

ART-BASED PRACTICE


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(1961) said: "This work
took precedence over
everything else"
(p 176).

A PATTERN OF ORIENTATION

This is a summary outline of some of the preliminary considerations in starting your art-based practice. Please note that there is additional information on the website to help you navigate this process. The primary consideration throughout all of these steps is to try to link up with and follow the guidance of your soul. This is applied psychology in which you are applying the guidance of your soul in aesthetically elaborating your visions. First and foremost, you want to begin to pattern a reorientation from your ego to your soul.

"First and foremost, you want to begin to pattern a reorientation from your ego to your soul." HTZ





Theory gave
birth to a practice
... "a living and
self-existing
being."

PLAY as PRACTICE

Gather your supplies, including:

- a journal or journals like Jung's Black Books for recording dreams and visions.
- a large book of thick paper for painting and drawing like Jung's The Red Book.
- a set of water-based paints (watercolor, gouache, tempera, acrylic, etcetera)
- a set of colored pencils (watercolor or regular) and a graphite pencil
- a larger eraser (gum or pink) as well as paper towels and Q tips for erasing paint.
- paint brush sample pack of various size and firmness (experiment for preference)
- gold, silver, bronze, and other metallic ink and paint (a full range of colors are now available, including many metallic paints)
- optional additions: oil pastel, chalk, hybrid products like slow-drying acrylics (that simulate oil paints but are more environmentally sensitive). Explore options. Again, there are recommended art supply stores on the website www.seeingthruart.com, but the big consideration (always) is to turn toward your soul who is the center of your art and this art-based, image-rich process.

STARTING THE JOURNEY

This is a long journey, a long path.



Establish a location and develop a pattern for the time and place of your practice. This could mean one place for inducing, experiencing, and documenting the initial visions (or dreams) and another for elaborating the visions more fully in art. Considerations for picking a spot may include seclusion and privacy, so that you are uninterrupted, as well as comfort and utility. You will know the best space, but also consider thinking outside the box.

YOU are creating a PATTERN

The obvious space is not always the best space. I recommend trying the space for a short period and reassessing after a week before you commit to the duration of your process. Once you start it is best to pattern the same location so that it becomes a part of how you induce psychic depth in not only your visions but in creating your art.

Consider additional elements that may enhance your experience or further reinforce a mood that is conducive to entering a liminal space. For me this included candles, incense, and audiobooks which helped me to go unconscious. In this process, you will want to tune in again (this is your primary patterning) to your soul to collaborate and guide you in this process.

Once you have established your location and experimented some with technique and format in the process, pick what you feel is the best way for you.



As in walking
A PATH, keep your
eyes on where you are
going and the focus
your attention on the
soul as your guide.



A PRECIOUS BOOK

Jung advised Morgan and others to create a book that was precious and costly – but he also emphasized that they needed to do this in their own way. What is your way? For me, this ultimately meant creating a series of over 165 paintings on 22" x 30" water color paper that remained unbound so that it could move around and constellate in different orders and groups, but it could mean something totally different for you.

While you want to hold the idea of a precious book loosely, the most important first step is to try to feel or intuit into what you are called to create. This may be easier for some people than others, and, according to your typology and personal makeup, this will manifest differently for different people, but take time to pause and consider: what is your way of creating a book. In the modern era this could also include technological advancements (like the website my soul had me create). Jung had commissioned the creation of a precious bound book and he taught his patients to do the same, but in the modern age a book could mean something else.



FIND YOUR WAY, tune into YOUR SOUL

The point is to find your own way, using Jung's archetypal guidelines. While some elements, like the combination of visual and verbal art as well as creating with your hands, may be relatively essential to this process, the form that the creation takes should be determined by the image and the soul behind the image. The important step here is to tune into your soul for guidance and get direction regarding the form that your book should take.

Find your own way, since, as Jung (1961) said, "there is only one way and that is your way" (p. 125). Follow Jung's motto: "Only don't imitate" (p. 86) and try to find the "right language" and the best "esthetic elaborations" for your art (p. 188).

RULES OF ENGAGEMENT

Follow the image, enter the imaginal

Write and paint what you see as an ethic, filling the black books or journals first as an initial iteration of your creative process and then elaborating or individuating this content (and yourself) in the equivalent to TRB in whatever form that takes. This process will include ongoing active imagination in dialogue with the images, and, like Jung's experience with TRB it will probably never be fully finished—just as you are not. This is an ongoing individuation journey that is further detailed in the rules of engagement below.

Rules of Engagement: You are a Disciple

Follow the image, entering the imaginal landscape of the dream or vision through active imagination and record your fantasy experiences. Be a disciple to the image.

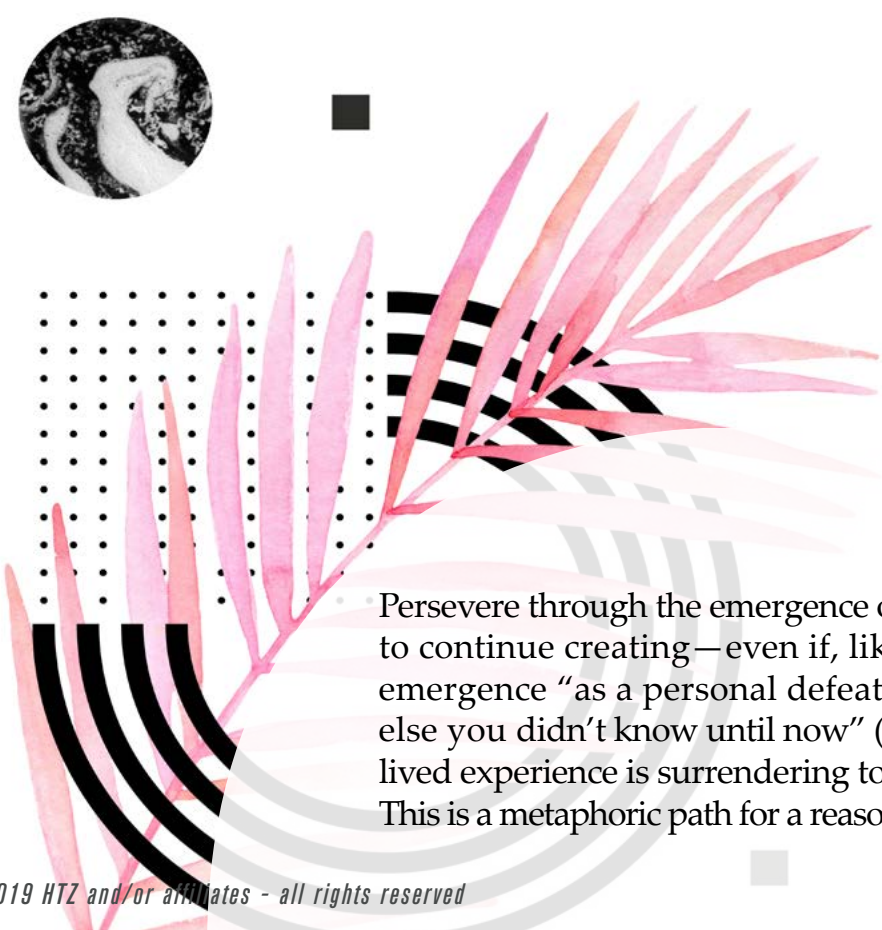
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Honor the process, as Jung (1961) said: “This work took precedence over everything else” (p. 176). This work is central and it centers or shifts your gravitational center . . . but only if you make it a central focus of your life. As in walking a path, keep your eyes on where you are going and the focus your attention on the soul as your guide.

JUNG
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in the form of
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(p. 184).



Verifying
that inner or
“ghostly” gurus or
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“psychagogue”



Persevere through the emergence of new personifications and the call to continue creating—even if, like Jung (1961) you “felt” their emergence “as a personal defeat” that meant, “Here is something else you didn't know until now” (p. 183). Part of surrendering to the lived experience is surrendering to its ongoing and evolving nature. This is a metaphoric path for a reason—and it continues over the horizon.

A HANDS ON APPROACH

but remember, the HEART is the key

Do not theorize about Logos and Eros since “such a definition would be excessively intellectual,” and “it is more meaningful to let the figures be what they were for me at the time—namely, events and experiences” (Jung, 1961, p. 182). While the dissertation has been (necessarily) full of Logoic citations, explanations, and justifications, let that go and be with the embodied, lived experience.

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Allow your ego to feel “devalued” and accept the occurrence (if it happens) of an inner guru like Jung (1961) experienced and verified in having “a spirit for teacher” in the form of Philemon (p. 184). Verifying that inner or “ghostly” gurus or what Jung called a “psychagogue” are real in his own experience and later with a “cultivated elderly Indian” and can convey “many an illuminating idea” (p. 184).

Work through your complexes—especially regarding the soul and art. This will probably mean working with Jung’s complexes as well, since they be alive and at play in the process.



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ABSTRACT EVOLUTION

In working with Jung’s complex wound one quote may be particularly illuminating: “If I had taken these fantasies of the unconscious as art, they would have carried no more conviction than visual perceptions, as if I were watching a movie. I would have felt no moral obligation toward them. The anima might have easily seduced me into believing that I was a misunderstood artist, and that my so-called artistic nature gave me the right to neglect reality. If I had followed her voice, she would in all probability have said to me one day, ‘Do you imagine the nonsense you’re engaged in is really art? Not a bit!’ Thus the insinuations of the anima, the mouthpiece of the unconscious, can utterly destroy a man” (Jung, 1961, p. 187).



A NEW WAY OF SEEING

Surrender to the spirits of the depth,
see through the eyes of your soul.

When and if you feel that your art no longer has a numinous pull—or you are pulled to something else like Jung when he redirected to alchemy, work to understand the images in terms of what Jung (1961) referred to as “scientific comprehension,” stating that he “had to draw concrete conclusions from the insights the unconscious had given me—and that task was to become a life work” (p. 188).

x.

Try to see what Jung (1961) “did all in” his “power to convey to” his “intimates,” describing it as “a new way of seeing things” (p. 195). Open your eyes to the reality of the soul and the buried treasure in the field in your own way. Play.

Just as Jung (2009) recognized that the soul was something that “did not exist through” him” but through whom” he “existed” (p. 128), realize that you and your art are the product of your soul who is the ultimate artist as you are the soul’s art. Try to see through the eyes of your soul as Jung did—the whole in the parts and the parts as a whole. This is the secret to remembering how to learn through the art of your soul.

Surrender to your soul and the spirit of the depths. Do not judge the soul like Jung (2009) who lost her by considering her “an object of . . . knowledge” (p. 128) and a “dead system” (p. 129). Instead, watch and learn, engage and follow, play and paint.

Find your own way, since, as Jung (1961) said, “there is only one way and that is your way”.

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