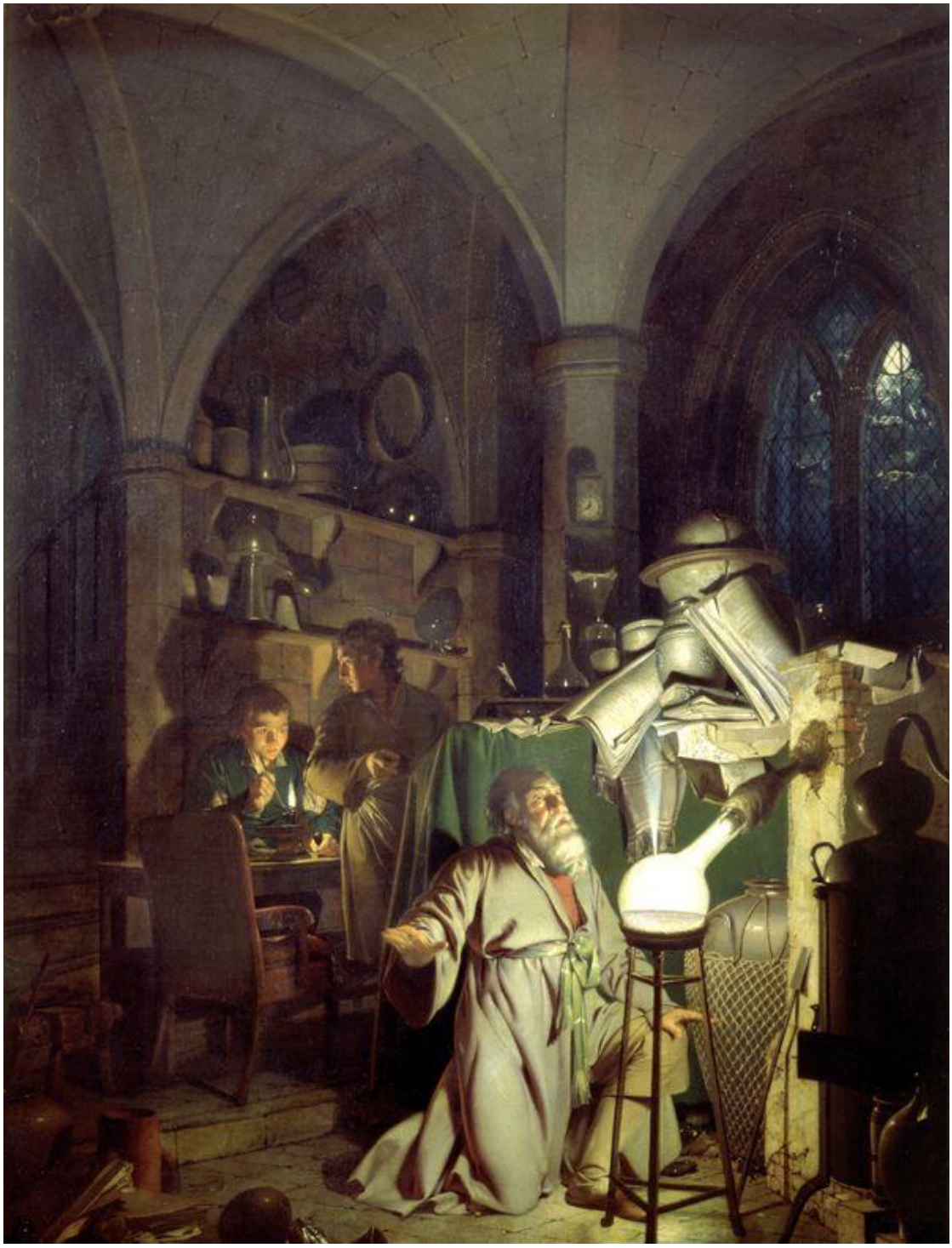
Canberra Jung Society newsletter

Autumn 2021 $10 (free to members)



INFORMATION

Canberra Jung Society is a non-profit organization which aims to provide a contact for people interested in the psychological insights of Carl Gustav Jung. Through monthly meetings, workshops, other activities and our library, we seek to help people to understand their own inner journey and the world today – from a Jungian perspective.

Membership
Membership is open to all interested people and entitles one to:

- Free admission to monthly meetings
- Discounts to workshops run by the Society
- Two Society Newsletters per annum

Annual Membership Fees

Single membership	$75
Concessional membership (seniors, full-time students, pensioners)	$60

Other Charges

Newsletter subscription (2copies/year)	$16
Entrance to monthly meetings	
Non-members general entry	$15
Non-members Seniors card	$10
Non-members pension/student cards	$10

Meetings
Meetings are usually held on the first Friday of the month from February to November. The usual venue for the meetings is:
MacKillop House Conference Centre
50 Archibald Street
Lyneham
Meetings start at 8pm.

Workshops
Workshops are sometimes held on weekends. Individual announcements are made for each workshop.

Website
www.canberrajungsociety.org.au

Cover
Front: *The Alchemist Discovering Phosphorus* (1771) by Joseph Wright of Derby [1734-1797]

Back: alchemical illustrations

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Canberra Jung Society President's Report - February 2021

Hello and welcome to another edition of the Canberra Jung Society newsletter!

Thankyou everyone, for taking the trouble to come along to our online and in-house meetings in 2020. It has been a difficult year with the constant threat of the Covid-19. As a result we have had to become computer-enabled very quickly and get our heads around the requirements of the 21st Century! One advantage of the on-line meeting format is that it allows engagement with some people who would otherwise not be at our face-to-face gathering. We have had participation of people interstate and overseas, and some who were not able to come out at that time due to illness or disabilities.

I hope you have survived the shut-down lifestyle that we have endured in the last year and recently the last couple of months. Due to the border closures families have not been able to visit interstate for Christmas and the New Year which has caused major disappointments.

Last year hasn't been all doom and gloom as I was able to celebrate in grand style my 70th birthday and I was surprised that so many people wanted to come out and party as a lot of people by October had had enough of being on their own and not been able to celebrate! So thankyou to the Jungians who attended.

Also, we had the amazing Dream Group in September / October and the Fairy Tale groups meeting in October / November who ended up having an insightful time with the many powerful stories that opened up for us to act out. A big thankyou to Dorothea for an amazing effort of keeping everyone inspired and excited in the process over the many weeks. By December we were all up to celebrate again. We had a most successful Christmas party and everyone appeared to enjoy themselves and be in the spirit of celebration and being happy and enjoying each other's company.

I would like to personally thank our committee, and Auditor John van de Graaff, who have worked hard to keep the Jung Society going in difficult times! I think by being diligent and prepared to work together we have been able to achieve good results. Our presenters as usual have risen to the occasion by going the extra mile to give us amazing lectures and discussions, but unfortunately for six months last year we missed out on library access, lovely music and yummy suppers!

Hopefully, we will mostly be in house this year. Looking forwards to seeing everyone in person soon!

Please enjoy our events in the next half of the year.

Best Wishes,
Jeanne James (President)

C. G. Jung's Concept of the Archetypes and Aboriginal Rock Art

by Dr Richard Barz

(Talk for Canberra Jung Society, September 2020)

Introduction

We are very fortunate here in south-eastern Australia to live in the midst of an extremely rich trove of Aboriginal rock engravings and paintings. There are, for example, three major rock painting sites in Namadgi National Park a drive of 90 minutes or so from the centre of Canberra. There are many more sites, at least 2,000- mostly engravings, in the Sydney metropolitan area. Many of these sites are not at all difficult to reach. Most of them are in national parks, public parks or nature reserves.

One Sydney Aboriginal engraving, for example, portraying a large shark with a much smaller fish in its stomach, is at Mackenzies Point directly beside the footpath running from Bondi Beach to Bronte Beach and beyond. I've outlined the photographic image in white ink to make it easier to see (Photo 1).

1. Mackenzies Point Shark with a Fish in its Stomach in an Outlined Photo

Photo: R. Barz 2018

Two things are noteworthy about this shark engraving. First, there is the belt across the shark's middle. Such a belt, made of human hair, was an important part of Aboriginal ceremonial regalia. These belts often appear in Aboriginal rock paintings and engravings around the waists or midsections of human, spirit and animal figures.

Second, the image of a large fish, like the shark in this engraving, swallowing a smaller fish or fishes, a stingray, a man or a woman is found in several other Aboriginal rock engravings in the Sydney region. Although I don't know what story, if any, these engravings illustrate, their

imagery is certainly not alone in world mythology. To take only two examples, there is the Biblical tale of Jonah being swallowed by a large fish and the representation in Hindu iconography of the god Vishnu's emerging from the mouth of his incarnation as a huge fish.

The Bondi to Bronte footpath is surely one of the most heavily-used walking tracks in Australia. Nevertheless, most of the passers-by seem completely oblivious to the shark engraving. This is not surprising as there is no sign drawing attention to the site and the engraving itself is not obvious and is easy to miss (Photo 2).

2. Mackenzies Point Walkers Beside the Engraved Shark and Fish

Photo: R. Barz 2018

The way that the shark and fish engraving is ignored illustrates the general lack of interest that Aboriginal rock art seems to have for most people in our part of Australia. One might say that there would be more interest if there were more publicity given to the sites and if their locations were made more widely known. Recent history, however, shows that there is an unfortunate consequence to providing more awareness of the sites and clear directions on how to reach them. In the final decades of the last century and into the first years of the new millennium quite a few Aboriginal rock art sites were signposted on roads and clearly marked on maps like the Sydway *Greater Sydney & Blue Mountains Street Directory* of 2002. Although this made the sites more accessible, the result was sometimes disastrous. Just how disastrous can be seen from what happened to the Bull Cave site in a pocket of remnant bushland in Campbelltown's Kentlyn suburb.

3. Bull Cave with Protective Fence (R.Barz. 2017)

4. Vandalism at Bull Cave (R.Barz 2017)

Bull Cave (Photo 3)[1] is situated at what was evidently a meeting place for three Aboriginal groups- the Dharawal, Dharug and Gundungurra. Members of these and earlier groups left extensive paintings in the cave, among which were large drawings in charcoal and red pigment of two bovines- a bull and, probably, a cow. In 1971 when Bull Cave- named after those drawings- was first scientifically investigated, the style of the bovine drawings was identified as definitely Aboriginal. The drawings were also considered to be older than the 1820s when European settlement, including a vicious massacre, dispersed the Aboriginal population in the area. So how did there come to be drawings in Bull Cave of a bull and a cow, animals unknown in Australia before 1788?

In June 1788 one bull, five cows and a bull calf, all brought from South Africa on the First Fleet, escaped from their paddock on what is now the Sydney Domain and disappeared into the bush. Seven years later in the region where Campbelltown was later established two convicts came across a herd of wild cattle, descendants of those escaped beasts. Meanwhile, an Aboriginal person had been so impressed by these exotic animals that he or she produced a portrait of two of them on the wall of the already existing art site at Bull Cave.

Because it included the only known Aboriginal painting of cattle just after they were first brought to Australia, the Bull Cave artwork was recognised by the scientists who recorded it as being of outstanding importance. Tragically, and I don't use that term lightly, soon after it was recorded the art in the cave was extensively damaged by vandals. In 1982 the National Parks and Wildlife Service tried to prevent further vandalism by covering the entrance to the cave with a protective metal fence. Sadly, this did not stop further graffiti from being spray-painted over the Aboriginal art (Photo 4). Although it is claimed that the bull image remains visible, when I visited the site in 2017 I could see in the midst of the graffiti only a few Aboriginal hand stencils in red and white. There remained to my eyes no trace of either the bull or the cow.

Bull Cave shows that, while Aboriginal rock art should be brought to public notice, it must be guarded from those who would destroy it. In harmony with the opinion of most Aboriginal groups consulted, officialdom's answer to the paradoxical need both to advertise and protect rock art is to excise the majority of sites from public awareness while drawing attention to a selected few sites. This simultaneous concealing and select revealing can be seen in the A.C.T. in the Aboriginal rock art policy of Namadgi National Park and the Ngambri people associated with it.

[1] For information about Bull Cave see:
https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5063573

5. Yankee Hat Mountain, Namadgi National Park

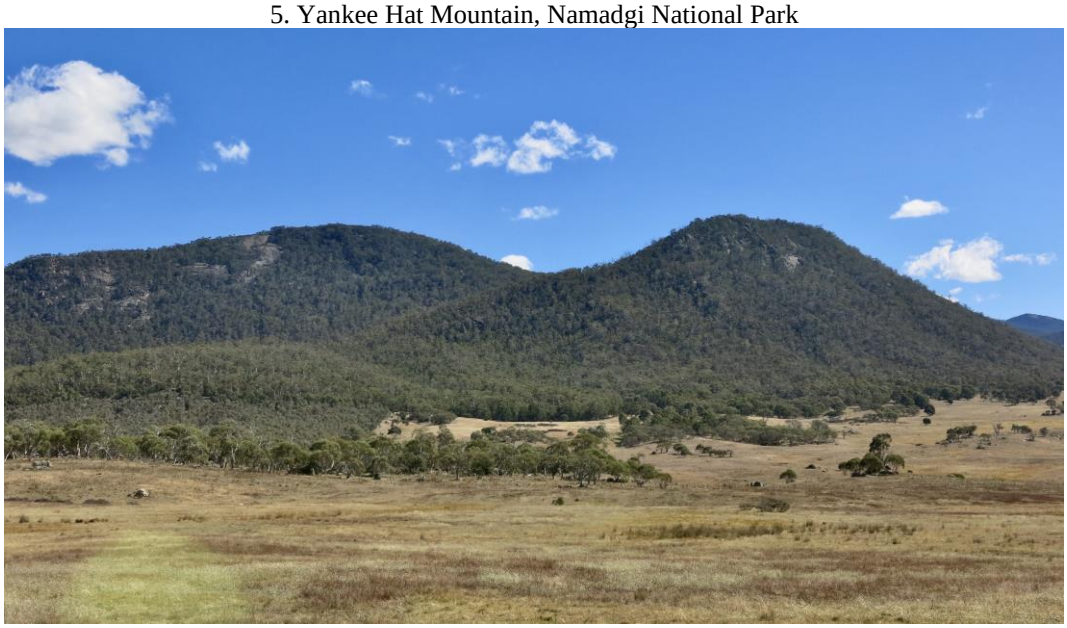


Photo: R. Barz 2017

At Yankee Hat Mountain in the Park (Photo 5) there is an impressive Aboriginal painting under the overhang of a massive boulder (Photo 6).

6. Yankee Hat Rock Painting Site

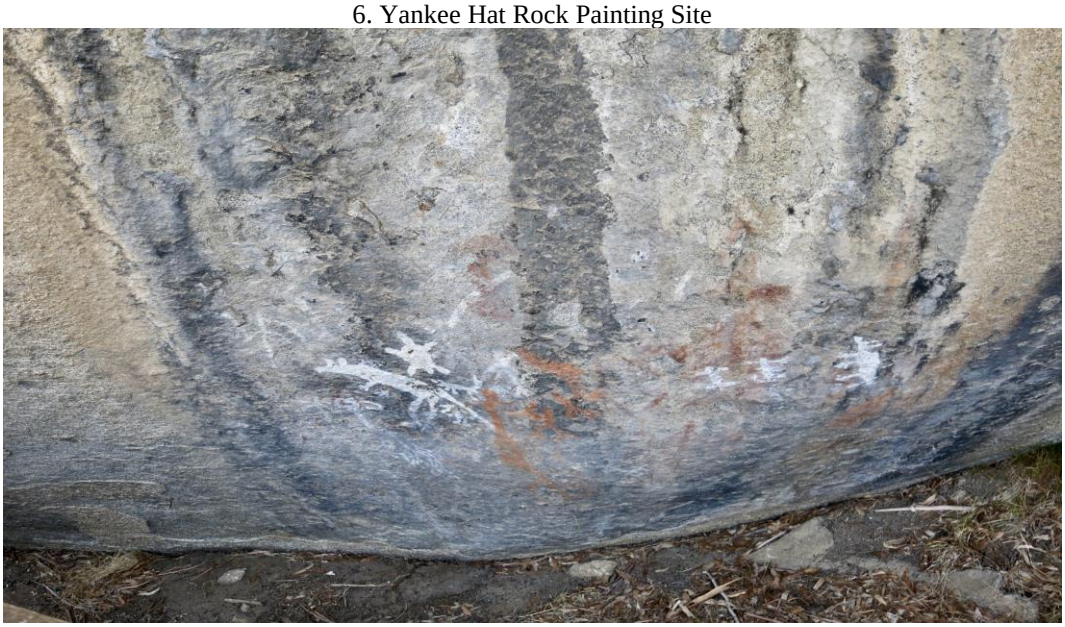


Photo: R. Barz 2017

Although this site is currently closed due to the severe bushfire in the area last summer, in normal years the public is encouraged to visit the site. On the other hand, public access to the other two major art sites in the Park is discouraged by the removal of official references to the sites and the obliteration of the pathways to them. Visits to these sites are not forbidden but are made very difficult. Only those who are prepared to do sustained research in the relevant academic literature together with a willingness to undertake serious bush-bashing will be able to find them.

Environmental and heritage authorities in New South Wales, Victoria and South Australia follow the same rock art policy as the A.C.T. The Northern Territory and Queensland also follow this policy as well as putting rock art in those places where it is a part of a living tradition under the custodianship of recognised Aboriginal communities. Tasmania both follows a concealment policy and gives control of rock art sites to Aboriginal groups. I am very doubtful about Western Australia where mining companies seem to be able to do as they like with rock art sites.

I personally agree whole-heartedly with the policy of concealing and selectively revealing art sites and of giving control over them to Aboriginal groups where relevant. Two of the sites which I'm discussing today, one of which is Bull Cave, are not marked. The others are open to visitors, well-signposted and easy to reach after a short walk.

Interpretation

Once one arrives at an Aboriginal rock art site, whether one with paintings or one with engravings, three questions naturally arise:

1. How old are they?
2. What do they mean?
3. What relevance do they have for contemporary life?

As far as age is concerned, it is very difficult to date Aboriginal rock art unless there is documentation of use. For example, the archaeologist Josephine Flood, then with the Australian Heritage Commission, conducted an excavation at the base of the Yankee Hat rock art site in Namadgi National Park. According to radiocarbon dating of charcoal found at the lowest level of her excavation, settlement at the Yankee Hat site dated back some 700 years[2]. The radiocarbon dating, of course, gives only the date of oldest occupation of the site. It says nothing about the age of the paintings there. This brings up another problem with dating an Aboriginal art site. All evidence, drawing from practices where rock art is a living tradition, is that rock paintings and engravings played a role in initiations and other ceremonies. They were, therefore, periodically renewed, added to and changed. This makes dating difficult. Many specialists in Aboriginal rock art have tried to cope with this by arriving at an estimated date through the identification of overlying images, alterations in paints and pigments and changes in style.

To the best of my knowledge, there is only one rock art site in south-eastern Australia that can be more or less precisely dated. That is the rock engraving protected by orange plastic fencing behind a historical Aboriginal mission church and manse at the corner of Adina and Elaroo Avenues in the Sydney suburb of La Perouse (Photo 7).

[2] Josephine Flood, *The Riches of Ancient Australia* (University of Queensland, St. Lucia:1990), p. 312.

7. La Perouse Rock Engraving Site

Photo: R. Barz 2020

The engraving depicts a front-facing man, with a boomerang in his left hand, about to hurl his spear from his raised right hand (Photo 8) at a kangaroo with its head turned toward the man (Photo 9).

8. La Perouse Engraving of a Man About To Spear (Outlined Photo)

Photo: R. Barz 2020

9. La Perouse Kangaroo About To Be Speared (Outlined Photo)

Photo: R. Barz 2020

According to the memories of eye-witnesses, this engraving was produced in 1931. Furthermore, probably uniquely in our part of Australia, the names of the engravers are known. They were Burt Tambar, Bob Simms and Jack Simms- all members of the La Perouse Aboriginal community. Despite some probably European influences- like the way the kangaroo's head is turned back, the engraving is undeniably Aboriginal. Its theme is found in pre-European Aboriginal engravings and it was made in the traditional manner of pecking out and then filling in the outline of an image with a sharp stone.

Moving on to the question of meaning, the significance of Aboriginal rock art is clear in those regions where it forms a part of a living tradition. However, since most Aboriginal cultures tend to give layers of meaning to things like rock art that have intense spiritual power, it is most unlikely that a man or woman in that culture will reveal any higher level meaning to a person not properly initiated. A possible example of such layered significance is provided by the 1931 La Perouse engraving. The inspiration behind the engraving is given, again on the basis of memory, as being "connected with the [expected] opening of the Sydney Harbour Bridge in March 1932".[3] While this may have been a superficial meaning of the engraving, it is at least conceivable that the three engravers were motivated by a more traditional significance. Given the time and place, those concerned may have thought it best to leave this significance unstated.

[3] "La Perouse mission Church", p. 5
https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5061399

When looking for the meaning of Aboriginal rock art sites in south-eastern Australia it is important to keep in mind the fact that Aboriginal culture in this area has seen drastic suppression and dislocation. In the words of an Aboriginal elder quoted on a sign at Yeddonba Aboriginal Cultural Site in Chiltern-Mt. Pilot National Park near Beechworth in north-eastern Victoria: “These rocks have heard voices over thousands of years. Sometimes in the past our ancestors visited here and chose to paint on the rocks. We are not sure exactly why they made paintings here. Knowledge about this site was disrupted by settlers and the gold rush. We believe the paintings were made to teach people about the culture. They are important to our community because they remind us that our people were here a long time ago.”

With regard to the question of the relevance of Aboriginal rock art for contemporary life, it seems to me that there are four main answers to the question. First, for anyone who is associated with an Aboriginal group the art is part of the ongoing development of that group’s cultural life. Several times, while visiting an Aboriginal rock art site, I’ve noticed the remains of small fires. Are these signs of the performance of a ceremony or just the residue of a picnic. It is impossible to say.

Second, there is the humanistic relevance of rock engravings and paintings. In addition to whatever religious or cultural contexts they may have had, many of these works illustrate the daily lives of their creators and so have a direct relation to our own lives. For instance, there is the engraving of a man and a woman at the carefully prepared for public viewing Basin Track site on West Head in Ku-Ring-Gai Chase National Park (Photo 10).

10. A Man and a Woman at the Basin Track Site

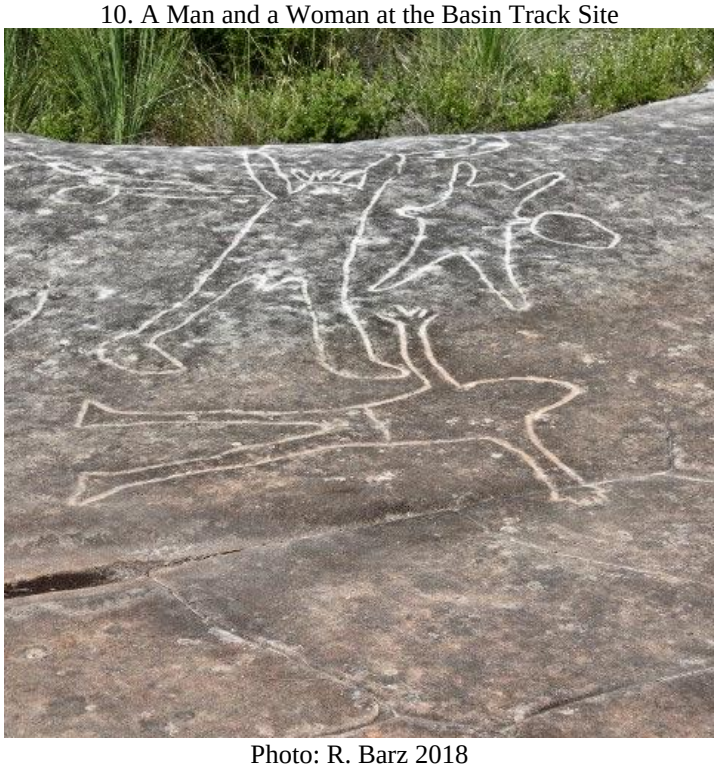


Photo: R. Barz 2018

The male figure has a headdress or hairdo. He holds a boomerang in his left hand, like the man in the La Perouse site, and a fish (not visible in my photograph) in his upraised right hand; at his right armpit is a dilly bag and what may be a fishing line. To his left is the female figure

with her coolamon ready to hold gathered roots and berries. What could be more relevant to human life in any age than going fishing and doing the shopping- whether in the bush or a supermarket. Through this engraving the modern viewer can feel a human identity with these figures from the past. The figure lying on its back below the man and woman seems to belong to an unrelated set of engravings. This figure is wearing a belt like the shark at Mackenzies Point.

Third is the artistic relevance of Aboriginal rock art. Outside south-eastern Australia near Laura in Queensland about half-way up the Cape York Peninsula, there is a remarkable series of rock art galleries in the care of a local Aboriginal organisation. One of these galleries (Photo 11) features a series of male and female spirit figures known as Quinkan. They qualify as fine art by any standard.

11. Male and Female Quinkan Figures near Laura, Queensland

Photo: R. Barz 2019

I find the fourth answer to the question of the relevance of Aboriginal rock art in Carl Gustav Jung's concept of the archetype. There are three quotes from Jung's work which are especially apt for the contemporary relevance of rock engravings and paintings in terms of the archetypes:

On page 161 of Volume 9, Part I of his Collected Works, *The Archetypes and the Collective Unconscious* (Routledge, London:1990 [1959]), Jung says: "[T]he archetype is always an image belonging to the whole human race and not merely to the individual…".

That is to say, an archetype is universal.

And, from page 160 of the same volume: “For the archetype is an element of our psychic structure and thus a vital and necessary component in our psychic economy. It represents or personifies certain instinctive data of the dark, primitive psyche, the real but invisible roots of consciousness.”

In other words, an archetype stems from the roots of every person’s individual consciousness.

And, finally, from page 179 of that volume: “[The archetype] has a potential existence only, and when it takes shape in matter, it is no longer what it was. It persists throughout the ages and requires interpreting ever anew. The archetypes are the imperishable elements of the unconscious, but they change their shape continually.”

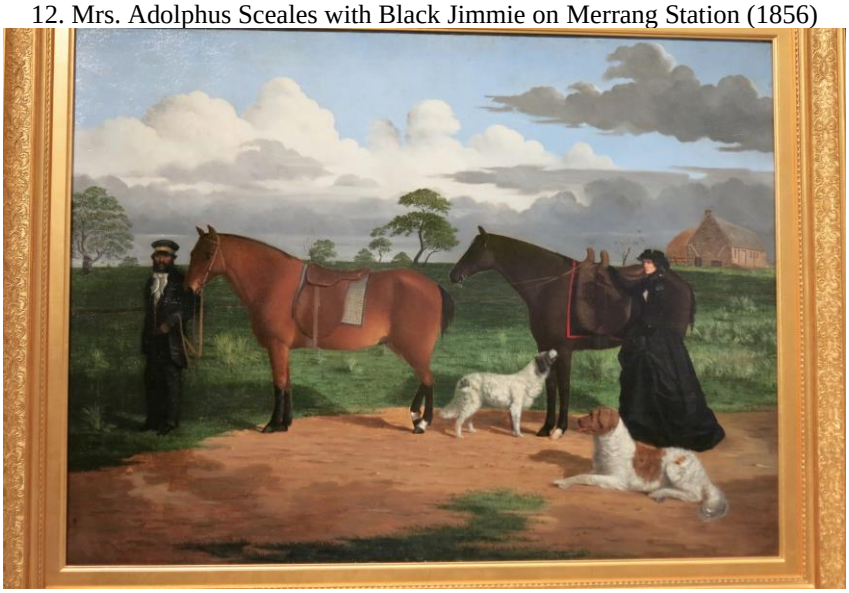
So an archetype has no definite meaning but must be constantly reinterpreted through time.

I take Jung’s description of the archetype to indicate that the modern observer of Aboriginal rock paintings or engravings can see and feel in them archetypes that have a fresh and immediate impact on that observer’s psyche.

Before applying Jung’s concept of the archetype to a work of Aboriginal rock art, it will be useful to find archetypes in something more familiar like a painting in European-Australian tradition.

Such a painting, hanging in the National Gallery of Australia in Canberra, is “Mrs. Adolphus Sceales with Black Jimmie on Merrang Station” done in 1856 by Robert Dowling (1827-1886) (Photo 12).

12. Mrs. Adolphus Sceales with Black Jimmie on Merrang Station (1856)



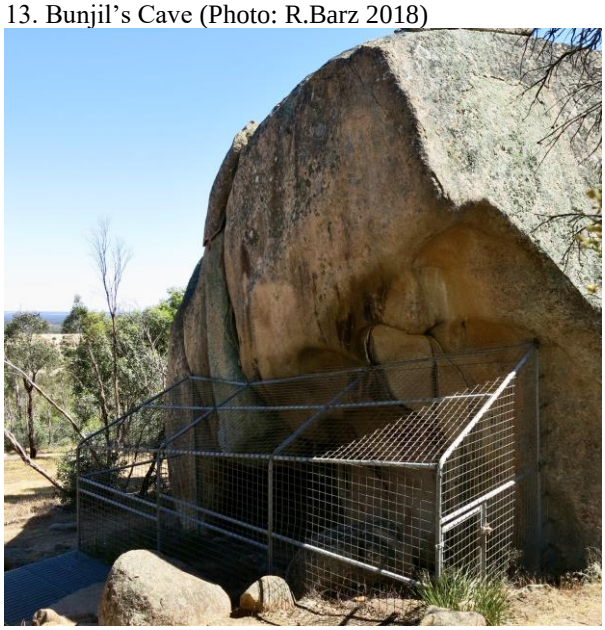
National Gallery of Australia, Canberra

At first sight, the painting is just the depiction of a 19th century land-owning woman Mrs. Adolphus Sceales- Jane Sceales- clad in the black mourning attire of her recent widowhood. She has chosen to have included in her portrait scene her Aboriginal groom Jimmie and her two horses and two dogs. The artist Robert Dowling has, however, hinted at something deeper in

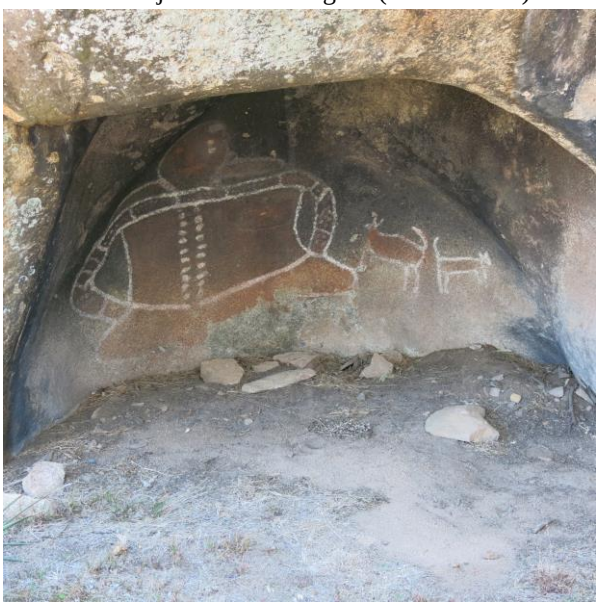
giving his painting a background of rather surreal clouds, trees and buildings. This background sets the stage for the perceptive viewer to find a more archetypal meaning in the picture. Might not Jane Scaeles, gazing from the right side of the painting into the distance beyond Jimmie, be an archetypal woman? Could Jimmie, staring into the distance beyond us the observers, be an archetypal man? Could the pair of them even be in Jungian terms anima and animus? Are the horses, one held reined in by Jane and the other by Jimmie, also archetypes? And what of the dogs, one directing its attention toward Jane and the other looking away from her toward Jimmie. Are they not also archetypal? They are if they are at the roots of the observer's consciousness.

I find an excellent example of the archetypal content of Aboriginal rock art in a painting found in a grotto within a gigantic boulder at Bunjil's Cave Heritage Site near Stawell in south-western Victoria (Photo 13).

13. Bunjil's Cave (Photo: R.Barz 2018)



14. Bunjil and his 2 dingoes (R.Barz 2018)



This painting portrays Bunjil, the primary ancestral spirit of several Aboriginal groups in western Victoria (Photo 14). He is seated cross-legged with his hands on his hips. He has a belt around his waist like the Basin Track figure and the Mackenzies Point shark. His body is painted with designs. With him at his left side is a large dingo facing toward him and a small dingo turned away from him. No other rock art representation of Bunjil is known.

According to A.W. Howitt, who collected and recorded first-hand information about Aboriginal customs and beliefs in south-eastern Australia in the period of initial European contact, Bunjil taught his people the arts of life including the correct way to choose a marriage partner. His son is the rainbow and he himself became a star in the sky- Fomalhaut in the constellation Piscis Austrinus in the opinion of some groups and Altair in the constellation Aquila in the legends of others.[4]

[4] A.W. Howitt, *The Native Tribes of South-East Australia* (Aboriginal Studies Press, Canberra:1996 [1904]), pages 489ff.

The meaning of Bunjil's name gives a further insight to his character. By the mid decades of the twentieth century, the Aboriginal languages of Victoria were said to be entirely extinct. The well-known linguist Dr. Luise Hercus, who was my friend and colleague at the Australian National University for many years, refused to believe this. She sought out elderly Aboriginal people in Victoria who still remembered their traditional language, sometimes fairly completely but often only in fragments. Many of them had not spoken their language since childhood. In 1969 Luise's two volume work *The Languages of Victoria: A Late Survey* was published by The Australian Institute of Aboriginal Studies in Canberra. If Luise had not done that research and produced that book we would today have very little knowledge of the indigenous languages of the state of Victoria. According to Luise's findings in the Wembawemba language of north-central Victoria *bandjil* means 'Murray cod', in the speech of the Madimadi who live in the western Murray valley in New South Wales and Victoria *bandil* is a 'huge Murray cod' and in Woiwuru, spoken to the north of Melbourne *bundjil* is an 'eagle-hawk' or wedge-tailed eagle. In A.W. Howitt's book there is the further information that an expert or learned man could be called 'bunjil'. So the spirit called Banjil was an awe-inspiring being.

No doubt, whoever painted Bunjil and the two dingoes was referring to a myth or story which is now lost. But to me, ignorant of that myth, the location of the painting in a cave evokes an archetypal message in which the Bunjil figure is an archetypal human being- either male or female as there is no representation of any sexual characteristic- accompanied by two archetypal dogs. Reminiscent of the Dowling painting, one dog is looking toward the human figure and the other is looking away. The myth may be gone but the archetypes behind it remain.

Howitt was the first to mention the painting of Bunjil in Bunjil's Cave in these words: "[O]ne of the Mukjarawaint said that at one time there was a figure of Bunjil and his dog painted in a small cave behind a large rock in the Black Range near Stawell, but I have not seen it, nor have I heard of any one having seen it."[5]

The subsequent history of the Bunjil's Cave painting provides an example of the vicissitudes undergone by Aboriginal rock art in Australia[6].

Historians and anthropologists in Victoria were intrigued by Howitt's reference to the Bunjil painting, but all efforts to locate it were unsuccessful. Then, in 1957, researchers discovered that Bunjil's Cave was quite well-known to people living in the Stawell area. As children, some of them said they had played in the cave and were fascinated by the painting. They thought it was the work of an itinerant swagman. Furthermore, they said that, as children, they had touched up the painting but stressed that they did not alter the design.

Talk about "touching up" naturally aroused suspicions and great controversy about the authenticity of the Bunjil's Cave painting erupted among specialists in Victoria. As a result, in 1979 Bunjil's Cave was removed from the Victoria Archaeological Survey site register. One of

[5] Howitt, *Native Tribes*, page 491.
[6] The history of the painting at Bunjil's Cave is related on pages 246-263 of *Cage of Ghosts* by Jon Rhodes (Darkwood, N.S.W.:2018).

the key issues in the controversy was the fact that Howitt had said that there was only one dog in the painting whereas in the actual painting there are two dogs.

Further investigations, including pigment tests, caused Bunjil's Cave to be reinstated to the Victoria Archaeological Survey site register in 1983. In 1984 the figure of Bunjil appeared on an Australia Post stamp.

Later, upon examination of Howitt's hand-written field notes, it was discovered that he had said about the cave**:** "Bunjil is painted in it and a little dog in each side." The reference to only one dog in Howitt's published account is a mistake. The statement about the position of the dogs is also wrong but understandable given that neither Howitt nor the Mukjarawaint man, identified in Howitt's notes as John Connolly, had personally visited Bunjil's Cave.

Unfortunately, over the years Bunjil's Cave was defaced by painted graffiti including racist comments. The graffiti have been removed, but in some cases by over-painting in black paint which has also covered a faint human figure drawn in red ochre on the side of the boulder outside the cave. The cave and its art are now protected by a sturdy metal fence.

I'd like to close my talk with another archetypal figure in a work of Aboriginal rock art. This is a rock engraving off the America Bay Track in Ku-ring-gai Chase National Park. Like the Bull Cave site which I mentioned earlier, the way to this engraving site is unmarked. The engraving matches mythological descriptions of Daramulan, a primary ancestral spirit commonly found over quite a large part of New South Wales (Photo 15).

15. Daramulan on America Bay Track (Photo Outlined)

Photo: R. Barz 2019

According to these descriptions, Daramulan, whose wife is an emu, has an emu-shaped back and only one leg. In an 1873 article William Ridley writes that in the Kamilaroi language, spoken over an extensive region of north-east New South Wales, the word for 'thigh' is *durra* and the word for 'one' is *māl* so that Daramulan, taking *–an* as a grammatical suffix, would mean 'one-thighed'.[7] In further information about him given by Howitt,[8] Daramulan had a role similar to Bunjil's and gave the laws by which his people live. Like Bunjil, it is said that Daramulan is a star, in his case Alpha Crucis in the Southern Cross. The rest of the Southern Cross constellation is the head of Daramulan's emu wife. In addition to the America Bay Track portrayal, several other rock engravings of Daramulan in the Sydney area are known.

In the photograph, Daramulan's head with his open, beak-like mouth is to the bottom of the photo and his single leg is to the top. On the back of his head is a horn- or feather-like projection. Further down his body is an arm with a hand and fingers. His back is rounded like an emu's. Further down is a belt, linking him with the painting of Bunjil, the Basin Track figure and the Mackenzies Point shark. Below the belt is what may be a bladder connected to his penis. At his ankle is an ankle band and below that the single foot. Below the foot is a crescent-shaped object. This object may be what Ridley called a "sacred wand" known as Dhūrumbūlum by groups on the Namoi and Barwon Rivers in north-central New South Wales.[9] This Dhūrumbūlum may well be the bullroarer associated with Daramulan by many Aboriginal groups.

While it may seem very strange that Daramulan has only one leg, one-leggedness is a feature found in other traditions. For instance, the Hindu deity Shiva is sometimes depicted as having only a single leg. I think that if Jung had seen this image it would have made a very strong impression on him as an archetype. It certainly makes that impression on me.

Further Reading
There are three books which I would recommend to anyone interested in Aboriginal rock art.

For general information about Aboriginal culture at European contact:
A.W. Howitt, *The Native Tribes of South-East Australia* (Aboriginal Studies Press, Canberra:1996 [1904]).

For information about Aboriginal rock art in all parts of Australia:
Josephine Flood, *The Riches of Ancient Australia* (University of Queensland, St. Lucia: 1990).

For information both about Aboriginal cultural life and rock art in the Sydney region:
Val Attenbrow, *Sydney's Aboriginal Past: Investigating the archaeological and historical records* (University of New South Wales Press, Sydney: 2010).

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[7] William Ridley, "Australian Languages and Traditions" in *The Journal of the Anthropological Institute of Great Britain and Ireland*, Vol. 2 (1873), pages 285, 287.
[8] *The Native Tribes of South-East Australia*, pages 494ff.
[9] William Ridley, "Australian Languages and Traditions", page 281.

Shadow work in psychotherapy and *the art of dying*

By David Russell[1]

Setting the scene

I began preparing the material for this talk because the topic has been on my mind for some time. I find that most published writings on the shadow leave me unsatisfied. And on the matter of dying, well, it appears to be one of those occasions when our tendency is to avert the eyes. *Nothing to see here!*

Jung's notion of the shadow was that it is an archetypal force. So, my intention is to develop some potential richness around its archetypal basis.

Needless to say, I'm primarily presenting my personal reflections and in no way am I suggesting that I've captured Carl Jung's inner thoughts on these matters. My focus is psychological in the sense that I'm working on the elaboration of my personal experience, client experience, and the application of my imagination to these experiences.

Understanding an archetypal force

To experience the psychic shadow is to feel a force, an ancient unconscious force. It is a force that shows itself in what is usually understood as a distressing experience.

The distinction is between the *persona* (that which we like to be and how we wish to be seen by the world) and the *shadow* (that part of us that we fail to see or know).

There are two key characteristics of any archetype. Firstly, it comes with birth. It's a predisposition to act in a certain way and works in just the same way that temperamental and physiological matters set the stage for future dispositions, energy levels, and so on. Secondly, every archetype is bi-polar. It's a force that pushes toward two pure forms one at either end of a bi-polar spectrum. On the matter of 'shadow', one pure form is the 'dark' and the other is the 'light'.

Psychodynamic psychology is called psycho-dynamic precisely because it emphasis the dynamic or energy aspect of the archetype. It's an archetypal force not a neutral structure. It is a force that is constituted as a pre-existing framework ready for action in the world. Thus we can talk of a primordial predisposition. Babies don't come into life as a blank page. Every baby has a prescribed beginning that is then continuously shaped by experience.

The archetypal shadow

Perhaps the most difficult to grasp of all the so-called Jungian archetypes is the 'shadow'.

We humans are drawn toward the 'light' and toward the 'dark'. The light is a top-of-the-mountain experience. The dark, in contrast, is a moist, misty valley. One see clearly

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[1] This talk was prepared for the Canberra Jung Society for the 2019 lecture and workshop series. Dr. David Russell can be contacted by email: davidbederussell@gmail.com He has a private clinical practice in Sydney's CBD.

from on the mountain peak; the view is stunning and the air is pure. One can only sees the very immediate in the dark valley. Often the mist is so full on that all that can be seen is the thick mist itself. There it's so easy to feel lost. The expected path is barely visible if at all.

Out culture is very light orientated in that we crave for understanding, insight, enlightenment. But because the archetypal force lies on the dynamic spectrum, the more we move toward the light the more our daily living accentuates the dark.

A working assumption, and one that Jung insisted on, is that the archetypal force is for the good of the individual. There is evolutionary advantage associated with this inheritance. The shadow end of the spectrum is not an evil force. On the contrary, it is one that enables greater consciousness of the dynamic forces working within.[2]

Our Christian heritage doesn't always help

In contrasting the light and the dark we have conflated light with the good and dark with evil. Whenever we see an image of Christ at the Last Supper we see radiant light emanating from his head. Dark is where the devil's does his best work. Yet things are not all that straight forward; they never are in big mythic stories. Take for example the name given to the devil, Lucifer. Lucifer from the Latin *lux* meaning 'light' and so Lucifer becomes the 'light bearer' … the one who brings the light. Ah, the wonderful psychology of it all.

Doing shadow work in psychotherapy

How much do I need the attention of others? How much is my self-esteem shaped by positive evaluations from others? How concerned am I about my legacy? In answering these questions I can determine how dependent I am on standing in the light, in the brightness of the mid-day sun.

I like the sun … I like the attention. The more I am drawn to it the more the unconscious shadow force enters my day-to-day reality.

The irony is that it is loneliness and lack of meaning that guide us into shadow work.

"Encountering the shadow means rediscovering the unlived facilities of one's life, not following any prescribed formula for change … and who doesn't have a huge store of unlived life following him (her) like a reptilian tail?"(Johnson, p.61-64)

Jung's thinking of shadow as archetypal force

Jung was greatly influenced by Nietzsche's deep understanding of and willingness to confront and wrestle with, the dark shadows and irrational forces beneath our civilised humanity. Forces that Nietzsche described as the Dionysian and Jung describes as part of the personal and collective shadow.

[2] The dynamic of light and dark is brilliantly illustrated in the medieval tale of King Arthur, Guinevere and Launcelot, their dream of Camelot, the idealism of Launcelot and how it all came tumbling down through the inevitable betrayals. Psychological reality is born out of the sadness of the king.

The assumption here is that the psyche is not a perfect homogeneous entity; rather, it works to *create* wholeness. In other words, wholeness is aspirational rather then an achievement. What is experienced, consciously and unconsciously, as disorderly is pushed into the shadow.

Jung was quite definite in his insight that the way to psychological health and meaning was through the shadow. Through bringing these shadow forces to consciousness and giving them a place at the table, psychological wellbeing flourishes.

The psyche initially projects the shadow forces into interpersonal relationships, i.e., it is my partner or work colleague that is the problem. The next move is to project my distress about myself onto the world: It's all falling apart!

So, the therapeutic task is to admit to our psychic complexity. The two meanings of admit, namely, to 'confess' and to 'let in' are relevant. Firstly, I *acknowledge* that that my shadow forces are there and continuously at work, and, secondly, I *accept* their critical importance to my overall wellbeing.

A subtle experience of shadow forces

A subtle shadow force is at work in the clinic when the *wounded healer* archetype is evoked to make the therapist feel good. When the therapist projects onto the client the 'wounded' pole of the wounded healer archetype it is a manifestation of the therapist's shadow forces at work. When the patient, in turn, projects the 'healer' pole onto the therapist it is the patient's shadow forces at work.

The art of dying

My thoughts on dying, dying as a psychological experience, are initially due to Sigmund Freud who saw human *contentment* not as unattainable but as a traumatic breaking down and remaking. My second influence has been the Spanish poet, Federico García Lorca who evoked the spirit *el duende* as the archetypal force betwixt living and dying. But first, let me focus on Freud.

Freud saw love as a laborious process, a process that requires a perilous risking of ourselves. Life, love, and deep satisfaction are sourced "in the foul rag and bone shop of the heart" (W. B. Yeats).[3]

For Freud, there was *Eros*, the drive toward life and there was *Thanatos*,[4] the motivational drive toward dying.

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[3] From *The Circus Animals' Desertion*
These masterful images because complete
Grew in pure mind, but out of what began?
A mound of refuse or the sweeping of a street,
Old kettles, old bottles, and a broken can,
Old iron, old bones, old rages, that raving slut
Who keeps the till. Now that my ladder's gone,
I must lie down where all the ladders start,
In the foul rag-and-bone shop of the heart.

[4] Freud used the term 'death instinct'. The word 'thanatos' was introduced into the discussion by P.

Freud tells us that we are born into a life of desire. On the side of Eros, is the desire to integrate, to build an identity. On the side of Thanatos, is the desire to disintegrate, to fall apart, to become
nothing.

Thanatos is the wish (desire) to get rid of the *undesirable* aspects of oneself, of society. The undesirable sits as a threat to the purity and unity of self, of community.

Purity, truth and perfection are seductive ambitions but rarely affirm life.[5]

Thanatos offers us a foretaste of death. And one way of fending off the terror of human mortality is to rid oneself of undesirable bits and pieces. One has to be very busy (to be a perfectionist!) to obliterate the fear of nothingness.

The true scandal proposed by Freud was that human beings unconsciously desire their own destruction. At the core of the self, he believed, is a desire to move toward absolute nothingness. It's just so laboriously difficult to stay conscious of *not seeking* solace in the embrace of either pure position: the light or the dark.[6]

The poles of Eros and Thanatos are pure forms of the *will to live* and the *will to die*. In this sense they are archetypal forces.

The psychological move, the action of soul making, is to feel the pull of both and not be tempted to find consolation in either extreme. This psychological move has been referred to as being 'reborn' (William James) or as the process of transformation. Calling it a psychological move, a movement of psyche, infers that it needs to be, not a once-off event but an ongoing engagement.

Unfortunately there is no manner of soul making, no take-away version, which can be snapped up on the cheap.[7]

Federn (see Fromm, p. 110). Eric Fromm offers an excellent analysis and critique of Freud's instinct theory (Fromm, 1980). Thanatos, is the personification of death and is from the Greek meaning 'to die; be dying'.

[5] The *Army of the Pure* (Lashkar-e-Taiba) was the name of the terrorist group that carried out the siege of the famous Taj Mahal Palace hotel, Mumbai, in 2008.
Teresa of Ávila's famous text on the spiritual life: *The Way of Perfection*, is a treatise on the way to union with the divine through prayer. The author (DR) made a serious attempt to follow this way for a couple of years. Siddha Yoga translates as the 'perfect yoga'. And so on. There is no limit on our desire for perfection.

[6] In Jungian language the polarities are Dionysian consciousness and Apollonian consciousness. What Jung call 'identifying with the archetype' is taking the divinity inside oneself and thus trouble ensues. If instead, one is held by the archetype or seeks relationship with the archetype then wellbeing is enhanced.
[7] William Blake, with the eye and sensibility of an artist and a deeply spiritual person, saw heaven as the place we should go to for *form* and to hell for *energy*. Both represent,

The move toward the *art of dying*

On looking up Google for historical accounts of any medieval manuals on the *art of dying* the first ad that came up on the sidebar was: 'The five most effective herbs for dementia'. The second was a question: "Have you made out your will?" Yes, I thought, this is where we are at. Our go-to responses when thinking about dying are herbs and what to do with the money.

Carl Jung wrote a lot about the dead and after-death experiences but precious little on the psychological experience of dying. This was not unusual. The classic western literature on the art of dying (*ars moriendi*) takes us, especially in the Christian tradition, to the cosmology of Christ and the critical event that he died for our sins. We have been redeemed and now we have only to ask for forgiveness. The image of the dying experience is presented as an angel in combat with the devil over our immortal soul. Dying then is a preparation for a future life.

The affect that lies at the heart of Jung's work is the affect of idealism. His disposition is to be forward moving. His attention to the present has within it a move toward a possible future. It's a progressive disposition. And for this very reason it constitutes a possible shadow force. Not a bad force, a shadow force.

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again, the two poles of the archetype. It is in the ongoing action of marriage (marriage as a verb) of the two that we need to aspire to in our daily living

The *experience of the experience* of dying

The experience of dying is important but my hypothesis on this occasion is that our *experience* of the experience of dying is much more important. It is our relationship to the experience of dying that has psychological weight and it is this emphasis that brings us closer to Jung's psychological disposition. Experience is one thing, but *how* to work with this experience? It is the *how* that makes it psychological … in poetic words: it becomes a matter of the soul.

Some of the questions that arise from a soul perspective are:

- My cognitive awareness tells me that my body is failing; what does my imagination tell me?
- What is my soul asking of me at this moment of awareness; awareness that I am in the process of dying?
- How can I better be fully conscious of the particulars, the subtleties, and the archetypal forces at play?

In the remainder of this presentation I will, in a manner of a wandering traveller, address these questions.

Unpacking the experience of dying

The author, Zadie Smith, called aging the 'great unsexing' Following Zadie Smith I'm going to refer to dying is the 'great un-braiding'.

And here I'm referring to the un-braiding of three realities. Freud spoke of two experiential realities: the physical reality and the psychical reality. Jung asserted a third: the

spiritual reality. I'm calling these *experiential* realities precisely because we *experience* them *as* realities. They are worlds we inhabit whether we are aware of it or not.

Corresponding to the three different but intersecting worlds of realities are three selves: a physical self, a psychological self, and a spiritual self. Jung was insistent as regards this plurality of psyche.

The **physical reality** is the one we know best. As we grow into maturity we acquire an aptitude in relation to this world. It is the life of our senses, our engagement with the world.

The **spiritual reality** is more elusive. It is the top-of-the-mountain experience. It is expressed in the desire for the pure, the perfect, the one, to be in union with the divine, to aspire for enlightenment.

The **psychological reality**, what Freud called the psychical reality. Perhaps 'psychical', emphasising soul-ness, is the better word these days as 'psychological' has become very shop soiled and bereft of psyche/soul.

But I'll stick with 'psychological' and stress the Jungian meaning of this adjective: specifically, its emphasis on a *soulful disposition* and on *making soul*.

The psychological reality is the most difficult of the three when it come to their respective un-braidings precisely because it represents the **gap between** one's aptitude in relation to the material world and one's ideal, dream, desire for a future.

Dying is not only about the un-braiding of the three realities as a unity. But, also, and specifically, it is about the disintegration of our relationship to each one. When dying, the physical self clearly fails; perhaps the spiritual self also fails. And the psychological self, does it fail too?

The Catholic faith, the one I grew up with, has a future-oriented dimension. One had a pathway to the future: Heaven was the reward of those who were saved. Today, dying, for me, no longer play by these narrative rules.[8]

The big question

The big question for me is: Can this gap between the spiritual domain and the physical domain become the main game as we are dying?

Dying has no physical future and, for me, no spiritual future, but can it have a 'present' that is meaningful?[9]

Can dying invite a psychological orientation that is an affirmation of life?

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[8] My religion is not based on revelation, nor on the intermediary role of any priestly class. Nor is it based on Enlightenment rationalism or new age positivism. Reason it is. A reason derived from history, language and location. A reason based on actively critiquing all dogmas, Truth, and other certainties.

[9] If a future is really important to you then dying is going to be a suckville-of-a-place to find yourself in.

This is such a scary question that I will postpone addressing it for a bit longer.[10]

Our cultural story
Because the Christian story is the dominant cultural story of our times and has been so in the Western world for the past two thousand years, it seems important to dwell there for a bit.

The final lament of Christ on the cross is: *My God, my God why have you deserted me*? It expresses a pure form of the archetype. It is a prayer to God and is followed in the Psalm by an expression of confidence in final victory. Life is understood as a battle and in death there is the victory over the suffering and the multitude failures of humanity. The notion of 'final victory' is likewise a pure form of the archetype.

Out of the Christian tradition comes a psychologically enabling figure
The Spanish poet, Federico Garcia Lorca, personified the experience of dying and referred to it as *el duende*. Speaking of *duende* as a person, Lorca told a Bueros Aires audience in 1933 that

> The *duende* does not come at all unless he sees that death is possible. The *duende* must know beforehand that he can serenade death's house … the *duende* wounds. In the healing of that wound, which never closes, lie the strange, invented qualities of a person's [man's] work … The *duende* loves the rim of the wound
> (Lorca, 2007).

The *duende* is an enabling figure that dynamically links the demon and the angel. The archetype forces expressed in dying, death and life, invite the *duende*.

I want to get to know *el duende*! I want to invite *el duende* into my life now and not expect its arrival at the last minute.

Another enabling experience/figure
Let me introduce to you the world of the weird.

First, let's look at the very meaning of the word *weird*. The term comes from the Old English noun *wyrd*, which refers to "the miraculous or terrible event, which occurs by chance; destiny; fate; and ultimately death itself" (Rabinovitch, 2004). The everyday use of weird still conveys the sense of a powerful force that stands outside of ongoing events.

The weird embodies the unpredictable ambivalent meaning of sacred power, which provokes fascination and dread, fear and attraction.

Originally the *wyrd* was an ancient European belief in an amoral power that encompassed the opposites of life and death. Here we have the idea of a *wyrd* power that weaves our destinies. What is particularly

[10] I recently came across a reference to a poet who on hearing Duke Ellington's music for the first time reflected that this was not just new music but … *a new reason for living*. Can a similar realisation ever be said about dying? Could there ever be *a new reason for dying*?

important for our discussion is that the *wyrd* is the destiny or fate arising from one's being.

In the ancient Celtic world, *wyrd* implies fertility, change, and regeneration; creation and destruction, birth and death. Here we have an earlier version of a force for soul making: a force betwixt and between, a force of dying. It's all a very weird business indeed.[11]

I look to the archetype at play when I talk of death, dying and the dead and I find Eros and Thanatos: life making and death making.

The archetypal force is not just a predisposition toward living and dying it is an emotional muscle that, Jung would say, we ignore at our peril. Perhaps *el duende* can be my weird emotional muscle.

What to do with dying?
As with every other complex psychological experience firstly, we have to listen to what a dying person has to say.

Dying, like every other big shadow experience, forces to the surface of the everyday – that part of the inner life, which, in the normal course of exchanges we like to think that we have subdued.

Again, as with other distressing experiences, we say 'no' to an air brushed vision of dying that asserts that 'There's nothing to see here!"

The psychological task is not to square the vision of what our imagination can create with the experience of the matters at hand. Trying to do this is a recipe for disaster. The risk of doing this is to end up a prisoner of a dream of our making.

There is no longer any agency either with the spiritual or the physical reality. What remains is agency with the psychological reality. This psychological disposition is homeopathic: it cures sadness with sadness.

To quote Gillian Rose, who dying of cancer in her mid 40s could write: As long as I live "I am bound to continue to get love wrong, all the time, but not to cease wooing for that is my life affair, *love's work*" (p. 106). [12]

In ending …
El duende is an angel in the Catholic tradition. And the figure of the angel represents what cannot be represented.

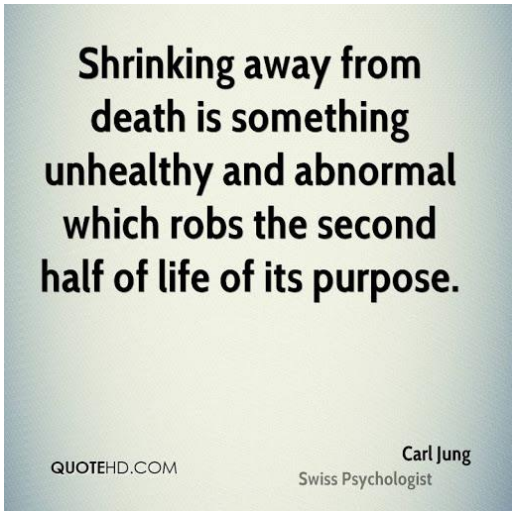
The angel's activity is depicted as song, hymn and liturgy. Angels are active as messengers announcing another order of time.

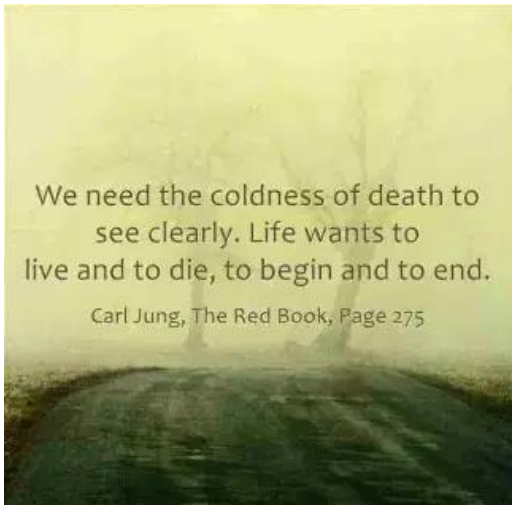
"Amen" means both 'enough" and 'yes'.

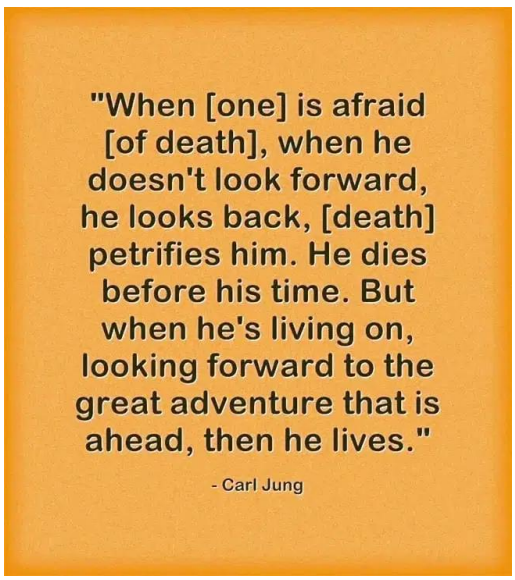
[11] In Shakespeare's *Macbeth* we have the three witches equivalent to the three sisters of mythology (also, the three fates) who belong to the intermediate zone between life and death. They who can vanish and rematerialize (see Eagleton, pp. 79-81).

[12] Love for Gillian Rose is "where the singleness of each is enhanced by the communion" (Rose, p. 146).

So, Amen is my final poem for this essay. It is also what I trust will be my final person poem: Amen to all that is being experienced: Enough! And Yes!







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Excerpts from an autobiography by John Van de Graaff

Looking Back over my Life

In addition to documenting my journey through life, I attempted to analyse the most challenging aspects, the interaction between my parents and my wife Mary and I. It is of course a universal theme, central to everyone's life. I have shared here some of the most challenging instances in our lives, believing that we can all gain from others' experiences. Included are insights from sources relevant to that theme, plus insights into life's challenges in general.

Preface

This review was prompted by my mother's writing. It informed me about much of my youth that I did not know or want to know, or had forgotten. Her writing has been a unique gift, as most persons of my vintage do not have such information and have little intention of leaving autobiographical information for their offspring. Photographic information is limited. I felt a need, an obligation, to attempt something of similar value for our beloved son and his family.

To dwell in the here and now does not mean you never think about the past or plan responsibly for the future. The idea is simply not to allow your-self to get lost in regrets about the past or worries about the future. If you are firmly grounded in the present moment, the past can be an object of inquiry, the object of your mindfulness and concentration. You can attain many insights by looking into the past. But you are still grounded in the present moment. (Thich Nhat Hanh: The pocket book of Mindfulness, p8)

Reviewing the past, warts and all, involves looking at aspects of myself that caused me and others a lot of grief. However, as Thich Nhat Hanh suggests, it can be an object of inquiry. I increasingly recognised that every aspect of my life had and continues to have a purpose. It made and makes me who I am today, continuing to explore this fascinating life journey. This long autobiographical journey has been a wonderful awakening for me into a much more appreciative and loving relationship with Mary, my nurturing Muse.

My information has been gained from hear-say, my mother's writing, relevant literature and, of course, my recollection of my life's journey. Like all historical writing, it is only 'his-story', i.e. a personal perspective on all that occurred. That perspective has been changing over time, especially in my grey years, as I have been gaining more insight and acceptance of the inevitability of my and other people's behaviours. As perspectives change, so the past changes, as it is held in memory. For all of us our and other peoples' behaviours are programmed by life experiences, especially those from infant-hood. Our Life Task is about learning to be more conscious of and, if appropriate, generate new beliefs and behaviours.

In relating my 'his-story, I have had in mind the following insight by Stephen Levine, who states*: We see the world through our*

idea of who we think we are. Our model of the universe is based on our model of ourselves. When we look at the world, all we see is our mind. When we look at a tree, a face, a building, a painting – all act as mirrors for who we think we are. Seldom do we experience an object directly. Instead we experience our preferences, our fears, our hopes, our doubts, our preconceptions. We experience our ideas of how things are. All is created in our image and likeness. Little is allowed independent existence. As Krishnamurti continues to point out, "The observed is the observer." What is perceived is a function of the models we have. The mould into which we pour molten reality. The newness of each moment is compressed to fit our idea of ourselves. (Who Dies?, An investigation of Conscious Living and Conscious Dying, Anchor Books, 1982, p53)

Introduction

I was the first-born to John and Nell Van de Graaff on 24.12.1937, in a military hospital in Bandung, on the island of Java. My father was a military officer in the Dutch East Indies Army and during WWII was imprisoned by the Japanese on the Burma railway. My mother, with the fourth child born as the Japanese were invading Java, plus her other three children, was interned in a POW camp on Java for 3.5 years.
After the war, when Indonesia became a Republic in 1949, we went to Holland. After 2 years in Holland we migrated to Australia in 1951.

In 1954/55 there was a 'Suez Canal' crisis, when the Egyptian president 'Nasser' nationalised the Suez canal. This canal was an essential passage to the Asian region for European trading nations. The crisis culminated late 1956 with British and French planes attacking Egypt. To my father it seemed a major war was threatening. He thought that if Australia was involved again, I would be called up for national service. Joining a 'technical' section of the army meant not being immediate 'cannon fodder' as a front line infantryman, according to my father, and it meant getting useful training for subsequent civilian life. His reasoning was very sensible. After completing 4th year at Bendigo High School (the 5th year would have been the final "Leaving" qualification), I joined the Royal Australian Survey Corps in 1955, aged 17, for a period of six years of fascinating work in Australia and New Guinea.

I married Mary Van der Ryken on 08.12.62. (Mary was born 20.05.41 in Breda, Holland.)

In my 40's my inner Guide impelled me to start searching for guidance in improving my poor life skills, which led me to leaders/teachers in a variety of personal growth or encounter workshops and meditation centres. It finally led to an emotional crisis of depression in my late 50's and subsequent emergence into a new world, which I described in an article in the Canberra Jung Society Newsletter Spring 2018.

This review of my life's journey has been a long, slow process. It has been revealing new insights which take time to digest. The central theme that emerged in my life has been the ENIGMA of LOVE**.** This relates in particular to what I describe as interactions between my parents and Mary and I. Two psychiatrists offer the following experiences and conclusions:
Gordon Livingstone in 'Too Soon Old, Too Late Smart' (p117) offers a description which relates to my experience: "The love between parents and children depends heavily on forgiveness. It is our imperfections that mark us as human, and our willingness to tolerate them in our

families and ourselves redeems the suffering to which all love makes us vulnerable".

Scott Peck in 'The Road Less Travelled' (p86) describes his experience with a timid young man: "In the treatment of this individual's timidity it was necessary, as in so many other cases, to teach him that his mother might have been motivated by something other than love, and that what seems to be love is often not love at all. One of the major distinguishing features between acts of love and what seemed to be non-love seems to be the conscious or unconscious purpose in the mind of the lover or non-lover." Additionally, he states (bottom page) "we are incapable of loving another unless we love ourselves, just as we are incapable of teaching our children self-discipline unless we ourselves are self-disciplined." These are incredibly important statements for me. For a long time I struggled towards the self-love that would increase my feeling of self-value and consequently the confidence to consider my opinions as valid as other people's opinions. I also believe that self-discipline flows from increased self-love and self-value.

Many times I realised I have sleep-walked through a lot of my life, unaware or unable to remember important things which occurred in my life. I can only surmise that closing my mind to and therefore my memory of certain events in my early turbulent life has been carried into my adult world. I am astounded at the amazing memory that Mary and my sister display when recounting events or actions I should have remembered, because they were significant. Similarly, when I toured around Australia with my friend from the Survey Corps I was astounded at his ability to remember so much of where we both had been.

"What is the meaning of life?" Joseph Campbell was often asked and he would respond, *"There is no meaning. We bring the meaning to it."* Like Carl Jung, he saw the approach of old age not as a mere diminution of life, but as a time of blooming. If we have filled up the beaker of life and allowed to catch fire everything that needs to be consumed, then the quiet of old age is welcome. If too much life remains unlived, we approach the threshold of old age with unsatisfied demands that turn our glances backward. As Jung said,*"An old man who cannot bid farewell to life appears as feeble and sickly as a young man who is unable to embrace it."*

Joseph taught that we can choose to live in rapture, that it is not "out there" in some other place or person, that we don't have to go somewhere or have something or someone. "It is here. It is here". A shift in consciousness is all it takes.

"Unless you become as little children, you shall not enter the Kingdom of Heaven." As children we knew when to be still and watchful, so as to bring just the right people and creatures towards us, and the magic was everywhere. We lose that childhood in the world of masks, but we are meant to return to that child. (Reflections on the Art of Living. A Joseph Campbell Companion, p10. Selected and edited by Diane K. Osbon.)

Siblings

To me it is obvious that those of us with siblings have to acknowledge that every sibling has different parents. Character traits, different experiences and needs, and different life circumstances for our parents, created unique impressions. What I experienced may have little resemblance to my sibling's image of our parents. As children we have an instinctive, biological

need to believe and value our parents. It may therefore be difficult or even impossible for my siblings to know the verity of tales told about Mary's and my struggles with our parents, or to resonate with our experiences, especially since I lacked the mature confidence to challenge their perceptions. This one-sided information for my siblings caused abuse directed at Mary and I. For me, the slow process of writing and reviewing has also been incredibly important for gaining new insights and empathy for my younger self and all the 'combatants' in our life struggles. Every parent also discovers that their children's memories of certain childhood experiences differ from what they remember, sometimes painfully so. Memories and histories are uniquely personal.

The Enigma of Love

I remember clearly both my parents caring for us and loving us, through trying times, especially when we were young. Different personalities developing in maturing children inevitably caused clashes for some of them with my parents' personalities, especially in times of stress for them. Already as a youngster I was a very timid, defenceless boy, which was exacerbated in the WWII turmoil of the Japanese POW camp in Indonesia and subsequent moves to Holland and then Australia.

I had always felt the need to achieve better educational qualifications after leaving school before finishing high school. In Melbourne I enrolled in a degree course. But I soon became unwell with the stress. Mary was so worried that she asked me to give up my studies, which I did. She wrote my mother about this, because she had always tried to keep my parents up to date with what was happening with our family. My mother wrote a nasty letter back, blaming Mary for my ill-health and for being selfish for asking me to give up my studies. This caused me, as usual, complete confusion, as I was totally unable to tell my mother off for such a wrongful, malicious response. As if to compound that nastiness my father later came to Melbourne to visit us. Without any explanatory introduction he started to give me a cheque for a solicitor to start divorce procedures for Mary and I. Of course, we were totally bewildered, refused the cheque and Mary was the one to really become angry at my father for this assault on us. Again, I was unable to remonstrate with him, a person who represented the authority figure in my life. Overwhelmingly confusing for Mary and I was also the knowledge that my father had previously really appreciated Mary's intelligence and insight.

Julian Short writes: *Unless you are facing physical injury or death, there is not a single human emotional problem that is not caused by either the reality or the perception of rejection, separation and loss of love OR weakness, belittlement and loss of power. As human beings we have only two primary emotional needs: we need BELONGING and we need TERRITORY. The ultimate threat to a child is to be separated from his parents; either to lose them physically or to feel at risk of rejection.*
(Julian Short, 'An Intelligent Life', Random House, Austr. 2005, p45)

Obvious to me now is that the crux of the hostilities between my parents and us for so long has been my inability to communicate and assert myself with them as an adult.

The risk of loss or rejection by parents must have been imprinted so strongly in my mind that it emasculated me in all interactions with them and left Mary on her own to face my mother's multiple attempts to separate us. I recall feeling so threatened in all our

interactions that I could not utter a word to counter my mother's statements, nor did I recall anything that transpired at those meetings. Eyes open, but mind shut down, as if hiding within myself was the only defence against that fear of loss or rejection available to me.

My mother had attempted on quite a number of occasions to 'rescue' her precious son from the clutches of her competitor for his affections. *Is this unusual for a mother to do? Not at all, according to the many writers on the subject.* Many mothers instinctively want to hold on to that precious relationship with a son, especially their eldest. We are all of course subject to instinctive, biologically based behaviours, as Robert Bly points out a little further, with many fathers reacting similarly to sons-in-law.

This clash between my parents and us, but principally between my mother and Mary was inevitable - once we were married. She had initially been welcomed as a suitable girlfriend. I know now of course that I had been instinctively attracted to her because I saw her as someone more confident and assertive to communicate with and face the world on my behalf, that is – as a parent, as another mother. Once married I had two mothers in my life, both 'protecting' me, loving me and laying claims on me. Mary faced abuse from my parents as well as from a number of my siblings, who only heard stories of our interaction from my mother (after my father had died) when she had also moved to Queensland. And Mary never knew whether the struggle in my mind would result in me siding with my mother instead of her. A frequent desperate situation for her. With respect to my mother, she must have also been influenced by her mother's attitude to her daughters-in-law. Her mother (of course, instinctively) saw those daughters-in-law as competitors for her sons' affections. And here was I, timid, self-effacing beloved eldest son with whom my mother had experienced many dramatic upheavals in her life.

Carl Jung talks about *the 'mother-wife, the role taken on by a woman when she has to be a mother to her husband as well as the children.'* I realised that term would apply to Mary until I found the key to release me from my mind-conditioned prison in relation to my mother.

Robert Bly, an American poet, workshop leader and author, said in an interview with Keith Thompson *"There are very few mothers in the world who would release that key … because they are intuitively aware of what would happen next – namely, they would lose their nice boys. The possessiveness that some mothers exercise on sons – not to mention the possessiveness that fathers exercise toward their daughters – cannot be over-estimated."* (Ibid p23) (Views from the Male World, ed. Keith Thompson, the Aquarian Press, 1992, pp 141 to 144)

Additionally, and important to recognise is the following, by Nancy Friday and Leah Schaefer:
Nancy Friday states: We learn our deepest ways of intimacy with mother; automatically we repeat the pattern with everyone else with whom we become close. Either we play out the role of the child we were with mother, and make the other person into a mother figure, or we reverse: playing mother to the other person's "child".

"All too often", says Leah Schaefer, "what we play out with this other person has little to do with them or who we are today". This is why arguments or frictions between some people can never be resolved: they are not

reacting to what is going on between them, but to old, unhealed hurts and rejections suffered in the past.
(Nancy Friday in 'My Mother, My Self', Dell Pub. Co. Inc. Fontana Books, 1979, pp 29, 30.)

Motivations for our actions

Parents' and family members' actions can be extremely hurtful and cause painful repercussions. But as Joseph Campbell writes:
In the dark, fearful places in our life: Where you stumble that is where your treasure lies.

Additionally, James Hillman states:
We may imagine our deep hurts not merely as wounds to be healed, but as salt mines from which we gain a precious essence and without which the soul cannot live.

In other words, suffering is the crucible for emerging into greater self-awareness. That type of suffering can of course be experienced by anyone, by children and adults in any circumstance, even in wealthy circumstances in peacetime; in fact, by anyone. The statements by Campbell and Hillman lead to the contemplation that those who cause us to stumble, or deliver us to the salt mine, are actually the unwitting guides or means to greater self-awareness. And of course, we ourselves may have been unwitting guides to others.

I learned that casting blame is practically everyone's first automatic response. But it cuts off any insight into possible causes – it puts the onus for rectification on the other(s) who may lack the awareness or insight into cause and effect. It avoids acknowledging that, as the saying goes, it always takes two to Tango, i.e. each of us unconsciously contributes to interactions with each other. My life has been about gaining understanding and acceptance that parental behaviour is influenced by their prior life experiences and the stresses they are currently under. "Before judging, walk in my moccasins for a mile", or something similar, is a sentiment that now surfaces in my mind when I think of Mary's and my parents. Mine arrived in Australia with mother, at 36 years of age, pregnant with her sixth child, and Mary's mother, at 34 years of age, pregnant with a ninth child. Plus other huge life challenges in a new country!

Emotional effects of leaving people

On 13 June 2017 we departed Sydney for a 6 day cruise to Hobart for the 'Dark MOFO' festival. As the ship angled away from the wharf, passengers crowded the railings and on-shore people waved and called. An overwhelming sadness filled me suddenly, as if those ashore were part of me, as if we were being split into two, forever. Later the huge, all-consuming sound of the ship's horn filled my body to melting point, as the ship sailed under the Harbour Bridge. Being a man, I held back tears. I don't now dismiss this reaction to parting and sound as a peculiarity. In the process of reviewing my life's path, I take it to be a trigger to a deeply buried emotion I associate with having to say goodbyes in my childhood.

I have long wondered why I left homes, workplaces or social groups without proper goodbyes, leave-taking that involves mature acknowledgement of the people I leave behind. I would slip away, as if to avoid consciously facing another separation. This of course proved very embarrassing when meeting such people again. It is just one aspect of my personality, shaped by nature and nurture, by ancestors and circumstances in the significant early years of life, to be modified by experiences and insights in later years. Most people I try to engage in discussion about cause and effect, about the insights of psychologists and other thinkers,

say that ‘Life just is’, and go on to mundane topics of entertainment. And that is of course completely OK. All of us deal or have dealt with life’s challenges in our own way. That I have increasingly felt the urge to review the path I have travelled in life, to discover cause and effect, to be fascinated with reading great thinkers’ thoughts, that is just my passion. It is only through increasing self-esteem in my senior years this passion has flowered.

Conclusion

That Mary and I are still enjoying our grey years together after 64 years of meeting each other, and 58 years of marriage is a testament to a special connection of spirit, which survived the tribulations of life.

In “Dying to be me; My Journey from Cancer, to Near Death to True Healing” by Anita Moorjani (pp158-159), Anita describes the insights gained from her experience: 'Every segment of time is totally unique, and as each moment has passed, it can’t be replicated in this physical plane. I’ve learned to be comfortable with that and live in the moment. As much as possible, I try not to carry any emotional baggage from one instant to the next. Instead I try to see each moment as a clean slate, bringing with it new possibilities. So I do what uplifts me or brings me most pleasure and joy at that time – and while that might mean meditating, it could just as well mean that I go shopping or eat chocolates, if that’s what I feel like. '

A Wayang Kulit performance

In writing, re-writing and pondering my life's journey, I have felt in a way like a spell-bound audience member watching during the dark hours an Indonesian shadow drama on a screen (a Wayang Kulit performance). My recollections seem like those shadow figures enacting endlessly the dramas of our lives.

John Van de Graaff is a member of the Canberra Jung Society.

Rene Magritte: "This is not a pipe."

Wassily Kandinsky and the development of abstraction in modern art

By Jeff Woodgate

The term 'abstract art' is a widely recognised and relatively broad term that incorporates a range of similar terms that may not always be considered to be identical – including non-figurative, non-representational, non-concrete and non-objective art. Its meaning in the broadest sense is agreed – 'abstract art' is about the creation of images that show something other than objects in the real world, images that might be said to depict an artist's inner vision. Further, abstraction occupies a very broad spectrum, particularly as many images can be described as partially abstract.

A precise definition of 'abstract art' is not possible. Whether abstraction describes a particular style of painting or merely refers to an attitude adopted by a painter is an open question. Complex questions arise when dealing with images – for instance, to what extent can a representational painting drawn from memory or imagination be said to faithfully depict an objective reality? On one level all representational pictures can be regarded as abstractions from reality – René Magritte's (1898-1967) point in *This is Not a Pipe* (1929). As all partially abstract images refer back to concrete objects to some degree, some totally abstract images may also reference specific things, including internal states such as emotional responses.

The history of modern painting in the late nineteenth and twentieth centuries is the story of a quest undertaken by many artists and art movements to search for meaning beyond outward appearances. For many painters, the path to abstraction was a very promising way to explore inner, metaphysical or spiritual dimensions, not least because this revolutionary method began at the very point where all outer appearances were left behind. As Paul Klee (1879-1940) put it: "In Art on its highest level there remains a final secret beneath all the many meanings where the light of reason wanes miserably".[1]

[1] Hans K Roethel in collaboration with Jean K Benjamin, *Kandinsky* (Oxford: Phaidon Press, 1979), 7.

Artists have sought to depict reality through the painterly tools of forms, shapes, colours and line. To varying degrees, this often involved engaging at least partially with non-figurative, non-representational or abstracted images. A trend towards abstraction, although non-linear, can be traced throughout the 1800s in proto-abstract works such as JMW Turner's (1775-1851) seascapes or James McNeill Whistler's (1834-1903) nocturnes, and into the twentieth century through Fauvism and Cubism. Picasso painted many 'almost-abstract' pictures in 1910 but inserted 'attributes' such as guitars and words to anchor them in objective reality. When Wassily Kandinsky (1866-1944) saw photographs of these works he thought the Cubist fragmentation process "frankly false" but nevertheless a "sign of the enormous struggle toward the immaterial."[2]

A ferment for new ways to paint had arisen in the mid-1800s spurred on by two developments. One was the invention of photography by pioneers such as Louis Daguerre (1787-1851) in France. Since the Renaissance western painters had used linear geometric perspective to depict objects in a realistic manner. Photography's new way of recording realistic images on a two-dimensional surface presented a significant challenge to western painting's then chief *raison d'être* – to portray the world accurately.

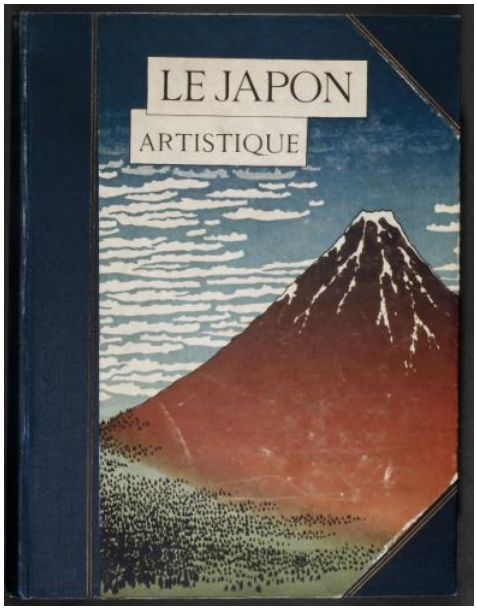

Fig. 1. Siegfried Bing's journal *Le Japon Artistique* (c. 1889-90)

The second influence was non-western art, especially in the form of Japanese prints that became widely accessible after 1854 when a treaty with the USA opened Japan to the outside world. Westerners were captivated by a wave of 'Japonism' from the 1880s onwards, popularised by figures such as prominent German-French art dealer Samuel Siegfried Bing (1838-1905) who published his *Artistic Japan* magazine between 1888 and 1891 in French, English and German editions (Figure 1). The attractiveness of Japanese images with their shallow planes, large blocks of pure colour and crisp outlines, while lacking conventional devices of shadowing or linear perspective, caused more rethinking for western painters.

[2] Leah Dickerman, "Inventing Abstraction." In *Inventing Abstraction 1910-1925: How a Radical Idea Changed Modern Art*, ed. Leah Dickerman (London: Thames & Hudson, 2012), 15.

As realisation began to dawn that something in the defining spirit of the era was fundamentally shifting, the French Symbolist painter Maurice Denis (1870-1943) could write in an influential essay in 1890 that "It must be remembered that any painting – before being a war horse, a nude woman, or some anecdote – is essentially a flat surface covered with colours arranged in a certain order."[3]

It was Kandinsky's genius to arrange his painterly ingredients – form, shape, colour and line – in a startling new way, and his good fortune to arrive on the scene in the wake of Symbolism, Fauvism and Cubism. Russian-born Kandinsky played a pivotal role in the development of modern painting as both an artist and an art theoretician. His most significant historical contribution was to develop and propagate a new painterly language of abstraction in the years before the First World War.

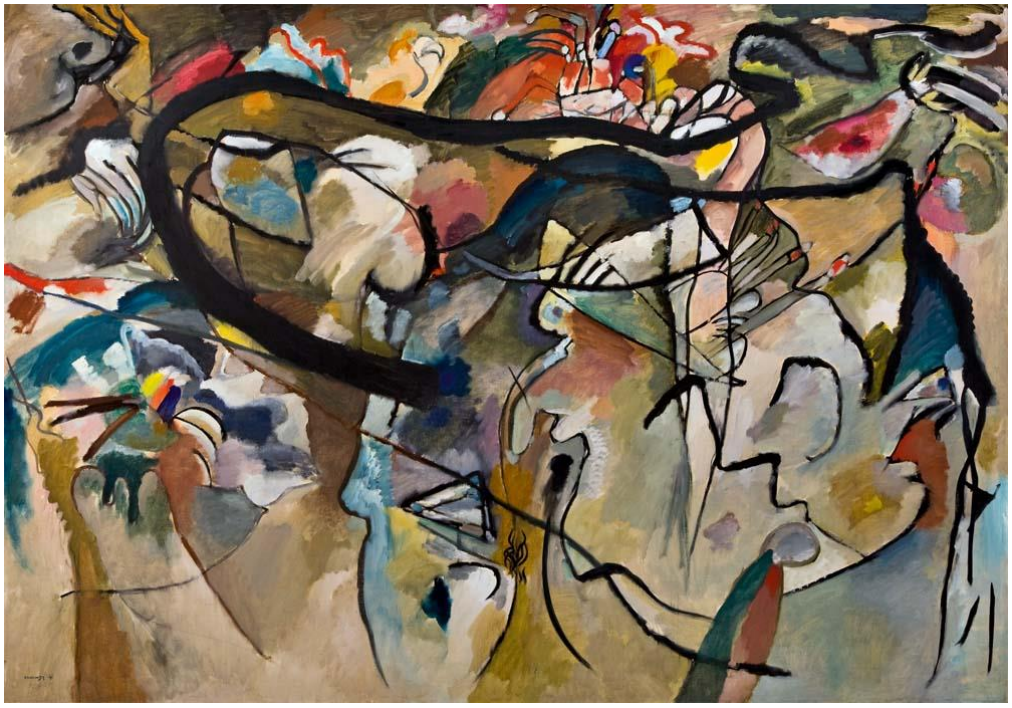

Fig. 2. Wassily Kandinsky, *Composition V* (1911)

Kandinsky's revolution was announced in December 1911 when he exhibited *Composition V* (Figure 2). It was a first showing of his new 'non-objective' style, as he called it, and unlike anything shown before. A weaving, bold black line dominates a chaotic picture without obvious subject matter or perspective. It resembles an ambiguous dream landscape. Lots appears to be happening, but the viewer is left without clues. However, unknown to the viewer, Kandinsky had peppered this picture with many clues – personal references to spiritual elements such as angels that he had included in earlier compositions.[4] For the spiritually-oriented Kandinsky, it was a picture about the theme of Resurrection.[5] In this roundabout way did Kandinsky initially answer the original dilemma

[3] Frank Whitford, *Understanding Abstract Art* (London: Barrie & Jenkins, 1987), 83.
[4] Roethel with Benjamin, *Kandinsky*, 86.
[5] Noemi Smolek, "Kandinsky – Resurrection and Cultural Renewal." In *Kandinsky: the path to abstraction*, ed. Hartwig Fischer and Sean Rainbird (London: TATE Publishing, 2006), 155.

facing painters who approached pure abstraction – what would a picture look like if it didn't depict anything representational?

At the same time, Kandinsky published an essay *Concerning the Spiritual in Art* explaining what he was trying to achieve. It examined the psychological impact of colours and his own personal associations.[6] The impact was immediate. Soon after, many other painters began showing pictures without any discernible subject matter.

Kandinsky possessed a unique combination of personal traits for a painter who sought to create a new way of seeing images beyond the conventionally representative. In his early works Kandinsky painted motifs from Russian folk art such as peasants and princesses. He was spiritually inclined and keenly responsive to traditional Russian Orthodox icon painting. Russian folk art and iconic images differed from the western European tradition in one important aspect – their shallow planes did not adhere to the conventions of linear geometric perspective that had dominated western art since Renaissance times. Russian artists had adopted western perspective relatively recently, and Kandinsky was thus well-placed to think of image-making in a new way.[7]

Fig. 3. Wassily Kandinsky, *Impression III (Concert)* (1911)

Abstract visual art can be viewed in close alignment with music. As music's shapes and colours do not have to correspond to any natural phenomena or represent anything at all, music has always been widely regarded as the most abstract of all the arts. Kandinsky loved music and, like Whistler, often gave musical names to his paintings, calling them Impressions, Improvisations or Compositions. He befriended modernist composer Arnold

[6] Paul Overy, *Kandinsky: The Language of the Eye* (London: Elek Books, 1969), 65.
[7] Whitford, *Understanding Abstract Art*, 83.

Schonberg (1874-1951) after attending a concert in early January 1911 and immediately painted an impression of the experience (Figure 3), a black triangle of a grand piano looming over the heads of the audience. As Schonberg had shown it was possible for music to break away from the constraints of melody and tone, into atonality, so Kandinsky was inspired to renew efforts through 1911 to visualise his internal and spiritual life without painting objects.

Kandinsky's condition of synesthesia enhanced his musical and visual senses. Synesthesia is a "neuropsychological trait in which the stimulation of one sense causes the automatic experience of another sense."[8] His brain associated musical sounds with the visualisation of colours. When he saw a colour, he would hear a specific note on a specific instrument. Particular sounds evoked a specific colour such as chrome yellow or alizarin crimson.[9]

Kandinsky's primary goal as an artist was to express the spiritual dimension.[10] For instance, he wrote in *Concerning the Spiritual in Art* that colours "produce a correspondent spiritual vibration".[11] Religious imagery can be found in all periods of Kandinsky's work.[12] Like Kazimir Malevich (1878-1935) and Piet Mondrian (1872-1944), he was receptive to ideas of the Theosophy movement which viewed art works as 'thought-forms shaped by the artist's thought vibrations', that in turn transmitted these vibrations to the beholder.[13]

Fig. 4. Wassily Kandinsky, *Composition IV* (1911)

[8] Encyclopedia Britannica, "Synesthesia by Laura M Herman," https://www.britannica.com/science/synesthesia (accessed 12 September).
[9] Whitford, *Understanding Abstract Art*, 83.
[10] Magdalena Dabrowski, "Kandinsky Compositions: The Music of the Spheres," *MoMA*, no 19 (Spring 1995): 12.
[11] Whitford, *Understanding Abstract Art*, 88.
[12] Overy, *Kandinsky: The Language of the Eye,* 185.
[13] Sixten Ringbom, "Transcending the visible: The Generation of the Abstract Pioneers," in *The Spiritual in Art: Abstract Painting 1890-1985* organised by Maurice Tuchman with the assistance of Judi Freeman, in collaboration with Carel Blotkamp (New York: Abbeville Press, 1986), 137.

Kandinsky's momentous first phase of abstract painting grew out of all these elements. Around 1910 he began making paintings that progressively 'abstracted' or removed details until the original subject matter was unrecognisable. A coherent process of abstraction thus evolved for him. The outcome of this period were pictures where indeterminate coloured shapes floated across the surface. Lines were vague, but these works still contained faint references to figures and objects, like a puzzle to be unlocked if you recognised the clues. For example, in *Composition IV* (Figure 4) one can discern in the centre a castle upon a blue mountain, three white figures with red hats holding two long spears, to the left a rainbow bridge and a knot of horses and many spears, and rightwards a couple reclining peacefully.[14] And yet, even noting this, the composition appears to float across the canvas in a dream-like cloud. These vestigial references mostly disappeared from his painting after 1913.[15]

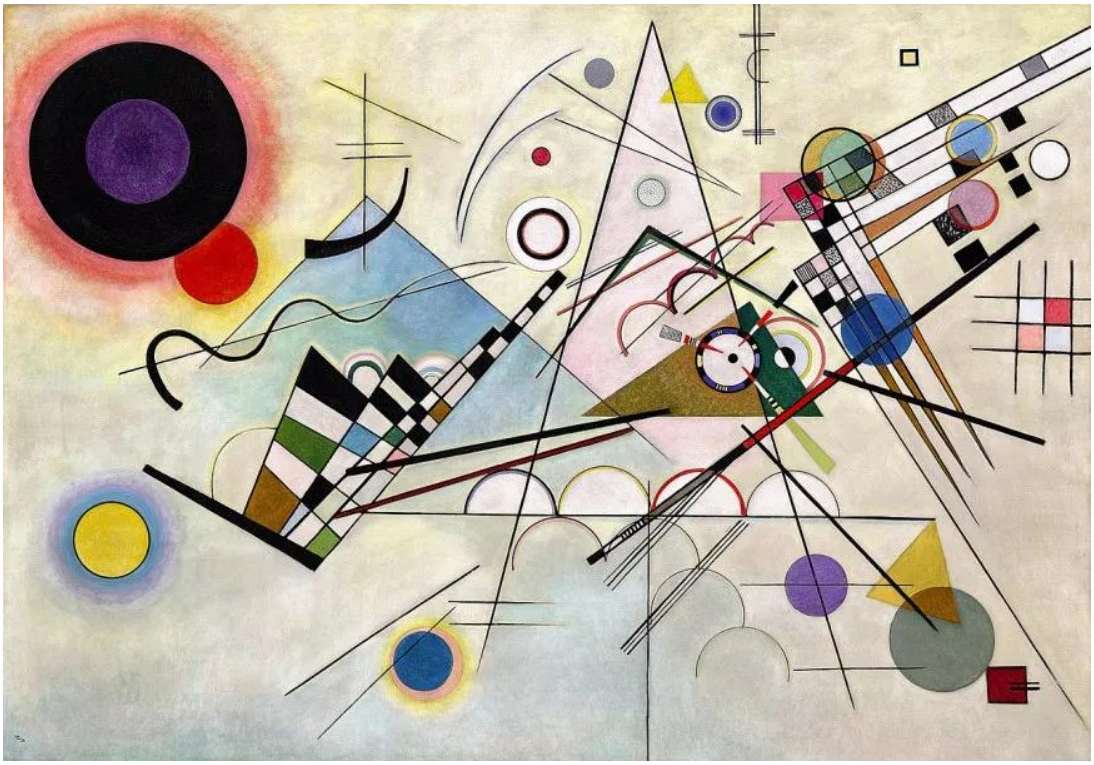

Fig. 5. Wassily Kandinsky, *Composition VIII* (1923)

Following his breakthrough in 1911 many other artists began painting non-objective works, including Robert Delaunay (1885-1941), Sonia Delaunay (1885-1979) and Fernand Léger (1881-1955). It was as if they had had been awaiting the opening of a door that Kandinsky had unlocked. Kandinsky returned to Russia during the war and interacted with Russian avant-garde painters such as Malevich, incorporating geometrical forms into his work, which became more prominent after 1922 when he joined the teaching staff of Germany's Bauhaus where he worked closely with Paul Klee. *Composition VIII* (Figure 5) exploring dynamic lines, variations of circular shapes and contrasting shades of colours was painted in 1923 while Kandinsky was working out his theories about lines and shapes, to be published as *Point and Line to Plane* in 1926. In 1933 he moved to Paris and met artists such

[14] Roethel with Benjamin, *Kandinsky*, 82.

[15] Daniel Robbins, "Vasily Kandinsky: Abstraction and Image," *Art Journal* 22, no 3 (Spring 1963), 147.

as Surrealists Yves Tanguy (1900-1955) and Joan Miró (1893-1983), adding another recognisable stylistic addition to his later works – the introduction of indeterminate biomorphic shapes (Figure 6).

Fig. 6. Wassily Kandinsky, *Relations* (1934)

The list of artists Kandinsky associated with and influenced is very long. The lineage of art movements that explored abstraction after Kandinsky is equally impressive – later stages of Cubism and Futurism, Orphism, Suprematism, Constructivism, Geometrical Abstraction, De Stijl, Abstract Expressionism, Lyrical abstraction, Op Art, Minimalism. A history of twentieth century painting would be incomplete without them. Abstract art remains to this day the most daring thesis to arise in modern painting. Since its arrival, all other painting has had to respond to its challenge. As Clement Greenberg put it in 1954: "Abstraction is the major mode of expression in our time; any other mode is necessarily minor."[16] I would argue that a quality of metaphysical longing unites the work of abstract artists as diverse as Kandinsky, Malevich, Mondrian and Mark Rothko (1903-1970).

Representational painting continued to evolve in tandem with abstraction. Painters such as Picasso, Henri Matisse (1869-1954), Giorgio de Chirico (1888-1978), Edward Hopper (1882-1967), Stanley Spencer (1891-1959), Alice Neel (1900-1984), Jean-Michel Basquiat (1960-1988) and Francis Bacon (1909-1992) produced significant bodies of work using representational imagery. Sometimes artists such as Matisse with his coloured cut-outs produced abstract works. Richard Diebenkorn (1922-1993) could alternate between abstraction and representation, while Georgia O'Keefe (1887-1986) seemed to inhabit both worlds simultaneously. Major art movements such as Surrealism could encompass

[16] Timothy Hyman, *The World Made New: Figurative Painting in the Twentieth Century* (London: Thames & Hudson, 2016), 9.

conventional representation (Magritte) and abstraction (Miró) while Pop Art retained representational imagery.

Fig. 7. Edward Hopper, *Gas* (1940)

Figurative and representational painting can, I believe, also be seen to share the same goal as abstraction in searching for something essential beyond the surface of things. While this is readily apparent in de Chirico's paintings of deserted plazas, the Surrealists' dreams or Bacon's disquieting portraits, I would argue that this same transcendent quality is also present in straightforward representational works such as Hopper's *Gas* (1940) (Figure 7) and Spencer's *The Bridge* (1920) (Figure 8), for example. Hopper's realism, as here with his portrait of a lonely country road at nightfall, always has a particularly haunting metaphysical quality. The best painters in all traditions make paint come alive with possibility.

Fig. 8. Stanley Spencer, *The Bridge* (1922)

In conclusion, the movement to abstract painting in Kandinsky's time had great significance for the history of modern art, and abstract painting became a significant trend throughout the last century. However, representational painting also remained strong. Taking a wide view, the best of both abstract and non-abstract painting can be seen to share a common goal or vision – to seek to express something beyond the surface of the commonplace. Kandinsky was a pioneer in this search and remains justifiably celebrated for his breakthrough work in modern painting.

Wassily Kandinsky (1866-1944)

Jeff Woodgate *is a member of the Canberra Jung Society.*

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Mary van de Graaff: SUNSET OVER THE BRINDABELLA RANGES – 8.30PM 12 JANUARY 2021

8.30pm 12 January 2021. We often witness spectacular sunsets from our Western view towards the Brindabella Ranges. My first reaction was absolute shock because it looked like raging bushfire heading towards us from behind the mountain range. In reality, it was the sun setting behind a dark veil of rain.

8.32pm The threatening clouds were moving quickly towards us whilst lightning flashed everywhere behind the low clouds making them transparent and revealing many layers of clouds.

8.34 pm It exposed so much of the ether around the earth and made me feel very vulnerable and insignificant. At the same time, I felt priviledged witnessing this spectacle of nature. Shortly after taking this photo, the sun disappeared and welcome rain hit our building in Central Belconnen about 20 minutes later.

Photos and reflections by Mary van de Graaff,
a member of the Canberra Jung Society

Canberra Jung Society Christmas Party 2020

Irina, Andrew and Theodora

On the 5th of December, 2020 the Canberra Jung Society held its annual Christmas party at the Mary MacKillop House Conference Centre. Although all the Jung Society Christmas parties I have attended over the years have been most enjoyable, this one was for me the most memorable.

It will live long in my memory because those who organised, supported and attended the event made it an occasion of hope and joy in the midst of the continuing Covid-19 virus emergency. Of course, at the party all required health restrictions were observed, including a limit on the number of those present.

Robbie and Jeff

Many of those attending brought delicious foods of all kinds. Conversation was excellent and fellowship was both warm and casual as is always true at a Jung Society gathering. Everyone at the party played an important role in making it a happy celebration of another year in the Society's history.

Particularly valuable contributions were made by Robert Tulip playing Christmas music on the guitar, Trish Brown, Irina Kulakova and Pam Sherpa in the kitchen and, especially, our president Jeanne James and treasurer Robert James who selflessly ensured that all necessities were in good supply and that everything proceeded smoothly.

John, Kirstin and Frances

by Richard Barz
Public Officer, Canberra Jung Society

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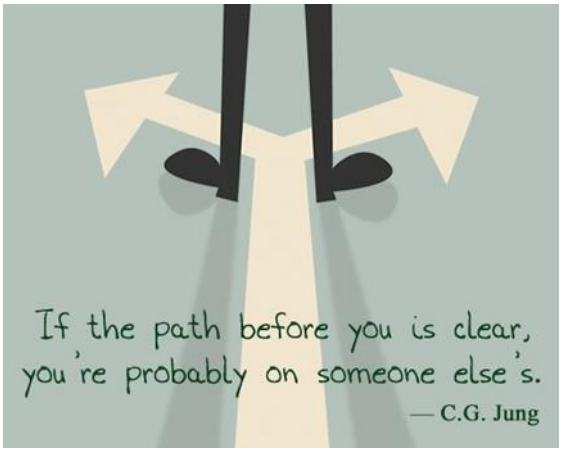

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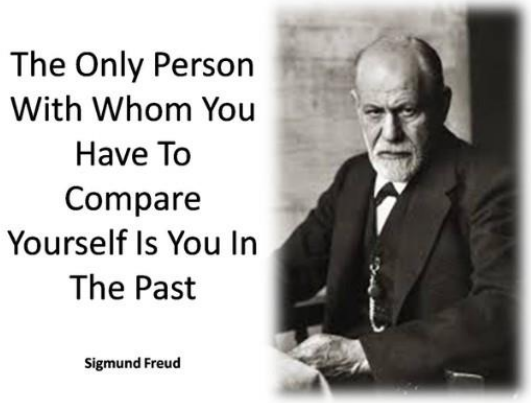

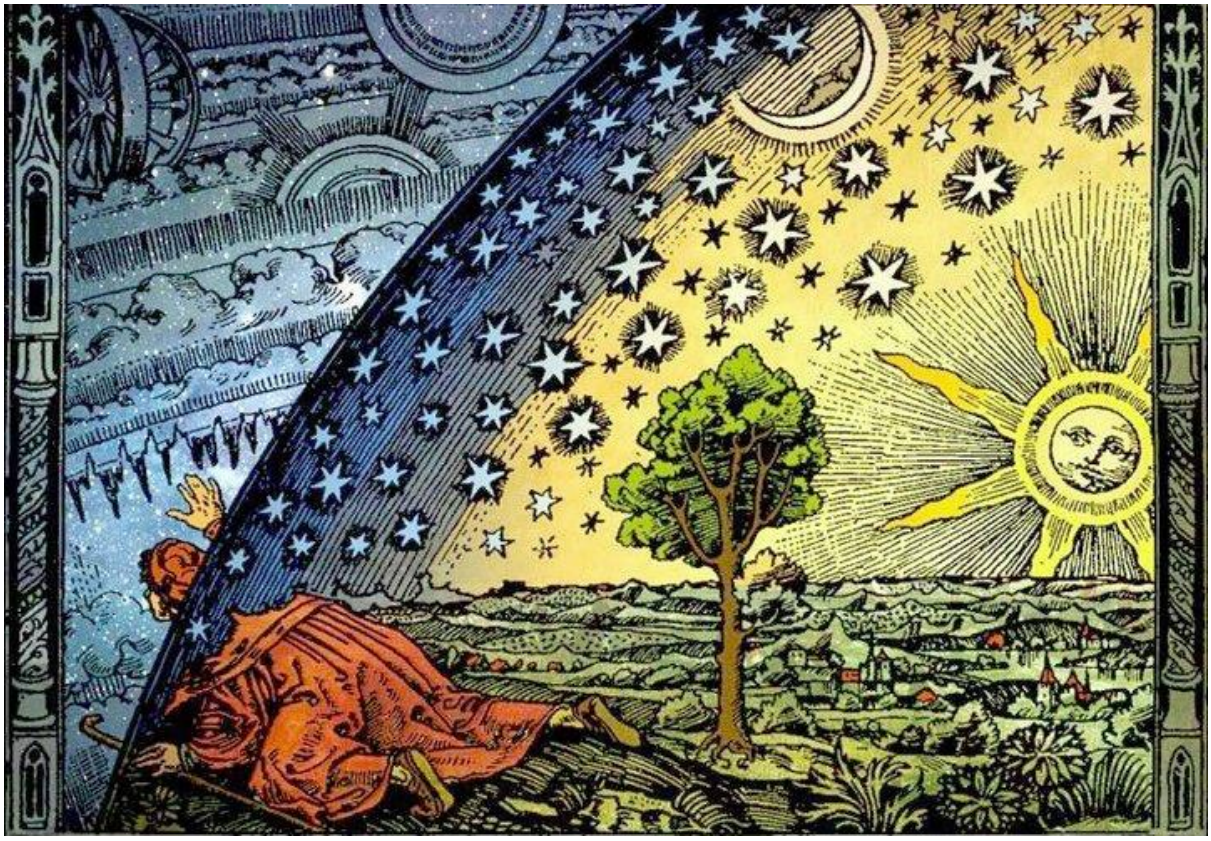

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