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DISSERTATION

DIVINATION: EXEMPLIFYING AND CONFIGURING ARCHETYPES IN CERAMICS

By

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Ceramics  
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## **Abstract/Summary**

### **Dissertation**

*Divination: Exemplifying and Configuring Archetypes in Ceramics* is a study of my research practice. The cards of the tarot can be used as a conceptual framework and source of inspiration for making ceramic sculptures. The cards can be used to understand the creative process as an expression of archetypes. My dissertation discusses these archetypes from the tarot cards, both in their historical operation, their manifestation in my art practice, as well as, examining approaches taken to these archetypes by other artists such as Salvador Dali and Niki de Saint Phalle.

The theoretical basis for the dissertation is informed by the writings of Carl G. Jung who has proposed concepts dealing with creativity, coincidence, a collective unconscious and archetypes. These ideas form a model for the understanding of my studio work. As background, the dissertation examines examples of artworks that could be seen to be drawn from a collective unconscious.

### **Studio Work**

The studio work consists of a series of ceramic sculptures formulating the archetypes that I have derived from the tarot cards. The three dimensional clay, with found inclusions, examines the idea of specific archetypes. These archetypes are titled in the works including: *The Fool, Strength, The Magician, Tarot Sun, The Empress II, The Lovers, Empress I, The Chariot I and II The Angel Temperance, The Tarot Devil and The World.*

The ceramic objects have been created in clay using handbuilding techniques. The clay was such that it could include found ceramic pieces and be refired. The pieces have been re-fired many times to achieve a variety of glaze effects. The works range in size from 30-60 cms approximately and include freestanding sculptures and complementing flat wall works.



## Introduction

Curious and unexpected events and things can be met while travelling through life. Undertakings can be larger and higher when the process is more important than the focused image. Things that appear wrong may be fortuitous. Luck is how you look at things. When the legendary Princes of Serendipity<sup>1</sup> encountered experiences that seemed chancy and strange, they found in them the amazing wonder of a world where the unexpected was more rewarding than the things that they had hoped to find. I hope to make art that finds valuable things not sought.

It seems to me, art is created from a mysterious font. Paul Klee created the image of the artist as of a tree with its roots in the culture.

*From the roots the sap flows to the artist, flows through him, flows to his eye. Thus he stands as the trunk of the tree, battered and stirred by the strength of the flow, he moulds his vision into his work.<sup>2</sup>*

Ted Hughes's poem, *The Thought Fox*<sup>3</sup> (Appendix 1) likens the creative process to the movement of a fox silently emerging from the deeper darkness. His poem suggests the process is a mystical event.

I have used methods of creating objects introducing chance into the process. I deal the Tarot cards and allow the reading to propose an archetypal character. I proceed and images and ideas that exemplify the archetype come to hand. Ideas and images seem to appear coincidentally. I collect figurines from opportunity shops and shards discarded by other ceramicists. I collage these found pieces in my handbuilt work. After construction I glaze and fire the piece, often in one initial operation. This process encourages cracks and random effects to materialize. I reglaze many times. This continuation of the process encourages variety and slippages in the clay surfaces, and suggests to me I have discovered rather than contrived the result. Also, through the opportunity of refiring, I have more freedom in the creation. I can repeat an action; therefore I don't feel that the process is irretrievable. Much like a painter I work the surfaces until it resonates with my intention.

One view of the Tarot is that it is occult and sinful. Alternatively, many consider it New Age and trivial. Sceptics hold that the tarot cards are useless and delusional. I suggest

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<sup>1</sup> Marcus Bach, *The World of Serendipity*, Paperback Edition, 1980 Fifth Printing, 1987 ed. (DeVorss & Company, 1970; reprint, 5th edition, 1987), 2-5.

<sup>2</sup> Paul Klee and Paul Findlay, *On Modern Art*, Faber Paper Covered Editions. (London,: Faber, 1966), 13.

<sup>3</sup> Ted Hughes "The Thought Fox," <http://www.richardwebster.net/tedhughes.html>.

the tarot can be a useful framework to stimulate creativity. Many artists, such as the Surrealists, used such frameworks to commence their artistic process. It is possible to consider the figures of the Major Arcana of the Tarot as archetypes. The predictive and coincidental aspects of the tarot can be understood in terms of Carl Jung's theory of archetypes and synchronicity.

Jung<sup>4</sup> believed that the unconscious has two distinct layers; the personal unconscious, a reservoir of memories and repressed desires grouped together in complexes which we can access through dreams or flashes of recollection; the second layer is the collective unconscious, the store of instinctive behaviours, patterns of thought and inherited memories. As the content of the personal unconscious is organized into complexes, so material in the collective unconscious is structured into archetypes – deep-seated tendencies to perceive and behave in particular ways. The collective unconscious cannot be accessed directly and the archetypes emerge only as symbols. They offer a readiness to produce the same or similar mythical ideas over and over again.

This dissertation examines the nature and quality of the archetypes as expressed through my studio work. In Chapter One I consider my work *Tarot - Fool* (fig. 1) both as an archetype and in relation to my situation. In this section I also consider the archetype and my work *Strength*. (fig. 3). This object is discussed as a visualization of transformation.

Chapter two presents my works *Angel Temperance* (fig. 6) and *Devil from the Tarot* (fig. 11) as archetypes that have been produced in various cultures over differing time spans. These images support the view of Joseph Campbell who describes how mythic figures are 'psychological archetypes known to all mythologies'.<sup>5</sup> Varieties of expression in sculptures occur, but similarities of themes provide evidence of the common source of archetypes.

I am interested in the numinous, chance and coincidence. These interests have led me to the tarot. In her book *The Mystery of the Cleaning Lady* Sue Woolfe discusses the source and process of creativity. She found that stimuli can throw a writer into an altered state. She names this altered state 'loose construing'.<sup>6</sup> I propose that reading the tarot cards to be an effective stimulus to a particular conscious state. The tarot cards can be viewed as a source of access to a cultural unconscious. In Chapter Three I discuss the

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<sup>4</sup> C. G. Jung and Joseph Campbell, *The Portable Jung*, Viking Portable Library. (New York: Viking Press, 1971), 23-46.

<sup>5</sup> Joseph Campbell and Eugene C. Kennedy, *Thou Art That : Transforming Religious Metaphor* (San Anselmo, Calif. Novato, Calif.: Joseph Campbell Foundation; New World Library;, 2001), 6.

<sup>6</sup> Sue Woolfe, *The Mystery of the Cleaning Lady : A Writer Looks at Creativity and Neuroscience*, New Writing. (Crawley, W.A.: University of Western Australia Press, 2007), 87-101.

tarot. I exemplify the tarot in the card of the magician. I see this card in relation to the artist and show examples of artists portrayed as the Magician. I discuss and analyze my sculpture *The Magician* (fig. 14).

In Chapter Four I explore the theme of chance. I discuss how I build chance into my processes. The strategy of chance as used by the Surrealist artists is discussed. Contemporary artists including Susan Hiller and Tacita Dean, who value chance, are introduced. My studio work *Wheel of Fortune*, (fig. 21) is put forward as a consideration of chance.

In the fifth chapter I examine the nature of collage. The use of found materials in a new work can be disruptive and can evoke mixed reactions. By using contradictory found pieces, social criticism and ironic comments can be made. Ideas can be stimulated by found materials themselves. This provides a broad base of ideas which can be drawn on. Materials themselves then stimulate ideas and interactions in the construction of new works. I discuss collage in relation to my works, *Empress I*, (fig. 25), *Tarot – Sun* (fig. 27) and *The Lovers*, (fig. 29). I also write about my appropriation of cultural objects and symbols. Robert S. Nelson refers to appropriation as ‘contemporary modes of bringing the external into the work of art.’<sup>7</sup> By accessing cultural symbols and objects I believe I am drawing upon cultural memories in my practice. Aspects of my relationship to my surrounding culture are displayed in my works *Empress II* (fig. 33) *Chariot I* (fig 36) and *Chariot II*, (fig. 35).

Contemporary media reflects many archetypal energies, reflected as modern celebrity figures. In my dissertation I refer to many of these reflections, including figures such as Osama Bin Laden, Hillary Clinton and Barack Obama.

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<sup>7</sup> Robert S. Nelson and Richard Shiff, *Critical Terms for Art History*, 2nd ed. (Chicago: University of Chicago Press, 2003), 165.

## Chapter 1                      The Fool's Journey

My central argument is that the creative process of making, and its subsequent results, can help explain the world. When I consider an object I have made I understand a relevance or meaning. Rollo May, in his book, *The Courage to Create*,<sup>8</sup> discusses the nature of creativity. His view is that creativity essentially 'is the artist's encounter with his world.'<sup>9</sup> As he explains:

*...the breakthrough of ideas from some depth below the level of awareness... I define this unconscious as the potentialities for awareness or action which the individual cannot or will not actualize. These potentialities are the source of what can be called free creativity.*<sup>10</sup>

May also discusses the role of the Delphic Oracle in Greek culture and argues:

*...the shrine as a communal symbol that had the power to draw out the preconscious and unconscious collective insights of the Greeks...the oracle and its ceremonies are a screen that stimulates wonder and calls imagination into action...The shrine of Apollo at Delphi thus can most felicitously be seen as a communal symbol. We can postulate then that its insights come by a communal symbolic process involving both subject and objective facts in a dialectical relation with each other. For anyone who authentically uses the oracle, new forms, new ideal possibilities, new ethical and religious structures may be born from levels of experience that underlie and transcend the individual's customary waking consciousness*<sup>11</sup>

By making while in a non-judgemental state of mind, a new consideration of ideas and events becomes possible. I believe this opening of the mind provides information not accessible otherwise. This non-judgemental, optimistic state of mind can also be found in the archetype of *The Fool*, derived from the Tarot card deck. In this chapter I shall describe the qualities of this archetype, which has been a popular subject for artists and writers alike down the ages. Swiss psychologist Carl Jung's theory of archetypes is discussed in relation to *Tarot Fool* (fig. 1) and *Strength* (fig. 3).

I commence my artworks by dealing the Tarot cards to select the archetype. The Tarot cards can be used much like a contemplative object. When I deal the cards I choose a quiet and calm environment. I ritualise the occasion by using a silk scarf or cloth to

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<sup>8</sup> Rollo May, *The Courage to Create* (New York, N.Y.: W.W. Norton, 1994), 95-111.

<sup>9</sup> *Ibid.*, 49.

<sup>10</sup> *Ibid.*, 55.

<sup>11</sup> *Ibid.*, 105, 09, 10.

place the cards on. I shuffle and cut the cards many times. I usually lay out the cards in a nine-card spread. I place them into three rows of three columns as they come to hand. The rows symbolize past, present and future and the three columns I consider as personal, social and spiritual. I allow the archetype, that the cards suggest be made, to surface into my consciousness.

I propose *The Fool* represents my approach to research into the Tarot archetypes as the basis for my Master of Visual Arts. I made *Tarot Fool* (fig. 1) early during my research at SCA. I felt I was embarking on a journey and was optimistic about the course of study.

In *Jung and Tarot, an Archetypal Journey*<sup>12</sup> Sallie Nichols describes the archetype of *The Fool* as free to travel at will:

*He is that part of us which, innocently yet somehow quite knowingly, finds itself embarked upon the quest for self knowledge. Through him we fall into seemingly foolish experiences which we later recognize as crucial to the pattern of our lives.*<sup>13</sup>

In the tarot deck, the card representing *The Fool* comes without a number. This suggests the archetype is free to operate randomly in the psyche and the world. Contemporary French artist Niki de Saint Phalle, who has also explored this character, argues it represents the individual on his or her spiritual quest. By not knowing where the journey is headed, *The Fool* is 'ready to discover'.<sup>14</sup> *The Fool* can be seen in many artistic representations. A naïve artist is optimistic, reckless, willing and imaginative. From literature I find the character of *Candide*<sup>15</sup> very close to my conception of *The Fool*, as a traveller through life and close to my own experience as an artist.

I have made the ceramic sculpture *Tarot Fool* (fig. 1) with the chin jutting forward. I think this shows the resolution of the Fool in their haphazard journey. Similarly, I recognise the slyness I find in humour and which Sallie Nichols describes as:

*The minute we think we have caught his essence, he slyly turns into his opposite and crows derisively from behind our backs.*<sup>16</sup>

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<sup>12</sup> Sallie Nichols, *Jung and Tarot, an Archetypal Journey*, Paperback ed. (York Beach, Maine: Samuel Weiser, Inc., 1984), 24.

<sup>13</sup> *Ibid.*, 42.

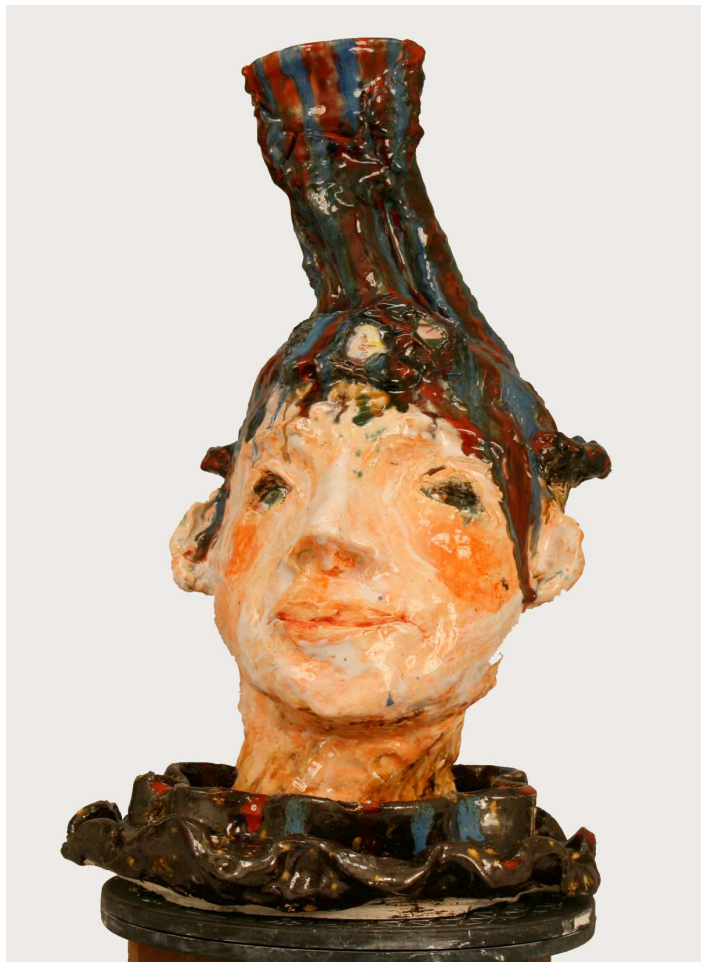
<sup>14</sup> Niki de Saint-Phalle and Giulio Pietromarchi, *The Tarot Garden* (Lausanne: Sylvio Acatos, Editions Acatos, 1999), 26.

<sup>15</sup> *Candide* is a foolish optimist. He travels the world having incredible adventures. Voltaire and Roger Pearson, *Candide and Other Stories*, New ed. (Oxford ; New York: Oxford University Press, 2006).

<sup>16</sup> Nichols, *Jung and Tarot, an Archetypal Journey*, 30.

I have made the hat on the head of this sculpture long and pointed. This resembles a dunce's cap. The reference could also be to the heretical nature of the Fool as the one who does not understand many of the formal rules sanctioned by society. Rollo May argues:

*Mechanization requires uniformity, predictability, and orderliness: and the very fact that unconscious phenomena are original and irrational is already an inevitable threat to bourgeois order and uniformity.*<sup>17</sup>



**Figure 1. Joy Bye, *Tarot Fool*, 2009,  
Ceramic, 50x40x40 cm.**

This is important to me because I consider bourgeois order and uniformity antithetical to creativity.

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<sup>17</sup> May, *The Courage to Create*, 69.

Clown elements are borrowed with the dunce's hat and the harlequin coat. Sallie Nichols argues:

*Symbol par excellence for the union of many kinds of opposites is, the Fools motley. Its variegated colors and haphazard design might seem to bespeak a discordant spirit; yet within this apparent chaos a pattern is discernible.*<sup>18</sup>

The early 19<sup>th</sup> century painting *The Inquisition Tribunal* (fig. 4), by Francisco Goya, refers to the Spanish inquisition and the humiliation of the defendants by their caps. It seems very foolish to take an heretical position in such a climate. However *The Fool* is often known for speaking the truth against the wishes of power. Much of contemporary ceramics values exacting glazes that present a mirrored veneer that seems implacable. However, in my work I look for a result that shows the roughness and individual effects of multiple firings. The completed works reveal the processes undertaken, the fortuitous errors made; they run against an aesthetic that is presently common - for the handmade to mirror the “perfection” of the machine made. The results are unpredictable and unquantifiable.



**Figure 2. Francisco Goya, *The Inquisition Tribunal*, 1812-19.**

**Oil on wood, 46 x 73 cm**

One approach to using the Tarot cards stems from the work of Carl Jung and his theory of the collective unconscious. Jung proposed archetypes are manifested in myths and

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<sup>18</sup> Nichols, *Jung and Tarot, an Archetypal Journey*, 28.

other cultural artefacts.<sup>19</sup> He regarded the capacity of the archetypal image - to stir and transform the conscious ego - as one of its most significant qualities.<sup>20</sup>

Jung's theories can provide a framework for an explanation of how creative ideas originate. He postulates that energies originate in the collective unconscious, and then come through to the personal unconscious and the ego to enter awareness. Further, Jung described archetypes as energies that come to fruition in individual or cultural manifestations. His view underpins my use of the archetypes of the tarot. Jung states:

*it is the function of consciousness not only to recognize and assimilate the external world through the gateway of the senses, but to translate into visible reality the world within us.*<sup>21</sup>

My ceramic sculpture *Strength* (fig. 3) highlights the qualities found in the archetype attributed to the Strength card of the tarot. Traditionally, this card displays a woman holding open a lion's jaws. As author and Jungian analyst Sallie Nichols states, the woman will 'act as mediator between the...ego and the more primitive powers of (the) psyche'.<sup>22</sup>

This card has the power to transform. The movement from the animal lion, to the holy figure on top of the head, is part of the idea of the conversion of energy in the piece (fig. 3). The creation shows a graceful figure, in which intelligence and a cultivated life with moral overtones can manage power. The construction of a realistic figure, with a long gown and broad hat, emphasises clothing and the idea of civilization. On considering this object I recognise the idealised feminine figure harks back to a Victorian stereotype of woman as an ennobler. The clothing could also refer to the clothing of expressive energy that is a function of the ego. This emphasis attempts to separate the forces involved in the quality of the archetype of the card Strength - cultivation and thoughtfulness civilize the wild. The large hat suggests the importance of the head and consideration in controlling the lion. On top of the head I have placed a figure of a shepherd, which seems to be an extension of the hat. This could indicate the conservation of these forces. Its placement atop the head could symbolise the church, or the moral opprobrium of society. The shepherd's original function, as a religious figure, also carries over into his new incarnation. The idea of Strength, as depicted in the Tarot

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<sup>19</sup> ARAS, "The Archive for Research in Archetypal Symbolism," <http://aras.org/aboutaras.aspx>.

<sup>20</sup> C. G. Jung and R. F. C. Hull, *The Archetypes and the Collective Unconscious*, 2nd ed. (London: Routledge & Kegan Paul, 1968), 32-41.

<sup>21</sup> C. G. Jung, Jolande Jacobi, and R. F. C. Hull, *Psychological Reflections*, 2nd ed. (London: Routledge and K. Paul, 1971), 39.

<sup>22</sup> Nichols, *Jung and Tarot, an Archetypal Journey*, 202.



card, can also be interpreted as the utilisation of energy in the creation of artefacts. Works of art are the outward manifestation or representation of energy. The figure has her hand in the lion's mouth holding its jaws. The lion's jaws are the expressive part of its anatomy, both in its roar and teeth. These expressive qualities are contained and controlled by the figure. This suggests to me that the figure is transforming the expressive energy of the lion into a force that is beneficial socially. As Sallie Nichols says:

*The poetic truth that when human consciousness recognizes and accepts its untamed, primitive nature it not only frees itself from the instincts autonomous power but liberates and transforms the instinctual side as well.*<sup>23</sup>



**Figure 3. Joy Bye, *Strength*, 2008 Ceramic, 45x25x15cm.**

Lions generally symbolise strength in the sense of force. However, in heraldry the rampant lion is considered to be in the service of mankind. The energies of either the Id or the unconscious are of benefit to mankind. My work could be interpreted as paralleling the three aspects of Sigmund Freud's description of an individual psyche.<sup>24</sup> The lion is a display of brute strength or force. This is the Id. The romantically dressed figure represents refinements of culture that conquer force. This is the ego. The

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<sup>23</sup> Ibid., 203.

<sup>24</sup> Calvin S. Hall and Gardner Lindzey, *Theories of Personality*, 2d ed. (New York: Wiley, 1970), 32-35.

shepherd represents the imposition of moral codes. In Freudian terms this would be the superego. The fluidity of the glazed surface unifies all the elements of the sculpture and would seem to suggest that these psychic forces work together.

The painting *Wisdom and Strength* (fig. 4) also considers questions that arise in the Tarot card Strength. The way the figures are offset suggests the male is falling and the female is rising. The female is surrounded by blue sky while earth colours surround the male. The painting suggests force fails when confronted by gentleness. The halo of light above the female reflects her spiritual wisdom. In my work (fig. 3) the figure above the head is meant to show moral authority. Both suggest the harnessing of a power outside the everyday. Many variations of archetypes occur but the nature of the archetype is recognisable.



**Figure 4. Paolo Veronese, *Wisdom and Strength*, 1580. Oil on Canvas.**

The Jungian view of psychological energies is different from the Freudian.<sup>25</sup> Archetypal energy is the force forming the ego. The patterns or structures of the ego are derived from the energies of the collective unconscious and the personal unconscious. In this

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<sup>25</sup> Ibid., 82-86.

view the archetypal energy, analogous to the Id, does not have the negative qualities of the Id, which is often portrayed as animalistic and selfish. Jung could see the Strength card as exemplifying creativity. As He said:

*Whoever speaks in primordial images speaks with a thousand voices; he enthral and overpowers...The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image and in elaborating and shaping this image into the finished work*<sup>26</sup>

The process I use, reading the Tarot, enables me to create works that embody a manifestation of the archetype they deal with. Archetypes can be seen to occur in the contemporary context. For example, the reckless, good-natured characteristics of Steve Irwin, as portrayed in the popular media could be taken to be a current manifestation of the Fool. There is a consensus of viewers' perception of this archetype. The recognisability of an archetype is shown in the recreation of the same mythic figures over cultures and eras.

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<sup>26</sup> C. G. Jung, *The Spirit in Man, Art, and Literature*, The Collected Works of C.G. Jung (London,: Routledge & K. Paul, 1966), 82.

Analogies and contrasts, both expected and unforeseen, can be revealed in considering mythic works from diverse cultures.<sup>27</sup> There are, historically, many expressions of archetypal figures, which are usually classified as mythic figures. Clay, as a medium to produce archetypal figurative works, has a long history. This tradition continues in contemporary works that produce powerful sculptures that are manifestations of psychological energies. Figurative ceramics predates the use of clay to produce functional works. (e.g. Clay Venus of Willendorf, from the Palaeolithic era). Artists have created representations of the human form, animals, spiritual beings and other forms, embodying the psyche, fantastical creatures, and cultural images, which are derived from the collective unconscious. Scholar of mythology, Joseph Campbell says:

*The images of myth are reflections of the spiritual potentialities of every one of us...(these energies) are not its source. The god is the vehicle of its energy and the force or quality of the energy that is involved...there are gods of violence, there are gods of compassion...These are all personifications of the energies in play. But the ultimate source of the energies remains a mystery.*<sup>28</sup>

Carl Jung proposed<sup>29</sup> that mythic images are not found in the personal unconscious, but in a sphere of unconscious mythology whose primordial images are the common heritage of mankind. That these energies exist in the collective unconscious is derived from their manifestation and individual expression in the conscious mind and in art objects. Jung states:

*the primordial image, or archetype, is a figure – be it a daemon, a human being, or a process – that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed.*<sup>30</sup>

Jung believed these repeated themes reveal information about the collective unconscious. A repeated image supporting the view of a common source of an archetype is that of an angel.

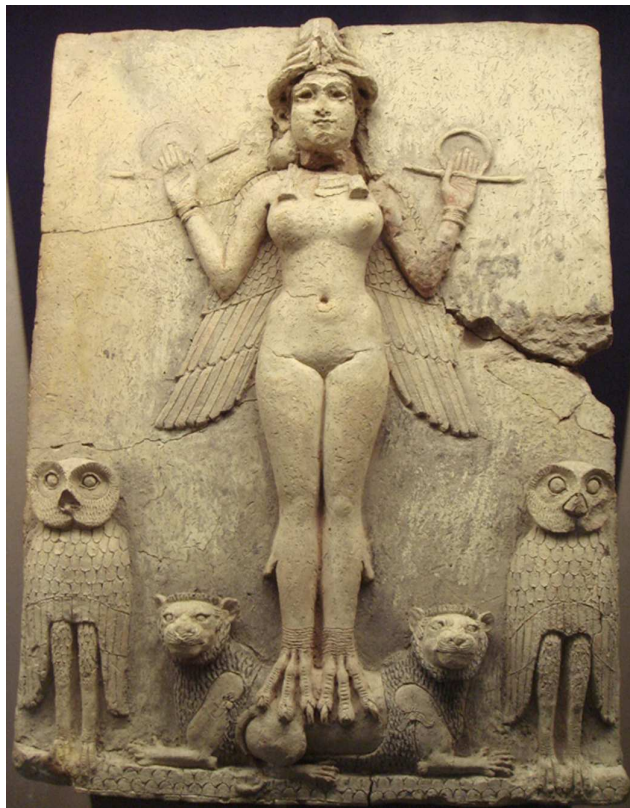
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<sup>27</sup> Joseph Campbell, Bill D. Moyers, and Betty S. Flowers, *The Power of Myth*, 1st Anchor Books ed. (New York: Anchor Books, 1991).

<sup>28</sup> Joseph Campbell and Bill D. Moyers, *The Power of Myth*, 1st ed. (New York: Doubleday, 1988), 207.

<sup>29</sup> Jung, *The Spirit in Man, Art, and Literature*, 125.

<sup>30</sup> Ibid.



**Figure 5. Burney relief, Queen of the Night, 1750 BC. Clay, 49.5x37x4.8cm**

This relief (fig. 5) is made of baked clay. It is modelled in high relief. She has wings and her legs end in the talons of a bird of prey. The figure could be the demoness Lilitu, known in the Bible as Lilith.<sup>31</sup> Malcolm Godwin describes this angel figure:

*Famous as a major hazard to monastic life...much given to copulating with men in their sleep.*<sup>32</sup>

My work *Angel Temperance* (fig. 6) was made after dealing the card Temperance. The card uses an angel to represent this archetype. In my work (fig. 6) the face has been made as a mask signifying this is the personification of a force or energy. A hand with fingers raised is featured on the chest of the figure. Feathers, as an aspect of an angel, have been used on the reverse of the figure (fig. 8) The feathers have been made solidly and point upwards. I wanted to portray their active nature and to suggest the sudden onrush of feeling that accompanies the experience of meeting an angel.

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<sup>31</sup> British Museum., "The ' Queen of the Night' Relief," [http://www.britishmuseum.org/explore/highlights/highlight\\_image.aspx?image=ps359811.jpg&retpage=19089](http://www.britishmuseum.org/explore/highlights/highlight_image.aspx?image=ps359811.jpg&retpage=19089).

<sup>32</sup> Malcolm Godwin, *Angels : An Endangered Species* (New York: Simon and Schuster, 1990), 89.



**Figure 6. Joy Bye, *Angel Temperance*, 2009.  
Ceramic, 46x30x20 cm**

The raised hand signals a stop. The hand also refers to the raised hand of a witness in taking an oath. Often angels, as well as announcing a forthcoming event, stand as witnesses to that event. Malcolm Godwin says that the angel cannot be separated from the witness.<sup>33</sup> Although this suggests that the only witness to the angel is the one who has the vision, I feel it points to an important function of the archetype of angels. The function of the angel is to lend authority and de-personalise the message of the vision. The Angel Gabriel is apparently witness to the birth of Christ (fig. 7). Malcolm Godwin also describes the functions attributed to angels.<sup>34</sup> He points out that the ancient Hebrew term for angel is 'a messenger'.<sup>35</sup> An interpretation of this messenger role could be a communication from the collective unconscious to the individual consciousness and ego.

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<sup>33</sup> Ibid., 15.

<sup>34</sup> Ibid., 76.

<sup>35</sup> Ibid., 66.





**Figure 7. Jan Van Eyck,  
*Angel Gabriel from the Adoration of the Lamb*,  
15<sup>th</sup> century. Polyptych panel painting**

Carl Jung writes:

*... if angels are anything at all they are personified transmitters of unconscious contents that are seeking expression.*<sup>36</sup>

The witnessing and warning function of angels could be seen contemporarily in images of distressed wildlife, such as oil soaked birds, due to environmental misuse. In the cave formed by the back of the mask is a found object, a pelican and chick (fig. 10). The placement suggests that awareness of the message is sheltered in the head. It points to the idea of angels as messengers, sometimes seen in the statement ‘a little bird told me’.

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<sup>36</sup> C. G. Jung and R. F. C. Hull, *Alchemical Studies*, The Collected Works of C.G. Jung (London: Routledge & Kegan Paul, 1967), 82.



Figure 8. Joy Bye, *Angel Temperance*, (detail), 2009.  
Ceramic, 46x30x20 cm



Figure 9. Bill Viola, *Departing Angel from Five Angels for the Millennium*  
(still/detail), 2001



A contemporary version of the realisation that an angel can bring is described by Bill Viola. Bill Viola talks of the insight he gained when observing his own work *Departing Angel* from *Five Angels for the Millennium* (fig. 9):

*When I showed the finished work to Kira [Perov], my partner, she pointed out something I had not realised until that moment: this was not a film of a drowning man. Somehow, I had unconsciously run time backwards in the five films, so all but one of the figures rush upwards and out of the water. I had inadvertently created images of ascension, from death to birth.<sup>37</sup>*

Bill Viola describes *Departing Angel* as ascending from death to birth. He attributes his artmaking to an inadvertent unconscious process. By using the Tarot I am hoping to tap into similar processes.

The Tarot card Temperance is shown as an angel. In the card the symbolism proposes that opposites can be made to harmonize. The message from this card deals with moderation. Often an angel's message is perceived to be one of concern not only to the individual who has the vision but to the collective group.<sup>38</sup> My work shows the need of a protected nurturing environment, shown by the nesting birds. By putting the birds inside the head it is suggested that the problem is a mental one. The raised hand of the angel could be taken to be a warning to stop and think.



**Figure 10. Joy Bye, *Angel Temperance*, (detail) 2009.**  
Ceramic, 46x30x20 cm

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<sup>37</sup> Bill Viola, "Five Angels," <http://www.tate.org.uk/magazine/issue6/fiveangels.htm>.

<sup>38</sup> Nichols, *Jung and Tarot, an Archetypal Journey*, 250.

My construction *Devil from the Tarot* (fig.11) shows a two faced head rising from a dog collar of spikes. A nesting hen suggests the shape of two animal horns on the head. The hen also provides a female quality to the usual sexual reference of a cock. On one face of the figure (fig. 12) I have used shards representing horns. I have made a maw for a mouth to create the insatiable devouring aspect of the devil. This quality relates to the nature of addiction and the loss of control. I have glazes of green that refer to the slimy nature of the devil, but also to propose a link to the green of nature. This is a link to a



**Figure 11, Joy Bye, *Devil from the Tarot*, 2009. Ceramic  
35x25x25cm**

more instinctual world. I also made the devil with attractive coloured glazes. The tempting power of an ugly creature would be less than one clothed in beautiful coloured glazes.

The work (fig. 11) is two-faced bringing in the idea of deception and betrayal. Deception means the dupe has misjudged and their own thought processes are undermined. This failure is a severe loss. Similarly, if the deception is self-deception and the betrayal an expression of the shadow side it calls into question the sanity of the

individual. The devil as tempter is an example of the subtle nature of deception and the collusion of the victim. Multi-national companies are often seen as devil like. The spin they place on products to tempt the consumer is deceptive and they harm the community. An example of modern day archetype of the tempting devil could be tobacco companies selling cigarettes to third world countries.



**Figure 12, Joy Bye, *Devil from the Tarot*, (detail), 2009. Ceramic, 35x25x25cm**

*Devil from the Tarot* (fig. 12) is a contemporary expression of the archetype in its use of found materials and multi-glazing. It has explored the expressive quality of glazes, in and of themselves. If this were a found rock it would be considered beautiful. This suggests devils themselves are attractive. The two faced aspect could be expressive of the attraction and repulsion of sin. Revulsion and allure underlies the treacherous essentiality of this archetype.

The idea of a two faced creature is found in many cultures. George Elder quotes Ovid's description of his encounter with Janus:

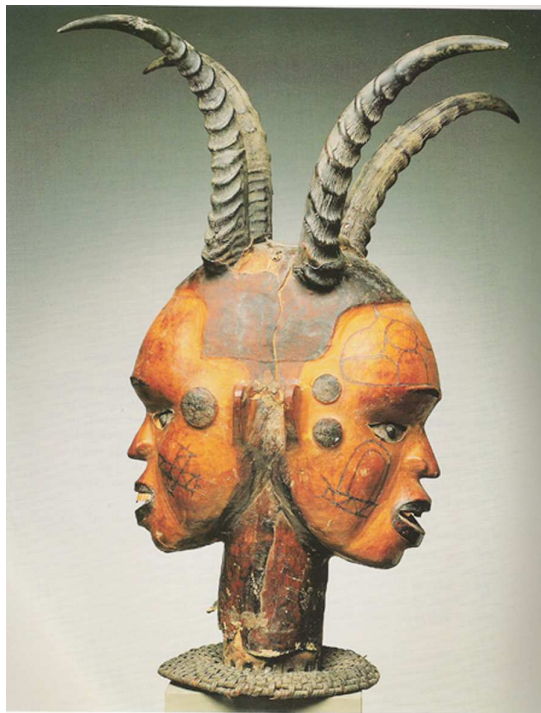
*Then of a sudden sacred Janus, in his two-headed shape, offered his double visage to my wondering eyes. A terror seized me. I felt my hair stiffen with fear and with a sudden chill my bosom froze.*<sup>39</sup>

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<sup>39</sup> Ovid, "Fasti, 1.63 Ff," in *Archive for Research in Archetypal Symbolism*,.

This feeling of dread and awe is the underlying problem of evil according to C. Fred Alford who describes evil as the experience of dread and the attempt to avoid it by projecting it onto others.<sup>40</sup> *The Strange Case of Dr Jekyll and Mr. Hyde*,<sup>41</sup> written by Robert Louis Stevenson, portrays a divided personality. Within the same person there is both a good and an evil personality each being distinct from the other. A person is vastly different in moral behavior from one situation to the next. Confusion and deception are moral behaviors that can be projected onto a partner often resulting in murder and mayhem.

Another example of a two-faced being is found in the horned mask from the Boki, Nigeria (fig. 13).<sup>42</sup>



**Figure 13. Unknown, *Janiform cap mask with horns*,  
date unknown. Wood, leather, horns, paint, basketry. 54 cm**

George Elder describes this mask:

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*an Encyclopedia of Archetypal Symbolism. Vol. 2, the Body*, ed. George Elder (Boston: Shambhala, 1996), 90.

<sup>40</sup> C. Fred Alford, *What Evil Means to Us* (Ithaca ; London: Cornell University Press, 1997), 3-20.

<sup>41</sup> Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (Lincoln: University of Nebraska Press, 1990).

<sup>42</sup> George Elder and Archive for Research in Archetypal Symbolism., *An Encyclopedia of Archetypal Symbolism. Vol. 2, the Body*, 1st ed. (Boston: Shambhala, 1996), 105.

*...the conflict is ...the African version of that universal problem of the shadow; the rejected contents of the personal unconscious that lie behind the ego as if we had another face.*<sup>43</sup>

In writing about my work (fig. 11&12), I have had to consider the meaning of this archetype to me. I consider the devil to be a projection of the individual and/or society's blame for its own sins. It might be instructive to consider the current-day media castigation of US celebrity Paris Hilton in this regard. Many people I know would consider a devil to be a superstition. In contradiction they also hold the view that many behaviours are morally, though not legally, wrong. They seem to believe in sin. I view the devil as a projection of behaviours representing sins that society opposes. The very fact society's definitions of sin change over time would tend to support this supposition. Although the projection may vary the archetypal process operates to create a perception of devils. This view of the varied manifestations of the devil is also supported by Joseph Campbell's statement, 'finally the lord of lust and death transformed himself into the lord of social duty'.<sup>44</sup>

Mythic figures are evident in both ancient and contemporary artworks. To experience their appearance first hand I needed a method of calling up archetypal energies. I found reading Tarot cards a suitable vehicle for achieving this.

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<sup>43</sup> Ibid., 107.

<sup>44</sup> Campbell and Moyers, *The Power of Myth*, 140.

### Chapter 3

### Conjuring with the Tarot

This chapter explores the tarot cards and the underlying concepts they present. I will focus on the Magician card as this card suggests the nature of the cards as a whole. An artist can be seen to have parallel qualities to this card, such as the ability to make objects appear and to invest objects with a spiritual dimension. The nature of the magician card as an artistic device is discussed in relation to the work of Salvador Dali and Niki de Saint Phalle. I also consider the relation of the artist to the magician. Ideas of synchronicity, prediction and prophecy are also raised as these underpin my practice. The tarot can be described as a deck of cards often used for predictions. Part of the tarot consists of twenty-six cards showing figures and events that can be construed as archetypes. These cards are called the Major Arcana. The full deck also has four suites of cards similar to a modern day deck of cards. The four suites are known as the Minor Arcana.



Figure 14. Joy Bye, *Magician*, 2008. Ceramic, 50x30x15cm.

My ceramic sculpture the *Magician* (fig. 14) is a work that resulted from my dealing the magician card. This work was composed in several stages, changing with additions over

time. As I came to a stage where I felt it was appropriate I reglazed the piece many times. Magicians are quite polished in their performance. The garb they wear such as turbans, top hats, gloves and capes emphasises their presentation. They may have arrived at this outfit intuitively. In my work I have drawn an analogy to their appearance by multiple glazing. The reglazing was accomplished intuitively. Although a range of possible results may be known, the interactions of the glazes means there will be unknown results. With unknown outcomes results are unpredictable. However I hoped to accomplish a unified work from the various elements. The multiple firings and multiple glazing resulted in an undivided piece. This seamlessness emphasises the magical quality of the magician. This is the “art that conceals art”.

Another characteristic of the Magician archetype is the magician’s hands. It is often said that ‘the hands are quicker than eye’, or that the performer used ‘sight of hand’. In my work, *Magician* (fig. 14) I have shown the figure’s hands in an offering gesture. The figure is offering the penguin to the viewer. The open handed gesture could refer to the gift of the magician (or artist) and it also disclaims responsibility so there is no indebtedness by the receiver of the gift. This is part of the ruse of the magician for by the magician disowning the act it is possible to encourage the viewer to believe another power operates. With my work I allocate this other power to the operation of the archetypes of the collective unconscious. The Magician can bypass our superficial mind and get us to question our own perceptions. They also have the ability to make the spiritual physical (as for example an artist may). Disappearance is an inherent trait of this archetype. Energies of the magician archetype can be seen in mythic figures celebrated today. A well known figure such as Osama Bin Laden can be described as a projection of an archetype found in the Tarot card of the Magician. He attributes his success in attacking America to a heavenly power.

In my sculpture (fig. 14) I have made the magician in his traditional robes wearing a cloak out of which strange creatures appear and happenings can occur. As Sallie Nichols says:

*The problem may be how to tear away the veils that hide the central reality without becoming entangled and smothered in these outer trappings.*<sup>45</sup>

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<sup>45</sup> Nichols, *Jung and Tarot, an Archetypal Journey*, 50.



I have found a difficulty in art making in not only attending to the surface appearance of works. This is a narcissistic aspect of creation, falling in love with one's own work. By accessing the archetype it can be possible to sidestep this problem.

A penguin type creature is on the table in front of the figure. The penguin is a creature that can't fly, but can swim in the deep ocean. Oceans are often metaphors for the unconscious self. This release of the unconscious is the gift of magic. Out of the *Magician's* hat an animal announces his miracles. Osama Bin Laden was feted, not only by his followers but, by the importance of his accomplishment, by his enemies. Spruikers for lesser magicians also function to create the illusion. This animal refers to the showmanship aspect of this archetype. Accompanying the central form (fig. 14) is the figure of a child. This considers the child's wonder at magic tricks and the need of an audience for magic to become reality. The child's belief becomes part of a group mentality. The magician is not a solitary figure. There is a need for an audience. Personally, it is not sufficient for me to simply make the archetype. I desire to display the work and hope others will see the archetype in the piece. Similarly, Osama Bin Laden needs to communicate through ongoing video and audio broadcasts. He has a need to communicate his ideas and opinions. *Magician* is placed on a dais, this being is the centre of attention, and appears on a stage raised above common mortality. This alludes to the performative nature of this archetype. In his cynical book *The Painted Word* Tom Wolfe claims artists must become showmen in order to succeed. Describing Pablo Picasso, Wolfe wrote:

*Back in Paris, the new Picasso turned up at the theatre with his kid gloves, canes, tall hats, capes, and dinner clothes, and the linings gave you a little silk flash every time he wheeled about in the lobby to chat with one of his hellish new friends*<sup>46</sup>

In *The End of Art* Donald Kuspit<sup>47</sup> argues that art has lost its aesthetic import. About showmanship he states:

*Although the proportion between skill and human qualities on the one hand and "personality" on the other hand as prerequisites for success varies, the 'personality' factor' always plays a decisive role.*<sup>48</sup>

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<sup>46</sup> Tom Wolfe, *The Painted Word* (New York: Bantam Books, 1976), 30.

<sup>47</sup> Donald B. Kuspit, *The End of Art* (Cambridge, U.K. ; New York: Cambridge University Press, 2004).

<sup>48</sup> *Ibid.*, 87.



Today, performance art could be seen to exploit this aspect of art. Installation art also relates to a quality of demonstration in art.

On the back of the figure I have embossed a zigzag image signifying lightning. Often ideas come as a 'bolt out of the blue'. When the magician waves their wand it can be accompanied by the words "sh boom" or "abracadabra". Visually, this is sometimes shown as a lightning bolt. This sign could also refer to the action of the magician: the gesture used to signify transformation. It could also refer to the origin of ideas, that is they are external to the artist. As in Ted Hughes poem (Appendix 1) they come from an unknown place. My view is that they originate in the collective unconscious. Osama Bin Laden shaped and focused archetypal energy to accomplish the bombing of the twin towers without many practical resources. As Sallie Nichols states:

*...energy needs direction. Only with man's conscious cooperation can it be shaped to human use...The tarot maestro seem(s) about to orchestrate the energies of the objects before him*<sup>49</sup>

Another aspect of the magician that has become apparent in my work (fig. 14) is the use of a red glaze that could signify blood. This is fortuitous as this feature of the magician is also noted by Nichols, who states:

*...with the magician this red blood comes alive coursing and flowing...He gives his blood to the situation, he is committed to the task before him.*<sup>50</sup>

This passionate quality could be attributed to Osama Bin Laden. Often the magician is associated with childish games and parties. Unlike the fool, the magician organizes demonstrations and provokes wonder. By wanting to manipulate nature and harness its energies, the magician is a 'dedicated artist', according to Nichols.<sup>51</sup> She points out: 'the magician has power to reveal the fundamental reality... that underlies all.'<sup>52</sup>

I have found there is an analogy between the tarot cards and the Magician. Both can open up an intuitive vision. Both are occult or semi mystical. Both are catalysts for the expression of other dimensions of reality.

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<sup>49</sup> Nichols, *Jung and Tarot, an Archetypal Journey*, 50.

<sup>50</sup> Ibid.

<sup>51</sup> Ibid., 46.

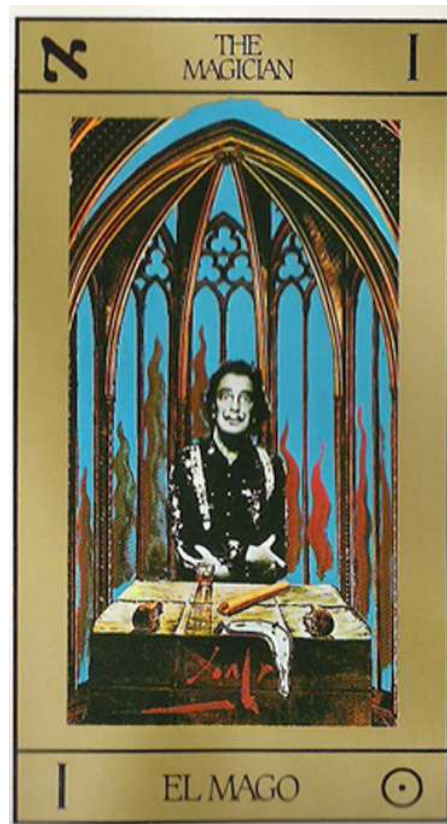
<sup>52</sup> Ibid., 47.

In her book, *The New Tarot, Modern Variations of Ancient Images*, Rachel Pollack shows numerous examples of variations in the design of tarot cards. She says artists can adapt the tarot because it ‘consists of images rather than a fixed text’<sup>53</sup>.

In her chapter on art tarots, Pollack says that by varying images in the Tarot cards there are always new possibilities of symbolism.<sup>54</sup> Often I reinterpret an archetypal sculpture; they are never a fixed view. I have made the Chariot in several versions, as a magic carpet, as a journey and I have used an image of Santa’s sleigh. This lack of fixed image allows the archetype to be explored and reinterpreted. This changeability allows me to construe the archetype as it grows. I can create a nuanced sculpture.

Rachel Pollack describes Dali’s vision:

*the cards unite the tarot tradition with the history of art and thus culture...the artist himself appears...In the magician (card) he stares out at us, while flames rise in the church behind him. On a box lie a broken loaf of bread, a glass of wine, a rolled up scroll and Dali’s famous melting watch. The stare gives the magician a comical air.*<sup>55</sup>



**Figure 15 Salvador Dali, *The Magician*, 1983. Tarot Card.**

<sup>53</sup> Rachel Pollack, *The New Tarot* (Wellingborough: Aquarian, 1989), 10.

<sup>54</sup> *Ibid.*, 18-20.

<sup>55</sup> *Ibid.*, 19.

Dali's vision of himself as the magician (fig. 15) and the accessories reminiscent of the last supper suggest the qualities he perceived in the archetype. He placed himself as a Christ-like figure. He refers to the magician's table and the last supper as both being places of transformation.

German expressionist printmaker Erich Heckel has portrayed Paul Klee (fig. 16) with the signs of the magician. Klee holds a wand and fan/screen. The hands are emphasised. This tells that the artist is a manual worker with his hands creating in a practical sense. However, through the wand the artist imbues the creation with a spiritual power. In describing the artist as magician, Adam Geczy likens the role of the sorcerer to the artist. Geczy proposes:

*The shaman acted on behalf of his audience, expending and expunging inner energies...the sorcerer occupies himself in acts of self projections and re establishes the connection between affect and Symbolism, instinct and language...the artist participates in an act of symbolic exchange between himself or herself and the audience.*<sup>56</sup>



**Figure 16. Erich Heckel, *Magician (Memory of Paul Klee)*, 1956.  
Woodcut, 37.7 x 25 cm**

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<sup>56</sup> Adam Geczy, *Art : Histories, Theories and Exceptions* (Oxford ; New York: Berg, 2008), 14.

Through my works I attempt to awaken the viewer to the nature of the archetypes that operate through them. When shown an image of an archetype, for example the Magician, most viewers find it easy to recognize the qualities of an archetype. Archetypes can be perceived to operate in the culture and could operate in particular psyches. In an exhibition I am arranging the archetypes, as in a demonstration, for the viewer to attend to. I attempt to get them to recognize and understand the influence of these energies. An alternative aim is for the viewer to experience particular states associated with these forces. Noted author and critic Jeannette Winterson says that Tacita Dean evokes a change in consciousness in the viewer:

*Her genius, with her slow, steady, held frames, is to allow the viewer to dream; to enter without hurry, without expectation, and to accept, as we do in a dream, a different experience of time, and a different relationship to everyday objects.*<sup>57</sup>

Since my aim is for the viewer to achieve an apprehension of the archetypes the size of the works can become important. My sculptures are the size of heads or head and shoulders. This enables them to operate as objects of contemplation. They can be kept at a distance and observed.

A more experiential approach is shown in the works by Niki de Saint Phalle. She has made works of an overwhelming size that can be experienced as larger than life. She constructed an entire 'tarot garden' in Tuscany Italy.<sup>58</sup> This became a world in itself contained and limited as a garden. Her work could be likened to the subjective experience of the tarot archetypes.

My work *The World* (fig. 17) is concerned with the concept of the world. My work is an abstraction of the archetype in order to understand it. The archetype portrayed on the Tarot card is a symbol of the constant and dynamic interplay of all opposites. The card indicates the harmonious interweaving of all aspects of nature, both conscious and unconscious to form a continuous and integrated whole. The archetype refers to a state of being that is beyond the found dimensions of ordinary reality. In the sculpture (fig. 17) the world is presented as a tower with a globe on top. It is surrounded by a circle showing aspects of the world. This composition of a central figure and surround illustrates the integration of certain elements into a single unity. That is, it is suggested that the world is composed of time, physicality, order, government and rationality. Ultimately, the world is everything. Its essence is a sense of completeness. The work,

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<sup>57</sup> Jeannette Winterson, "Much Ado About Nothing," <http://www.guardian.co.uk/film/2005/sep/29/1/print>.

<sup>58</sup> Saint-Phalle and Pietromarchi, *The Tarot Garden*.

*The World* is constructed so that the pyramidal figure at its centre is considered as a hub with units at its periphery. This construction proposes the unity of the central figure and its satellites. The idea of revolution is also proposed by this placement. The figure symbolises the self at the centre of psychic equilibrium. The conscious and unconscious



**Figure 17. Joy Bye, *The World*, 2008. Ceramic,  
50x40x40cm**

are united as the figure moves in rhythm to the ever-changing present. By the object placement in relationship to the figure the relationship of the self to the world of objects is emphasised. The idea of constant motion in relation to the environment blends together spontaneity and stability.

In order to conceptualise the world it has often been portrayed as a globe or map. These conceptualisations have abstracted certain qualities. Cartography was important in arriving at a synthesised concept of the world. An example is an early medieval European map called the T-O map. In this, the world is portrayed as a circle divided by a T shape into three continents, Asia, Europe and Africa (fig. 18).



Figure 18. T-O map from the *Etymologiae* of Isidorus, 1472.

The abstraction necessarily eliminated aspects of an external physical reality to arrive at the essence of the world. A similar conceptualisation is that of the Self. Carl Jung conceived of the collective unconscious whose centre is the self.<sup>59</sup> Erwin Schrodinger disbelieves the concept of an external physical reality substantiated by objective observation. He proposes a psychic world:

*...if we decide to have only one sphere, it has got to be a psychic one, since that exists as a given for all experience.*<sup>60</sup>

The world is comprehended by the psyche, so is part of the psyche. I would therefore tend to agree with Schrodinger.

In her tarot world garden Niki de Saint Phalle has combined the Magician and the High Priestess into one sculpture *High Priestess and Magician* (fig. 19). The work is covered with mirror tiles. This statue has been made for people to climb up or go inside. Inside the mouth of the *Magician/High Priestess* is another chapel, filled with mythological and esoteric images.<sup>61</sup> By constructing on a large scale there is a shift in the relationship of the ego to the archetype. This emphasis is reinforced by being able to enter the construction. This allows relationships to be disassociated and re-assembled. The archetypal energy is given the power. The reflective mirror tiles on the surface of the work suggest the ways that manifestations of the archetype can vary. My final installation uses dark mirrors for the viewer to seek to identify in themselves the operating archetypes.

<sup>59</sup> Claire Dunne, *Carl Jung : Wounded Healer of the Soul : An Illustrated Biography* (London: Continuum Books, 2003), 89-90.

<sup>60</sup> Erwin Schrödinger, *My View of the World* (Cambridge, Cambridgeshire: Cambridge University Press, 1964), 21-22.

<sup>61</sup> Pollack, *The New Tarot*, 34.

One way of contextualizing the concept of magic is to consider it as a linking of the spiritual to the physical. The physical objects the magician creates appear to be imbued with spirit. When I consider my works I am aware of many coincidences. This makes them, for me, appear as objects from another reality. They then, to me, carry a significant quality. Jungian theory attributes this to the archetype operating.<sup>62</sup> Coincidences occur when using the tarot. This could be because by accessing a collective unconscious I am initially unaware of the information that is coming to me. When it first becomes apparent it seems numinous. Writing of the nature of these events with relation to the 'I Ching' Jung says:

*Just as causality describes the sequence of events, so synchronicity to the Chinese mind deals with the coincidence of events. The causal point of view tells us a dramatic story about how D came into existence; it took its origin from C, which existed before D.... The synchronistic view on the other hand tries to produce an equally meaningful picture of coincidence. How does it happen that A',B',C',D, etc., appear all at the same moment and in the same place? It happens in the first place because the physical events A', B', are of the same quality as the psychic events C', and D', and further because all are the exponents of one and the same momentary situation.*<sup>63</sup>



**Figure 19. Niki de St Phalle, *High Priestess and magician*, 1980.  
Cement, mirror tiles.**

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<sup>62</sup> Aniela Jaffé, *The Myth of Meaning in the Work of C. G. Jung* (London,: Hodder & Stoughton, 1970), 152.

<sup>63</sup> C. G. Jung and R. F. C. Hull, *Psychology and Religion : West and East*, 2nd ed., Bollingen Series (Princeton, N.J.: Princeton University Press, 1969), 593.

Aniela Jaffé, Jung's personal secretary and author, claims:

*One could say that in the unexpected parallelism of psychic and physical happenings...the paradoxical, psychoid archetype has "ordered" itself; it appears here as a psychic image, there as a physical, material, external fact...Synchronicity is only a special instance of a general orderedness...the concept of "meaning" remains just as characteristic of synchronistic phenomena as before, but it now takes on once more the quality of something created by man.<sup>64</sup>*

Tarot reading can provide a way of selecting facts, which have a bearing on a problem. The decision as to which facts are attended to, and which can be ignored, is taken at a level beyond our conscious control; we have no access to this point in ourselves and are, in fact, unaware of the process. In my work *Chariot I* (fig. 36) I used a jackass. Selecting the jackass to use in relation to Barack Obama seemed strange to me, especially when I thought this could be offensive. I argued to myself that Christ had travelled on a donkey. Then I thought well no one could recognise Barack Obama in the figure anyway. I was surprised to learn that the jackass was a symbol of the American Democratic party. The coincidence can be explained as the process of ordering achieved by an archetype. Because the cards provide a framework they enable the use of the power of intuition. The cards promote also the ability to generate new questions. The tarot provides a means of finding links between my conscious mind, my personal subconscious mind and the collective unconscious. By making works related to these questions I am able to consider over time what has occurred. The coincidences become solidified as actual detailed examples embodied in the works.

Tarot cards have traditionally been used for prediction. There are many occasions where prediction is desired. Predictions are usually based on recurring events. Mostly predictions rely on previous events remembered to forecast coming events. This enables an ordered approach to life and its expectations. The tarot is often asked to predict unlikely or unusual events. These events could come under the rubric of creativity. It seems inherently contradictory to want to predict an unknown or new event.

In his book *The Black Swan* Nassim Taleb regards many scientific breakthroughs as black swans that are unpredicted and unpredictable.<sup>65</sup> He suggests that creativity is unpredictable. Prediction can be used for mundane events and usual happenings

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<sup>64</sup> Jaffé, *The Myth of Meaning in the Work of C. G. Jung*, 152.

<sup>65</sup> Nassim Taleb, *The Black Swan : The Impact of the Highly Improbable*, 1st ed. (New York: Random House, 2007).



however in making art the odd and perverse are more intriguing and it is the unexpected that I hope to occasion.

Modern science in quantum theory says that for the behaviour of electrons pure chance operates, that is, the event has no cause.<sup>66</sup> Events cannot be predicted for individual electrons. There is empirical evidence for events that have no causal foundation (e.g. radioactivity, quantum jumps of electrons within atoms); that such events just happen. They are uncaused and are therefore instances of pure chance or pure creativity.<sup>67</sup> A cause and effect view is that the world works only and always through exchanges of energy, that is one event causes another. However there may be other kinds of events that are not wholly accounted for in terms of energy exchanges. Unpredictable events are those we call creative. If a process is formulaic it is discounted in terms of creativity. Minimal order is imposed by the tarot cards. Rather the cards act as a trigger for unpredictable processes to commence.

In his views on coincidence Carl G. Jung proposed a theory of what he called synchronicity. This is an acausal mechanism whereby two disparate events are linked by meaning, not by a linear time relationship or causal relatedness.<sup>68</sup> His view implies that chance produces a meaning. Jung defined synchronicity as: ‘...a coincidence in time of two or more causally unrelated events which have the same or similar meaning’.<sup>69</sup>

In Jung’s definition, it is not enough that simultaneous events be causally unrelated, they must be also acausally connected. Being causally unrelated is not the same as acausally connected. The first is an absence of causality; the second is a presence of acausality. Jung proposes<sup>70</sup> mind and matter are guided together by the formative energy of the archetypes. Meaning involves intentionality in the sense of directed awareness. In *The Spirit in Man, Art, and Literature*<sup>71</sup> Jung states:

*I am assuming that the work of art...has its source not in the personal unconscious...but in a sphere of unconscious mythology whose primordial images are the common heritage of mankind. I have called this sphere the collective unconscious to distinguish it from the personal unconscious.*<sup>72</sup>

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<sup>66</sup> F. David Peat, *From Certainty to Uncertainty : The Story of Science and Ideas in the Twentieth Century* (Washington, D.C.: Joseph Henry Press, 2002), 8-15.

<sup>67</sup> *Ibid.*, 15-26.

<sup>68</sup> Dunne, *Carl Jung : Wounded Healer of the Soul : An Illustrated Biography*, 160.

<sup>69</sup> C. G. Jung, *Synchronicity : An Acausal Connecting Principle*, [1st Princeton/Bollingen paperback ed., Princeton/Bollingen Paperbacks ; 297. (Princeton, N.J.): Princeton University Press, 1973), 25.

<sup>70</sup> Jung, *The Spirit in Man, Art, and Literature*, 82.

<sup>71</sup> *Ibid.*

<sup>72</sup> *Ibid.*, 80.



**Figure 20. Jean Arp (Hans Arp).**  
*Collage with Squares Arranged According to the  
Laws of Chance. c. 1916-1917.*

Hans Arp's collage works were made by dropping rough squares of paper onto a support (fig. 20). He and other Dada artists embraced the notion of chance as a way of relinquishing control. By introducing chance into his creative process he tried to expand what art could be and how it could be made. As he stated:

These works are constructs made up of lines, surfaces, forms, and colours that try to go beyond the human and attain the infinite and the eternal. They reject our egotism.<sup>73</sup>

The Surrealists invented techniques to exploit the unpredictable outcomes of chance and accident in their artworks. Salvador Dali, used games to subvert staid academic modes of creativity. The games they used had outcomes that were not pre-determined. However they were governed by rules. The rules enabled imaginative projection and often provided original and unpremeditated insights. The games freed images from the constraints of rational order. Their strategies substituted chance and indeterminacy for premeditation and deliberation.<sup>74</sup> The Surrealists' methods attributed the role of the unconscious in creativity. By introducing chance into their artworks they believed they

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<sup>73</sup> Jean Arp, "Art Concret, Konkrete Kunst (Basel): Kunsthalle, 1944. Trans. Joachim Neugroschel, Arp on Arp, the Documents of Twentieth-Century Art, Ed. Marcel Jean, New York, Viking, 1972,139-140," in *Surrealism*, ed. Mary Ann Caws, *Themes and Movements*. (London: Phaidon 2004), 236.

<sup>74</sup> Alastair Brotchie and Mel Gooding, *A Book of Surrealist Games: Including the Little Surrealist Dictionary* (Boston: Shambhala Redstone Editions: Distributed in the United States by Random House, 1995).

were rejecting ordered control and were accessing the unconscious. Their rationale relied on the theories of Sigmund Freud, as André Breton writes, in *The Surrealist Manifesto* of 1924:

*For this we must give thanks to the discoveries of Sigmund Freud...The imagination is perhaps on the point of reasserting itself, of reclaiming its rights.*<sup>75</sup>

Surrealism believed that accessibility to the unconscious could be attained, that the world of dream and fantasy could be joined to the everyday rational world. Similarly, I access intuitive consciousness by accepting archetypal images that arise while dealing the tarot cards.

In *The Hidden Order of Art* Anton Ehrenzweig suggests that art is a product of the personal unconscious and originates from the libido.<sup>76</sup> He believed we are misled if we consider art only in terms of surface order. Ehrenzweig also believed that the libido projected order into the external world. Bursts of apparent chaos are efforts to liberate the unconscious mind from oppressive style - consciousness. He advocated the reconciliation of opposites, which applied both to the process of art and the meaning of art. The artist is able to work from a mental plane where the contradiction between the objective and the subjective, the outside and the inside, the rational and the irrational can be accommodated. I feel the personal unconscious is an insufficient source of creativity. The community and culture in which I work is a richer source of imaginative energy than a solitary figure could provide. By using the tarot archetypes I believe I am drawing on a collective unconscious. What comes into effect in seemingly random events may be the operation of a collective unconscious. I am hoping to capture the archetypal energies that are variously manifested. A perceptual attitude of a culture that sees events in a certain way could be shown by the popular dramatic importance placed on the Twin Towers bombing in New York. This attitude is pictured in the Tower of Destruction card from the tarot.

While I am using the cards to find an energy source I also search for and incorporate found objects in my sculptures. I use these found pieces to draw upon ideas circulating within the wider community. Hopefully, this will afford a *zeitgeist* to enter my works.

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<sup>75</sup> André Breton, "Surrealist Manifesto," [http://www.surrealist.com/Surrealist\\_Manifesto.aspx](http://www.surrealist.com/Surrealist_Manifesto.aspx).

<sup>76</sup> Anton Ehrenzweig, *The Hidden Order of Art : A Study in the Psychology of Artistic Imagination* (London: Paladin, 1970), 111-41.

Although the pieces I find are the cast offs that were once popular, the nature of a *zeitgeist* is that it is transitory and changeable.

My ceramic sculpture *Wheel of Fortune* (fig. 21) is a work that deals with the paradox of randomness and order. This work was constructed based on the card of the same name. On the perimeter of the work I have placed additions. These form an ordered progression and suggest the movement of the wheel and the inevitability of order. I have painted individual faces on either side of the piece to signify an individual's unawareness of fate. These faces are at right angles to the movement of the wheel. The two faced characteristic of the work links it to my sculpture *Devil from the Tarot* ( fig. 11).

I introduce chance by a variety of procedures. These procedures include choosing one of several dozen tarot decks, shuffling the cards repeatedly and dealing them at random. Also I include found items in my works. Additionally I refire many times and this gains a chance interaction of the glazes. Like the definition of Surrealism *as the actual functioning of thought ... in the absence of any control*<sup>77</sup> I believe by using these methods I am accessing another form of consciousness. This is a collective unconscious that relates to Jung's concept of archetypes.



**Figure 21. Joy Bye, *Wheel of Fortune*, 2008.  
Ceramic, 40x30x15cm**

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<sup>77</sup> Breton, "Surrealist.Com."

These are deep-seated tendencies to perceive and behave in particular ways. The collective unconscious cannot be accessed directly and the archetypes emerge only as symbols. The archetype has no form of its own, but it acts as an organizing principle on the things we see or do. Jung claimed that archetypes could never be known directly, but can only be inferred:

*They appear only in the shaped material of art as the regulative principles that shape it; that is to say, only by inferences drawn from the finished work can we reconstruct the age-old original of the primordial image.*<sup>78</sup>

What Ehrenzweig called spontaneity and Jung defines as synchronicity seem to operate to enable creativity. By introducing chance variables in my making process I am providing an opportunity for archetypes and creativity to come into play.

The *Wheel of Fortune* (fig. 21) sculpture was realised to highlight certain aspects of the Wheel of Fortune tarot card, such as circularity, to suggest momentum and movement. The circularity of the work is intended to show the repeating nature of the Wheel of Fortune. It also represents the reciprocal quality of this movement. Sallie Nichols discusses this specific card and raises the idea of free will as a fundamental concern:

*Our focus swings...to the wider panorama of universal principles, culminating in the central question of fate versus free will, as presented by The Wheel of Fortune.*<sup>79</sup>

The faces painted on the work, by looking outward suggest unawareness of the vagaries of fate. Events on the wheel's progression are often unobserved by the witnessing self. Experiences are not under the control of the individual. I have put five signs: the square, the circle, the triangle, the cross and the spiral around the edge of the piece. Angeles Arrien<sup>80</sup> argues these signs are represented in all cultures. By putting these signs on the *Wheel of Fortune* (fig. 21) I am suggesting that we wish to read and understand the future. Magical signs, such as runes, have been used to determine possible future events. My work, by encompassing a total view of fate as a wheel of fortune suggests only a broad prediction is possible. Prediction is possible from a wider perspective. The *Wheel of Fortune* (fig. 21) suggests 'what goes around, comes around'. The prediction is, fortunes will rise, fortunes will fall.

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<sup>78</sup> Jung, *The Spirit in Man, Art, and Literature*, 81.

<sup>79</sup> Nichols, *Jung and Tarot, an Archetypal Journey*, 179.

<sup>80</sup> Angeles Arrien, *Signs of Life : The Five Universal Shapes and How to Use Them*, 1st Jeremy P. Tarcher/Putnam ed. (New York: Jeremy P. Tarcher/Putnam, 1998).

Atop the piece a figure mediates the journey through life. This figure is from a nativity scene and here acts as a religious figure. As in my work *Strength* (fig. 3) the figure could be seen to represent the superego or conscience. I am proposing that conscience varies in varying conditions and is subject to the Wheel of Fortune. This shepherd also refers to the idea that a respectable view can achieve status in life's progress. Religious beliefs are also subject to the ongoing nature of the wheel. The balancing of the figures proposes that they are united in opposition to each other. They are held together by the momentum of gravity. The balancing of the figures in my work suggests that in order for progression to happen, regression must also happen. Sallie Nichols claims this concept is:

*An energy system whose essence is motion...Life presents itself here as a process – as a system of constant transformation equally involving integration and disintegration, generation and degeneration.*<sup>81</sup>

On one side of the piece a body is descending feet first. This increases the sense of gravitational pull. This figure is no longer taking the credit for worldly success and is out of control. The transitoriness of fame and fortune and its converse in ignominy is characterised in my work by this falling, feet first figure. Contemporary manifestations of this fall from grace are shown by the publicity given to, and fascination with, some well-known persons. Examples can be seen in the fate of Conrad Black, Alan Bond, Marcus Einfield and Jeffery Archer. These people were all elevated in cultural life: Conrad Black was created an Earl, Alan Bond was a friend of the Prime Minister of Australia, Marcus Einfield was a Justice of the Federal Court, and Jeffery Archer was a Life Peer in the British House of Lords. Their high status made their fall from grace very dramatic. Their fall was quite low: all have been sentenced to jail terms.

A figure of a baby with broken head is placed near the top of the piece (fig. 21). The self in early infancy is often considered to be a *Tabula Rasa*. There is unawareness of fickleness and treachery. It also refers to a time of life when individuals do not believe in their own responsibility in relation to fate. Ascending the wheel on the left is a warthog. This animal is intelligent, but often reviled as unattractive and unloved. It

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<sup>81</sup> Nichols, *Jung and Tarot, an Archetypal Journey*, 186.

ascends towards the baby. The animal evolves toward its time of domination and then recedes on the wheel. The *Wheel of Fortune* (fig. 21) is not only concerned with an individual's cycle. There is also the cycle of cultures and the actions that apply to evolution. Modernism contains in its name its own initiation. It is no longer at the pinnacle of its procession. The concept of progress in technology can be seen as simply the change due to the Wheel of Fortune.

The pre-loved inclusions in my work represent discarded products once in favour. Now they are a rejected reminder of their previous status and transitory state of grace. They are the detritus of a culture that also has circularity in its evolution.

I implemented chance processes to make *The Wheel of Fortune* (fig. 21). However the card itself called me to question the nature and effects of chance in my life.

Another artist who brings chance into her work is Susan Hiller. Similar to my own practice, she uses materials from the community and attempts to access cultural consciousness. Her work *Monument* (fig. 22) brings into focus memory, history and heroism. It does this by using photographs of ceramic tiles taken in a public park. These tiles have retained a cultural memory.<sup>82</sup> Her work carries forward the cultural memory. Similarly, by using pieces that have a meaning in the culture I am carrying that meaning into new constructions. I believe I am drawing on a cultural memory. The manifestation of archetypes is based on a group perception. This commonality is similar to a *zeitgeist*.

Some of Hiller's work has been concerned with the notion of using chance to access the collective unconscious. Her work explores the idea of telepathic communication from cultural sources, as she states when asked about her postcard series from the early 1970s:

*It was a piece which playfully worked against ideas of the artist as a solitary genius; the idea was that everyone was a kind of transmitter for a flow of energy and ideas, and only egotists would grab an idea and call it theirs.*<sup>83</sup>

The use of chance in my work calls upon a collective unconscious. It is my argument that the tarot cards link into archetypes and cultural energies that exist in the community. The ceramic figurine of the shepherd, that I have included in my work (fig.

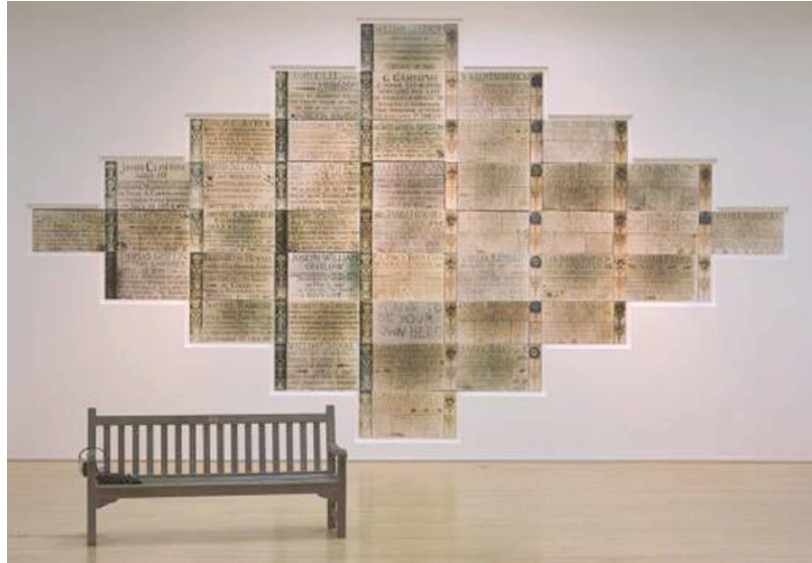
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<sup>82</sup> Susan Hiller, "Monument," in <http://www.tate.org.uk/servlet/ViewWork?workid=21187&searchid=18196>.

<sup>83</sup> Susan Hiller and Barbara Einzig, *Thinking About Art: Conversations with Susan Hiller* (Manchester: New York, New York: Manchester University Press, 1996), 180-81.



21), was manufactured to indicate aspects of the Christian religion. In my work it has been used to focus these views and provoke questions about fate and faith.



**Figure 22. Susan Hiller, *Monument 1980-81*. Photographs and audio track tape and park bench, 457x 685cm duration: 14 min., 23 sec. installation**



**Figure 23. Tacita Dean, *FLOH Man*, 2001.**  
**Digital Epson Print 56 x 73.5 cm**  
**Edition of 10**

Tacita Dean also combines chance and coincidence in her work. For her work *Floh* (2002) (fig. 23) she made a book from photographs she had found in flea markets.

These included holiday snaps or banal occurrences and events retrieved by the artist.<sup>84</sup>

Tacita Dean relied partially on chance to collect her photographs. These images evoke cultural memories recognizable even though the viewer has never seen the photograph before. Her collection of the detritus of society is similar to my collection of found ceramic figurines.

Chance and coincidence can be seen as the ordering produced by the operation of archetypal forces. Chance is involved in my process of reading the tarot cards. Because of the number of items involved, collecting and using items from cultures is necessarily selective. The selection process involves chance in finding seeing and choosing a piece. Chance is involved once again when the found piece is selected to be re used. Found pieces draw on a collective memory. In the next chapter I will discuss the use of these found pieces in my art practice. I collage these pieces into new configurations. I will also discuss the underlying meanings that are appropriated by their use.

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<sup>84</sup> Mark Godfrey, "Photography Found and Lost: On Tacita Dean's Floh," *October* 114, no. Fall (2005).

*Quote me as saying I was mis-quoted.*<sup>85</sup>

The method of collage enables me to show old, yet still relevant, cultural ideas in a current expression. Collage is a work of art made from an assemblage of different forms, thus creating a new whole. It combines both feelings and ideas, and features overlapping and mixing of materials rather than presenting them in formal patterns. Originally, collage was a rejection of the value of the illusionary in art. Collage attacked traditions and was considered destructive. In its first use, in the early twentieth century, the inclusion of scraps of newspaper within canvas painting had an intentional element of shock that derived from the valueless scraps being inserted into “high” art. This was an incongruous device in serious art.<sup>86</sup>

Photography’s domination of popular art in the twentieth century questioned the idea of reality and illusion.<sup>87</sup> To get at what was reality, artists turned to other subjects besides things as they appeared. Part of the shock of collage was the intrusion of actual real objects into what had been considered the stage of illusion. This suggests a dialogue between reality and illusion. A collaged part participates in the whole and also refers to the world from which it came. Often collagists such as Kurt Schwitters<sup>88</sup> used fragmentary ephemeral materials such as train tickets. As a reference or flashback collage can be a psychological vignette or visualised memory of a past event. A tension develops between a present reality and a memory in the collaged work. Unconventional abstract materials can be used for their plastic and psychological effects rather than for their literal pictorial values. Using such materials broadens the elemental base for construction of a work. Instead of simple elements arranged, there is the opportunity for a more complex range of basic units to build into a work. Collage presents information in a manner, fragmented and disunited from its previous context, which is similar to the transmission of information by popular media. Collage looks to available materials not necessarily those materials and ideas from usual sources. This found nature of collage can express ideas of chance, particularity, uncertainty and provisionality. Familiarity

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<sup>85</sup> Groucho Marx, "Brainyquote," <http://www.brainyquote.com/quotes/quotes/g/grouchomar128463.html>.

<sup>86</sup> Harriet Janis and Rudi Blesh, *Collage, Personalities, Concepts, Techniques*, [Rev. ed. (Philadelphia: Chilton Book Co, 1967), 21-24.

<sup>87</sup> Roland Barthes, *Camera Lucida : Reflections on Photography*, Vintage Classics. (London: Vintage, 2000), 4-5.

<sup>88</sup> Brandon Taylor, *Collage : The Making of Modern Art* (London: Thames & Hudson, 2004), 44-47.

with both the fragments I include, and the method of presentation, will hopefully enable a viewer to arrive at a complex recognition of the archetypes.

Collaged ceramics are works of art made from an assemblage of different forms. Works can mix reaction and idea or involve abstraction with private symbolism. Ceramic works can feature overlapping and mixing of materials rather than presenting them in formal patterns. A found piece can be combined in a new clay work and so become an element of a new piece, not a singular event. However it is also a part of a new total piece despite losing some of its independence.

The recognition of past cultures is present in contemporary viewers. The past culture is recognised from the nature of shards. Shards have been used by museums to recreate broken vessels and from them reconstruct elements of the history of a culture. By analysing various characteristics of shards much is revealed about the people who made and used the original vessels. Often shards can tell us about the thoughts or beliefs of the culture that created them. The information carried in the shards can be communicated by using broken pieces in new ceramic pieces. Similarly memory itself is broken and fragmented and often based on guesswork or re-calculation. Broken pieces, which abbreviate memory, also can represent it. I use shards of pottery in my work to suggest the general nature of current memory. These pieces sometimes have specific meanings.

Gertraud Möhwald is a contemporary artist who used shards in her figurative sculpture. She combined shards with clay through the use of glazes. Her works have a strong basic form (fig. 24). Originally inspired by seeing, in the Islamic Museum in Berlin, a reconstructed vessel, she says:

*My eye sought to follow the lines of the Islamic decoration, inventing where there was none, creating in my imagination a whole from the many parts...The goal of the archaeologist is to reunite broken or lost pieces, as in a puzzle, re-creating the original from its many parts, whereas my goal is to re-create in a kind of collage technique for my sculptures where the shards, robbed of their original home, should no longer give information about their age or value. They are part of a new whole. I choose them for their form, their colour, their surface.<sup>89</sup>*

She was inspired to develop her own assemblage technique using coloured shards. She constructed figures from a variety of clays with a severe structure and fissured surfaces. In the early eighties she produced torso, busts, hands and heads, inspired by the

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<sup>89</sup> Jane Waller, *The Human Form in Clay* (Marlborough, Wiltshire: Crowood Press, 2001), 114-17.

reconstruction of ancient vessels in museums. My own practice also incorporates shards and found objects in two ways: as both collaged elements and/or as catalysts for ceramic construction.



**Figure 24. Gertraud Möhwald, *Head with Wire Curl*, 2000. Clay, Shards, Glazes, Oxides, Paper, Coil Spring.**

The items I include are sentimental pieces that could be called kitsch. The remnant of the emotion that becomes sentiment is insincere. Including kitsch elements in my work enlivens the mood of the work. The manufactured pieces that I include are uniform and anonymous. Their anonymity is part of their attraction because it allows qualities to be ascribed by those who purchase them. In contexts they are given meaning over time, e.g. grandpa's pipe. This attribution is often generally recognised and can carry over into the new context as they are collaged.

The work *Empress I* (fig. 25) uses shards and found pieces in its construction. The figure rises out of a broad throne-like base. As with the *Magician* (fig. 14) and *Empress II* (fig. 31) the pyramidal form signifies the social and cultural support for her power. In her right hand she holds a sceptre indicating her authority. That she is seated suggests her rule is not by force. Rather she displays a confident non-threatening power. Her power is feminine. As Sally Nichols says 'the Empress rules intuitively rather than

according to man-made laws'.<sup>90</sup> Shards on her skirt could represent rich fabrics and perhaps flags or other emblems of her importance. Shards also emphasise her historical nature. Shards refer to what once was. On my work (fig. 25) shards could suggest she has many incarnations or is between incarnations.

A hare and a stork alert the viewer to her fertility as a mother figure. The hare and the stork are clichéd signs. Their inclusion could propose a revised vision of a feminine power. Her face is a mask created from an already fired piece and her head is hollow. I have made other works, such as *Angel Temperance* (fig. 6) and *Tarot Sun* (fig. 27) with hollow head. When I use a hollow head it is to signify that the work is not simply an individual person, but is embodying an archetype that occurs with collective experience. The mask suggests the personification process of an energy or archetype. A mask is used to show what can't be represented literally. A mask can be used to represent a power that is not an individual. The mask also reveals only what is deliberately shown. It focuses the vision to what is presented. The empress is a symbolic figure, not meant to represent a human person.



**Figure 25, Joy Bye, *Empress I*, 2008.**  
Ceramic, 35x35x25cm

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<sup>90</sup> Nichols, *Jung and Tarot, an Archetypal Journey*, 88.

Collaged assemblages – joining together previously fired ceramic pieces - opens up the expressive range and visual vocabulary for the ceramic artist. This work, *General Nuke* (fig. 26) by Robert Arneson presents the face with a missile for a nose. The nose refers also to Pinocchio and the lies of the military in their desire for war. He has joined together discordant elements to comment on army generals. Similarly, I have linked the idea of protection from the sun in the sombrero and bonnet (fig. 27) with the innocent unprotected idea of childhood.

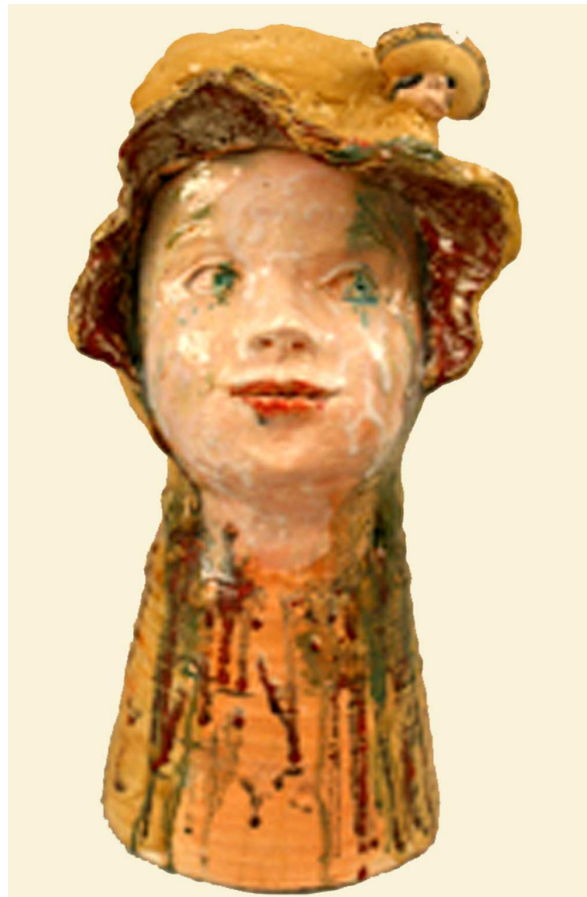


**Figure 26. Robert Arneson, *General Nuke*, 1985.  
Ceramic, bronze, granite, 189x83x94 cm**

In *Tarot - Sun* (fig. 27) I built a child to emphasise warmth and growth and suggest the contradictory nature of the sun archetype. One view of this archetype is the sunny garden of childhood and play. By including the trite Mexican figure with sombrero this ideal is disparaged. By firing repeatedly the glazes have achieved a quality of melting and running. The figure has come to look hot and uncomfortable. The sun archetype embodies opposing qualities of warmth and comfort with fire and pain.

In my works *Tarot – Sun* (fig 27) and *The Lovers* (fig. 29) I have used collage. This allows the expression of attitudes such as irony and parody because it refers to the

source of the appropriated object. The sculpture *It's Murder On The Dance floor* (fig. 28) by Penny Byrne is the figure of a ballerina wielding a samurai sword. By placing odd, disunited pieces next to each other Byrne enables the viewer to realize the contradictory nature of their views. This juxtaposition seems so absurd that it verges on the comical. In my work *The Lovers* (fig. 29) I have placed a figurine of two rabbits on the piece. Their unity mimics the attitude of the lovers and is derisive of them.



**Figure 27. Joy Bye, *Tarot-Sun*, 2007. Ceramic 45x30x22cm**





**Figure 28. Penny Byrne, *It's Murder on the Dance Floor*, 2005. Ceramic, epoxy putty.**

Shards and found pieces have their own individual history and meaning. This means that during construction a range of materials are to hand so I am working from a complex elemental base. This allows a configuration in a work that would be difficult to achieve otherwise. By using found materials I introduce the opportunity for information to enter my work by chance. Often an archetypal energy has various manifestations. When I consulted the tarot cards and came to the archetype for the Lovers, I considered Hillary Clinton and Bill Clinton to manifest this energy. While I was making the piece (fig. 29) I considered that the love/hate relationship was between



**Figure 29. Joy Bye, *The Lovers*, 2008**

**Ceramic, 45x40x20cm.**

Hillary Clinton and Barack Obama. This archetype shows a single source with a twin expression. Although the political ambition in the race for the nomination was equal, but separate, in both they had similar ideologies and similar policies. They are a modern incarnation of the archetype found in the tarot card, the Lovers. A construction dealing with this archetype is shown in my work *The Lovers* (fig. 29). Often in tarot representations the lovers are shown as three figures – a love triangle, but in my work the lovers are shown as a united expression of a single energy. That is they are two opposite sides of the one coin. The duality is echoed by the figures that I included in the piece. This single figurine shows two rabbits carrying a basket. The rabbits seem smug and self-satisfied and I am suggesting this triviality is the third force in the total archetype of the lovers. The rabbits could represent the spin generated by the American election process and the subsequent view of the archetype presented by the media.



**Figure 30. Hans Stofer *Bowl: Blue*, 2004.**

**Ceramic, silicon, 22x160cm.**

Contemporary ceramic artist Hans Stofer<sup>91</sup> reconstructs shards. His works juxtapose the accidental and the particular. The accidental nature of his work can be seen in the way Stofer uses broken objects, such as in the work *Bowl: Blue* (fig 30). Although the shards are random forms they have been combined into the image of a traditional bowl. Despite the re-make the piece is not really able to function as a bowl. The work demonstrates the idea of imposing an already existing concept of order. In my work the ordering function is the operation of the archetypal energy coming from the collective unconscious

The ambivalence of collage material allows shifts in space, substance, identity and meaning. Items found in thrift or charity stores bring with them their own acquired memories and associations. When recombined in a new form, collaged pieces act to disrupt rules about the nature of manufactured objects and art. The manufactured items are no longer anonymous. In my work *Chariot I* (fig. 36) the donkey functions in a different role and therefore questions its previous existence. Being in a different context it can be assigned new meanings. The Santa Claus figure in *Chariot II* (fig. 35), in its new context functions as a comment upon itself.

Collaged works can require different aesthetic questions to be asked. An example could be what is considered a satisfying relationship between found and imagined elements.

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<sup>91</sup> Hans Stofer, "Beyond the Vessel," in *Breaking the Mould, New Approaches to Ceramics.*, ed. H. Cigalle (London: Black dog Publishing, 2007), 180-81.

Sometimes a found piece seems to put itself forward challenging what I was at first considering. This is possible because there is a ready supply of possible elements or readymade works. This can alter the way I construct the piece. With collage it is possible to suggest the importance of context and the way that the new is a variation of the old. The part participates in the whole, yet also refers to the world from which it came. By re-using found ceramics I have found that ceramic materials can be extended beyond clay and glazes. The found pieces are a useful base of ceramic elements. It is also possible to make one's own figurines or other items as basic units or modules. By including already fired materials an expanded base of elements is available to the ceramicist. Collage in ceramics brings to the fore this nature of ceramic material, as well as referring to the nature of the included piece. The nature of the included piece can refer to the history of ceramics, the history of a culture, as well as, the particular history of the piece.

With different elements in a work, critiques can consider new questions. It is possible to consider the relation of the whole to the part. The form of the ashtray in *Empress II* (fig. 33) has changed because of its relation to the head of the figure. With combined works one can look for a gestalt rather than a singular item. If one considers parts to be symbolic then relationships can become metaphorical. The rabbits in *The Lovers* (fig. 29) can be questioned in relation to the figures.

Similar to the use of found objects in collage is the art process known as Appropriation. In art the term appropriation is often made in reference to the use of borrowed elements in the creation of a new work. The borrowed elements can include images, forms or styles from art history or from popular culture. Materials and techniques can be chosen from non-art contexts. The new work incorporates the original to create a new piece, however the borrowed element may still be accessible as a reference. Appropriation in art challenges ideas of originality and subverts accepted ideologies of gender and creativity.<sup>92</sup> Copyright and ownership is called into question by appropriation. Contemporary New York artist Joy Garnett's work, *Molotov*, which was based on a photograph by Susan Meiselas, resulted in a legal dispute. Supporters of Joy Garnett created mirror pages of her work on their own websites. They also made other derivative works based on her painting.<sup>93</sup> The usual acceptance of the nature of ownership was subverted by these works. Appropriation art questions the established relationships between the idea of the original and of the copy in art. It conflicts with

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<sup>92</sup> Johanna Burton, "Sherrie Levine," *Artforum* 46, no. 4 (2007).

<sup>93</sup> Joy Garnett, "Joywar," <http://www.firstpulseprojects.net/joywar.html>.

ideas of individual ownership and copyright. Appropriation subverts the practices of Modernism and the accreditation of singular powerful authors of works of art. Individual ownership and autonomy runs counter to the concept of a collective unconscious. This is especially so when there can be many variations of a specific archetype active in the society.

The use of borrowed elements creates a link between my work and the culture from which it arises. When I initiate a work by using the Tarot I am tuning into a collective consciousness. Although the included piece is arrived at randomly, I rely on unconscious forces that it will be appropriate. The decisions made are predetermined at an unconscious level. I am hoping that an empathetic recognition by the viewer will be achieved. By using acquired pieces I am hoping for a recognition of the archetype by the observer.

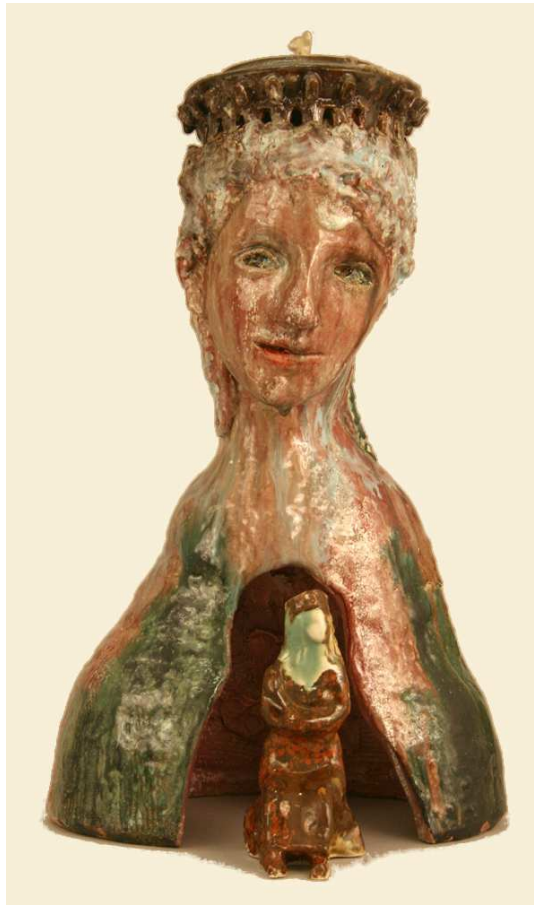
Appropriation can draw on a collective unconscious. In discussing her own work, artist Susan Hiller approaches appropriation from the point of view of a source of information about cultural ideas. She says:

*In the early postcard works I was totally guided by material qualities of the cultural artefacts I took as starting points. By extending the old "truth to materials" idea to cultural materials I found contradictions and unexpected meanings. I treated the materials as keys to the unconscious side of our collective, cultural production.*<sup>94</sup>

The ceramic pieces that I include as found objects have their own materiality and connotations they have existed and been imbued with a previous understanding by the community from which they have come.

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<sup>94</sup> Susan Hiller and Orchard Gallery., *Susan Hiller 1973-83 : The Muse My Sister* (Londonderry: Orchard Gallery, 1984), 14.



**Figure 31. Joy Bye. *Empress II*, ceramic,  
2008, 55x30x25cm**

In my work *Empress II* (fig. 31) the figure and base from which the smaller figure emerges create a pyramidal structure. Pyramid shapes are stable. I use this form to represent the notion that the Empress is a stable, enduring power structure. I have created this work (fig. 31) as two figures: the smaller seated figure is contained and constrained within the overall figure. The larger figures pyramidal shape gives stability and security to the smaller figure. The smaller could be an homunculus. Often the concept of a homunculus can be a represented by a human being. It can be used to demonstrate the functioning of a system. While constructing the work I wished to include a smaller operating figure of the real empress behind the archetype. I found the Empress to be a multi layered archetype. I think this is because it is a powerful figure that is specifically female, and female power is often hidden.



**Figure 32. F.A. Bartholdi, *Statue of Liberty*, 1886.**

In writing about the *Statue of Liberty* (fig. 32) Marina Warner makes the comment that:

*Bartholdi adapted the phallocracy of the ancients to recreate a symbol of the universal mother, of the bodily vessel as an actual temple.*<sup>95</sup>

Warner goes on to describe how the statue acquired the status of ‘Mother of Exiles’. She quotes from Emma Lazarus’ inscription at the base of the statue:

*Give me your tired, your poor,  
Your huddled masses yearning to breathe free,  
the wretched refuse of your teeming shore.*<sup>96</sup>

If the *Statue of Liberty* is seen as a great mother empress, then the homunculus can be seen as both her child and agent. A manifestation of a contemporary mythic figure, that could be perceived to fulfil this role, is Hillary Clinton. As Secretary of State for the U.S. Hillary Clinton is a contemporary example of an Empress. She has real power as a female leader. Her power is not personal, but derives from her office. The source of the

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<sup>95</sup> Marina Warner, *Monuments & Maidens : The Allegory of the Female Form* (London: Weidenfeld and Nicolson, 1985), 10.

<sup>96</sup> *Ibid.*



power is exemplified in the *Statue of Liberty*. In general in illustrations of an empress the head often has a spiked crown or a headdress with a zigzag pattern on it. Sallie Nichols describes it thus:

*...she wears an open gold crown, similar to a halo. Its center is blood crimson for it is essentially the empress who fills out the hollow crown with the maternal blood of earthly reality and warm love.*<sup>97</sup>



**Figure 33. Joy Bye, *Empress II*, detail, ceramic, 2008**

Ubiquitous in ceramic objects that can be found in opportunity shops is the ashtray. When I purchased this ashtray I knew it could be a crown. I considered it and rejected using it on other pieces. When I was constructing the *Empress II* it seemed to fit perfectly. I have used this found ashtray, upside down, as the crown (fig. 33). I have done this because of the similarity of form. Later I saw an irony in the nature of the object. This object has become frowned upon in a non-smoking culture and is now in disfavor. Until recently an ashtray was often the first object made in ceramic in schools as a Mothers' Day present. Its nature and current decline carries many associations or connotations. It is a sign of rejected, unwanted refuse. It may be that the power shown by this card is illusory. Gaining power as a mother or empress is a sacrifice of

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<sup>97</sup> Nichols, *Jung and Tarot, an Archetypal Journey*, 90.



individual autonomy. I have made the figure in two parts because power relies on a perception that individual need status to have power. Individual authority needs a backing by another source of power and is insufficient to be respected alone.

The smaller figure seated within the *Empress II* (fig. 31) is a clearer manifestation of the projection of the archetype. She is shown as a complete, seated figure not simply a crowned head. Hillary Clinton, not the Statue of Liberty, is the Empress. The agent needs to appropriate and subvert the structures to achieve status. Hillary Clinton did not quite succeed in becoming president.

In the introduction to his book, *What Is Appropriation?* Rex Butler says:

*Appropriation maintained its theoretical base as a tool of logic, rather than a style, of art practice.*<sup>98</sup>

It seems a false distinction to suggest that imitation can be a homage, but copying is theft. This is because the distinction is a subjective one and open to argument. Butler suggests that appropriation can be understood in terms of a philosophical debate over imitation.<sup>99</sup> He states:

*Appropriation is the recapitulation of a number of very old and very new concerns regarding imitation, mimesis and the relationship of works of art to their models. What we discover again and again in the writings on appropriation is a particular paradox of representation...what is this paradox?...although the two texts are verbally identical they mean almost entirely different things...(one) author entertaining a deliberately ironic and anachronistic relationship to his books subject matter and style.*<sup>100</sup>

Cultural traditions in ceramic making, at centres of particular styles, allowed, within the traditions, the appropriation of techniques and theories of art. Cultural traditions produced masters of particular styles. In modern ceramics it is possible to imitate without understanding the meaning and significance of what is made. Triviality can be the result. However, it is probable that trivial objects have always been made. It is not feasible to always re-invent the wheel in order to create. Postmodern appropriation correlates with the arrival and dissemination of post-structuralist theories of reproduction and repetition, that connected it to related discourses of institutional

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<sup>98</sup> Rex Butler, *What Is Appropriation? : An Anthology of Critical Writings on Australian Art in the 1980s & 1990s*, 2nd ed. (Brisbane, Qld.: IMA, 2004), 7.

<sup>99</sup> *Ibid.*, 11.

<sup>100</sup> *Ibid.*, 14.

critique and debates. In his essay on the death of the author Roland Barthes<sup>101</sup> discusses the need to substitute the language itself for the person who is supposed to be its owner, that is, the author. He states, 'the text is a tissue of quotations drawn from the innumerable centers of culture'<sup>102</sup>. The site of language would be in the culture. By using, as my own, found pieces, I am appropriating the language of the culture from which they come. This enables an exchange between my work and the viewer.

Contemporary artist Tacita Dean uses found objects in her art. These found objects seem to have their own life. In an interview with Jeffrey Eugenides<sup>103</sup> she talks of coincidences that have occurred during her work. She talks of how a book she had purchased from a flea market, and had lost, turned up in Dublin 'quite mysteriously and strangely'. Jeffrey Eugenides asks her

*do you feel that your mind is ordering the events and creating the coincidence, or do you think that there's actually a power in the universe that's somehow communicating to you?*<sup>104</sup>

Tacita Dean answers:

*I think that coincidences are always happening, but when you're focused on producing something, that attention makes you aware of them, and suddenly they start to cohere.*<sup>105</sup>

My argument is that archetypes structure the ego so that coincidences appear to occur. Tacita Dean collects discarded objects and uses them in her works. Dean's work in *Floh* (fig 23) constitutes an analysis of images as materials of cultural transaction and exchange. About *Floh*, reviewer Mark Godfrey, says 'these images have been selected and resourced for the specificity of their cultural meanings.'<sup>106</sup>

The card called Chariot reviews the nature of process. While this can involve movement, more importantly I feel it is about change. Change can appear strange because it often occurs without our volition. Fast change occurs with speed and with

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<sup>101</sup> Roland Barthes, "Image, Music, Text / Roland Barthes; Essays Selected and Translated by Stephen Heath Pages 142-148, Death of the Author," [opac.library.usyd.edu.au](http://opac.library.usyd.edu.au).

<sup>102</sup> Ibid.146

<sup>103</sup> Jeffrey Eugenides, *Bomb* 95, no. spring (2006).

<sup>104</sup> Ibid.

<sup>105</sup> Ibid.

<sup>106</sup> Godfrey, "Photography Found and Lost: On Tacita Dean's Floh."

travel. An unfinished work of mine concerns a magic carpet. A work I made to do with this archetype is *Chariot II* (fig. 35). In this I used a figurine of Santa Claus and a painted image of Santa's sleigh. This sleigh is associated with distribution of gifts. Barak Obama's presidency has been predicated on a change of policy and attitude. This change could be seen as beneficial and a gift to many.

Discussing the Biblical myth of Ezekiel in relation to the tarot cards, author Sallie Nichols suggests:

*Ezekiel's chariot...had unusual wheels, which symbolized its numinous powers. Perhaps the tarot means to show us that this chariot also has magical qualities.*<sup>107</sup>



**Figure 34. Marcel Duchamp, *Bicycle Wheel*, 1951,  
Metal wheel mounted on painted wood stool, 129.5 x 63.5 x 41.9 cm.**

A work by Marcel Duchamp touches upon the ideas contained within the concept of a wheel. His sculpture *Bicycle Wheel* (fig. 34) suggests the hypnotic infinite quality of a spinning wheel.

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<sup>107</sup> Nichols, *Jung and Tarot, an Archetypal Journey*.



**Figure 35. Joy Bye, *Chariot II*, 2009, Ceramic, 30x25x20 cm.**

While working with Chariot I (fig. 36) I came to think this piece was about Barack Obama's journey as President of the USA. In describing the tarot card titled the Chariot, Sallie Nichols observes:

*He catches a glimmer of his function as the carrier of consciousness and connects, for the first time, his personal fate with a larger testing. ... We have said that his personage represents an archetypal presence transcending the ego.*<sup>108</sup>

Nichols puts forward the notion that this card represents the psychological journey toward individuation.<sup>109</sup> Interestingly, She raises the theme of an ambiguous blurring of the boundaries between the entity controlling the vehicle, and the conveyance itself. She states:

*...the beasts appear to grow out of the vehicle as if they and it were part of one entity; one psychophysical body in which the king is contained and borne along...To pilot such a vehicle successfully and this without reins would require suprapersonal powers.*<sup>110</sup>

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<sup>108</sup> Ibid., 144.

<sup>109</sup> Ibid., 139.

<sup>110</sup> Ibid., 141.

Her statement proposes that the individual is not in charge of the momentum. My work *Chariot I* (fig. 36) is of a slightly unbalanced figure. The figure shown is holding a dove (for peace), that is sipping from a jug of plenty. The figure is disinterested but not antithetical to the process of peace. Originally I thought to use a team of horses I had in order to show the fact of a journey. I found these smashed and I only had the donkey. I was dismayed by this but continued. I was surprised to find that the donkey is a well-known mascot (fig. 37) for the Democratic Party in America. The multi glazes unify the covering of the figure and separate it from the emblems of the journey. If the figure represents Obama and the jackass represents the Democratic Party then there is shown a discontinuity of the figure from the party.



Figure 36. Joy Bye, *Chariot I*, 2009, Ceramic, 54x30x30



**Figure 25. U.S. Democratic Party, *Jackass*, Mascot.**

Collage is an approach to art that allows freedom in the making of works and freedom in the re-interpretation of ideas. Appropriation questions beliefs about the nature of what is art, who is an artist and the ownership of cultural ideas and values.

## **Conclusion.**

By harnessing the qualities of chance, through the framework of the tarot I hoped to go beyond a rigid point of view. I wanted to see things from a new perspective. Using chance caused me to observe more closely, things that I could have easily ignored. New, freer, ideas became possible and different views enabled me to experiment in my work. The Wheel of Fortune card promotes the idea that chance operates within the framework of a larger momentum. This could be analogous to ideas found in Chaos Theory when small acts lead, in the larger picture, to unpredictable events. These ideas promote the view that taking part is what is important, not trying to foresee conclusions, but allowing results to become manifest. I have found this operates in my own practice. I have noticed the widespread expression of mythic figures in art, such as Angels, Devils, Emperors, Hermits, and Lovers. I have also observed the contemporary attributes of celebrity and well-known figures, such as Barack Obama or Steve Irwin. From these observations I concluded that archetypal perception still operates today. When I studied and attended to a mythic figure it became stronger and more powerful in my mind. Sometimes I have noticed they seem to sneak in under a similar guise. For example, many birds have been seen historically as angel messengers. The Tarot cards provide a framework, for viewing myths and ideas, that is open ended and enabling. Many artists have used mythological themes in their work and for this they needed a good knowledge of the myths and understanding of their meaning. In making mythic figures from the Tarot I have found that drawing on the archetypes for information bypasses the need for a knowledge base of the myth. In fact the knowledge base is in the collective unconscious and is available and becomes apparent in the work.

I have found the collective unconscious to be accessible through a ritualised process involving reading the Tarot. The characteristics of the concept of magic are very interesting. The longevity of the Tarot cards being in use provides evidence that they can tap into a poetic, creative way of thinking that is satisfying and original.

Appropriating symbols and ideas has led me to understand the communicative ability of these images. It seems amazing how quickly and strongly the images and archetypes are apprehended by the viewer. This is probably why the celebrity of public figures are quickly taken up and understood.

Archetypes are not discrete, but change at the edges into new ideas and forms. They are not discontinuous entities. The continuous nature of the archetype, in my perception, leads me to believe the meanings are not easily summarized, and thereby dismissed. The

new grows out of the old. The world has continuity and therefore creativity is not really a separate discontinuous event.

By employing collage as a technique I have been able to use a repository of objects from the community. These found objects are like a language that is freely available in ceramic to construct works. Often it seems coincidental that the found object is perfect for its placement. This, I believe, is because it is linking to an already operating archetypal energy. Sometimes the found piece suggests its use and gains a new expression in the construction. Collage has allowed disparate parts to form a complexity.

In making *Tarot-Fool* and *Strength* I learnt about my own feeling in regard to study and to art making. I discovered a feeling of enjoyment in making and observing the results of what I made. Although this might seem obvious it was news to me. The qualities of the Fool card are such that they value spontaneity and optimism. These are childlike qualities that I try to emulate. During the research I have found that I have often been the fool and often used my energies to create in ceramic. With my methods the works are always able to be varied and changed. I have not exhausted these archetypes in my work and think I could gain new insights by again configuring these in ceramic. It is interesting to see the pathways of creativity. The collective unconscious is ever present and only needs to be recognised



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## Appendix 1

*The Thought Fox* □ □

By Ted Hughes

I imagine this midnight moment's forest: □  
Something else is alive □  
Beside the clock's loneliness □  
And this blank page where my fingers move. □

Through the window I see no star: □  
Something more near  
Though deeper within darkness □  
Is entering the loneliness: □ □

Cold, delicately as the dark snow, □  
A fox's nose touches twig, leaf; □  
Two eyes serve a movement, that now □  
And again now, and now, and now □ □

Sets neat prints into the snow □  
Between trees, and warily a lame □  
Shadow lags by stump and in hollow □  
Of a body that is bold to come

Across clearings, an eye,  
A widening deepening greenness, □  
Brilliantly, concentratedly, □  
Coming about its own business

Till, with a sudden sharp hot stink of fox  
It enters the dark hole of the head.  
The window is starless still; the clock ticks,  
The page is printed. □ □

## Catalogue of Works

- Image 1. Joy Bye, *Tarot Fool*, 2009. Ceramic, 50x40x40 cm.
- Image 2. Joy Bye, *Strength*, 2008. Ceramic, 45x25x15cm.
- Image 3. Joy Bye, *Angel Temperance*, 2009, Ceramic. 46x30x20 cm
- Image 4. Joy Bye, *Angel Temperance*, (detail), 2009. Ceramic, 46x30x20 cm
- Image 5. Joy Bye, *Devil from the Tarot*, 2009. Ceramic 35x25x25cm
- Image 6. Joy Bye, *Devil from the Tarot*, (face), 2009. Ceramic, 35x25x25cm
- Image 7. Joy Bye, *Magician*, 2008. Ceramic, 50x30x15cm.
- Image 8. Joy Bye, *The World*, 2009. Ceramic, 50x40x40cm.
- Image 9. Joy Bye, *The World*, (detail), 2009. Ceramic 50x40x40 cm.
- Image 10. Joy Bye, *Wheel of Fortune*, 2008. Ceramic, 50x42x15cm.
- Image 11. Joy Bye, *Empress I*, 2008. Ceramic, 35x35x25cm.
- Image 12. Joy Bye, *Tarot-Sun*, 2007. Ceramic 45x30x22cm
- Image 13. Joy Bye, *Empress II*. 2008. Ceramic, 55x30x25cm
- Image 14. Joy Bye, *The Lovers*, 2008. Ceramic, 45x40x20cm.
- Image 15. Joy Bye, *Chariot I*, 2009. Ceramic, 54x30x30cm.
- Image 16. Joy Bye, *Chariot II*, 2009. Ceramic, 30x25x20cm

## Exam Exhibition

Ten images from work of Joy Bye shown in SCA Postgraduate Exhibition held 10<sup>th</sup> December to 16<sup>th</sup> December, 2009.