods. Afterwards, I recognized that maybe my unconscious stress, the painful scar tissue in my injured shoulder, and menopause, with its effects on mood, negatively affected my mental behavior. Unbalanced body conditions should be recognized when studying unconscious influences. According to Amanda Ripley (2005, 36–42), the brain is constantly changing in response to hormones, encouragement, practice, diet, and drugs. The human brain undergoes changes after reaching maturity.

Furthermore, Damasio (2010, 92–96) wrote that communication between the body and the brain occurs at the chemical and neural signal levels. Additionally, the brain can map the states that are occurring, and it can also transform and stimulate body states that have not yet occurred. Brain-body communication goes both ways, from the body to the brain and vice versa. The brain tells the body how to maintain itself and also tells the body how to construct an emotional state. A small alteration on the brain side of the system can have major consequences for the body side—one such example is the release of any hormone. Likewise, a small change on the body side, such as a broken tooth, can have a major effect on the mind.

Antonio Damasio (2010, 17–18, 60) said that overall, the human brain is not very complicated. The brain exists for the purpose of managing life. The special brain cells known as neurons are involved in the

work of synapses and send signals to other cells. Neurons send signals to the organism's body, as well as to the outside world, and they receive signals from both. The human brain has billions of neurons and the synaptic contacts that the neurons make among themselves number in the trillions. The brain maps are experienced as images in our minds, and the term *image* refers not just to the visual kind but also to images of any sense origin, such as the auditory, visceral, tactile, and so forth.

Frank Tallis (2002, 13) added that the fittest thoughts keep the weaker ones below the awareness threshold. Therefore, forgetting is not a passive process but rather an active process. Information that has been forgotten must be continuously repressed, or it would simply fight its way back into consciousness. The brain and nervous system protect a person from being overwhelmed and confused by useless and irrelevant knowledge (Ornstein 1977, 45). Jung (2010, 82) borrowed Nietzsche's words: "Memory prefers to give way when pride is insistent enough."

I have turned my vulnerability into my strength. I was honest with my emotions, screaming everything out loud, emptying my mind, crying, laughing, and purifying. In this so-called painting conversation, I noticed what is hidden deep down in my mind. I realized that an honest life is the most rewarding thing. Simply being honest to myself and not hiding anything makes life beautiful and my self-esteem strong. These new techniques assist me in understanding and accepting my unconscious mind's bad and good behavior.

This has freed my act of painting. I have the courage to be myself, and I can now see it in my artwork. My work had gained a deeper meaning. I strive for purer artwork. My doing has become deeper and more confident, creative, and free. I paint honestly what feels good and right to me. This intensive painting style is very tiring and demanding; no mistakes are allowed, and without full concentration, the painting will not be successful. An artist must be vulnerably honest and trust previously learned techniques. The achievement of this state of free-

dom might have been helped by the fact that I purchased inexpensive paint and therefore did not fear wasting material or making other potential mistakes; this allowed me to be more open. Eastern ideas helped me concentrate on painting and helped me to become more confident, balanced, relaxed, and calm. While painting, I had to trust every action as I proceeded. My concentration was extremely intense, and all my senses had to obey the act of painting. Trying an additional painting technique—with which Pollock was familiar—I decided to work on the floor. While painting I explained to myself:

Maybe the canvas should be taken down from the wall and put on the floor. Then it is possible that the horizon disappears. And it can be painted from every angle and edge. And can be walked inside on every side. Maybe more freedom will be achieved this way, when this doing starts to get stuck. It might be the best option.

7.9. Seeing is Thinking

New technology can reveal what is behind cognitive functions. In the future the available brain imaging technology can provide an opportunity to study these processes. Earlier, in 1979, Betty Edwards (1989, xiv) stated that the visual system involves the whole brain. Edwards's (1989) book is based on psychobiologist Roger W. Sperry's studies of the dual nature of human thinking, which were first published in 1968.

Twenty years later, in 1999, Semir Zeki (1999, 131) wrote that it is not clear how the brain perceives the entire artwork. The latest brain imaging technology has discovered more detailed information about the brain, and today it is known that the visual area is located in the primary visual cortex, also known as V1. The V1 is located on the left hemisphere in the back of the brain and in its surrounding cortex (Zeki 1999, 17).

Semir Zeki (1999, 17–18) confirmed that seeing and understanding are two separate faculties with separate cortical seats. Actual

seeing is a function of V1, and understanding is the function of the surrounding, associated cortex. Vision is an active process, which consists of two separate cortical processes, each with a separate cortical seat. The V1 area is mature at birth, while the associated cortex area develops later. This means that higher thinking and cognitive function develop later.

Robert Solso (2000, 76–84) agreed that most visual signals follow the route from retina to visual cortex and then to V1 area. However, a viewer's intention and personal history also influence what he or she is seeing in an artwork. If a person is counting the angles in a painting, then the right hemisphere will activate, and if a person is creating a story about the painting, then the left hemisphere will activate. Much of the neurological activity occurs without reaching consciousness. Furthermore, an artist sees and thinks about artworks professionally. Solso's brain studies showed that artists use mainly the right middle frontal area. The frontal part of the brain is usually associated with the more complex association and manipulation of visual forms. The artistic activity is engaged with higher-order thinking.

Semir Zeki (1999, 10, 21) claimed that these new facts about the human brain have become known only in the last twenty-five years, and they have not been recognized in theories of art or aesthetics. Zeki also discussed creative process and brain functioning. The visual brain generates the visual image in the brain, by comparing the selected information with its stored records. The visual brain is an active process, in which the brain discards and selects. However, I believe that the idea of the visual brain is not new in the art field—after all, art students are taught to draw in a selective way, since it is easier to start a drawing by simplifying. For example, an artist must discard, select, and simplify when drawing a landscape. Moreover, when the art student draws from a life model, she must first simplify and draw the main lines; later she can add the details.

Furthermore, Zeki (1999, 131) maintained that different visual areas in the brain function in the viewing of representational and

abstract artwork. He said that representational paintings are easy for the brain to categorize—for example, Jan Vermeer's paintings, which are technical, representational, and finished. Vermeer's artwork is also eerie, mysterious, and uncanny; viewers feel they are looking at them as through a keyhole, and a painting conveys several ideas simultaneously. In contrast, according to Zeki, abstract art is associated with unfinished artwork. Artists try to mimic the functions of the visual brain by leaving an artwork unfinished. An unfinished artwork is a neurological trick, as it results giving the brain greater imaginative powers (Zeki 1999, 22–36).

Abstract art does allow an artist and a viewer to connect with feelings and imagination. It appears that Zeki is saying that unless a work is tightly rendered, it is unfinished. However, I argue that it is not correct to call a loosely executed work unfinished and it is impossible to claim when an artwork can be labeled unfinished. I believe that the artist and the viewer should have an authority to decide if an artwork is finished. Amy Ione (2000, 58, 70–73) also criticized Zeki's theory of the visual brain as being too limited, because his approach does not include key elements related to artistic perception, practice, and products. She suggested that brain studies should draw conclusions more carefully, and she further maintained that it is unlikely that scientists will be able to establish principles relating to how artists work.

8. Epilogue

The research study discussed in this dissertation aimed to design an interpretation model to enhance understanding of unconscious influences in artworks, as well as to identify painting techniques to free unconscious thinking. This study also allows artists and art educators an intimate view of the artist-author's subjective stream-of-consciousness during art-making activity, which, it is thought, revealed possibly unconscious phenomena. The unconscious, being understood as the source of creativity, is an important subject in multiple areas of knowledge. In this present study, the unconscious was approached from an art-educational perspective, and it is hoped that the material will contribute to artists and art educators by highlighting the significance of this hidden part of the mind and exploring some possible modes of its operation.

Unconscious phenomena were approached on both the theoretical and the empirical level. With regard to theory, I addressed the unconscious through the works of Carl Gustav Jung and Charles Sanders Peirce. Empirically, I employed different methods and ideas to stimulate and elicit unconscious thinking while performing analyses of paintings by Salvador Dalí and Jackson Pollock, as well as a painting by myself. Different techniques were devised to connect with the unconscious mind during artwork analysis, and an Interpretation Model was developed to analyze how unconscious content can affect artworks. By analyzing my own artwork, I demonstrated an interpretation model that other artists can follow to gain insight into their own unconscious mind. In addition, the experimental artistic production is presented as an example of ways to approach the unconscious mind, eliciting its power for artistic production.

While interpreting an artwork, it is never easy—maybe it is even impossible—to uncover what exactly went through the artist’s mind in the act of making the work. Perhaps, in what some might call the worst-case scenario, an interpreter draws upon her own unconscious thoughts rather than those of the artist. Yet I question why this should be labeled the “worst case”? Isn’t art also intended, on some level, to bring things out in the observer that are different from the things brought out of the artist?

When interpreting the influence of unconscious content in artworks, it is challenging to prove that collected data are in fact true. For example, is it possible to maintain that Pollock’s depression was caused by an unconscious mind that was ill, and that Dalí, who lived a long life, possessed a healthy unconscious mind? Jung, as an expert on the unconscious, might have been the best possible interpreter, and his theories provided the information needed to gain insights into the unconscious mind.

Jungian theories inculcated a combined psychological and artistic perspective for the interpretation of artworks. Jung’s method of amplification was employed to bring symbols to life by discovering possible alternative contexts for any unconscious elements that an image might contain. Yet unconscious images in artworks do not open themselves up easily for interpretation. One way to analyze possibly unconscious images is for interpreters to use their own unconscious mind, through the Jungian active imagination technique, to subjectively experience an artwork, including possibly unconscious content. Active imagination is a form of inner dialogue, a type of dramatized thinking. The essential point is not to *try* to interpret or understand the images but to experience them. In this manner, a viewer can connect more deeply with the image, and interpretation can become wild and brave. For example, a painting can be interpreted as a fairy tale through which the viewer lives the painting’s images. Intuitive thoughts can reveal content that might relate to data collected in the future. These per-

sonal, intuitive observations can provide insights into how the painting's images embody unconscious content.

Jung's theory of archetypes was also used to connect the images in an artwork to collective unconscious content, enabling a new view of the work. Interpreters can reflect the archetypes through their own reasoning. An interpretation can become lively and flourishing, when archetypes and the interpreter's personal memories combine. Archetypal explanation can be used to interpret both abstract and representational art. Images in representational paintings can provide more material for analysis, but even the colors and forms in abstract paintings can become alive again through interpretation.

When artists perform their own artwork interpretations, it is even more possible to uncover content relating to artists' life events, relationships, and the highlights and meaning of their life. By comparing archetypes to one's own life, one can learn to discover oneself. Analysis can help the interpreter to understand the meaning of some element and to consider how to convey meaning more effectively. For example, because dreams can tell artists about their own unconscious thoughts, an artist can image her nightmare into a work and then analyze it. Such images can be correlated with the artist's life, and archetypes can further be used to decode images that resist comprehension. In my interpretation of the painting I made in the study, archetypes helped illuminate my reasons for including some special element. This affirmed the speculation that archetypal explanations can assist in the interpretation of an artist's image choices.

An additional benefit is that information on Pollock's and Dalí's techniques can help other artists understand unconscious phenomena and incorporate these techniques into their practices. Pollock's spontaneous act of painting is similar to the no-mindedness activity of Eastern principles. Pollock's act of painting is concentrated, intense, and very rapid. Thus, the rational mind does not have the time to realize what is happening. Unconscious memories, motivations, and thought processes can guide the act of painting. Even conscious feelings might

not affect the painting activity. During the act of painting, the unconscious is alive; as Pollock said, he trusted his unconscious and did not believe in accidents.

In contrast, Dalí's act of painting was technical and routinely automatic, partially because he relied on sketches. In this case, the painting activity can occasionally be likened to a sort of incubation time, fostering a state of mind that is absent-minded and behavior that is semiautomatic and nonconscious. Such routine activities give one's unconscious mind an opportunity to solve problems. When an artist knows his technique and does not have to think about the painting activity, a highest level of creativity can emerge. Additionally, Dalí admired accidents; similar to Rorschach images, they can stimulate the unconscious mind and thus offer new possibilities. A playful mind and curiosity, such as Dalí's, are possibly the best attributes that an artist can have. By fusing Pollock's and Dalí's artwork styles, I found a fresh view and source of energy to create art.

So many studies have been done on Dalí and Pollock that it is not easy to gain any new information. Their contrasting painting styles and techniques make them a useful pair of subjects, helping show how diverse artworks can be interpreted with the same tool. Dalí's representative art was mostly interpreted from its details, and the archetypal interpretations unsealed his deliberately hidden images. In contrast, Pollock's abstract art is missing representational objects, and because it does not readily unfold its unconscious content, it can be difficult to interpret. Because of this, I found that an emotional interpretation proved to be a better approach toward abstract art. The ideas of Peter Fingesten support this finding; he proposed that in nonobjective art, form and meaning are fused so that the viewer does not search for symbols; instead, one experiences the direct impact of the work. Therefore, he believes, abstract paintings are not symbolic and should instead be called metasymbolic. Sari Kuuva approached the interpretation of problematic symbols by redefining the concept of a symbol; in her work, an artwork is seen thorough the concept of metabolism.

These new theories can offer interpretations that allow us to perceive abstract art in a refreshing new way.

After analyzing narratives from my own painting process, I recognized that I strongly communicate with colors and forms. My spontaneous emotions became awakened as I painted colors on my canvas. The verbal protocol method unsealed my tacit knowledge, and I was able to listen to my unconscious thoughts. Thus, it is important to try to interpret the symbolic meaning of colors and shapes. Perhaps there is not so great a difference between how abstract art and representational art are created. The most important difference might be that they are either done spontaneously or planned ahead. At the end of the day, they are still messages from the artist's mind. Every mark matters, and it can be interpreted. In this study, I wanted to understand why I paint abstractly, and I got my answer when I recognized that my abstract images were a visual conversation with my inner mind. It is a natural way to communicate.

My dissertation adviser Professor Hautala-Hirvioja suggested that I include one of my painting sessions in this dissertation. Afterward, dissertation preexaminers Professors Sari Kuuva and Annika Waenerberg proposed that I use the discourse analysis method to interpret narratives from my own painting activity. As a result, my interpretations improved dramatically. Early in the research, I was not brave enough to analyze my own artwork. Fortunately, I then decided to approach the narrative as a kind of diary and my resistance to the research problem disappeared.

I have experienced so much during the journey I took as I wrote this dissertation. I have been skating on thin ice, and even broke through it a couple of times. This study was, for me, a leap into the unknown. The unconscious is an essential and sensitive function of the human mind. It can serve as a gateway into oneself, leading to a discovery of creativity. I have turned my vulnerability into my strength. These new techniques help me understand and accept my unconscious mind, with its bad and good behavior—an acceptance that has freed me in the act of painting. I have the courage to be myself, and I can now see

myself in my artwork. My work gained a deeper meaning, and I strive for artwork that is even more expressive. I paint honestly, what feels good and right to me, and I feel confident, balanced, relaxed, and calm. Eastern ideas have helped me understand that while painting, I must trust every action as I proceed; my concentration must be extremely intense; and all my senses must be fully engrossed in the act.

When the unconscious mind is expressed and inner experiences are explored, a person can reach a better understanding of oneself. Perhaps in an analogy to quantum theory, in the unconscious mind, little thoughts are scattered everywhere, and because of that they are difficult to grasp. The unconscious mind is engaged in an infinite process; it is always transforming, and it eludes capture. Moreover, the conscious mind can gain capacities that are similar to those of the unconscious mind—making life an endless and enriched process.

The Artwork Interpretation Model relates to art historian Erwin Panofsky's studies of iconography and iconology. Panofsky's theories could have also have been used as a starting point for this dissertation and specified along with either semiotic or psychoanalytic theories. However, the intention of this research was, from the outset, to create a new interpretation model, and so I chose fresher theoretical views through which to consider the artworks. The Artwork Interpretation Model, still in its infancy, is ripe for further development. In this study a work of art was interpreted as a semiotic sign that can be influenced by an artist's unconscious mind, and support for semiotic studies can be found in psychological theories. Jung's amplification method is similar to Peirce's methodologies; it provides a deep psychological understanding for the analysis of artworks. Jung was one of the first to realize that people can connect with the unconscious mind by dancing and drawing. Freudian and Jungian theories helped in the analysis of Dalí's and Pollock's creative processes. For example, the Jungian mandala, the mother archetypes, and the individuation process were used to unseal unconscious content, and Freud's theories of how the unconscious functions were applied to painting activity.

Peirce proposed that possibly not all meanings could be reached. However, it is always good to strive toward a high goal, and therefore, a more demanding interpretive method is likely to be a more fruitful one. Peirce's theories formed a logical and productive structure with which to approach a variety of signs and to reach a multiplicity of interpretations. The work of Peirce—especially the three-step model—proved to be a great asset in achieving a deeper understanding of the relationship of the unconscious to an artwork, because the artwork interpretation, being divided into multiple levels, yielded a more complex and nuanced outcome.

Furthermore, an interpretation is not based only on elements of the composition and the technique; in addition, personal responses can be interpreted. Subjective emotions are allowed to be part of art education, and this permission allows self-expression to be enhanced. In the analysis it is important to recognize the influence of positive and negative critique that a teacher or students might provide to each other. Therefore, interpretation skills can be practiced on well-known artists' artworks. Through this practice, students can gain further understanding, which can be later considered while interpreting their own artworks.

This dissertation could have been separated into two different content areas or contexts: the interpretation model to interpret artworks and the studies to free the unconscious mind during art-making activities. However, these two contexts supported each other. My personal painting experiences yielded valuable research data used to design the Interpretation Model. Conversely, Peirce's theories, which were used to design the Model, helped me see my artworks in the multiple context; I was able to create diverse paintings, to trust my skills, and to summon enough courage to, I hope, be an example for others. Moreover, the thinking that seeks to interpret the artwork as a many-faceted sign can be turned in the opposite direction, and the Artwork Interpretation Model could be developed into a problem solving method of increased complexity and multiplicity.

The current study has potential for further development. Perhaps similar artistic production sessions to free the unconscious mind could be conducted with prominent artists, who would produce artwork while their artistic process is studied. A comparative study of multiple artists and a larger sample of different kinds of artworks would produce research data that would attract study and result in a deeper understanding how a work of art comes to be created. A comparative and chronological study of numerous artworks can also improve the Interpretation Model. Moreover, the verbal protocol method could have been improved if all the paintings resulting from this dissertation's artistic production had been interpreted. Input from additional associated literature could also be incorporated for improved research results.

Currently, studies of the human mind are well established in such countries as the United States and Finland. It is significant that art research is considering studies of the brain. Art research can provide a humanistic and practical perspective for the understanding of brain activity, complementary to neurological studies performed by cognitive scientists. Art and science together can provide a broader understanding of the human mind. In Finland, Pirita Seitamaa-Hakkarainen and Maarit Mäkelä are conducting the Handling Mind Research project, combining approaches from neuroscience, psychology, design, and educational science. The brain-imaging technology and psychological studies together can improve the understanding of the human mind. It would be interesting to explore further, with brain imaging technology, how activation of different brain areas correlates to emotional responses during art-making procedures. These studies could also provide more data about the evolutionary basis of art, especially abstract art, which has not been explained in the past.

We are seeing rapid advances in brain imaging technology that are providing ever more information about the human mind. Many fields, including art research, are looking to such studies in the hard sciences for assistance. However, today's neuroscientists cannot fully illuminate pedagogical and artistic problems, which are part of the humanistic

field. A unified theory of the mind and brain has not yet been satisfactorily formulated.

Brain studies are purposeless without an understanding of emotions, motivations, and other aspects of humanity. Yet emotions should never be ignored. This study proves that emotions are an important part of a human mind—in addition to memories and neuronal activity. Art educators and artists must remember that people are unique and vulnerable individuals. One hundred years hence, whatever the future will bring, I hope that my grandchildren will still remember the splendor and the fragility of the human mind.

Appendices

Appendix A: Amplification Table

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| White | cycles between opposites; the endless depth and the newness of beginning. White is emptiness and silence. In Hindu myth white is a maternal ocean and the source of the cosmos. Alchemy imparts white with childlike naiveté on one hand and hard-wisdom on the other (Ronnberg & Martin 2010, 660). |
| Black | envelops and swallows. Black is cavernous, foulness, decay, melancholy, death and dirt. In ancient Egypt black was death and also life or fertility. The Navajo see in black the sinister and also protector, because it is invisible. Black comes from the north as danger and from the east as the place of sunrise. Black connotes an individual's maturity and authority. When black and white are together in tension, black is seen as warmth and richness and white is seen as baldness and coldness. Black can be the absence of any color or the consummation of all colors. In Japan it is expressed as all emotions. Black is the dark night of the soul, turning inward. In alchemy, black is disorientation, exhaustion, self-doubt, depression, inertia, confusion and disjunction (Ronnberg & Martin 2010, 658). |
| Red | has radiant energy which increases blood pressure and breath rate. These effects occur in blind humans and animals. Red is the color of life, yet at the same time red is a danger signal. Red life energy sexually attracts or warns of aggression or danger. Red stands for murder, anarchy and war. To the alchemist reddening was a process of making gold and in psychologically integrating the personality (Ronnberg & Martin 2010, 638-640). |
| Yellow | for the Maya of ancient Mexico it represented gold. In Chinese tradition yellow is the highest thing and also color of fertility. Islamic culture saw golden yellow as wisdom and pale yellow as betrayal. Yellow has come to be a color of warning. To medieval alchemists yellow was a transitional stage (Ronnberg & Martin 2010, 644). |

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| Blue | linked with eternity, the supernatural/spiritual and emotional beauty. It symbolizes the highest value. The original ultramarine blue pigment was produced from semiprecious stone, lazulite, the source of lapis lazuli. This expensive pigment was used in paintings for images of spiritual beauty (Ronnberg & Martin 2010, 650-652). |
| Brown | is both rich and humble. Brown evokes the formless. It suggests mothering support (Ronnberg & Martin 2010, 656). |
| Orange | is bold and visible. Orange signifies detention, warning and protection. Orange colors are associated with heat, growth and perfection. In alchemy orange is maturation and harvest (Ronnberg & Martin 2010, 642). |
| Green | the miracle of green spreads softly over the winter-brown landscape, thrusts up from a dry wrinkled seed, draws water and earth and light together in hidden chemistry to appear as new, green plant life. Green is linked to the creative and to fertilizing powers. This holiest of mysteries stands for both life and death (Ronnberg & Martin 2010, 646). |
| Angel | name derived from the Greek angelos, denoting a messenger—one who announces or tells. Angels are agents of supernatural revelation, proclamation, aid and guidance. They are often portrayed as morally ambiguous and irresistible (Ronnberg & Martin 2010, 680). |
| Bird | moves between outer and inner worlds. The bird is a symbol of the soul of anima (Ronnberg & Martin 2010, 238). |
| Candle | associated with consciousness and its capacity to sustain the flame of life. Represents hope, freedom, creativity and the sacred and divine. Eternal flames at grave sites suggest the continuity of life, death and rebirth. Greek philosopher Diogenes, who symbolically carried a lamp, was searching for an honest man (Ronnberg & Martin 2010, 580). |
| Cave | provides a passage between this world and the underworld or between life and death. Psychologically, entering a cave can have the qualities of introversion, incubation, regression to the source, psychic withdrawal or hibernation. Alchemy depicted the cave as a form of chemical vase and religious lore has seen a cave as a space of spiritual quest (Ronnberg & Martin 2010, 112). |

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| Crack | can be an opening into the imagination world. Cracks can be magical—leading to another reality, to the land of the dead. Cracks evoke dryness and psychologically suggest the splitting of mental illness. The crack was also used as a secret code or symbol representing the alchemists' spirits Mercurius who opens doors of knowledge (Ronnberg & Martin 2010, 782). |
| Crucifixion | is a religious symbol. Crucifixion evokes the ego's lonely bearing of the mandates of the self. Alchemy found in crucifixion an image of the voluntary sacrifice of a former state of consciousness in the service of a dynamic reconfiguration (Ronnberg & Martin 2010, 744). |
| Egg | the oval shell is stable and self-contained; its contents are liquid, full of energy, dynamic, and expanding. In many creation myths, the universe is hatched from an egg, which has everything within itself and needs only incubation. Often it is a bird, or birdlike deity that lays and broods the egg. Alchemy described the egg as containing a kernel in the yolk—a “sun-point”—an infinitesimally small, invisible “dot” from which all being has its origin. It is also the creative “fire-point” within ourselves, the “soul” in the midpoint of the heart (Ronnberg & Martin 2010, 14). |
| Feather | is associated with lightness, mobility, air, balance, flight, and joy. Feathers are also believed to be endowed with magical powers. Feathers represent the altered states of consciousness described as ecstatic flight between earth and spirit world (Ronnberg & Martin 2010, 242). |
| Fog | represents confusion, uncertainty, indefiniteness, a state between the real and the unreal. Fog is not favorable to direct action, but to a slower, cautious rising awareness. Fog is a symbol of rational thought giving way to dreaminess, ambiguity, or a kind of knowing that is more nuanced, less absolute (Ronnberg & Martin 2010, 76). |
| Foot | connects us to the earth. We are only human and in dust we return to death. Leonardo da Vinci called the foot a masterpiece of engineering and art. A foot often signifies humility. The heel of the foot is a vulnerable part of human body. In the Koran a foot can symbolizes a path to spiritual wisdom (Ronnberg & Martin 2010, 424). |

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| Ocean | represents archaic energies of the psyche. We have an oceanic memory. The ancient ocean is our mother of mothers. The ocean can represent mysteries like sleeping and dreaming. The ocean is the depth of the intuitive where the creative wave is born. The ocean can have a shattering force yet also a sustaining and rejuvenating one (Ronnberg & Martin 2010, 36-38). |
| Ocean waves | indicate the restlessness of the sea and the psyche (Ronnberg & Martin 2010, 39). |
| Hands | signify consciousness and creativity (Ronnberg & Martin 2010, 380-382). |
| Hat | signifies power. Sometimes a hat is called the seat of the soul, as the mystical vessel of understanding and imagination (Ronnberg & Martin 2010, 534). |
| Head | symbolizes human awareness, inspiration and expression. Many ancient people located the soul and genius in the head. A head is universally believed to contain the essential spirit of a person. Phrenology attempted to analyze personality from the shape of the head. Modern psychotherapists are referred to headshrinkers. The head also symbolizes the seed of both new and immortal life. In Dada and surrealist genres, used to evoke the “bizarre” notion of a linear and mechanical consciousness of the twentieth century. Only recently in the scientific field has the head come to represent reason and mind. Ancient people considered these to reside in the heart and chest. Symbolically the ancient view still holds true in the unconscious of modern individuals. Round and simple at the beginning of life, transformed into a differentiated mandala at the end and beyond (Ronnberg & Martin 2010, 340-343). |
| Night | brings silence, healing and a cool hiatus from the sun's burning heat and light. Darkness is also awakening. The night sky might evoke the loneliness of the void on the edges of which earth and its inhabitants seem small and insignificant. Psychologically, night may arouse the unconscious in both its positive and more threatening aspects (Ronnberg & Martin 2010, 98). |
| Scorpion | older than the dinosaur or the spider, and physically almost unchanged to the present day. The scorpion mythically “slays itself with its own dart” and brings itself back to life again. Alchemy engages scorpion energies in its “rending” and “recollection”. All this is essential to the mysteries of death and rebirth, letting go and becoming (Ronnberg & Martin 2010, 218). |

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| Snow | snowflakes suggest an almost magical suspension of time. Winter is the season that slows down the world. It is an image of detached purity and majestic wisdom. In many cultures, snow becomes the "snow maiden", a regal but remote form of the archetypal feminine who inspires passion only to drain from her lover the lifeblood of emotional warmth (Ronnberg & Martin 2010, 78). |
| Sky | stands for God. Egyptian Nut is a rare sky Goddess. Depth psychology sees the sky as a representation of consciousness within the dark unconscious psyche. In Buddhism the sky is a metaphor for the enlightened mind of Buddha (Ronnberg & Martin 2010, 56). |
| Spiral | A logarithmic spiral is the most widespread shape found in the natural world. It is the form of embryos, horns, whirlpools, hurricanes and galaxies, the path that energy takes when left alone, the path of unfettered yet balanced force. Its symbolic power is an evocation of an archetypal path of growth, transformation, and psychological or spiritual journey. The spiral is a cosmic symbol that may represent one or another of several dualities: growth or decay, ascent or descent, evolution or involution, waxing or waning or revealing or hiding. The spiral is the path that resolves conflict, allowing for balanced movement and natural unfolding; thus harmonious transformation can proceed. These spiral processes in nature form a language evoking the mythical journey, regeneration and awakening. Deities and humans communicate with each other along spirals. It is the sacred way of commandment and prayer, a voice of God and sacred call to God. It suggests the eye of wisdom that observes all but is never entangled in the turbulence (Ronnberg & Martin 2010, 718-720). |
| Table | invites setting by the imagination. It symbolizes relationships joining and pulling apart. It can also be a representation of loneliness or being alone (Ronnberg & Martin 2010, 584). |
| Wound | in Greek and Latin means trauma, hurt, damage and vulnerabilities. In a mythical explanation the wound is a gateway to potential transformation or a symbol of the eternal world. Psychic process involves both the healing of wounds and the causing of wounds that expand as a result of the self-knowledge that is received (Ronnberg & Martin 2010, 734). |

Appendix B: Painting by Asta Sutton

The first painting of the second project (refer www.astagallery.com/academic.html).
Painting by Asta Sutton 2012, untitled. Medium mixed media on canvas. Size 265cm x 180cm.



Appendix C: The Artistic Production in Finnish

Kakkosprojektin ensimmäinen maalaus Asta Sutton, 2012.

Joo, nyt mulla on tota. Kävin ostamassa tämmöisen pullon. Se on tota tähän, tähän maaliin. Semmoista muotoa, siis pintaa, pintarakennetta. Ja, mites tää edes toimii, ahaa täällä on tämmöinen, voi panna joko kevyttä tai pannaan toi hevi. Ja nytkö mä vaan painan, ilmeisesti. Eliikkä mulla on ihanan iso kangas ja mä tässä lähen maalaamaan, oho tällä lailla. Näin mä lennän. Mä tykkään aina. Painan tosta, ahaa saan semmoista paksua, näin se lentää. Tosta semmonen kunnan pyöryläliike, se voi olla vaikka meren aalto.

Joo, laitan silmälasit päähän, niin nään mitä mä oon tehnyt. Justiinsa, siin on kiva kaari. Se tulee vauhdikaasti noin. Ja sitten täältä vois tehdä syöksyn, joka lähtee hyökkään tota kaarta kohti. Ja kaarella on paniikki, noin. Ei se mitään, tässä taistellaan, kumpi on vahvempi. Onko se toi hyöky, joka tulee vai onko se toi joka lähtee pois karkuun. Noin, tässä sitä mennään, haa. Mut joku tässä nyt tulee, tää ihana syöksy ja sitten lähtee tämä. No niin se tuntuu, että tässä on tätä hyökkäystä ja puolustusta. Mutta onko se sillein, mutta mihin sitä sit lähetään. Tässä löytyy se voima tai viha ja täällä sitten se, että eläpäs tule, tää kuori, että eläpäs tule. Tässä taulussa on nyt enemmän vihaa, antaapa olla. Tekis mieli tehdä jotain pieniä, tip, tip, tip, tip, laittaa tuonne, en tiedä. Hieman voimaa tohon syöksyyn.

Ehkä laitan voimaa enemmän tohon syöksyyn ja hyökkäykseen. Voisinpa laittaa sit kun se syöksy tulee tohon. Se vähän ropsahtaa tänne. Se on niin ku menossa. Nyt tuli tämmöinen kaareva liike syöksy, hyökkäys, pehmenee, jatkuu, lento, iui, iui, iu, kaareva lento. Onkokos toi nyt hyvä, vai onko liian jatkuva enpä tiedä, en tiedä. Klok, tulee ja menee ja hyökyaalto tulee näin. Apua nyt tuli tenkkapoo, nyt en tiedä mitä tehdä. No nyt tän ihme mönjän pitää antaa kuivua tässä. Ja tässä pullossa sanotaan, että sit kun se on vielä sinistä, niin siihen ei saa koskee. Sen pitää antaa kuivua. Tässä nyt testaillaan tämmöistä kokonaisvaltaista liikerataa, klok, klak. Näin. Mä luulen, että etten enää siihen suihkuttele. En koske tähän. Mitäs tälle pullolle sit tehhään, pitää pestä ja nauhoitukset pois. Se on tauko (nauhoitusaika 5:44 minuuttia).

Nyтын huomasin, että mä voin vielä tätä vähän työstää palettiveitsellä, tätä liikettä. En halua että se on niin samanlaista pintaa. Haluan että siin on vähän, et se ei oo tasasta ihan semmoista yhtä ja samaa. Tulee enemmän vaihtelua. Vähän lähtee tässä poiskin nyтын, ihan kiva tulee. Tulee näköjään ruostetta palettiveitsestä, mutta ei se haittaa mitään. Pienet ruosteet on ihan hyväksi. Mä luulen, luulen että tää on vähän kohta tylsä taulu, tässä vaan yks ja sama. Siitä se lähti. Tuli muutos. Tuonne päin vähän kaartuu. En tykkää liian tylsistä töistä, en tykkää.

Joka puolelle lähtee tolleen kivasti liikkuun. Vähän liian paljon tässä, pitää ottaa vähän pois. Tulee tämmöistä vesisadetta ja syksyn risumetsää tänne sekaan. Terävää

viivaa. Erilainen, laitetaan tännekin vähän tommoista pientä, erilainen juttu noin. Noin nyt tämä alla oleva massa on jotenkin vähemmän tylsä. Noin, nyt sitä on parempi jatkaa. Vielä tuosta vois vähän pyyhkäistä jonnekin. No, katsotaan kaukaa tram, tram, tram, tram, sit lähti tää liike. Mulla on, tässä oon noita kipeitä hartioita venytellyt oisko se tähän liittyvä, että on semmoista liikkumista tässä taulussa. Pidetään tauko, noin se on se tauko (nauhoitus aika 3:42 minuuttia).

No, se on ehkä parempi, että minä kulen tämän nauhurin kanssa koko ajan. Kun mulla aina tulee päähän pälkähdyksiä mieleen tästä mun projektista. Tuossa kävi just mielessä, että niin minähän oon hirveen semmonen suulas ihminen ja sanon aina aika suoraan, että ihmisillä on korvat punasena. Että onko minun luonteella sitten. Tämä, kun pyrin tätä minun sisäistä minääni paljastamaan. Kun luonteessa on jo semmoinen piirre, että tulee paljastettua vähän muutenkin sitä sisäistä minää. Että onko tämä niin ku semmoinen yhtään sen antavampi metodi mun tavalle tuota, että mitenkä minä tässä nyt maalaan tauluja. Tämä on siis se mihin pyrin, että minä aktivoin tätä tiedostamatonta tai sisäistä minää maalaamisen aikana. Niin kun mä jo oon jo luonnostaan semmoinen, että mä oon jo maalannut tällä tavalla abstrakteja maalauksia ja aina pyrkinyt siihen puhtaaseen, ääh, hmm, sisältä lähtevään maalaustapaan. Että pystynkö omaa maalaamista vielä enemmän kehittämään, vai en. Ja sitten tuli semmonenkin ajatus mieleen, että mitä kaikkea hulluja ajatuksia sitä lapsuudesta ja kaikesta elämästä tulee. No tietenkin puhumallahan niistä pääsee yli. Mutta että, hmm, hmmm, pitäskö niistä sitten puhua. Tauko (äänin nauhoitus aika 2:24 minuuttia).

Aloin tässä miettimään, että pitäskö tuo kangas ottaa pois seinältä ja laittaa lattialle. Sitten se ois niin ku, se horisontti häviää ja sitä ruvetaan maalaamaan joka kulmasta ja reunasta ja siihen voi sissäänkin kävellä joka puolelta. Ehkä tulee vapaata tähän touhuun, kun alkaa vähän tökkiin tää tekeminen. Se vois olla paras vaihtoehto. Siis tuli vaan semmonen ajatus mieleen, että jos ajatellaan tätä automaattista maalaamista ja kirjoittamista, niin minun pitäis puhua räpeltää koko ajan ja pistää juttua tulemaan. Maalata ja puhua, sit se joku juttu tulis sitten vaan.

Mutta kun mulla ei periaatteessa oo tässä tekemisessä se tärkein pointti, että mun pitäis paljastaa ittestäni kaikki salat. Tai haluan enemmänkin että siihen maalaamiseen tulee semmoinen puhtaus ja tekeminen. Se on semmosta luonnollista ja leikkimielistä ja mukavaa ja. Tavallaan se tehään sitä, no ei nyt tämä kyllä mennee päin persettä, jos mä noin sanon. Minähän oon, niin heeh, heh.

Mullahan oli tarkoitus, niin. Nyt ruppee naurattaa. Siis mullahan oli tarkoitus tää, niin tätä tiedostamatonta, niin onko semmosta. Se on hassu niin sana joo, kun sitä ruppee miettiä ja ajattelee. Semmoinen kummajainen. Jos mä nyt katon mitä. Siitä on mukava lukea ja sit tulee älynväläyksiä ja sit se jää jonnekin pääkoppaan ja sitten unohtaa. Ja haloo on ihan tyhjänä. Se on semmoinen aihe, asia joka kelluu koko ajan ilmassa, mutta sitä ei saa kiinni. Se on vähän kuin sanotaan zen, tuota taiteesta, että sen niin ku ymmärtää sen niiden filosofian. Mutta sitten kun sen ymmärtää niin sitten se häviää, heh heh. Se on mulla tuon tiedostamattoman kanssa samanlaista.

Mulla on ollut samanlaista, jee nyt mä tajuun ja nyt ei hemmetti, nyt se taas hävisi. Sitä on vaikee puhtaasti ja lyhyesti sanoa, että tämä se on.

Mutta jos mä ajattelen. Oon sanonut että haluan psykoanalyysia käyttäen yhdenlaisena tekniikkana, että minä sitä kautta lähen maalaan ja siinä sitten poistetaan niitä esteiteitä. Ja mitä tuota superego saa aikaa ja mitä sieltä idistä nousee, sieltä sisäisyyksistä, niitä omia juttuja. Tavallaan pitäisi niin kuin kuunnella vaan sitä omaa mieltään, että mitä sieltä niin ku nousee ajatuksessa.

Ja sit on se vapaa-assosiaatio tekniikka, että no kirjoittaa kaikkea ylös mitä tulee mieleen. Mun pitäis ehkä ruveta enemmän kirjoittaan, niin ku mä. Tai kyllähän mä voin niin ku puhua, eihän mun tarttee kirjoittaa, kun nyt on kädet kipeet. Elikkä Freudhan sanoi, että se luki nuorena semmosta Ludvig Börnen kirjaa kirjoitettu 1823. Siinä puhuttiin että miten voi tulla originaaliksi kirjoittajaksi kolmessa päivässä. Siinä tosiaan niin käskettiin vaan kirjoittaa ylös kaikki sinusta itsestäsi, vaimostasi, Turkin sodasta, Goethestä ja kaikesta muusta mahdollisesta. Jos sitä vaan sitten kirjoittaa ja kirjoittaa, niin sitä sitten loppupeleissä kolmen päivän kuluttua hämmästyy niistä ajatuksista mitkä on uusia ja ennenkuulumattomia. Ja sillä lailla sitten tullaan originaaliksi kirjailijaksi. Joo, se on tavallaan ihan mielenkiintoinen, että.

Jos minä nyt tässä oon vaan viisi päivää vaan. Vaan pakko mun on aina jossakin käydä, kun pitää tän kropan takia käydä kiropraktikolla, hierojalla ja akupunktiossa. Että muuten mä meen lukkoon. Valitettavasti mulla on tällainen fyysinen on esteenä. Muuten olisi ollut mielenkiintoista olla vaan. Onhan se sitä semmosta keskittymistä, jos joutuu pois lähtee, niin sitten sitä pääsee takas siihen tilaan. Että mitä mä nyt teen, että mä pidän nauhuria koko ajan mukana. Saan puhua niitä näitä. Kukaan ei ymmärrä suomea. Ainoastaan on se, ettei yleisellä paikalla voi miettiä kaikkea, jos siellä alkaa itkettään ja muuta vastaavaa. Se on pikkusen siinä semmonen juttu. Elikkä ilman kritiikkiä ja valintaa pitäis kaikki nyt tapahtua ja mieli puhdistautua. Mä tiijän että mulla on nyt tässä alussa semmonen pieni kritiikki päällä.

Vaan pitäiskö aatella, että mä alan puhuun vaan itsestäni, antaa tuleen juttua. Mikä minä olen. Joo lähetäänpä siitä. Eli lähetään siitä mikä minä olen. Nyt Asta ottaa Freudin kehitykset mukaan. Asta leikkii potilasta ja leikkii psykiatria. Ja psykiatri sanoo Astalle, että alappa puhuun. Kerro itsestäsi. Eli tässä nyt aletaan puhumaan. No niin, mikä minä olen, kerro itsestäsi. No niin minä, minä olen 40, niin ikä tahtoo aina unohtua, kun sillä ei oo niin merkitystä, niin. Aina sen muistaa kun täyttää 30, 40 ja tuollein ja kohta 50. Mutta tällä hetkellä minä olen 46 vuotias, hieman fyysisesti viallinen. Yritän paikkaillla olkaani, yritän suoristaa ja selkänikamia ja niskaa varsinkin. Siellä hyvin on monta semmosta, hermoratoja, lihaket on tiukkana, nikamat ja nämä aiheuttaa fyysista kipua tällä hetkellä. Mutta pyrkimyksenä on parantua kaikesta. Ja niinhän ne sanoo, että mielen voimalla. Mulla on nyt mieli kovasti tässä. Ja mulla on tälläkin hetkellä niskan alla tennispallot ja minä liikutan tuota päätä ja hieron samalla niskan takana olevia pikku lihaksia. Tämä tekee oikein hyvää.

Mitäs muuta, minulla on kaksi lasta, joista minä olen erittäin ylpeä. Aina ajattelin, että haluan viisi lasta. Mutta tuli vähän niin alettua myöhään tämä, ahaa, alettua tämä perhe elämä. Niin ei sitä kaikkeen pysty. Nuorempi tyttö Tuuli syntyi, kun olin 35, niin silloin jo kaikki lääkärit kysyi, että otetaanko nyt testit, että onko mongoloidi tai muuta vastaavaa ongelmaa. Sitä tietenkin säikähtää tuommosia ja ajattelee, että nyt on kaksi tervettä lasta ja jos niistä nyttien saa kasvatettua suht koht kunnan ihmisiä, niin onhan siinäkin ihan. Ihan ihana saavutus tulee olemaan. Niin elikkä kun tulin äidiksi, niin elämä muuttu. Sitä tuli se huoli ja vastuu. Pikkunen stressi sillä lailla, että aina on niin ku mielessä ja sydämen päällä se oma rakas pikku tyttö ja pikku poika, aa, aahha. Ja tietenkin on mies, jonka löysin Kanadasta opiskeluaikana. Nyt rupes sattuun tuohon vasempaan käsivarteen, mulla on tosiaan ranteet ja käsivarret, että ihan tuota niitä pakottaa. Pitää yrittää tota pallohierontaa.

Niin minä oon kyllä. Niin voisin sanoa, että löysin oikean miehen. Se on tuota, se osaa, löytää minusta ne hyvät puolet. Se osaa kannustaa, että jos mulla joku juttu on mihin minä innostunut. Niin se kyllä sanoo, että se homma kyllä hoituu että se sanoo, että senkus teet jos haluat. Ja rakkautta on. Se on hyvin hellä mies hyväsydäminen ja kannustava ja maailman paras isä lapsille. Kyllähän silläkin on niitä huonoja päiviä, että väsyttää ja kiukuttellee. Ja on vähän semmosta pomon oiretta, että pittää se viimeinen sana olevinaan sanoo. Minullehan ei kaikki asiat ole elämässä niin tärkeitä. Tavallaan kun on sitä sitten itessään semmonen suvaitsevainen, tai miten se nyt sanotaan. Minä ku oon niistä tietyistä asioista, niihin oon tyytyväinen. Ja oon tyytyväinen oon saanut olla kotona lasten kanssa ja kasvattaa niitä. Se oli mulla tärkeä ja se tuli toimimaan, kun muutin Suomesta pois. Niin että lapset puhuu suomee ja lukkee ja kirjoittaa. Se on se yks etappi mikä on tullut tehtyä. Vielä pitää treenata sitä lukemista ja kirjoittamista. Ja tämän hetken etappi on, että saan tämän väitöskirjan tehtyä, ja että saan, ja mikä ihanaus, että saan maalata tässä samalla.

Kanadassa kun asuttiin oli galleria ja maalaamiseen pääsi kiinni enemmän, oli kuin päivätyö. Nyt oon taas tässä saanut maalata koko ajan ja välillä vähän opettanut, mutta. Jotenkin tossa maalamisessa oon. Jos tällä lailla onnekaasti saan sanoa ja saan valita mitä teen, niin minä maalaan. Jos minä paljon maalaan, niin se on, että harjoitus tekee mestarin. Se on asenne kysymys kaikessa jos jotakin haluaa tosissaan niin kyllä sen tekkee ja saa. Ja minulla se on tämä maalaminen. Ja kyllä sen näkkee kankaalta ja jälestä, ettei se oo vaan hutaistu. Se on tehty lämmöllä, rakkauksella ja voimalla ja vaikka surullakin. Kunhan tunnetta on ja on sydän mukana. Ne on minusta hyvin tärkeitä, kun maalaa. Että ihan niin ku hemmetin hyvin menee. Kyllä voi sanoa näin. Itenhän sitä sillei stressaa, että tekee joskus liikaa jotakin. Että nytkin oon istunut tietokoneella melkein kaks vuotta, ihan liikaa. Tämä kroppa otti ja sanoi, että ei enää. Että nyt oon, sitten yrittänyt ajatella, että mikä tää nyt on, tää minun maalaaminen ja tutkimus. Hyvä se on hiljentyä. Niinhän se on tässä minun

systeemissä, että pitää oppia keskittymään ja tyhjentää mieli. Jos nyt teen. Minä nyt teen, siis Freudin mukaan vapaata-assosiaatiota.

En mä tässä voi heittäytyä meditaatio maailmaan. Ja tyhjentää mieli ja alkaa niitä Om juttuja hyräilemään. Vaan pitäskö. Toistaalta voisin kokeilla sitäkin. Marion Milner sanoi, että pitää rentoutua ennen maalaamista. Minähän tässä jo makkaan lattialla. Ja nyt sitten nostettais tämä vasen käsi hitaasti ylös. Mulla on silmät kiinni ja nostan tätä kättä. Ei ole vielä ylhäällä. Tavallaan tämä käsi tuntuu, kun silmät on kiinni, että se nousee hyvin korkealle. Kohta se on tuossa suorana ylhäällä. Nyt lähen laskee sen takas alas. Tämä käsi sitten rentoutuu, painuu, menee alas hyvin hitaasti, painava käsi. Se ei ole vielä edes alhaalla, mutta se on hyvin rento, painava, oikein monta tuhatta kiloa painava, oikein. Alako tossa, oih, alkoi jotkut siinä siis olkapäässä väreilee. Nyt on maalipurkki jalan alla, siirretään se. Otetaas noi tennispallo pois niskan alta ja nyt. Kyllä tuli sellanen pannukakku olo. Ja ohjeiden mukaan, kun on niin rento ettei halua nousta, niin silloin pitää nousta. Hoo, hmm. Tässähän voi nukkua. Suu auki. Haa, ahh, hmm. Ranteet nytkähtelee, ja on rento. Tää on kyllä ihan hyvää, hmm, mm.

Nyt on sitten pakko noustava ylös vaikka ei haluakaan nousta ylös. Nyt on sit rento. Kaikkien sääntöjen mukaan. Noustaan tollein kylan kautta, auts, huh. Kylläpä tuli painava olo päähän. No ettei nyt ihan nukahdeta, niin otan kahvia. Niinhän ne siinä Zen meditaatiossakin ne buddhat ottaa teetä, ettei ne nukahtele. Minulla on vähän järeämmät aineet. Minulla on kahvia.

Kylläpä mä nyt taidan ottaa tota ton kankaan tosta seinältä ja laittaa sen lattialle. Kyllä se niin pitää tehdä. Okei, otetaas purkit pois eestä. Pitää panna tavaroita vähän piiloon. Mulla on tässä, kun mä ruppeen maalaan. Jaahas, pupu täällä pessee ihteään. Täällä on uusi pikku pupu täällä autotallissa. Tuulin pupu. Se saa seurata kun minä maalaan.

Okei, otetaan nää pikku nauhat, ei nää nauloja ole ku vähän kuin nuppineuloja. Otetaan kangas pois seinältä. Tämän saa sitten aina tänne takas jos haluaa. Okei, iso kangas yhtä iso kuin minä tai siis isompi kuin minä, laitetaan se lattialle näin. Kuivunut on kaikki jutut, tällä lailla. Okei, otetaan pikkumatto pois, ettei se likaannu. Lattialla ei ole niin väliä, mutta matolla on. Näin nyt mulla on kiva kangas tässä. Okei, tehdään tuota tilaa. Tämän päällä voi vaikka kelliä sit, jos huvittaa, tatta, ratta, taa. Joo siinä on niitä kaaria. Minä taijan nyt ruveta tuota.

Katotaan, että kamerassa on kaikki kuvakulmat oikein. Sekoitan noita. Herätys kamera. Pannaan se lattialle kuvaamaan. Tuollai, mites se nyt pannaan, että se näkkee sitten kaikki. Vaihdetaan kameran paikkaa, ops. Hetkinen. Noin, että se on siinä, siinä aika kivasti. Ja sit minä otan maalipurkkeja, aukasen maalipurkkeja tuosta. Missäs mulla on se yks pikkunen juttu, minkä minä ostin. No hemmetti, en kait mä oo pannut sitä roskiin. Tässä toheltaa. Katotaan onko se tää. Pirskata rallaa, mä ostin semmosen rullan. En kait mä heittänyt sitä äsken roskiin. Voi jumankautta, no niin pittääpä ehtiä se. On näköjään ajatus vähän hukassa, kun tavarat häviää. Ehkä

siihen auttaa suklaa, että löytyy. No, nythän se löytyi pikkurulla. Tossahan se on pikku rulla ja pikku suklaa. Tuolta sitten, jos vaikka tuohon laittaa maalia. Tauko (ääninauhotusaika 25:13 minuuttia).

Joo, nyt mä oon saanut täällä jotain aikaan. Ja en oo saanut aikaan, siis molempia, sovitaanko niin. Nyt oon laittanut tänne autotalliin kivasti kynttilöitä. Ne on kivoja ja ton kankaan laittanut lattialle. Nyt katon että kamera on tähän kanssa, eli zoomaan sen alueen millä mä maalaan. Se on tossa. Pitää ottaa semmoinen testi nauhoitus, ku on aika pimeetä kun on vaan kynttilöitä. Pannaan kamera nauhottaan. Määpäs meen siihen ja katon. Eli tässä on tämä kangas missä nyt on vähän tätä massaa. Mä varmaan lähen jatkaa tätä siten, että otan vaan maalit ja että unohdan sen ekan kerroksen mitä mä tein. Ja se on tavallaan tämmöinen pohjaliike, se voi olla noin. Katotaan nyt toimiiko kamera, noin (nauhoitus aika 1:54 minuuttia).

Jeps, kamera toimii. Pitää ottaa rillit pois päästä, että minä nään. Näitä maaleja ottaa esiin. Antoivat tämmösen kivan tölkin aukasijan. Ajattelivat varmaan, että se on niin heiveröinen ihminen, ettei muuten saa auki. Tässä on näitä maaleja, perusvärit. Tässä on tämmöinen ihan perussininen, kaadan sen tohon astiaan. Voi olla että mä laimennan tätä taikka sitten en. Missäs paperia on, no pyyhkästään vähän siveltimellä, noin. Siinä se on. Ihan summan mutikassa minä nään sieltä otin nään perusvärit. Yritin ottaa semmosta lämmintä sinistä, punasta ja keltaista. Tässä tulee sitten keltainen, keltaista purkkiin. Hmm, mm. Noin. Otetaas sivellin. Kato pienempi keltaiselle se on niin vahva väri, että voi olla pieni sivellin. Ja noin mä saan ton pyyhkästyä. Oops, se meni yli laidan, siinä on keltaista ja sit vielä tää kolmas punainen.

Siinä pupu hyppii ja kuuntelee korvat höröllään. Tää on vähän uutta. Pupu on ollut vasta viikon meillä. Vaan hyvin se tuolla kuuntelee. Sitten punainen pannaan erilaiseen noin. Tää on vähän tämmöinen matta punainen ja sit siihenkin sivellin. Purkista pitää tuota ottaa valumiset pois. Ihan summan mutikassa minä näitä siveltimiä tässä otan. Tuohon kansi päälle. Nyt mulla on kolme perusväriä ja pannaan siveltimet purkkiin. Joo, eihän tässä vielä, ei tässä ole kamera ei käy, se ei haittaa. Sit vois in ottaa noita muita maaleja täällä kaveriksi. Pitäskö se ottaa tuo valkoinen. Minä otan valkoista kanssa purkkiin.

Valkoinen on semmoinen kaiken pehmentäjä, tasoittaja, rauhoittaja, lumivalkoinen lumivaippa. Kaiken peittää, kaiken pahan se peittää ja hyvän se peittää. Milläs mä nyt tätä, missäs on mun sekoitustikku. Mä luulen, että se on täällä jossain. Hetki pieni, joku tikku jostain, tuossa lattialla. On vähän ohut tikku, mutta kunhan saan sen sekaisin. Pepi hyppii siellä, mitä innostuu, onko se leikkiaika. Oi, Pepi meni kahelle jalalle seisoon. Nyt hyppii. Meillä on miniatyyri pupu autotallissa. Sain tätä valkoista maalia enemmän sekasin, niin voi kaataa kuppiin. Sitähän voi vaikka tolla tikulla heitellä kankaalle. Voiskin ottaa jokaiseen kuppiin tikun, voi sit heitellä. Pupuliini on ihan vauhkona. Tää on tämmöstä sveitsiläisen kahvin väriä. Lukee purkissa. Maitokahvia sitä mulla on kupissakin. Maali on kahvia ja oho, kohta menee maalia kaikkiin paikkoihin. Niitä tikkuja, siitä mulla tuli mieleen tässä yhtäkkiä, että tikkuja

voin laittaa joka paikkaan. Tuolta takaa. Nyt mulla on tosiaan kolme väriä tässä, plus valkoinen ja otanpa huikan kahvia, hmm.

Pitäs panna kaikkiin kynttilöihin, kaikki kynttilät palamaan. Saa nähdä pitääkö kohta pistää ihan kattovalokin, mutta kynttilöissä on tunnelmaa. Okei, nyt mä voisin laittaa myös ton videokameran päälle. Ja silmälasit, näkee kuitenkin vähän paremmin. Täältä videokamera päälle ja pitää zoomailla. No, väärään suuntaan, non niin. Siinä nyt on suurinpiirtein koko kangas (ääninauhitus).

Pannaanpas, nyt se nauhoittaa. Joo, tässä hän on, tämä minun iso kangas. Siis varpaat tuolla ja näin iso kangas. Pitäskö pupu päästää hyppimään tänne, tulisi mahtavia jälkiä. Aivan niin kuin. Tämä pupun touhu häiritsee. Kuulepas pupu et saa mennä sen laatikon päälle. Noin pitää panna se koppiin. Okei, nyt pupu on turvassa, minä voin jatkaa maalaamista, hmm.

Elikkä mulla pitää nyt olla tilaa tässä, mennä tässä joka paikkaan, da, daa. Ja vähän hyppelehtiä näin ja mennä tuonne. Kahvi on juotu. Miltä väriltä tuntuu nyt. Mikäs olis se mun väri millä mä aloitan. Pitää yrittää puhua kovalla äänellä, että kuuluu tähän kameraan. Musta tuntuu, että puhun liian pienellä äänellä. Laitetaan kamera tohon vierelle.

Sitten minulla on ihan semmonen olo, että punasta kohti se lähtee. Siltä se punaselta tuntuu. Tässä on nyt nää liikkeet tässä. Kyllä ne näkee ja niitä voisi seurata jos haluaa. Mutta punanen ei kyllä lähe tästä suunnasta. Punanen lähtee täältä ja tuolta. Se on punasen linja. Ja jos aloitamme. Veri valuvi, veri tulevi, veri menevi. Elämää, kuolemaa ja rakkautta, näin. Haluaa hän lähteä, hän lähtee punaisella, syntymään, kuolemaan. Väriin punaisen voin ottaa, synnyttää, kuolla ja elää. Se on tätä elämää.

Perkele, oh, ho, nyt meni videokameraan. Tämä onkin huono homma. Meni maalia, joo minäpä nostanpa sen ylös. Ja puhun isolla äänellä. Tuli hieman keskeytys tähän. Vaan ei se mitään. Punaisella syntyy hän. Tuolta synkstä pimeästä tummasta tulee tuonne. Mutta pitää hänen jatkua. Hän ei jää yhteen kohtaan elämään, vaan sykähtää ja käy pientä kiemuraa matkaa tähän. Mitä hän tekee ja minne menee. Ei voi tietää. Se on sen oma elämä. Mikä kulki ja meni ja vähän tärisi, tärisi, tuonne ja tänne, haa. Se on kuitenkin hentoa punaista, kuten huomaatte. Hän hennosti ottaa sen punaisen. Nyt pitää ottaa joku toinen väri. Punanen oli siellä.

Ja kaiken tämän rauhoittaa se meidän pikku sininen. Sinisessä on sitä elämää ja toivoa. Sitä elämää. Jos haluan toivoa, niin mihin sen toivon haluan. Haluanko sen rakentaa niin kuin luola mies. Tämä on, tämä on vaarallista. Kynttilässä on voimaa. Mihin tämä punainen haluaa, eiku mihin tämä sininen haluaa mennä. Katson kaukaa. Katson läheltä. Jollakin lailla mä haluaisin tän sinisen keskelle, mutta sitten kyllä haluttaa vähän tänne nurkkaankin, voisko se olla molemmissa. Jos se on se sinisen hetki. Pientä, pientä pisaraa, se on semmosta rää, rää, sadetta. Semmosta, mitäs tää nyt on, semmosta myrskyn sadetta. Voi se käydä siellä ja tuolla tuolla, huh, huh. Pitää sen käydä vähän vieraisa. Käyttää hyökkäilyä. Noin, heh hee. Tää on villi

sininen. Aivan mahtava. Ja kuitenkin se täällä kyylää nurkassa itsekseen. Sininen nurkaan, sininen näin. Näin tuolla se on yksinään, sininen, sininen, ahha, hha, sininen. Onko noin, että sininen jää vaan tonne eikä tule häiriönä heilumaan tänne. Sinnekö se jää, mutta jos tänne hentoutteen kuitenkin kaivattaisiin jotain muuta.

Otetaanko esiin sitten toi keltainen. Voisi lämmittää ja antaa kuuman tuntee tänne ihanaan punaisuuteen. Se on niin ku prim, pram, prum, dum, tim, tam. Keltainen on siellä, täällä keltainen. Keltainen voi olla täällä lämmittämässä. Ihan tänne vois olla jotain sellaista, hmm, mm, hmm, du, tu, du, tu, dud [hyräilee opperaa ja maalaa tai roiskii villisti]. Sinne se tuli joka paikkaan häiritseen. Eikä kun luomaan valoa ja kirkkautta, hmm hmm. Kyllä minä valolla annan elämää, elämää ihanaa, kuulasta, kuulasta, ahh, haa, hmm, haa, hmm.

Nyt mulla on valkoista kanssa vielä. Pitäskö mun lähtee vielä. Mulla on vaan tikku valkoisessa [viheltää ja hyräilee]. Tää on semmosta heittoa, joka ei niin ku häirihe, mutta tuo virkeyttä asiaan. Noin kivasti roiskaa tää semmonen. Voisko se olla tossa keskellä se täydellinen valkeus. Semmosta verkkoa, verkkoa hurjaa vaalea valkoista, hmm. Noin tuli näin paljon, vaan ei paljon näy trum, trum, trum, trum, trum eiköhän ala näkymään. Hyvin herkkää tämä valkoinen viiva. Okei, kokonaisuudessa tämä näyttää hyvin vielä semmoselta hentoiselta.

Pannaapas valoa, ahaa tämä näyttää ihan erilaiselta valossa, kun on valoa. Ehkä vois tehdä jotain valossa. Tehdään hieman lisää, hieman tästä lähtee [hyräilee]. Se tarvitsi ton sinisen, että se on tarpeeksi sininen di, diid, di, dii, dii. Hieman sinistä. Tässä missä sen pitää ollakin daa, daa, da, da, daa. Tällä lailla vaan sinistä mä roiskaan joka paikkan vaan da, da, datratra, tra. Voi tulla tähänkin kyläilemään, hehe. Punainen ja valkoinen ja on väri totuuden. Mitäs tykkäät tuli vieraille, kyläileen daa, daa. Sitten haluan keltaista. Se on voimaväri, mutta [hyräilee] sinne se vaan sopii. Pikkusen tulee oranssia ja sekös ei haittaa.

Tehdäänkös täällä sitten vihreää. Kun isketään näitä kahta vierekkäin. Katsotaan millaista vihreetä tulee. Noin, ei se maailman parasta ole, mutta. Ei oikein lähe yhteen. Noo, valkoista, niin se parantaa. Juu, ruohonjuuritasolla mennään. Noin se on siin, se keltainen. Noo, sit voisoin laittaa tänne hieman keltaista. Täällä on oli jokuinen kolo mihin se haluaa sopia. Pikkuinen semmonen. Täällä on tuuli vire. Se lähtee. Tulen liekinä saavuin kerran hurmaten huumaten, di, dii dii di. Ja sukatin on ihanan väriset ja oukki doukki ja luulen et toi on liian vajaa. Joku jäi kesken. Se huutaa että sä unohdit mut. Älä jätä mua yksin. Mä kaipaen lisää.

Ja sit punaista. Ei oo punasta ku pintana, alueena. Minne lähtee hän. Se punainen onko sen paikka. Punaista vois laittaa vähän enemmänkin. Otetaan kunnolla, vaan mikä ettei. Punasella voi enemmänkin maalata. Vahva väri, vaan ei ärsyttävä. Palaako pylly, ei pala. Se oli siinä se punainen. Haluatko jo muualle kuin tuonne. Jotekin tuntuu, että punaselle huutaa joko tässä tai tuolla. Se sanoo, että minun päälle pankaa punaista. Tehkää tuulilta valkeaa. Tohon haluun valkoista (nauhoitusaika 18:19 minuuttia).

Pitää laittaa sivellin siihen. Missä ne on siveltimet, no kun ei löydy niin testaan toisen jutun. Tämmösen rullan, miten tämmönen toimii. Noin se toimii. Tulee semmonen pehmeä punainen. Okei, pitää lopettaa, en tiijä miksikä menee. Vois vähän laittaa valkoista tännekin. Noin, tommosta rullamaalia, hmm, mm. Noin, noin se meni sinne ja niin. Nyt tässä on alkuräiskimiset tehty ja nyt mä haluan laittaa tonne tota. Tehdään tikulla. Tää oli jotekin häiritsevä tää punainen tässä, tällä saa sen tällä valkoisella sopimaan siihen, joo, sen paremmin. Tää antaa sille semmosen hämyisemmän, salaperäisemmän jutun. Se niin ku ei ole vaan siinä vaan pitää miettiä mikä se on. Ei selviä ja tylsiä, pitää olla salaperäisyyttä elämässä, eikö vain. Tällä lailla salaperäisiä kirjoituksia tänne tulee. Kukaan ei tiedä mitä tapahtuu. Vain salaperäiset viestit tulevat tässä. Iu, iu, iu se on siinä, siinä se meidän merkki. Ops, meinaa purkit kaatua. Okei, sitten on siinä sitä tolla lailla. Mitäs sitten [röyhtäytys], kahvi tekee tehtävänsä. Se närästä. Pupu villiintyy aina yöllä. Se on yöeläin, eikä ole.

No, miten haluan jatkaa, tässä on vielä paljon. Mitä voisni vielä tehdä näin ja näin. Mietin tässä, käsilläkö siihen saan aikaan sen. Olen tällä lailla ja tällä lailla. Voisin siihen iskaista siihen. Se haluaa sen oranssin siihen. Kyllä voisni oranssin tehdä ihan tylsty. Otan tähän kaksi purkkia. Kaadan tähän hieman keltaista ja purkin viereen pikkuisen punaista. Ihan kuin kananmuna ja tuostako mä teen sen oranssin. Palettiveitsi apuun, että saan sen oranssin sieltä syntymään. Se syntyy, kun sen synnyttää, hm, mm, hmm, da, daa, daa. Tule minun kultani oranssi, oranssi, hmm, mm, hhm. Tässä hän on syntynyt meille, ihana väri. Ei se nyt maailman paras ole. Taitaa olla, oranssi taitaa olla paras kun laittaa jotain muuta väriä, kuin tässä on kuin tiraus. Noin, höö. Noin, oukki, doukki, haa. Hän on daa, daa, tullut, hmm, mm, di, di, dii, did, id, dii, hmm, mm, noin.

Se keskus on semmonen tärkeä keskus, mistä tulee virtaa ja voimaa ja kaikki niin ku lähtee siihen vauhtiin mukaan. Di, di, daa, di, di, daa, dum, pam, pa, paa, tsuu. Sellainen, tollain kyllä se tuli sössö. Siihen tulee puu, paa, poo, pim, maam, maa, juu palettiveitsellä saa tommosta kivaa sökkeröä aikaa. Vauhdin hurmaa ja mukaan synkerö, sönkerö on siellä. Ja sit huomasin, että mulla on yks orpo alue joka sanoo, että en halua olla yksin. Ja mukaan leikiimään haluaa hän. Se on hyvä olla yksin ja toi mun keski syöksy halusi jatkaa tonne keltaisen nurkkaan.

Vaan haluaako jatkaa tänne. Onko siinä se kahdessa kaverissa. Mä en tiedä kuinka paljon haluan yhteyttä tai eristystä. Koska me ollaan kaikki erilaisii. Pitää olla erillään omilla kuplilla ja ei olla samassa. No, ollaan tavallaan samassa kuplassa, vaan voi olla erillään. Onko tämä työ eristys. Eristys tuolla ja täällä hmm. Tää nyt mietityyttä tää tyhjä tila. Voisko olla noin tyhjä erityksissään. Kyllä vai ei, se on vapauttavaa, vaikuttavaa, että on tyhjiyttä. Tyhjä vaan onko se niin, että voi jättää tähän.

Tuli tenkkapoo, en ymmärrä miten haluan tän tekaista. Kyllä mä voin aina valkoisella maalata jos haluan tyhjiyttä lisää, vaan sit se on turhaa työtä. Jos vaan vääntää ja paiskii, jos emäntä tekee liikaa ja sit pyyhitään. Turhaa työtä. Ja Zen taiteessa ei pyyhitä, kaikki tehdään tunteella ja tarkkuudella. Ja tähän asti mulla

on ollut se varmuus. Loppuiko se varmuus tähän. Tähänkö se törähti. Pitäskö ottaa pikkunen kangas. Nyt vedän tän ison kankaan sivuun. Tyystin, onko varma, on. Vejän tämän kankaan sivuun ja aloitan toisen kankaan. Pistetään paussi (nauhoitusaika 38:48 minuuttia).

Joo, nyt on se ensimmäinen maalausilta sitten ohi. Mä tässä nyt katon tätä työtä, mikä on keskeneräinen. Tää on tuota. Ei tämä ole paha, mutta ei tämä ole valmiskaan. Keskeneräinen työ, niin. Mä tykkään kun, musta tämä on ihana, kun tämä on tämmönen, hyvin sekava, hyvin villi. Tämä on hyvin sellanen, mitä en oo ikinä, siis tavallaan mun omassa tekemisessä on tämmönen vapaus. Mutta sanotaan nyt tämä tekniikka, mitä lähin vääntää. Että en oo ikinä ennen maalannut tämmösillä seinämaaleilla, enkä noin roiskinut tavallaan tollain pollockimaisesti, hieman vois sanoa. Kuitenkaan en halua tehdä just kuin, mennä just sen Pollockin mukaan. Se on mulla ollut vaan semmonen alkusysäys miten oon lähtenyt työstään. Tässä on tämmönen tanssin liikkeen, vapauden, on tätä mukana. Ja tuota mä tykkään miten tässä on semmosta hämyistä, mikä vähän peittyy valkoiseen, mutta sitten on noita voimakkaita sinistä, punasta ja keltaista sillai pikkasen.

Miten tätä voisi jatkaa. Vaihtoehtoja on paljon. Yks mikä kävi mielessä semmonen, että minä tuota kun mulla on nuo niskat ja käsivarret kipeenä, että otan tosiaan varpaat kehiin. Nythän se on seinällä, että ei varpaat oikein onnistu. Mutta mä halusin laittaa sen seinälle. Mä nään sen enemmän kokonaisuutena seinällä, eikä lattialla. Helpompi katsoa nurkasta nurkkaan. Minä luulen, etten mä tuota hirveenä mieti, tää on vielä niin kesken. Minä vaan otan ne samat värit, maalit. Mitkä mulla oli eilen illalla. Ja lähen vaan spontaanisti tuota iskemään ja alan puhumaan ja höpöttään. Ja että mitä tässä tehdessä tapahtuu ja ajatuksia tulee mieleen.

Jos mä ajattelen näitä, että mitä oon opiskellu, näitä eri tapoja maalata. Tämmönen tyyppillinen keino on Zen taiteelle just siinä, että siinä on tämä tyhjiys. Kuvassa se on yhtä vahva, kuin on se sitten se ite piirretty jälki. Ja sitten se dynamiikka. Ja mikä on tässä nyt vielä. Ja tämä ensimmäinen tyhjiys on kuvassa. Ja se mitä ne haluaa korostaa, että kun maalataan niin se tekijä on ympäröitynä siihen maalaukseen. Ja mulla on se kun maalaaan lattialla. Pääsen sinne sisään hyppäämään. Ja justinsa se, että se maalataan tässä ja nyt. Ja se on suora. Eli periaatteessa minä nyt tässä toteutin alkuhommassa tätä Zen taiteen suuntausta.

Ja sitten kun mä mietin näitä muita, mitä mulla täällä on. Niin, kuin mä sanoin, Pollockia on paljon. Koska se alku on tämmönen nopea. Ja just tähän perustuu, tähän tämmöseen automaattiseen nopeuteen. Jossa ei anneta, tai siis vaan annetaan mennä. Eikä käden ja eikä ajatus ole niin kahlitsevana tekijänä. Ja se että maalataan lattialla, niin kuten minä tein. Mulla ekassa taulussa paljon lähtee just.

Pollock myös korosti ja sanoi mun mielestäni, että itämainen ja hiekkamaalaukset, Navajo intiaanien. Ja tuota niin Dalísta sitten jos minä ajattelen sen tekniikkaa. Kyllähän Dalíllakin oli tuota, se oli enemmän tämmöstä insinöörimäistä testailua. Toiminnan kvantiksi se sitä sanoi. Käytti esimerkiksi merieläimiä, antoi niille jotakin

myrkkyä ja pisti ne maalaan paperia. Käytti naisia, possuja, renkaita, laitto ne siihen kankaalle vaan ja tuli sitä jälkeä. Ja paranoian kriittisessä metodissa, siinä on sitä että annetaan kaikkien niin ku vahinkojen vaan tulla. Testaillaan vaan kaikenlaista. Ja kun jälki on siinä, niin sitten sitä lähetään muokkaan. Se liittyi tavallaan tähän paranoia kriittiseen metodiin.

No, mulla on uus materiaali ja tavallaan testailen erilaista itse tuotettua jälkeä. Mitä en oo ennen tehnyt ja katon että mitä saa aikaan ja että lähen spontaasti tekeen. Tietysti siinä tekniikassa käytettiin kaikkee mahdollista, valokuvia, printtejä, hiekkaa jne. ja niitä sitten työstettiin. No, sitten Dalílla oli semmoinen, että se fyysisesti kärsi ja se teki siten mielestään paremmin töitä. Siihen en oo vielä, vaan. Kyllä tässä voi jossain vaiheessa alkaa päätä pakottaa ja sitten vaan maalataan. Katotaan missä vaiheessa se tulee.

Kuten mä sanoin haluan psykoanalyysia tai ennen sitä on tää aivoriihi. Ei ole kritiikkiä, ei oo ollukaan. Paljon vaaditaan että tehdään ja hulluja ideoita pitää olla. Ja sitten kehitellään yhdistelmiä uusista, tai siis vanhoista yhdistelmistä tehdään uusia. Oon sitä mielestäni yrittänyt. Niin siitä psykoanalyysista siinä on, siinä niin ku puhutaan. Mun pittää enemmän vielä puhua. Sen mä tiijän. Mulla on joku lukko päällä. En saa puhuttua kaikkea. Se on. Kaikesta eniten haluaa päästä kiini siihen sisimpään ajatukseen. Mitä voisi tulla esiin. Ihan kuin Marion Milner sanoi, että meillä on näitä tämmösiä sisäisiä ajatuksia perhosia, lapsellisia ja epäloogisia. Ja niitä aina tulee päähän. Mulla on koko ajan tässä tullut semmosta pientä ajatusta päähän. Mun pitää enemmän käyttää nauhuria ja kulkea sen kanssa tuolla. Ja että saan kaikki ajatukset mukaan.

Marion Milner sanoi näin, että sisältä voi tulla se suuri viisaus. Niistä omista perhos ajatuksista. Kun ne oikein osaa ymmärtä ja lukea. Ehkä se on sitten sitä tasapainoa omassa elämässä, minkä löytää. Ja kun pystyy tavallaan olemaan niin haavoittuvainen ja antaa kaiken tulla ja puhuu ittensä suoraksi. Ja sitten kun on kärsinyt, niin sitten siitä vahvuus tulee.

Voinko mä ajatella, että mä näissä tauluissa. Mä tuota niin kun, hmm. Tää onkin vähän kinkkinen juttu. Mielestäni oon hyvin paljon tehnyt kaikilla näillä tavoilla, mitä on kirjoissa, teorioissa tullut esiin. Mutta jotenkin mua nyt vaivaa. Tää on ehkä siinä sitten kun rupeen analysoimaan tauluja. Etten nyt ehkä analysoi liikaa, meneekö muuten pilalle. Pitäskö antaa mennä vaan, niin ku hiekkalaatikko leikissä olla vaan lapsi ja antaa palaa. Niin ku aatellaan lapset leikkii ja puhuu höpöttää paljon ja sieltä se tulee se asia. Se syvin asia tulee jossain vaiheessa esiin, kun leikki jatkuu. Joo, minäpä sekoitan maaleja. Tauko (ääninauhitus 11:17 minuuttia).

Ööh, nyt mulla tuli on olo, että kun mä laitoin ton kankaan seinälle. Nyt mä haluan, pitää kattoo ja laittaa noita värejä lisää. Mulla on noi perusvärit keltainen, sininen, ja on valkoista, punasta. Haluan tästä näitten lisäksi sekoittaa tähän purkkiin oranssia. On vähän semmoinen olo, että tänään pitää saada oranssia aikaan. Tää on kaikista paras vaihe ku maalaa, kun sekoittaa värejä, sitten kun ne menee aivan

ihanasti keskenään sekaisin. Noin, se on nätti oranssi. Sit mä haluun tehdä tähän. Mä haluun yrittää tehdä vihreätä. Tätä ei välttämättä tuu niin kiva vihree, mut katotaan. Nää ei oo semmoset. Paitsi, että jos mä laitan siihen valkoista. Se vois sitä pehmentää, tulee semmonen pastellimainen vihree, noin.

Sitten taas sekoitetaan. No, se menee vaikka tällain noin. Ei paha, hmm, mm. Joo, aika mielenkiintoinen. Tehdään toi samalla lailla. Toimii paremmin näin. Joo, paljon parempi sekoitus tällain noin. Okei, mulla on värejä tässä. Pyyhkästään noita reunoja. Ei kuiva sitten siihen, kun laittaa tonne seinään kii. Eilen mä maalasin tikulla paljon. Mutta tänään, ku mä maalaan seinällä, otetaan noi siveltimet kehiin. Voi ne tikutkin olla siinä vierellä, jos tulee semmonen himo, että pitää tehdä tikuilla. Joo, siin on pienempiä ja isompia. Noin vesipurkit viedään tänne vierelle ja paletteiveitsi on aina hyvä. Noin. Pois päältä (nauhoitus aika 4:14 minuuttia).

Okei, nyt sitten vaan aletaan, dam, dram, dram, [vihellystä] mikä väri tulee mieleen. Mitä väriä mä haluan tähän. Mä tykkään tästä da, daa, tästä, ta daa. Pitää laittaa silmälasit päähän, eli että nyt mä nään. Mä tykkään tuosta ja tuosta. Mä tykkään heittää jotakin. Okei nyt mä lähen. Pitäskö ottaa uudet värit, oranssi, hmm, hmm, joka kaipaa oranssia. Siihen sit vaikka tota, pdam, dam, damp, damp, valkoista. Reunan pehmenystä. Noin, se ei saa olla liian kova. Pehmennellään sitä. Se tulee sieltä pehmoisesti, vaan ei liian rajusti. Lisää pehmyttä, oranssia tähän matkaan. Meinasin, se aina se tulee se joku juttu mieleen ja sitten se vaan muuttuu. Laitetaas tuonne päin, hmm, hmm. Ja sitten valkoista vähäsen mukaan. Pehmeyttä, tuulen pehmyttä. Haluun siihen vaikka tikulla jotakin, sinne tulee. Siinä tulee se kunnan myrsky, tai se pehmeys. Tota se jatkuu se, noin. Okei, siihen tuli semmonen ihan kiva, pyms, pehmeä oranssi.

Ja sitten otetaan uusi väri, kokeillaan. Uusi väri löytyy täältä. No, ja sille uudelle värille täytyy löytää se sivellin. En halua liikaa noita uusia värejä. Ei saa olla liian vahva. Mutta tähän mä tän haluun laittaa. Tulee mieleen kuitenkin päärynäjäätelö. Tulee mieleen kesä ja tuli mieleen kun haastattelin gradussa taiteilijoita, niin että ne sano että maalatessa tulee aina mieleen kaikkia ajatuksia. Ja voisko sitä ajatella, että kun sitä maalatessa sitä tavallaan pääkoppaa tyhjentää ja ajatukset tulee mukaan ja sitten itsekseni niille naureskelee ja hassuttelee niille ajatuksille mitä tulee. No, ja kyllähän ne ajatukset myös joskus itkettää.

Tähän haluun laittaa valkoista mukaan. Ei liikaa. Tätä valkoinen tuntuu, vois laittaa keltaistakin mutta jotenkin valkoista paremmin haluun käyttää. Näitä reunoja pehmentämässä ja vähän tekemässä semmosta aukkoa tänne. Se on niin ku semmonen pieni mylläys, myrskäys siinä. Tähän tulee aina tähän valoiseen niitä tai noita värejä. Pyyhkästään tuonne, niin pyssyy valkoinen valkoisena. Valkoisen päälle, valkoista, joo. Hän on siinä päärynäjäätelö minun. Tuntuu et siin on tietysti valkoista vaniljaa. Se on orpo piru yksinään. Se on tuolla. Jotain hyvää mä tartteen tänne ja täältä. Mä tartteen tänne jotain.

Täältä tän vahvan punaisen kaveriksi tätä. Tästä tulee semmonen kesäinen. Punaista marjaa. Ja tää ei oo ihan semmonen kevään vihree, mutta on tässä nyt jotakin. Mistä vois aatella, että tulee semmonen kesäinen villi olo, juu. Sinne sitä kesää, kesän lapsi mä oon, villi luonteeni mun. Täältä kesää ja päärynä jäätelöä, jummi, jammi, jummi, jammi. Pehmennetään noita, noin. Se on se siinä.

Tähän voisin vielä jotain. Tää on kyllä ihan eri juttu kun tehdä seisoviltaan seinälle. Se on sitä penselli jutut ja vähemmän mahdollista leikkittelä. Kun se on lattialla, niin se on yhtä leikin hurmaa. Kun ja jos mä katon, ah. Mikäs tässä nyt on, mä jotenkin tuota noin. Nyt tuli tenkkapoo ja sit kun tulee, tenkka, tenkka, tenkkapoo, sit pitää vaan tehdä.

Sitä kirkasta ois ehkä hyvä tänne laittaa. Voinko mä nyt. No, se mieli tuli ensin, niin mä teen sen niin. Tällä lailla se tuntuu, niin antaa sen tuntua. Keltainen ja oranssi, täällä on auringon lämpöä, kuumuutta ja hellyyttä. Kuumuus ja hellyys, no jotain samaa niissä voi kait olla. Sitten enemmän tota punaista siihen. Tohon sitten kohta otan sen valkoisen. Armaani mun, vai pitäskö panna eka valkoinen ja sit tota punasta, joo.

Ihan kivasti tässä tulee enemmän valkoista, kuin minä aluksi ajattelin. Se ei nyt haittaa. Ei sitä koskaan tarttee niin tiukkana olla, että näin se pitäisi. Ei sen pidä. Sitten mä haluun tähän punaista. Otetaanko iso punainen. Otetaan iso punainen. Maalataan vaan siihen päälle, tulee sen kaveriksi. Ei liikaa, mutta sillei viehkeästi. Viehkeä punainen. Tää jotenkin on tota, ei oo niin voimakas puna. Se on vahvempi puna, kun se on tossa roiskeessa. Laitetaanpa vähän lisää. En mä halua liikaa. Okei, vähän keltaista, keltaista. Ei mee liian punaiseksi.

Näin saan sen toimimaan paremmin, paperilla kun pyyhin. Saan sen paremmin toimimaan. Ehkä siihen sitten laitetaan keltaista. Katotaan niin kun pehmenee. Jotenkin se niin ku pehmenee ja lähtee siihen mukaan, kun on keltaista. Keltainen voi ihan sitten jatkaa matkaa, hmm, mm. No, kyllä sen pitää, sen jossain kohti pysähtyäkin.

Kivasti näkyy alta nuo maalinroiskeet, eiliset. Näin mä maalaan. Katotaas miltä se näyttää. Tuohon vähän haluun, yhdistetään noita. On niin erillään toisistaan. Noin, tää on okei. Tää pitää olla semmosta, tää on semmosta tussuttelua mun työnteko, Tykkäänkö mä tussutella vai pitääkö ottaa järeät aseet esiin. Ja pistää siihen se sivellin ja syvä linja. Näin se on. Otetaanpas järeä sininen kehiin. Sininen ei oo paha väri ollenkaan, ei.

Siihen se iskee kohti keltaista syöksyvää tulta. Keskikohta keltaista syöksyvää tulta. No, niin nyt tulee noi ruotsalaiset mieleen. Pitää laittaa se enemmän vihreäksi. Niin ettei mee liikaa noihin Ruotsin touhuihin tämä systeemi. Kyllä, jos ei joku väri miellytä, niin sen voi aina muuttaa. Tässä on enemmän, joo. Noin, sinne se hävisi se sininen.

Ahh, sitten, sitten, tuolla mua häiritsee tuo epämääräisyys. Noin, pitää tehdä pehmeemmäksi. Noin se oli liian, oukki doukki, haa, aah. Mitäs sieltä puuttuukaan.

Tässä ei nyt vielä oikein mitään selvyyttä ole. Tää on hyvin epämääraistä ja sekavaa. Varmaan pitää kohta ruveta venyttelemään. Mutta tässä on tää vaara, ettei liikaa saa tota tyhjyyttä täyttää. Siinä pitää olla siinä tyhjyydessä, sen antaa olla vaan.

Otan tuota punaista, en liikaa vain pikkuisen. Täällä tarvitaan tällöinen punainen, pikku nyyppä. Noin tuli heti kotoisampi olo. Juu, tarvitaanko lisää punaista, da, da, daa, kylläpä vaan. Näin, vähän vauhdikkaampi punainen, joo. Se on ihan kuin matkalla. Joo, se voisikin sit varmaan, se vaan lähtee jatkaa matkaa. Kukku, luu, ruuu, siellä hän on, joo. No, en tiijä.

Da, daa, okei, mitä mä nyt tässä. Toi keski sähkökyys on tässä ok. Se on ok. Mutta jotain puuttuu. Mä luulen, että siitä puuttuu se punanen [hyräilee]. Tässä vähän oopperaksi. Tu, duu, tu, du, du, du. Ja just siinä hän kaatuu sitten väritkin. Di dad, da, di, da, da, da, di, da, da, di [viheltelyä] auh. Noin pikkusen tota ja näin. Voisin tehdä saman ihanuuden, liikkeen voiman [viheltää] (nauhoitus aika 18:19 minuuttia).

Rum, rum, mihinkäs tästä lähetään rullamaan, etiäpäin ja takaspäin, ei nyt joka paikkaan. Oh, hoh, tippu. Se voi olla semmoinen ihan pienempikin.

Ei tartte aina niin kauhian vahva, kunhan jollakin lailla. Joo, on sitä vahvaa, on sitä vahvaa. Ei ku joo, kyllä mä tartteen sitä enemmän. Laitetaan kaveriksi valkoista. Tää on hyvä, suomi tyttö, suomi maalia. Suomen värit on hyvät. Kyllä mä luulen, että haluan sitä myös tänne. Valkoista. Joo, valkoinen on ihan kiva. Voisin tehdä, ottaa tuolta vähän mulle sinistä, sillein sopivasti. Pikkusen kaverilta lainataan. Joo, otan tuolta sinistä. Ei liikaa tuolta purkista [hyräilyä]. Vähän kuin vaaleeta pastellia. Ei kaikki tarttee olla niin kovaa, vahvaa. Voi olla myöskin herkempää [hyräilyä].

Tässä mä nyt maalaan ilman mitään teemaa. Annan tulla vaan, ihan villisti ja vapaasti. Se ensimmäinen oli se, siinä oli se Puukansaa teema. Siinä ekassa oli teema ja musta tuntuu, että mä puhuin siinä paljon enemmän, kun oli teema. Nyt haluan kokeilla, että on ihan vapaata, spontaania ja vapaata. Toimiikos tää näinkin tää maalaaminen. Ei ole tuota, sillä lailla kahlittuja teemoja. En tiijä mikä tästä tulee. Mutta tuota kunhan maalaan ja yritän nyt vaan, että en mä tiijä mikä mun päässä pyörii, kun mä maalaan. En mä nyt muutakaan keksi. Mä nyt testailen, nyt testailen.

Tästä tulee mieleen ihan kuin semmosta lunta ja jäätä. Sitä vois laittaa lisää, hhm. Lumipalloja vaikka. Meni liikaa, että näkyviin sopivasti, ehkä liian selvä. Haluan aina peitellä, ei tarttee liikaa selvyyttä olla tässä touhussa. Noin, ahaa tuollakin oli liikaa. Sitten on vaalein sininen, on maalattu. Se on se lumimyrsky, lumimyrsky. Mikäs nyt, pannaan valkoinen purkki pois välillä käsistä.

Okei, tohon mä haluan keltaista tonne yhteen. Huomasin täällä kolon, mikä vaatii tätä keltaista, noin. Da, di, daa, da. Tosta, tuollakin on ihan orpo pieni kolo kanssa. Vähän siihen päälle se. Hetkinen, oranssi hmm, mmm. Oranssi on noin semmoinen lämmin kesäinen. Kesän lämpöä tarvitaan kylmän lumen tilalle, vastapainoksi. Ihan pikku tirauksen tonne myös oranssia. Noin, ja annetaanpas sen vähän valahtaa tänne alemmaksi, tälle himmeesti. Noin, ei liikaa ei liian vähän. Tuo on jotenkin, toi tynkä

erottuu, loppu kesken, pysäys seinä. Jotta pannaan siihen loppuun jotain. Ahaa, loppu jotenkin kesken.

Ahaa, sitten rupeeko mulla väsyttää nää kädet, pitääkö pitää pikku jumppatauko. Alkaa väsymään. Pupu villintyy, kun minä heilun tässä. Ei se mitään, okei. Tossa on vähän semmosta, jos jotain vielä voi. Ei voi oikeastaan enää, se on kuivunut. Taijan laittaa siihen vaikka vihreetä vielä tähän noin. Siinä joku haittas, en tiijä mikä, joku oli siinä, mikä ei ollut oikea. Tuolla kävi silmään, että töpsötellään se vihreäksi. Siihen tuli hattu. Sulka hattuun, sekin vielä. Ahh, hha, täällä on niin kylmää, että vähän tohon tota. Ei paljon, ei liikaa [hyräilyä].

Aivan, aivan, aivan ahaa, mulla tuli semmonen olo, että mä tartteen tänne valkoisen, eiku siis punaisen kainaloon. Mä tartteen tänne valkoisen. Tuota oranssia plus sitten ei sit liian paljon oranssia. Ja sit vissiin toi paperi, kun mä en saas sitä noin. Tulee semmonen usva. Usva nousee. Yön usvaa, illan usvaa. Ba, dam, bam, pa da dam bam ba. Hmm, hmmm, okei ja nyt voisoin pitää pienen tauon (nauhoitusaika 29:42 minuuttia).

Appendix D: The Artistic Production in English

The first painting of the second project by Asta Sutton, 2012.

Yes, now I have that. I went shopping for this kind of bottle. It is for this, for this paint. Some sort of shape, or the surface, the surface and the structure. And, what about this one, how does it even work, ahaa I see here is this, sort of so. That it can be used either light or heavy, which I shall then use. And now do I just press, apparently. So, I have a lovely big canvas and I shall start to paint, oops like this. Here's how I will fly. I always like... I press down here, ahaa I can make that thick, so it will fly. Here is a kind of good spiral motion, it can also be an ocean wave.

Yes, I better pick up my glasses, so I can see what I've done. Just as it is, here is a nice arc. It will move fast, just like that. And then here I can make a swooping line, which will start crushing against the arc. And the arc is in a panic, so. That is okay, there is a fight, which one is stronger? Is it the crash that is coming or is it the one that is fleeing? So, here we go, haa. But now, here comes something, this wonderful dive and then this one leaves. Well, it seems that, this is the face of the attack and defense. But is it actually so, but where are they moving next? Here can be found the force or the anger. And there is the one that says do not come, do not come. In this painting there is now more hatred, let it be. I feel like doing something little, small dots, tip, tip, tip, to put in there, I don't know. A little power to this dive.

Maybe I'll add more power to the dive and the attack. Maybe, I could add, when the dive comes through there. It does kind of drop down here. It's like going. Now it came this kind of a curved downward movement, attack, softens, resumes, flights, iui, iui, iu, curved flight. Is this good now, or maybe it continues too much, I don't know, I don't know. Klok, comes and goes, and the tsunami will be the case. Help me, now it came, an issue, a problem. Now I don't know what to do. Well, this miracle stuff must be allowed to dry here. And in this bottle it said that, when it is blue, then it can't be touched. It must be allowed to dry. This is now testing such issues with a comprehensive range of motion, clock, clack. Here's how. I think that I will not spray there anymore. I will not touch this. What should be done with this bottle, it has to be washed, and recording stopped. It is time for a break (recording time 5:44 min).

Just now I realized that I can still work a bit on this with a palette knife, this movement. I don't want that it is so similar a kind of surface. I want there is something, so it is not flat and just like something that is not the one and the same. There will be more variety. Right now, a little is erased, and it will be just nice. Apparently rust comes off from the palette knife, but it doesn't hurt anything. The tiny bit of rust is actually pretty good. I think, I think that this is a bit of a boring, flat painting, here it is only one and the same. From here, it took off. The change came. In that direction it is a bit curved. I don't like works that are too boring. I don't like.

It is moving nicely in everywhere. A little bit too much here, I have to take a bit off. Here comes and mixed with everything; the rain and the autumn wood forest. Sharp lines. It is different, let's put a little bit something tiny here as well, so it is a different thing. Now, this mass below is somehow less boring. So, now it is better to continue. Yet, I could swipe a bit somewhere. Well, it is better to consider far away, tram, tram, tram, tram, then this motion started. I have, here I have been stretching these painful shoulders, maybe there is this connection, between the motion in this painting. Let's take a break, it's about the time for a break (recording time 3:42 min).

Well, it might be better to carry this recorder with me all the time. Because I always get ideas in my mind about this project. Then, I just thought that I am a quite outgoing or garrulous person, and every time I speak frankly the people have their ears turn red. That is my nature then. This, when I try to reveal my inner self. When the character already has that kind of feature it reveals a little bit anyway, the inner self. Whether this is giving any method to my way, uh, about how I paint pictures here. So this is what I will try, I will activate the inner mind or unconscious during this painting. So when I've already inherently, I've already painted abstract paintings in this way, and always tried this pure, ah, um, inside departing painting style. That am I able to develop my own painting, or not. And then the thought came to my mind, that what all the crazy ideas from childhood, and from all life will appear. Well, of course, by talking they can be overcome. But perhaps, hmm, hmmm, should those issues be talked about then. Pause (audio recording time 2:24 minutes).

I started to think, that maybe the canvas should be taken down from the wall and put it on the floor. Then it is possible that the horizon disappears. And it can be painted from every angle and edge. And can be walked inside on every side. Maybe more freedom will be achieved this way, when I start to get stuck. It might be the best option. So I have an idea in my mind that, if I consider this automatic painting and writing, I should be talking all the time and just keep talking. Paint and talk, and then something will just appear.

But since, in principle, while painting, my most important point is that I should reveal all my secrets. Or would I rather like that the painting process becomes pure and an action. It is kind of natural and playful and fun and... In a way, it is done. Well, yes, this is now going to get all fouled, if I say so. I am, so heeh, heh.

I was supposed to, so. Now this makes me laugh. I indeed do, therefore, my purpose was this, so that unconscious, so whether it exists. It's a funny word so yeah, when one thinks and thinks about it. Some sort of freak. If I now think that. It is nice to read and then it will flash in the brain and then it will stay somewhere in the brain nut and then I forget about it. And hello, one is pretty empty. It's like a subject, an issue that is floating in the air all the time, but it cannot be caught. It is a bit like they say about Zen art, that as such to understand their philosophy. But then when you realize it, then it disappears, heh heh. It is same with me while I'm doing with the unconscious. I have had the same kind of, yeah now I understand

and now damn it, now it disappeared again. It is purely and briefly difficult to say that this is it.

But if I think. I have said that my desire is to use psychoanalysis as one type of technique, that I thus in that way start to paint and then while in it, all the barriers are removed. And what the superego may be producing, and what there is rising from the id, there from inside, they are their own stuff. In a way, I should just listen to my own mind, to what is coming through as in my thoughts.

And then here is the free association technique that, well, one writes everything down that comes to mind. I should perhaps start to write more. So when I, or I might well as sort of talk, I don't have to write, as now I have my hands sore. So Freud said, that he read at a young age some kind of Ludwig Börne's book written in 1823. It was written about how to become an original writer in three days. It was told to do so—to write down everything about you, your wife, the Turkish War, Goethe, and everything else possible. If one then write and write, so the end of the day, after three days later, one is amazed about the ideas which are new and unheard of. And in that way then one will be an original author. Yes, it's in a way pretty interesting, that.

If I'm here now just five days, just. But I am always forced to go somewhere, because of this body I have to go to the chiropractor, the masseur, and the acupuncturist. Otherwise, I'll lock myself up. Unfortunately, I have this kind of physical obstacle. Otherwise, it would have been interesting just to be. After all, it is a kind of concentration. If you have to leave, then you have to get back into same atmosphere. So that's what I will do now, I'll keep a tape recorder handy all the time. I can talk, this and that. No one will understand Finnish. Only that it is not a public place, so one can think about everything, if there one starts to cry and stuff like that. It is a little concern. So without criticism is the choice now, everything should just happen and the mind must be purified. I know that I have now, at the beginning of this, some sort of a small criticism on the site.

Perhaps I should think, and just start to speak about myself, let the story begin. Who I am. Yes, let's start it that way. So let's start there: who I am. Now, Asta takes the developments by Freud. Asta is playing a patient and is playing a psychiatrist. And the psychiatrist says to Asta, so start to speak. Tell me about yourself. So, here and now, I will start to speak. Well, what am I, tell about yourself. So, me, I'm 40, so the age seems always be forgotten, since it's not so relevant, then. It is always easy to remember when one turns 30, 40 and so on and soon 50. But at the moment I'm 46 years old, a little bit physically faulty. I'm trying to adjust my shoulder, and I'm trying to straighten the spine and the neck, especially. There are many problems, the nerves, the muscles are tight, the vertebrae, and these cause physical pain at the moment. But the aim is to improve everything. And that's what they say, that the power of the mind. I have now very much in mind. And I have at the moment below

the neck the tennis balls, and I move the head and at the same time I massage the little muscles in my neck. This makes me feel very good.

What else, I have two children, of whom I am very proud. I always thought that I want to have five children. But then I started a bit late this, ahaa, this family life. So it is not possible to do everything. The younger girl, Tuuli, was born when I was 35, so by then all the doctors wanted to do extra tests, if it has Down's Syndrome, or for other similar problems. It did scare me and I thought that now I have two healthy children, and if they can be raised to be reasonably decent people, after all, that is something. It will be a wonderful achievement. So when I became a mother, my life changed. The concerns and responsibilities came into my mind. A tiny stress is always with me. And in my heart, I always think about my own dear little girl and my own dear little boy, aa, aahha. And, of course, I have my man, whom I found while studying in Canada. Now, it started to ache at that left arm, my wrists and arms, they are aching. I keep trying this ball massage.

So, I 'm fine. So, I could say that I found the right man. He is well, he is able to find all the good sides of me. He can encourage me if I have something that I am enthusiastic about. So yes, he says this job really can be done. He says that you can do it, if you want to. And we have love. He is a very gentle and kind-hearted man, and supportive and the world's best father to our children. Of course, he has some bad days when he is tired and he is cranky. And he does have some indications of being a boss, that he needs to say the last word. For me it is not all those things that matter in life that are so important. In a way, when I am tolerant, or—how to I say? I am happy for some of these things and they make me satisfied. And I'm happy that I've gotten to be at home with the kids and raise them. It was important for me and it worked well, when I emigrated from Finland. So that my children speak and read and write Finnish. It is the stage of my life, which I made. We still need to work out the reading and writing. And my current stage is that I get this dissertation done. And that I can, and what a splendid thing it is, that I can paint at the same time.

When we lived in Canada I had my own gallery. I was able to get more deeply involved with painting, it was my day job. Now I have been painting and also I have done some teaching, though. Somehow, I love to paint. If I may say so, that I get to choose what I do, so I paint. If I paint a lot, so it means that practice makes perfect. It is a question of attitude in everything, if you want something seriously, then yes, you can get it. And I do have this painting. And yes it can be seen from the marks on the canvas that it is not just a quick mess. It is made with warmth, love, and power, and even with grief. As long as the feeling and heart are in it. I think they are very important when painting. It's pretty damn clear that I am doing quite well. Yes, I can say so. I might sometimes stress and work too much. That even now I've been sitting on my computer almost two years, too many. This body took over and said no more. Now, I have been trying to think of my painting and research. It is good to

slow down. That's exactly how it is in my system, that one has to learn to focus and clear one's mind. If I do next. I will now do free association according to Freud.

I can't indulge myself in the world of meditation. And to clear my mind and begin to hum this Om stuff. Perhaps, I should. On the other hand, I might try that too. Marion Milner said, that before painting a person should be relaxed. I am already lying here on the floor. And now I slowly lift my left hand up. I have closed eyes and I raise this hand. It is not yet raised. In a way, this hand feels like, when the eyes are closed, that it will rise very high. Soon it is at that point directing to the top. Now I will start to move it back down. This hand then is relaxing, depressing down, going down very slowly, a heavy hand. It has not even been down, but it is a very relaxed, heavy, thousands of pounds of heavy. Here it starts, something started to ache in my shoulder. Now, the paint can is under my foot, it has to be moved. Let's remove these tennis balls from under my neck. Yes, I sure feel like a pancake. And according to the instructions, when one is so relaxed that one does not want to get up, then one has to get up. Hoo, hmm. Surely, I can sleep now. Open mouth. Haa, ahh, hmm. My wrist joints are stretched, and I am relaxed. This feels pretty good, hmm, mm.

Now, I have to force myself up, even I don't want to get up. Now, I am relaxed. According to all the rules. I raise up by turning on my side, ouch, huh. Yes, I got a heavy feeling in the head. Well, so that I do not fall asleep, so I'll take some coffee. That's what they do in Zen meditation. Those Buddhists are having a pot of tea so that they don't fall asleep. I have a bit more robust materials. I have a cup of coffee.

Yes, now I think I'll take this canvas down from the wall and put it on the floor. Yes, I must do so. Okay, let's move these paint cans away. I have to put things away, a bit hidden. I have this when I start to paint. I see, here is a bunny cleaning himself. In a garage is a new little bunny. Tuuli's bunny. It can watch me while I am painting.

Okay, I'll take these little nails off, these are not nails, they are more like little pins. I take the canvas off from the wall. This can always be hung back up if I want to. Okay, I have a large canvas as big as me, or even bigger than me. Therefore, I place it on the floor like this. Everything had dried out. Okay, I remove this little carpet, so it doesn't become dirty. The floor does not really matter, but the carpet does. Thus, now I have a nice canvas here. Okay, I have done some space. I can even lie down on this canvas, if I feel like it, tatta, ratta, taa. Yeah, here are some of the arches. I might start now.

Let's see that all the angles in the camera are exactly right. I'll mix these paints. Wake up my camera. I'll place it on the floor to record. So, how should I do it, that everything can be seen. I have to change the location of the camera, oops. Wait a minute. There, that's it, that's pretty nice. And then I'll take the paint cans and open these paint cans. Now where do I have it, the tiny thing that I bought. Well, gosh, I hope I did not put it in the garbage. Here I am goofing around. Let's see whether it is this one. Oh man, I bought a roll. I hope I did not just throw it in the garbage.

Oh, Christ's sake, I have to find it. It is apparent that when my ideas are bit lost, then all the good things are lost. Maybe chocolate will help, then it can be found... Well, now I found it, the little roll. Here it is, a little roll, and a little bit of chocolate. From there, then, even if I add some paint here. Pause (audio recording time 25:13 minutes).

Yes, now I've gotten something done here. And I have not gotten done, that means both. So that is the deal. Now, I have arranged some nice candles in the garage. They are nice and I have put the canvas on the floor. Now, I have to check that the camera is okay. So I focus the camera on the area where I paint. It is there. I have to test-record. Because it is dark, since I have only the candles. Let's start recording with the camera. I step in and see. So, here is the canvas and it has a little bit of this paste on it. I will continue this, so that I'll only paint and forget my first layer, what I did before. And this paste is sort of a ground motion, it is as it is. Let's see if the camera is working, so (recording time 1:54 minutes).

Yep, the camera works. My glasses must be taken off, so that I can see. I select these paints. They gave me this kind of nice container opener. They thought, probably, that I am such a frail person, that otherwise I couldn't open these cans. Here are these paints, the basic colors. This is a kind of pretty basic blue, I pour it into the container. It may be that I have to dilute this one or maybe not. Where the paper is, well, I just wipe a bit with a brush, so. There it is. I randomly picked these basic colors. I tried to pick up a warm blue, a red and a yellow. This then becomes yellow, yellow paint into a jar. Hmm, mm. Let's take a brush. You see that a smaller paintbrush is for the yellow color, because yellow is so strong. And so I wipe this one off. Oops, it went over the edge, it has a yellow and then even the third red.

Here is the bunny hopping and listening ears wide open. This is something new. We have had the bunny only a week with us. Anyhow, he is happy and he is listening. Then, the red color will be taken into a different one. This is sort of matte red and then I need a paintbrush. To stop the spillage from the container, I better wipe it. Just randomly I am taking these paintbrushes. There I have to put a lid on. Now I have three basic colors and the brushes are arranged into the jars. Yes, is it here, the camera is not recording yet, it doesn't matter. Then I could pick up those other paints here as being friends. Perhaps I should take that white. I'll also put the white into the jar.

White color somehow does soften everything, equalizes, soothes. A snow white, snow blanket. It covers everything, it covers the root of all evil and all the good it covers. Well, how do I do this, where is my mixing stick? I think it was around here somewhere. Just a minute, I'll take a stick from somewhere, it is on the floor. It is a bit thin, the stick, but as long as I get it mixed up. Pepi jumps out there, why is he getting excited, whether it's a play time. Oh, Pepi is standing on two feet. Now, he is jumping. We have a miniature bunny in the garage. I got this white paint more mixed up, so I can pour it into a cup. It is possible that I could even throw it on a

canvas with a stick. Maybe I will put a stick into each cup, then I can throw the colors. The bunny is pretty frantic. This is kind of a Swiss coffee color. It is written in a jar. Milk coffee, that's what I have in my cup too. Paint is like a coffee and oops, paint goes all over the place. These sticks. All of a sudden I got an idea, that I can put sticks in every place. From there back. Now, I have really three colors plus white, and now I take a sip of coffee, hmm.

I should light all these candles, all the candles should be lighted. We will see whether I have to turn the ceiling lights on, but these candles are more cozy. Okay, now I could also turn on the videorecorder. And my glasses, however, I can see a little bit better. From here the video camera is turned on and I have to zoom in. Well, to the wrong direction, oh well. There is now substantially all the fabric or the canvas (audio recording).

Let's go, now it's recording. Yes, here it is, this is my big canvas. So, my toes are here, and it is such a big canvas. Perhaps I should let the bunny jump here, it would make some awesome tracks. Just like that. This bunny's activity does disturb me. Listen bunny you cannot go on that box. So, I have to move it into the booth. Okay, now the bunny is safe, I can keep on painting, hmm.

Well, I need to have some space, I want to move around everywhere, da, daa. And a little bit jumping like this, and I can go out there. I have finished my coffee. What color do I feel now? What is my color so I can start. I keep trying to speak with a loud voice so that this camera can record it. I think that I'm talking too quietly. Let's put the camera next to me.

Then I just have this feeling that, it is moving towards red. That's what it feels like—red. These are now these movements here on the canvas. Yes, they can be seen and they can be followed, if I want to. But, there is no way that red starts from this direction. The red starts from here and there. It is the line of red. And if I start. The blood is running, the blood is coming, the blood is moving. Life, death and love, like this. She wants to leave, she lives in red, to give a birth, to the death. The color red I can take, give birth, die and live. It is this life.

Damn, oh, ho, now I spilled on the video camera. This is bad. The paint went, yes I'll lift it up. And I'm talking loudly. It had a little break here. But it doesn't matter. The red is created here. From that dark, from that gloomy dark to become there. But she must keep going. She does not remain in one place to live, but leapt, and continues a small curly trip on here. What does she do, and where does she go? One cannot know. It has its own life. What went and went and took a little shook, shook, there and here, haa. It is, however, a fine red, as you can see. She delicately takes the red. Now we need to take another color. The red was there.

And all this will be calmed with our little blue. The blue is for the life and hope. That life. If I want to hope for, so where I would like to place the hope on a canvas? Do I want to build it like a cave man? That is, this is dangerous. The candle is powerful. Where this red wants to, I mean where this blue wants to go. I look from

far away. I look from close up. Somehow, I would like to have the blue in the middle, but I feel a little bit here, in a corner. Maybe it can be in both places. If it is a blue moment. Small, small drops, it is sort of ror, ror, rain. So, what is this one now, sort of storm or a rain? It can go out there and over there, over there, huh, huh. It needs to visit other places. It attacks. So, heh, hee. This is the wild blue. Just awesome. And yet it is here hiding in a corner by himself. The blue must move into a corner, blue like this. Thus there it is, by itself, blue, blue, ahha, hha, blue. Is it so that the blue stays there and will not disturb as a swing in here. Is there where it stays. But in this fragility something else is needed.

Then shall I pick up the yellow. It could heat up and provide a hot feeling here in the glorious redness. It is as such a prim, pram, prum, dum, tim, tam. Yellow is out there, here is the yellow. The yellow can be heating up here. Here I have something like that, hmm, mm, hmm, du, tu, du, tu, dud [humming opera and painting and splatting wildly]. There it went to every place to distract. No, it creates a light and brightness, hmm, hmm. Yes, I will give a light, a life, a lovely life, ball, ball, ahh, haa, hmm, haa, hmm.

Now, I still have the white. Should I start yet? I have only a stick in the white [hissing and humming]. This is sort of a throw, it does not disturb. Instead, it creates a natural stimulant to the point. So nicely it spills this one. Maybe it can be in the middle, the perfect light. Some kind of network, a fierce network, white light, hmm. So, it came so much, but not too much can be seen, trum, trum, trum, trum, trum. Soon it should start to show. This white line is very sensitive. Okay, as a whole this still looks very fragile.

Let's turn the lights on. Ahaa, I see this looks a totally different in a light, when there is a light. Maybe I could do something when the light is on. Let's do a little more, a little bit of this goes [humming]. It needed this blue, that it is enough blue di, diid, di, dii, dii. A little bit more blue. Here's where it should be! Daa, daa, da, da, daa. This is my act to spill blue to every place, Da, da, datratra, traa. It may come to visit here too, hehe. Red and white are the colors of the truth. What do you think about this guest, it came to visit daa, daa. Then I want the yellow. It is the power of the color, but [humming], it just fits there. A little bit will be an orange and that does not matter.

Shall I put the green here? When I stick these two beside each other. Let's see what kind of green it makes. There, it is not the world's best, though. They don't really fit together. Well, some white, so it heals. Yeah, let's stay at the grassroots level. So it is there, that yellow. Well, then I could put in here a little yellow. Here is some kind of hole where it wants to fit in. A little something. Here is the wind breeze. That it moves. As a flame of fire once I arrived at the fascinating, di, dii di dii. And my socks have this lovely color. And okie dokie, and I think this one is too unfinished. Something was not completed. It is screaming that you forgot me. Do not leave me alone. I miss more.

And then the red. The red, which I have only as a surface area. Where he goes. It is the red in its place. I could put a little more red. I take a lot, why not. With the red I can paint more. A strong color, but not irritating. Is the bum-burning, does not burn. It was there the red. Do you want to go there or somewhere else. Somehow, I feel that the red shouts either here or there. It says, put the red on top of me. Make the winds white. There I desire white (recording time 18:19 minutes).

I need to put brush onto it. Where are those brushes, well since I can't find them I shall test another thing. This kind of a roll, how does it work. That's how it works. There will become a kind of soft red. Okay, I have to stop, I don't know what it will be. I could put a bit of white here as well. So, it is kind of a roll paint, hmm, mm. Around, around, and it went like that. Now the first splashes are done and now I wanna put this one there. Let's do it with a stick. I thought it was somehow disturbing the red here, this makes it fit in with this white, yes, it fits in better. This gives it a dusky and a mysterious aspect. It is not such there, but one has to think that what it is. There is no clearness and a boredom, there must be mystery in life, isn't that so. This is the way that mysterious writings come here. No one knows what will happen. Only the mysterious messages coming here. Iu, iu, iu that's it, that's it our sign. Oops, jars are gonna crash. Okay, it is there in that way, then. What then [burping], coffee will do that. It is heartburn. The bunny goes wild at night. It is a night animal, is it not?

Well, how do I want to continue, here is still a lot. What could I do: more this and that? I was wondering, can I create something with my hands? I am in this way and in this way. I could add to it. It wants orange in it. Yes, I could harshly make a pretty orange. I will take two cans here. I pour there a little bit of yellow, and a jar next to it, and a tiny bit of red. It's like an egg, and shall I do an orange color next? A palette knife is for assistance, so that I can create the birth of an orange. Things happen when they are allowed to be born, mm, hm, um, da, daa, daa. Come here my darling orange, orange, hmm, mm, hhm. Here she is to be born to us a wonderful color. It is not the world's best. I think it is, the orange seems to be the best when I add some other color, as this is a drop. So, hoo. So, okie dokie, haa. He is daa, daa, come, hmm, mm, di, di, dii, did, id, dii, hmm, mm, so. It occurs when it is allowed to be born, mm, hm, um, da, daa, daa.

That center is somehow an important center, from which comes the power and the strength, and everything sort of connects its motion. Dii, dii, daa, di, di, daa, dum, pam, pa, paa, tsuu. Such like that, yes it became a smash. There will be a puu, paa, poo, im, maam, maa, yes with a palette knife I can create a nice mush. The thrill of speed and the synkerö-smush, sönkerö-smash are there.

And then I realized I have one orphan area, which says, I do not want to be alone. And, it wants to play also. It is good to be alone, and my middle dive wanted to continue to the yellow corner... But rather, it wants to continue here. Is it there between two friends. I don't know how. I would like to connect or to isolate. Since

we are all different. We need to be separated, to be in our own bubbles, and not be all the same. Well, we are in a bubble together, but we can be separated. Is this the work of the isolation? Isolation here and there, hmm. Now this empty space makes me wonder. Can it be so empty and separated? Yes or no, it's liberating and effective, that there is the emptiness. Empty. But if it is so, then I can leave it there.

Now, I have some issues here, I don't understand how I should do this. Yes, I can always paint with the white, if I want to create more emptiness, but then it's unnecessary work. If I just twist and work, if the hostess is doing too much and then it is wiped off. It is unnecessary work. With Zen art nothing is erased and all is made with the emotions and accuracy. And up until now I've had it, the accuracy. Is this now the end of the accuracy? Is this the final end? Perhaps I should take a tiny canvas. Now I pull the big canvas on the side. Altogether, am I sure, yes. I pull this canvas to the one side and start the second canvas. Let's have a pause (recording time 38:48 minutes).

Yes, now the first painting of the evening is done. I am here now, looking at this work, which is still unfinished. This is it. It is not bad, but it is not ready yet. A work in progress, so. I like it when, to me it is wonderful, as this is kind of, very confused, very wild. This is very much, that it is sort of my own making, as kind of freedom. But let's say this technique, the closer I bend. That I've never painted before with this kind of paint. And I do some sort of act of splash paint, similar to Pollock, one might say. However, I do not want to do just like him, because it is then Pollock. This painting is not finished yet, so how I've left this work. This is kind of a dance movement, the freedom along with it. And this I like, how it is slightly hidden, it is covered with a little white, but then here is that intense blue, the yellow, and a bit of red too.

How could this be continued? The possibilities are many. Something that came to my mind was that how else to produce when my neck and arms are sore, I could paint with my toes. Now, of course the canvas is on the wall, so toes wouldn't properly work. But I wanted to hang it on the wall. I am able to see it more as a whole when it is on the wall and not on the floor. It is easier to see it from corner to corner.

I think, I will not even think what to do. This is still more so between something, and it is not done. I will take the same colors and paints that I had yesterday evening, and I will spontaneously produce and talk. I will see what happens when I am making this and that, and new thoughts come to my mind.

If I think like this, that's what I've studied at, these different ways to paint. Kind of a typical way of Zen art is just the fact that it is this emptiness. The image is just as strong, as it is then drawn in the second mark. And then the dynamics. And what is here now, yet. And this emptiness in the first picture. And that's what they would like to stress that when painting as one is surrounded by the painting. And I have it when I paint on the floor. I get to jump in there. And right then and that it is

painted here and now. And it is straight. So, basically I am now here. I carried out this starting as Zen art.

And then, as I was thinking of the others, what else is here on my canvas. So, as I was saying, there is lots of Pollock. Because it was kind of a fast start. And it just based on this, this automatic method, it is joined with a speed. Which is not letting go, or I mean that it is letting go. A hand and thoughts are not confining factors. And the fact that this is painted on the floor, as I did. This first painting is as it is.

Pollock also pointed out, and said, at least I think, the Asian, sand paintings, and Navajo Indians. And then as Dalí, then if I think about his style. Of course Dalí had, uh, it was more of this exciting engineering testing. It was called quantum method. He used, for example, marine animals giving them a poison and put them on a paper to paint. He used women, pigs, tires, and put them on the canvas and there came the track. And the paranoid-critical method, it is a fact that in it all mistakes can come thorough. It is about testing all kinds of things. And when the trace is done, then it is sent to be worked out. It is linked in this way to paranoid-critical methodology.

Well, I have a new material and in the way I am testing different types of self-produced tracks. I have not done this before, and I see, what it does, that I start working spontaneously. Of course, in this technique everything possible was utilized, photos, prints, etc., sand and then they were worked up. Well, then Dalí was like this, he physically suffered, and that led, in a way, to better paintings. I am not that way, yet. Yes at some point my head may start to ache and then I will be forced to paint. We will see when that happens.

As I said I want to use psychoanalysis, or before that is this brainstorming. There is no criticism, such as I was. A demand is for doing a lot and to create a lot of crazy ideas. And then the idea is to develop new combinations, or rather old combinations are combined to create to new ones. I have tried to do it. Then about the psychoanalysis, as it is described one must talk. I still have to talk more. I know that. I've got a lock of some kind. I can't speak of everything. It is. Most of all I want to get touch with the inner ideas. What could come out of it? It's like Marion Milner said—that we have these special internal thoughts or butterflies, childish and illogical. And they are always coming to mind. I have all the time potential small ideas in my head. I have to use a tape recorder more when I go different places. In that manner I can get all of my thoughts involved.

Marion Milner said such as, that from the inside can come great wisdom. From those own ideas of one's own butterflies. When they can be well understood and read. Maybe it is, then the balance in my own life, what can be found. And when I can be so vulnerable and let everything come out and speak myself straight. And then, when one has suffered, then from there the strength can start.

Can I think that, that in these paintings. I well as so, hmm. This topic is a bit tricky. I think I have done in all of these ways, what is in books, and in theories that have emerged. But somehow it troubles me now. This should be perhaps done when

I am interpreting these paintings. Now maybe I should not interpret too much, otherwise everything goes bad.

Perhaps, I should let it go, such as in a sandbox. Just to be a child and let everything just happen. Like as, if I think that children are playing and talking a lot and from there it will come, the message. The deepest thought comes out at some point, as the play continues. Yes, I will mix some paints. Pause (audio recording time 11:17 minutes).

Uh, now I got the feeling that ,when I put that fabric on the wall. Now, I want to, I have to look and add more colors. I have these basic colors: yellow, blue, and I have some white, and also some red. In addition to this I would like to mix in this jar some orange. I have a feeling that today I want to make some orange. The best stage is when I get to mixing the colors, they will move so beautifully when they are mixed together. There, now it is a pretty orange. Then I desire to do so. I wanna try to make green. This green might not come out so nicely, but if I put some white in it, the color might become a softer color. And then there will be a pastel kind of green, so.

Then again I will mix. Well, it goes maybe like this, so. Not bad, hmm, mm. Yes, pretty interesting. Let's make that one in the same way. Works better this way. Yes, a lot better with this kind of mixing. Okay, I have my different colors here. I shall wipe those edges. So it doesn't dry when I put it on the wall. Yesterday I painted a lot with sticks. But today, when I paint on the wall, I'll hold onto those paintbrushes. The sticks can also be there, if I feel a desire that I want to use the sticks. Yes, there are smaller and bigger. Now let's bring the water cans here and the palette knife is always good. There we go. Turned off (recording time 4:14 minutes).

Okay, now I will just start, dam, dram, dram [whistling], what color comes to mind. What color do I want on this? I like this da, daa, here, ta daa. I need to put my glasses on. Okay now I can see. I like that and that. I like to throw things. Okay, now I start. Perhaps I should take new colors, orange, hmm, hmm. Is there a need for an orange? Maybe some of that there ok, pdam, dam, damp, damp, white. Softening on the corners. There, it should not be too hard. Soften it. It comes softly, but not too drastically. Add some soft, orange for this. I think that, it's always the one thing that comes to mind and then it just changes. Let's put this that way, hmm, hmm. And then a little bit of white. Softness, the softness of the wind. Let's add something with a stick. It shall be a storm, or softness. So it goes on, there. Okay, it came there a kind of nice, pyms, a soft orange.

Now let's get some new colors, experimenting. A new color can be found here. Well, now I need to find a new brush for this color. I do not want too much of those new colors. Must not be too strong. But I want to put this here. It reminds me of pear ice cream. It reminds me of summer. And it came to my mind, when I interviewed the artists in my master's thesis, that they said that while painting, usually all kinds of ideas show up. And can I think that when painting, it is kind of a clearing of the head. And then thoughts come in and then one chuckles to them,

and makes a fuss with the ideas that show up. Well, and yes those ideas sometimes make one cry.

On this I want to add white. Not too much. The white feels, I could put yellow but somehow I desire to use the white. These soften the edges and a bit of doing this kind of opening here. It is so small so tiny, the storm. This white will always get muddled with other colors. Let's wipe there, so white stays white. White on white, yes. He is there my pear ice cream. Feels that it's obviously a white vanilla. It is an orphan, hell, all alone. It is there. I need something good, I need something here.

Here for the friend of red, this one. This reminds me of summer. Red berries. And this is not just a green spring, but this is now something. What could I think, that will be a kind of summer, wild feeling, yes. There is that summer. The summer child I am, wild in my nature. Here the summer and the pear ice cream, jummi, jammi, jummi, jammi. Softened these ones. So it is there.

On this I could still add something. Yes, this is a completely different thing to do than when standing and painting on the wall. It is the paintbrush stuff and less playing. When it is on the floor, then it is equal to playing with charms. And when I look, ah. What's here now is somehow well. Now here came the issues, and when problems come I just have to keep working.

The clear would be good to put here. Can I now? Well, it came to mind first, so I'll do it that way. I feel this way, so I let myself feel that way. Yellow and orange, here is the warmth of the sun, heat and tenderness. The heat and tenderness, well, there could be something similar with the two. Then more red here. Soon I will put some white here. Oh dear, or perhaps I should first use white and then red.

Pretty well this will be more white than I first thought. It does not matter now. Not that it ever needs to be so tough, to be that, this is how it should be. No it does not. Then I'll put some red. Will I take the big red? Let's take the big red. Let's paint on top so it can have a friend. Not too much, but beautifully. A fancy red. Somehow it is not strong, this is not a strong red. It is a stronger red, while it is splashed. Let's put a little bit more. I do not want too much. Okay, a little yellow, yellow. Does not go too red.

Here's how to get it to work better when I wipe it with paper. I can get it to work better. Perhaps then I will add in the yellow. Let's see then when it softens. Somehow it softens and leaves it with you when is yellow. Yellow can then just keep going, hmm, mm. Well, yes to keep it, so it stops.

Nicely displayed under those paint splatters, forms of yesterday. Here's how I paint. Look again, it seems. At the low desire, combined with that. They are so different from each other. There, this is okay. This must be from Finland, this is that, I'll sell my labor, if I like meeting or whether to take out the weapons. And get on with the paintbrush and a deep border. Here's how it is. Let's take a common blue design. Blue is not a bad color at all, no.

That's where it strikes towards the yellow burst of fire. The central light yellow, plunging into the fire. Well, now comes to my mind, the Swedes. I need to make it more green. So that it won't go into Sweden too much. Warmth and protection of this system. Yes, if someone is not satisfied with the color, it can always be changed. Here is more, yes. There, there the blue is lost.

Ahh, then, then, there's the problem of uncertainty. So, to do it softer. Around it was too, okie dokie, haa, aah. What is missing from all? This issue is still not correct for any clarification. This is very vague and confusing. Probably a good point to begin to stretch. But they do not already have one risk that too much to get to fill the emptiness. It must be in the emptiness, but I should let it be.

I'll take that red, I'm just a tiny bit too much. Here I need kind of a red, a little dot. About instantly became a cozier feeling. Yes, the need for more red, da, da, daa, but yes. Thus, a little bit of energetic red, yes. It is just like I'm on a drive. Yeah, it could then probably, but it is going to continue the journey. Kukku, luu, ruuu, there he is, yeah. Well, I don't know.

Da, daa, okay, what I now this. The middle shading on this is ok. It's ok. But something is missing. I think the lack of red [humming]. Here's a little opera. Tu, duh, tu, du, du, duh. And just a little there, then the color is. Dad di, da, di, da, da, da, di, da, da, di [whistling]. About a little and so. I could make the same lovely, movement power [whistling] (recording time 18:19 minutes).

Rum, rum, where's that sent the roll, and pass it on to the back, not everywhere. Oh, ho, it dropped. It can be like that, just smaller.

There is no need to always be so terribly strong, as long as strong in some way. Yes, it has strength, it has strength. No, I mean yes, yes I need it more. Place the white here as to be a friend. This is good, Finnish girl, Finnish paint. The colors from Finland are good. Yes, I think that I like it here as well. White. Yes, white is pretty nice. What I could do, to take for me over there a little bit of blue, such about right. I just borrow a little bit from a friend. Yes, I'll take the blue from there. Not too much from that jar [humming]. A bit like lighter pastels. Not everything needs to be so hard, strong. It may therefore be more fragile [humming].

This one I now painted without any theme. It will bring, but, quite wildly and freely. The first project, it was Puukansaa theme. It was the first with the theme, and I feel that I spoke a lot more when there was a theme. Now, the desire is to try, it is quite free, spontaneous and free. Could I also paint like this? Do not have as many shackled themes. I did not know till today what this will be. But not produce, as long as I paint and I'm trying now, but that I did not till today that my head spins when I paint. I did not know anything else came up. I tested it now, now I tested it.

This brings to my mind the kind of snow and ice. I could put more, hhm. Snowballs maybe. Went too much, that appears suitable, perhaps too obvious. I always want to cover up, don't I need an excess of clarity to be in this task. There, I

see there was too much. Then there is the light blue, is painted. It is a snowstorm, snowstorm. What could now be white jar out of the range of control.

Okay, I wanna put the yellow one there. I noticed here is the hole, which requires that yellow, there. Da, di, daa, da. There is another small orphan hole. A little on top of it too. Wait a minute, orange, hmm, mmm. Orange is like a warm summer. The summer's warmth needed to replace the cold snow, to counterbalance. Just a little bit of orange here. About, and let's give it a hint a little here below, for this spot. Well, not too much and not too little. That is somehow, that little stub stands out from the painting, all done, it is a stoppage wall. In order to place something at the end. Ah, the end was somehow interrupted.

Ah, then I got tired in my hands—whether to have a little exercise break? I'm starting to get tired. The bunny is getting excited when I am swinging around here. It's all right, all right. There is a bit of that, if anything still can be added. I can't really do anymore, it is dried. I might put some green in this yet. It affects someone, I do not until today what, someone was there, which was not the right one. There was something bugging my eye, so I will paint it green. It became a hat. Feather in the cap, that too. Ahh, hha, here it is so cold, so a bit here too. Not much, not too much [humming].

Correct, correct, correct, ahaa, I've got a feeling that I need in here some white, I mean, therefore, it should fit under the red arm. I need in here some white. That plus the orange, then not too much orange. And then I guess the paper, as I can't do it that way. There will be a haze. Mist rises. The night's mist, the evening mist. Ba, dam, bam, bam, pa, ba, da, dam. Hmm, hmmm, okay, and now I could take a break (recording time 29:42 minutes).

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