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**“An Examination Of Psychoanalytic Elements
In Art Writings / Criticism”**

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INTRODUCTION

Psychoanalysis and art history have been closely linked since the late nineteenth and early twentieth centuries. They display similarities in their approach to the interpretation of art work, that is they are both concerned with creativity and imagery and both require a historical or developmental approach for a better understanding of a particular work of art or work in general. Although their interests in artworks relate, they differ in their approach to interpretation. Art historians value the product of the creative process and the portrayal of imagery, with regard to cultural affairs at the moment of its production, in contrast to psychoanalysts who focus attention on the act of creation, the source of the imagery and the mental development of the artist. The psychoanalyst's approach is a more intimate evaluation of both the art work and the artist than the art historian's approach. With attention to details, specifically those with psychoanalytic tendencies, it highlights what is perceived to be the artist's intention, both conscious and unconscious.

It has been argued by Cernuschi, and intimated by Freud, that this approach may reduce the potential meaning of the art work, and possibly attribute a meaning that was not contemplated by the artist. The question as to whether or not the use of psychoanalytic elements in art interpretation is an accurate form of interpreting art is not the issue here. The issue is to explore the integration of psychoanalytic elements in art criticism / writings.

The main body of this thesis focuses on three chosen texts, and accents those psychoanalytic elements which they contain. Sigmund Freud's '*The Moses of Michelangelo*' (1914); Claude Cernuschi's '*Jackson Pollock's "psychoanalytic"*'

drawings.’ (1992); and Christine Battersby’s *‘Just Jamming: Irigaray, painting and psychoanalysis’* (1995) are the chosen texts to illustrate the nature of psychoanalytic elements, and the importance of the latter in inaugurating the creative process that results in the great works of art.

The thesis endeavours to summarise the main content of the writings, with reference to their contextual background and to identify within each of them the use of psychoanalytic elements. All three texts are engaged with the concept of the unconscious, for their use of psychoanalysis posits the existence of the ‘unconscious’.

Swiss psychologist Carl G. Jung was a strong believer in the power of art to portray unconscious connotations and introduced art into psychotherapy. Jung wrote

I induce my patients who suffer mainly from the effects of [unconscious internal conflicts] to set them in pictorial form as best they can. The aim of this method of expression is to make the unconscious contents accessible and bring them closer to the patient’s understanding.

(Jung, 1984, p.126)

In order for the process of healing to occur, an understanding and recognition of unconscious conflicts on the patients behalf is required.

Psychoanalytic thinking in art can be identified by four modes:- symbolism; sublimation; creativity; and biography. The foremost being symbolism. With regard to Abstract Expressionist, and the Surrealist movements, symbolism was of the utmost importance. For latent content takes on a symbolic format when it enters into consciousness. Its meaning unrecognisable to the conscious mind demands the procedures of psychoanalysis to interpret it. Sublimation, a theory first proposed by Freud, facilitates creative and intellectual activities thought to be fuelled by libidinal energy, in accordance with the classic psychoanalytic drive theory, a sublimated instinct is redirected from its sexual aim to a higher cultural level.

Freud associated the process of creativity to that of the 'the child at play' where the transference of fantasy into art results in the gratification of a wish, one that could not be obtained without representation.

Finally the fourth association between art and psychoanalysis lies in the biography of the artist in his/her art work. In the creation of art the artist's intentions are exposed, these may be seen as a part of the artist's personality, regardless of the art form, each work may be said to be biographical. If the process is considered to involve unconscious traits, that which completes the personality of the human individual.

With the introduction of psychoanalysis contemporary outlooks on life were altered. Its association with the art scene was perceived as positing the source for creativity. In turn, a discussion of what is meant by the term 'unconscious' will be conveyed through an analysis of the chosen texts, featuring the privileged relationship between the unconscious and art practices. The contrasting theories of Freud, Jung and Lacan in regard to this matter illustrate the diverse employment of the subject into art criticism or writings. With the analysis of Freud's, Cernuschi's and Battersby's texts these diversities (and similarities) are highlighted.

CHAPTER ONE

Although he was no connoisseur of art Sigmund Freud compiled a short essay entitled the '*Moses of Michelangelo*' in an attempt to comprehend why a specific work of art exerted a fascination over him. (This article was published anonymously in *Imago* in 1914.)

Referring to '*Moses*' Freud himself said "for no piece of statuary has ever made a stronger impression on me than this." (*Freud, 1914, p. 255*). His encounter with Michelangelo's sculpture occurred during a three-week visit to Rome in September of 1912. Uneased by being moved for some unknown reason Freud was compelled to analyse the sculpture in essay form, referencing existing interpretations to aid in his own analysis.

Freud's curiosity is aroused when he perceives the statue of Moses to be inscrutable and cannot comprehend why, for it is most obvious to him that it represents the figure of Moses carrying the tablets of the Law (Plate 1). Freud begins by stressing the uncertainties associated with the statue and declares that it will

"... not be difficult to show that behind them lies concealed all that is essential and valuable for the comprehension of this work of art."

(*Freud, 1914, p. 256*)

So why should such a monument give rise to uncertainty in Freud? What did Michelangelo desire to create? The question, for Freud, seems to centre on whether or not Michelangelo sought to construct a representation of a most significant moment in

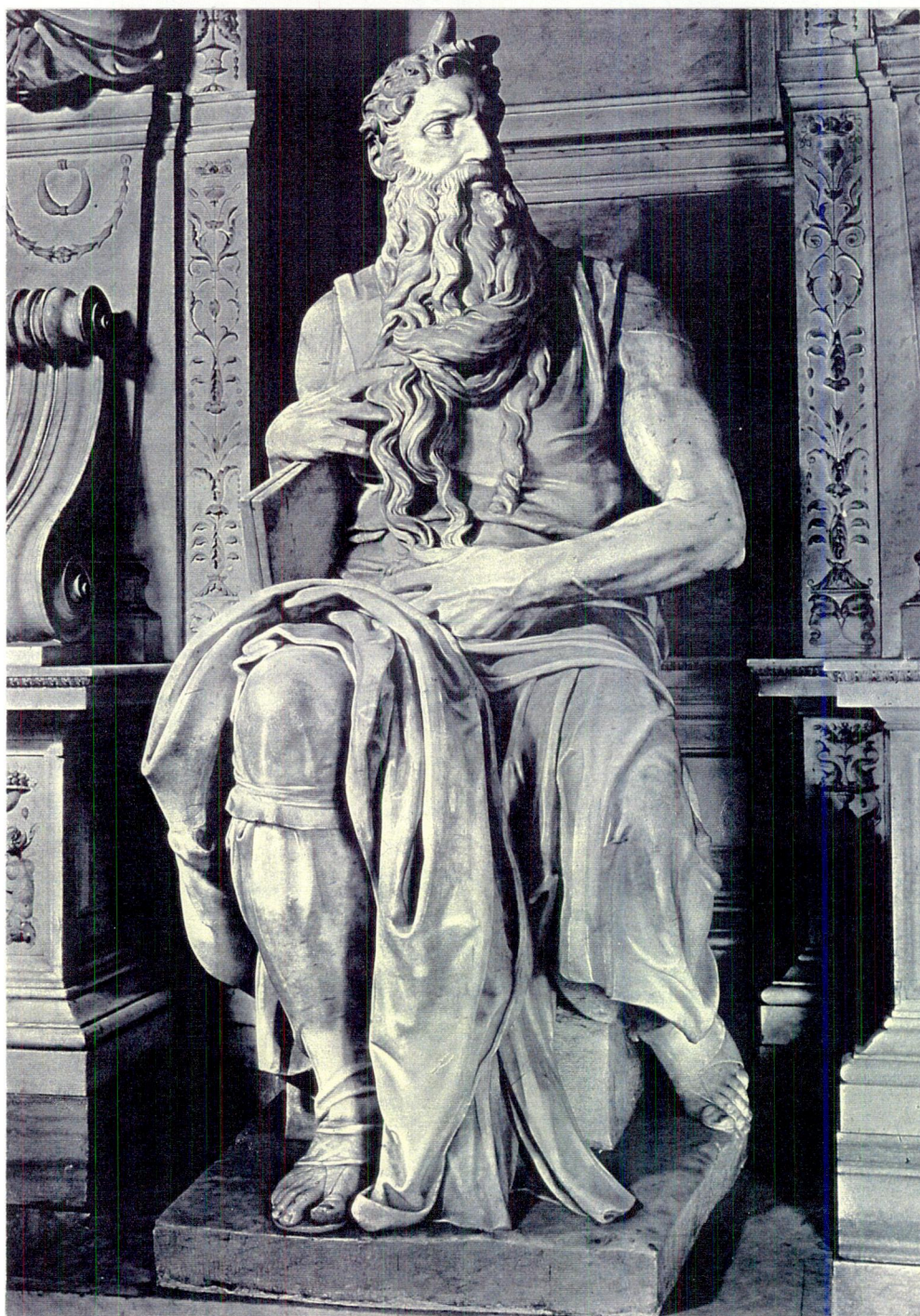


Plate 1

'Moses' by Michelangelo

S. Pietro in Vincoli

Moses' life or simply a character study. These are the two pivotal elements in Freud's analysis of the figure.

The figure of Moses remains the dominant feature through-out Freud's essay. His approach to its interpretation revolves around the visual appearance of the sculpture. He compares and contrasts descriptions and interpretations prior to his own, and he emphasises their significance to his own analysis. Among those to whom Freud refers in his discussion are H. Thode, A. Springer, C. Justi and W. Lübke. While the interpretations of these critics differ greatly this is not surprising considering that there is a huge dissimilarity in their initial characterisation of Moses.

The first texts examined by Freud were by those critics whose hypotheses were centred on Michelangelo's representation of a significant moment in Moses' life. Facial expressions, the position of Moses' left foot, and the carrying of the tablets led these writers to believe that Michelangelo's statue of Moses represented that moment when he descended Mount Sinai after receiving the tablets of Law, and encountered the Hebrews dancing and rejoicing around a golden calf.

"It is as if at this moment his flashing eyes were perceiving the sin of the Golden Calf and a mighty inward movement were running through his whole frame. [see Plate 2]. Profoundly shaken he grasps with his right hand his magnificent flowing beard as though to master his action for one instant longer, only for the explosion of his wrath to burst out with more shattering force."

(Lübke, as reported by Freud, 1914, p. 258-9)

We are led to believe that the tablets are slipping and will fall to the ground and break as Moses rises in anger.

C. Justi directs particular attention to those details which he interprets as indicating that Moses is in the act of perceiving the adoration of the idol, specifically the position of the tablets as the horror of the idolatrous act grows upon him.



Plate 2

'Moses' by Michelangelo - facial detail

S. Pietro in Vincoli

Thode, in contrast, argued that Michelangelo's *Moses* epitomised a character study. Thode's theory derived from Justi's approach; that of directing attention to the details of the sculpture which may have gone unnoticed. Yet, having considered these same details as Justi, Thode concluded that Moses is not going to leap to his feet. He reached this conclusion having examined the position of the tablets and the left foot. This interpretation was solidified for Thode principally because this piece of statuary was intended as one of six figures to adorn the tomb of Pope Julius II. It would be out of character for Michelangelo to emphasise one specific work in an intended group. Furthermore - and in contrast to the dominant opinion - Thode concluded that the tablets are not slipping but are firmly lodged on the seat. They are in no danger of falling to the ground and breaking. Thus Thode challenges the concept that the statue embodies that moment in Moses' life when he encounters and reacts to the adoration of a false god.

Although these texts are relevant in approaching the analysis of the figure, for Freud they are not altogether appropriate in terms of a psychoanalytic approach to interpreting art. What is of importance, however, is the attention to specific details in the figure and the degree of importance it has in the understanding of the figure as a whole.

Freud learned of a 'Russian' art connoisseur, Ivan Lermolieff, whose identity was later revealed to be that of an Italian physician called Morelli. Morelli questioned the authorship of pictures by deflecting attention from the general impact of the picture in order to accentuate the relevance of minor details thus distinguishing copied paintings from the originals. Freud commented

"It seems to me that his method of inquiry is closely related to the technique of psychoanalysis. It too is accustomed to divine secret and concealed things from despised or unnoticed features of the rubbish heap as it were, of our observations."

(Freud, 1914, p. 265)

As Freud's attempt at an explanation of the work continues, he proposes his own theory and illustrates it with diagrams. (see Plate 3). He focuses initially on detail, examining the right hand and in particular its fingers in relation to the beard of Moses. He proclaims that one finger alone holds the position of the beard and that is the index finger of the right hand. (see Plate 4.)

"It is pressed so deeply against the soft masses of hair that they bulge out beyond it, both above and below . . ." [and] ". . . It cannot be denied that to press one's beard with one finger is an extraordinary gesture and one not easy to understand."

(Freud, 1914, p. 266)

Freud - with the aid of his diagrams - draws attention to the fact that Moses grasps his beard, drawing a strand of hair from the left side of the beard to the right with the turn of his head. The strand of the beard is retained by the index finger in a position Freud cannot fathom without the conception of a previous movement. Freud contends that Moses' attention is diverted by an implied disturbance and that Moses is turning his attention to his left hand side. Thus Freud envisages that the figure of Moses represented is the consequence of prior movements.

"What we see before us is not the inception of a violent action but the remains of a movement that has already taken place."

(Freud, 1914, p. 273)

Freud again reaches this conclusion upon analysis of the tablets. Their disrespectful position, upside down, (these are holy treasures) indicates that Moses, when startled grabs hold of this beard and lets the tables slip only so far that they do not fall to the ground and break. It is this prevention of shattering which is of utmost importance as it indicates that Michelangelo's 'Moses' is not the Biblical figure, but - Freud concludes - it is a character of Moses which Michelangelo has himself created. Freud's analysis therefore, dismisses any interpretation that the figure represents a character study of Moses or signifies a particular moment in his life.

"But Michelangelo has placed a different Moses on the tomb of the Pope, one superior to the historical or traditional Moses. . . . In a way he has added something new and more than human to the figure of

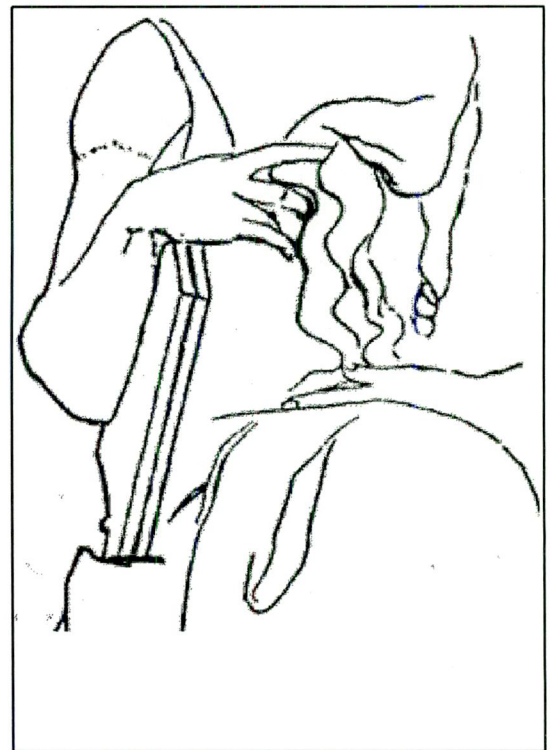
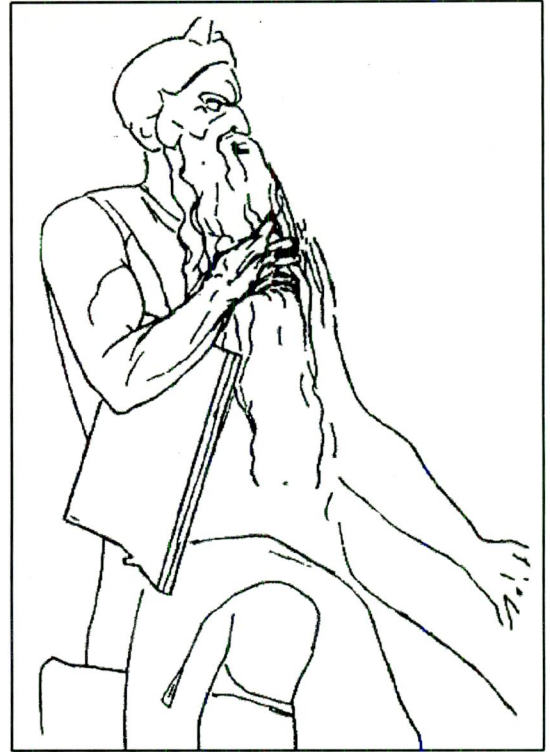
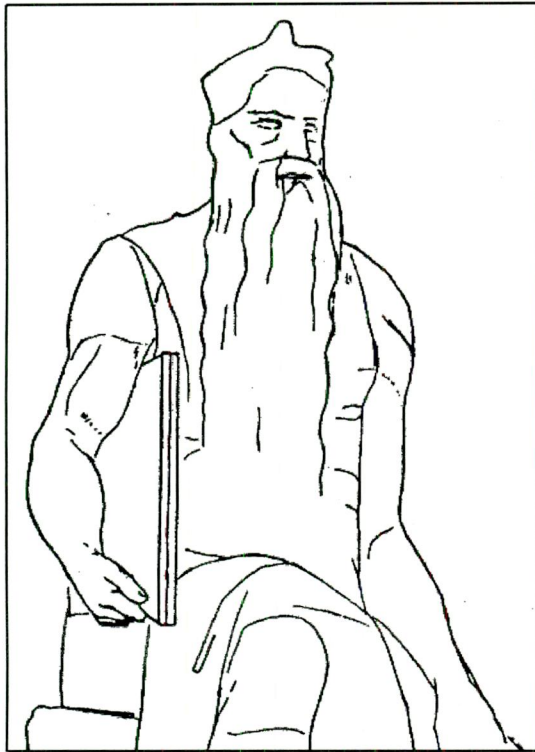


Plate 3

Freud's accompanying sketches of 'Moses'





Plate 4

'Moses' by Michelangelo - hand detail

S. Pietro in Vincoli

Moses; so that the giant frame with its tremendous physical power becomes only a concrete expression of the highest mental achievement that is possible in a man, that of "struggling successfully against an inward passion for the sake of a cause to which he has devoted himself."

(Freud, 1914, p.277)

The key for Freud in interpreting Michelangelo's figure of Moses is to focus his attention on particulars in an attempt to interpret the artist's intentions. It is the nature of that intention, whether it was a conscious or an unconscious one, which holds the real interest for Freud;

"In my opinion what grips us so powerfully can only be the artist's intention, in so far as he has succeeded in expressing it in his work and getting us to understand it."

(Freud, 1914, p. 254)

In regard to this interpretation of the sculpture, Freud proposes that the incentive to create this 'non-Biblical Moses' relates to Michelangelo's patron Pope Julius II and perhaps to personal associations with the figure which were unconsciously known. From this point onwards Freud remains gripped by the intention of the artist and this remains the fundamental issue of his essay.

At this point it should be pointed out that the term *intention* is significant in psychology, for intentionalism, as defined in the '*Penguin Dictionary of Psychology*' means:

"a type of psychological theory, sometimes referred to as - act psychology - which emphasises as the most fundamental characteristic of psychical process or of the mental life the act of intending or referring to an object."

(Drever, 1955 p.139)

Although Freud's terminology in '*The Moses of Michelangelo*' is not specifically psychoanalytic, particular words like 'awaken' are suggestive of the notion of repressed or forgotten knowledge; that state in which ideas have existed before being made conscious. It is only through a kind of mental debate that these latent or unconscious ideas may become present in consciousness, thus Freud introduces his knowledge of psychoanalytic

elements into the text. In referring to unconscious implications he adopts a psychoanalytical approach to the work's interpretation. For psychoanalysis, like art, is a process where the concealed 'internal' is made 'external'. The only way therefore to understand the meaning of the sculpture is to look beyond the facade and search for the deeper meaning. Formal traits are discarded in his interpretation.

In Freud's opening paragraph, he clearly states that his attraction to art works lies in their content rather than their technicalities. According to Freud;

“[the] artist's aim is to awaken in us [the viewer] the same emotional attitude, the same mental constellation, as that which in him produced the impetus to create.”

(Freud, 1914, p. 254)

Freudian theory cites individuals as doing things with certain intentions which they themselves do not acknowledge. Whether or not the intention or motivation of an individual is a conscious or unconscious one is a question which must be answered. It seems contradictory to argue that an intention can be an unconscious one since “what constitutes a man's present state of consciousness are his ‘present intentions’” (Dilman, 1984, p. 64).

Ilham Dilman, the author of *Freud and the Mind*, associates intention with action, that is to say, that an action is a result of an intention. Although it should be noted that there is a difference “between acting as an intentional agent in the full sense and acting with an unconscious intention” (Dilman, 1984, p. 68). It is possible for an individual to relay unconscious intentions which could be recognised by those trained in the field of psychoanalysis (but the unconscious intention will remain so to the individual who acts it out). The supremacy of the artist's intention over the technicalities is evident in Freud's analysis of the statue of Moses, for it is in the nature of the psychoanalyst's interpretation to look for unconscious meaning or motivation.

The unconscious, according to Freud, occurs in every day life. It is a part of our psychic structure. Freud's essay *The Psychopathology of Everyday Life* (1914) envelopes this concept that numerous daily mental acts, in the normal waking man, believed to be

determined by chance, are unconscious. Accidental actions or slips of the tongue, termed 'Freudian slips', are unconsciously influenced. The spoken word is what was truly meant, although it is sometimes not intended. Accidental statements, when an intention to say one thing is over-ruled by an alternative comment, epitomises that moment when an unconscious thought is transferred into consciousness. However it differs from unconscious intention in that the unconscious thought becomes conscious almost immediately. In contrast the unconscious intention in the process of art might not emerge into consciousness until completion of that product. Furthermore the unconscious intention might never emerge into consciousness and remain unconscious to the individual.

Freud ponders if Michelangelo's intentions may have been in some part unconscious and it is only through the process of psychoanalytic interpretation that the true intentions of the artist are unveiled. It is vital to recognise that attention to 'unconsidered trifles' (which every artist executes in his own characteristic way) is comparable to the psychoanalytic approach of retrieving unconscious content. For this concept epitomises Freud's use of psychoanalytic elements in his interpretation of Michelangelo's *'Moses'*. With attention directed towards specific features of the sculpture, namely the relationship between the right hand of Moses to his beard and the position of the tables, Freud proposes his theory of what Michelangelo's intention was. Freud's approach therefore may be considered to be a psychoanalytic one, one which retrieves unconscious thoughts, and thus reverts back to the notion of the artist's intention. For the unconscious content of an individual is part of the dynamic structure of the psyche, of which intentions are components. To retrieve unconscious thoughts, it must be acknowledged that "man must have learned before he can have intentions which he can abandon without translating them into action" (*Dilman, 1984, p. 66*)

Yet the ultimate significance for us lies, not in the fact that Freud concluded conscious intent on Michelangelo's part in executing a non-Biblical Moses, but that he applied his own tools of psychoanalysis in reaching that conclusion. Furthermore he extends this particular application and he asserts that all of these "riddles", these great works of art require the application of psychoanalysis if they really are "an effective expression of the intentions and emotional activities of the artist." (*Freud, 1914, p. 254*)

Freud engages with the process of psychoanalysis to determine the motivational elements incurred in Michelangelo's figure of Moses and then asserts that this approach may be required to where other works of art are concerned

"Perhaps where great works of art are concerned this [the expression of the artist's intention] would never be possible without the application of psychoanalysis"

(Freud, 1914, p.254)

Yet Freud, in his opening paragraph, acknowledges that the subject-matter of art works hold stronger attraction for him than their formal and technical qualities. Freud's approach to interpreting art psychoanalytically contrasts Claude Cernuschi's text. Cernuschi with reference to Jackson Pollock's 'psychoanalytic' drawings and art critics' engagement in a psychoanalytic approach to interpreting Pollock's drawings argues that it fails to interpret the formal qualities the drawings possess. Cernuschi aims to determine the psychoanalytic elements evident in Jackson Pollock's drawings through an analysis of the very aspect of art that held no interest for Freud. That is the formal and technical qualities.

CHAPTER TWO

Claude Cernuschi's essay opens with a brief outline of the fact that Jackson Pollock had undergone psychotherapy from 1939-40 under the supervision of Dr. Joseph Henderson, a Jungian psychoanalyst. During this period Pollock produced a body of drawings (83 images in total) and these were introduced into the analytic sessions to aid communication between the patient and the doctor (a Jungian concept).

The term 'psychoanalytic' drawings, as Cernuschi proceeds to define in this essay, "only designates that they were used in therapy and cannot in and of itself demarcate a distinct stylistic or thematic category in Pollock's development" (*Cernuschi, 1992, p. 7*).

However, because of the fact that Pollock involved himself to some degree in 'analysis', and because of statements given by his doctor concerning the role of the drawings in therapy, art historians have taken a psychoanalytic approach to their interpretation.

During the 1970s and 1980s Pollock's engagement with psychoanalysis was at the centre of a controversy among art historians, some of whom considered Pollock's imagery "to lend itself to quite precise interpretation in the light of Jungian psychology." (*Cernuschi, 1992, p. 16*). The purpose of the essay, Cernuschi points out, is to argue that "psychoanalysis ultimately fails as an interpretative strategy to explain the formal and thematic complexity of Pollock's drawings" (*Cernuschi, 1992, p. 2*).

By focusing on a second controversy concerning the drawings (one which was previously overlooked in art criticism) Cernuschi forms the foundation for his argument. This controversy centred on a lawsuit against Henderson, initiated by Krasner, for breach of the patient's confidentiality in the sale of the drawings referred to above. The background to this controversy provides substantial information concerning the function of the drawings,

and highlights an inconsistency in interpreting the drawings in the terms of Jungian iconography.

Cernuschi proposes that the analysis of the law-suit controversy will strengthen our comprehension of the earlier debate and that, solely through the exploration of the drawings themselves, their stylistic and thematic characteristics

“... will provide information, not only about the assumptions of their creator, but about the potential efficacy of psychoanalysis as a mode of interpreting Pollock's work.”

(Cernuschi, 1992, p. 1)

Cernuschi sets about resolving the debate by striving to answer questions he has posed himself concerning the function of the drawings;

Why and under what circumstances did Pollock offer his drawing to the therapist? What was their intended purpose? What function did they serve? How closely were they connected to the analysis? How informed was Pollock about the psychological concepts and exegetical premises of Jungian theory? Did he consciously attempt to illustrate its principles in his work? And finally, can one legitimately attribute the elaboration of a complex Jungian iconographical programme to Pollock simply on the basis of his involvement in analysis?

(Cernuschi, 1992, p. 2)

In the course of answering these questions Cernuschi addresses the historical background to Pollock's works, both biographical and artistic, in an attempt to understand how Pollock worked with the 'exegetical assumptions' of psychoanalysis in mind. Although opposed to the psychoanalytic approach to interpreting Pollock's drawings Cernuschi pays attention to the documented facts of Pollock's emotional and behavioural instability. This due attention may be termed *psychobiography*.

A psychobiography of the artist diverges from a conventional biography in that it accentuates specific information about the individual. In a manner similar to the psychoanalyst, the psychobiographer focuses on dreams, memories, symptoms and behavioural patterns in order to gain a better understanding of the artist's life and the

content of his work. Freud, the initiator of this concept, explored its possibilities in his study of '*Leonardo da Vinci and a Memory of his Childhood*' (Freud, 1910).

Cernuschi, with this approach in mind, refers to a letter, written by Jackson's brother Sanford, and addressed to their brother Charles, expressing concerns for Jackson's health. Cernuschi quotes,

"Jack has been having a very difficult time with himself. This past year has been a succession of periods of emotional instability . . . it is obvious that the man needed help. He was mentally sick."

(Cernuschi, 1992, p.3)

This type of record (dated 1937) discloses the artist's psychic state and is of immense importance to any critique of his work. Although, unspecific in describing Pollock's symptoms, it none the less clarifies the fact that Pollock should enter into psychoanalytic therapy. And it is in such an environment that, two years later he employed himself in the execution of the fore-mentioned drawings. However, it must be stressed that the most significant documentary source will always be the work of art itself. Cernuschi does not deny this fact but emphasises it when he says "the drawings themselves will provide information about . . . the assumptions of their creator." (Cernuschi, 1992, p.1).

Jackson Pollock was associated with a group of artists known as the *Abstract Expressionists*, whose art responded to both historical events and contemporary writings. The Abstract Expressionists were greatly influenced by that art of the 1930's which had relied on contemporary American culture as its source of inspiration. It had already become clear that culture was the result of the combined effect of individual psyche traits. The term 'culture' . . .

" . . . applied usually to the intellectual side of civilisation or with an emphasis upon the intellectual aspect of material achievement, or to the degree of intellectual advancement of the individual."

(Drever, 1955, p. 56)

The Abstract Expressionists explored this concept of culture, and its formation, by concentrating on the individual psyche and its importance to the construction of culture.

There is no doubt that this concept was inspired by Jungian psychology, with its proposal to study the problems of contemporary society through an understanding of the individual psyche and its historical layers of the unconscious. It is easy to comprehend therefore that Jackson Pollock could not escape psychological concepts in view of contemporary discourse and the influx of European Surrealist artists to the United States. It is these Surrealists who perhaps constituted the most profound influence on the Abstract Expressionists. Surrealism centralised the relationship between art and the unconscious, a concept that fascinated Pollock. He states, "I am particularly impressed with their concept of the source of art being the unconscious." (*as reported by Cernuschi, 1992, p.5*)

In addition to their identification of the source of art being the unconscious, the manner in which the Surrealists' paintings were executed was highly significant. The promotion of the concept of 'automatism' allowed "free access to the real contents of the mind through spontaneous gestures, rapid hand movements, or the direct pouring and dripping of paint." (*Cernuschi, 1992, p. 4*). Such pure psyche 'automatism' . . .

"... is the dictation of thought free from the exercise of reason and every aesthetic or moral preoccupation. The object was to free artists from the normal associations of pictorial ideas and from all accepted means of expression so that they might create according to the irrational dictates of their subconscious mind and vision."

(*Murray, 1993, p.407*)

In a manner akin to Freud's 'slip of the tongue', no mark or scribble, no matter how obscure was perceived as irrelevant by the Surrealists. On the contrary it was these gestural marks that epitomised their very theories of 'pure psyche automatism'.

When one considers that Surrealist canons are extracted from psychological theories, then one must begin to accept that Pollock gained some basic knowledge of psychological thought. These concepts were developed further with Pollock's increasing knowledge of Picasso. It was through Picasso's work that Pollock became acquainted with non-western art and Pollock's admiration for Picasso's work is evident in his proclamation, "the two artists I admire most, Picasso and Miro are still abroad." (*Cernuschi, 1992, p. 5*). Pollock's reading of John Graham's '*Primitive Art and Picasso*' (*Magazine of Art*,

April 1937) replete with Jungian connotations familiarised Pollock with associations between the unconscious and the primitive and his grasp of these concepts was certainly bolstered by his subsequent meeting with Graham. (*Cernuschi, 1992*)

“Primitive races and primitive genius have readier access to their unconscious mind than so-called civilised people. It should be understood that the unconscious is the creative factor and the source and the store house of all power and all knowledge, past and future.”

(*Graham as reported by Cernuschi, 1992, p.6*)

Jung's archetypal theory broaches the concept that the forces and images from past cultures arise from the unconscious layers of the historical psyche to alter and heal the wounded life of the modern individual. The unconscious, over time, has preserved primitive characteristics to which the symbols within dreams constantly refer. They are considered to be far more than individual recreations, they epitomise a universal inheritance of man. Jung proposed that these recurring 'primitive' symbols were derivatives of the 'collective unconscious', thus differentiating it from the 'personal unconscious'. For it was commonplace that the individual who recollected these images had no knowledge of their meaning;

“The images and ideas that dreams contain cannot always be explained in terms of memory. They express new thoughts that have not yet reached consciousness.”

(*Jung, 1964, p.26*)

It was this theory that separated, quite distinctly, Freud's and Jung's concept of the unconscious. It should be obvious therefore that Pollock possessed a basic understanding of psychological theory (specifically those of Carl G. Jung) and that he was influenced of the Surrealists); contemporary discourse; and the analysis of Dr. Henderson. It is Pollock's employment of these theories that interests some art historians greatly; Judith Wolfe, David Freke, Jonathan Welch and Elizabeth Langhorne *inter alia*. For some the 'reading off' of psychoanalytic meaning in Pollock's drawings is an indisputable one. Henderson himself declared that archetypal symbolism was evident in Pollock's drawings as most of his comments were centred around such symbolism.

Elizabeth Langhorne, one of the art historians whose approach to interpreting Pollock's work involved the application of psychoanalysis, remarked that,

“the imagery in Jackson Pollock's early work is not only remarkably specific, but lends itself to quite precise interpretation in the light of Jungian psychology.”

(as reported by Cernuschi, 1992, p.16)

The use of archaic imagery by Pollock, accompanied by Henderson's statements concerning archetypal symbolism in his drawings, provided art historians with enough information to orientate their investigations of iconography in a psychological manner. But as Cernuschi later determines such postulates with regard to visual traits alone misfire unless they take into consideration the formal attributes of the work and their importance in the interpretation of the drawings.

Elizabeth Langhorne's 1989 essay '*Pollock, Picasso, and the Primitive*' discusses Pollock's paintings '*Bird*', '*Birth*' and '*Naked Man*' with close reference to his 'psychoanalytic' drawings and to his analyst's statements concerning the representation of archetypal imagery. Langhorne credits Pollock with an understanding of Jungian psychology, mystical yogi and American-Indian art. She furthermore declares that he consciously portrayed primitive symbols in his paintings to express his personal transformation, his re-birth as it were, thus clearing a space for his 'intuitive'.

Langhorne was of the view that the fact that Pollock's underwent analysis, his early association with Krishnamurti (a yogis), and his found copy of Yeats-Brown's *Yoga Explained* (1939) were evidence enough to explain the presence of symbolism in archetypal dimensions in Pollock's imagery. Langhorne claims that this combination of diverse cultural influences was not unusual. Indeed Jung himself who . . .

“ . . . in order to substantiate the idea of universal and timeless archetypes, did research into a wide chunk of cultures.”

(as reported by Langhorne, 1989, p. 75)

Even if Pollock did not read Jung's *'The Secret of the Golden Flower'* (1931) or *'The Integration of the Personality'* (1939) "... his analysts certainly prepared Pollock in 1939-42 to make cross references between cultures and seek out their shared archetypal features." (Langhorne, 1989, p. 75). Langhorne continues with her analysis of Pollock's iconography, specifically focusing on the portrayal of the 'Plumed Serpent'. According to Jung . . .

"the animal is a universal symbol of transcendence. These creatures figuratively coming from the depths of the ancient Earth Mother, are symbolic denizens of the collective unconscious. They may bring into the field of consciousness a special chthonic (underworld) message..."

(Jung, 1964, p.153)

The serpent, a common transcendent symbol in dreams may be traced back to Roman, Greek or Indian mythology to decipher its significance. The image of the serpent is a recurring symbol in Pollock's drawings. Langhorne notes the recurrence of the Rising Serpent (Plate 5), both its positive and negative portrayal, and associates it with the bottom Chakra in yoga, that is,

"the seat of the Goddess Kundalini, 'the Coiled One'. She is the latent vital force in the body, and is generally asleep. Sometimes she uncoils her head and pierces other lotuses along side the spine . . .until she reaches the Lord of the Body in the brain . . . the Thousand-petalled Lotus."

(Langhorne, 1989, p. 72)

Langhorne proceeds in her essay to define the significance of Pollock's iconography including the horse, the (third) eye, the sun/moon, the mandala and the Shaman, referencing Krasner, Henderson, de Lazo and Pollock's life-long friend Reuben Kadish to support her theories that Pollock had a good knowledge of archetypal symbolism.

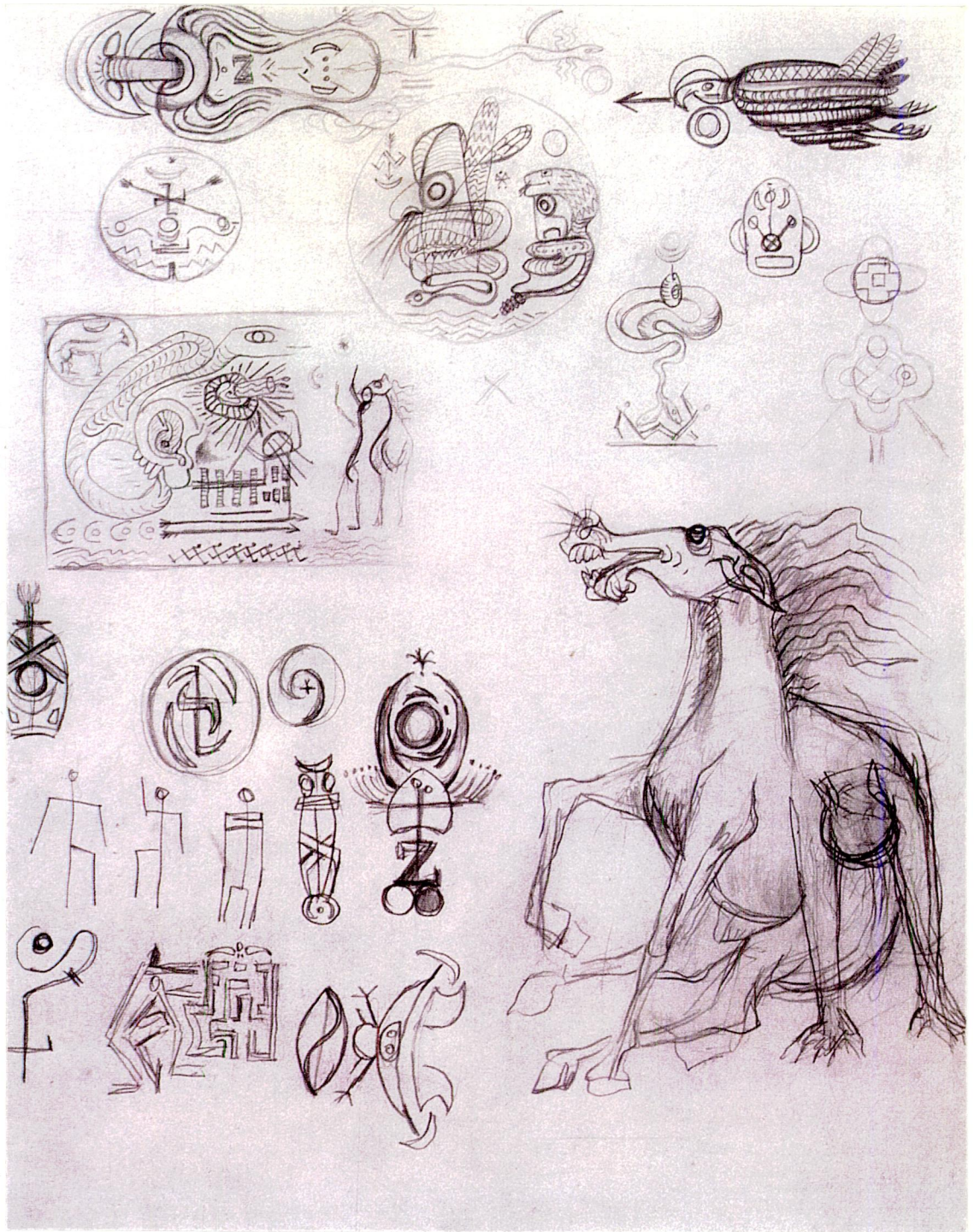


Plate 5

Pencil Drawing by Jackson Pollock

"He felt a mystical contact with objects . . . that these things reached out to him. His art related to these things."

(Kadish as reported by Langhorne, 1989, p. 77)

" . . . for Dr. de Lazo remembers explaining to Pollock, the meaning of the mandala, as interrelating formally fragmented parts of the psyche.

(Langhorne, 1989, p. 76)

Langhorne persists with her argument that although Pollock did not read Jung he acquired extensively through therapy a great deal of psychological vocabulary and the ability to retrieve repressed memories or unconscious contents.

It is at this point that the second controversy must be considered. Cernuschi utilises the lawsuit against Henderson and its aftermath to discredit Langhorne's proposal that Pollock's drawings might be interpreted in purely Jungian symbolic terms. Lee Krasner lost her case against Henderson over the sale of Pollock's 'psychoanalytic' drawings, but Henderson, in winning the case, had to prove that the drawings submitted to him were not relevant to the therapeutic sessions. In effect it was accepted (at least from a legal viewpoint) that the drawings might be considered independent art works. Legal issues aside, the very fact that the drawings were present in the analytic sessions makes it difficult to argue that they had no psychological function, as both Pollock and Henderson were aware of some significance within them. It appears that no concerted effort was made to explore the significance of the drawings during the course of the 'sessions' possibly because Henderson made no overt attempt to cure Pollock. He says,

"I am astonished to realise how little I troubled to find out, study or analyse his personal problems in the first year of his work with me. I have decided that it is because his symbolic drawings brought me strongly into a state of counter-transference to the archetypal material he produced. Thus I was compelled to follow the movement of his symbolism as inevitably as he was motivated to produce it."

(Henderson, reported by Cernuschi, 1992, p. 20)

Henderson's reluctance to discuss with Pollock the repressed feelings, beliefs or dreams within the drawings, indicates that Pollock's knowledge of Jung was not in the least erudite. This is not to say he was psychologically naïve. Pollock was conscious of the images he portrayed and acknowledged that they carried symbolic meaning which could later be interpreted in analysis. But Pollock had no conscious understanding of what they represented.

“To treat Jungian symbolism as conscious, is to misconstrue Jung's hypothesis of the unconscious. For the contents of the collective unconscious represent those contents that express new thoughts that have not yet reached the threshold of consciousness.”

(Jung, 1964, p.26)

They are unrecognisable to the individual who carries them.

Those art historians who interpret Pollock's drawings as an employment of Jungian symbolism, “have confused unconscious psychology with deliberate iconography, or in psychoanalytic terms, latent content with manifest content.” (*Cernuschi, 1992, p.22*).

An examination of events which occurred before, during and in the aftermath of the lawsuit is of importance, as it adds further to the debate concerning the exact function of the drawings. Cernuschi, while referring to Donald Gordon's article, *'Pollock's 'Bird', or How Jung Did Not Offer Much Help in Myth Making'* (1980), and to his own interview with Dr. Henderson concerning the function of the drawings, highlights the conflicting statements given by Henderson after the lawsuit with those preceding it.

In a letter dated 1969 addressed to B.H. Friedman, Henderson is quoted as saying that “most of my comments were centred around the nature of the archetypal symbolism in his drawings.” (*as reported by Cernuschi, 1992, p.8*). In strong contrast to this, following the lawsuit, Henderson declares, “My treatment was supportive and I did not consciously discuss Jung or Jungian theories with him.” (*as reported by Cernuschi, 1992, p.17*).

These conflicting statements (and more besides) destabilise Langhorne's argument for she credits Pollock with having a comprehensive knowledge of cross referencing cultures and

archetypal symbolism on the basis of his involvement in discussions that were centred around these topics.

Reverting back to Cernuschi's persistent argument that psychoanalysis fails to interpret the formal and thematic complexities of the drawings, Cernuschi's attempt to categorise them in to sub-groups must be noted, for it is in their analysis that one will distinguish their Jungian content. "Jungian because they are archetypal, and archetypal because they are the unconscious product of psychic fragmentation." (*Cernuschi, 1992, p.22*). Cernuschi establishes his sub-groups through an analysis of similar traits. His first stylistic sub-group is distinguished by 'rapid execution' (Plate 6), and the second features those drawings that 'display a greater variety of colour' (which may be in alliance with the four functions of a Jungian proposal of psychic structure) (Plate 7). While some bear stylistic similarities such as these, the majority of the drawings are quite distinct and do not portray a consistent stylistic hand. While some clearly exhibit spontaneity, with evidence of rapid hand movements and continuous overlapping, others appear preconceived. Yet that is not to say they are not archetypal.

Pollock's consistent technical pluralism (and thematic pluralism for that matter) distorts the possibility of a precise reading of his iconography, thus conforming with the notion of the unconscious, that which is concealed and unrecognisable without the aid of analysis. Pollock did not part take in 'free association' in his therapy sessions and was reluctant to converse with Dr. Henderson about the possible meaning of the drawings. His stylistic traits of reworking an image, and amalgamating forms beyond recognition may be read as Pollock's attempt to conceal his feelings and thoughts from his doctor. Pollock's thematic inspirations too are difficult to categorise. The recurring imagery of the bull, the horse, the serpent, the mandala, the crescent, the eye, and 'primitive' masks are not only portrayed individually but also in combined form. They are quite often exhibited alongside opposites.

With regard to the lawsuit and Henderson's claims that discussions concerning Jungian archetypal symbolism did not occur in therapy, Jackson Pollock's drawings may be perceived as archetypal. Pollock chose imagery that possibly had a psychoanalytic



Plate 6

Lead Pencil Drawing by Jackson Pollock

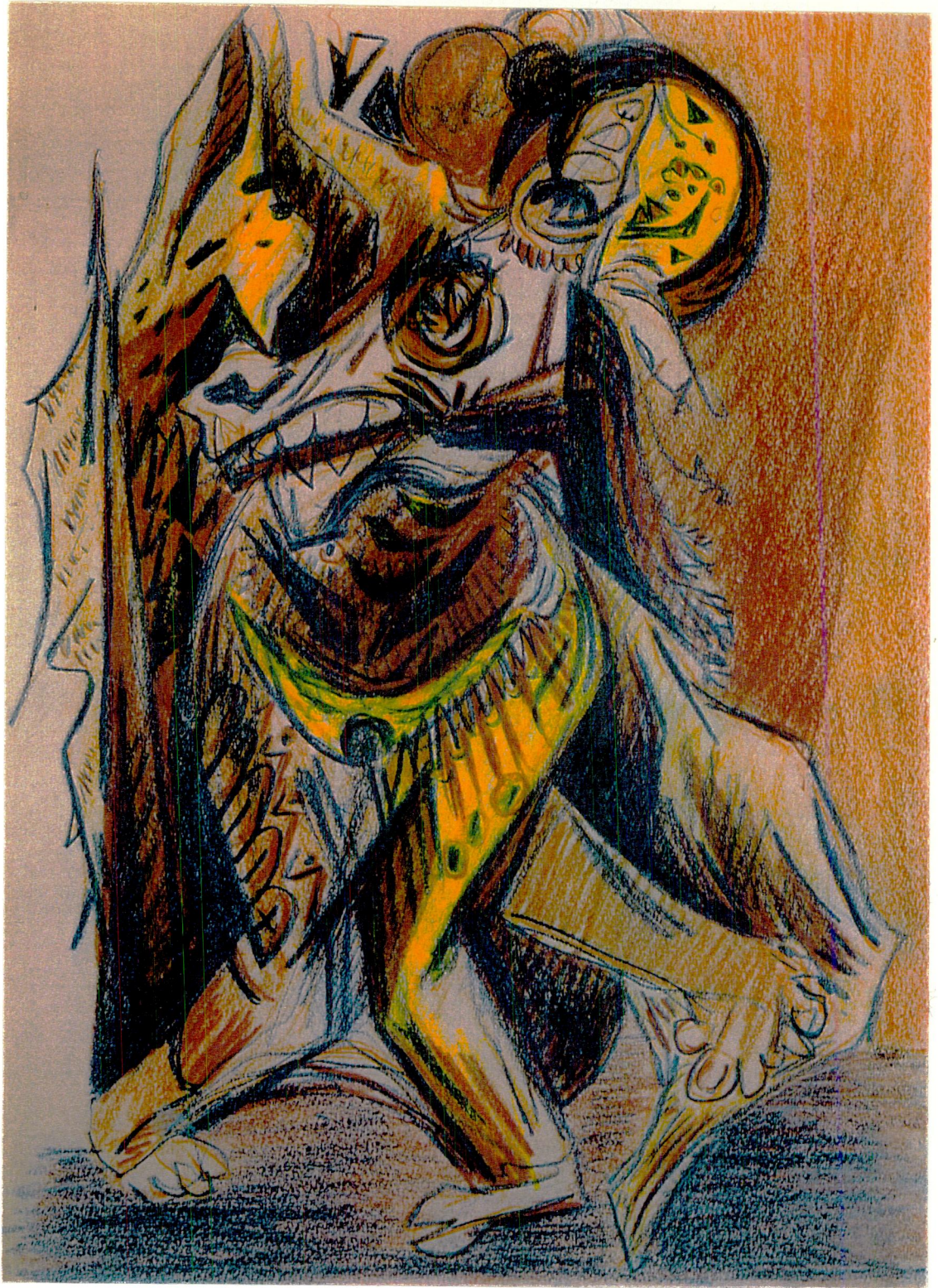


Plate 7

Coloured Pencil Drawing by Jackson Pollock

meaning although it was unidentifiable to him. Thus, with specific reference to the formalities of Pollock's drawings, the lawsuit controversy and the historical background, Cernuschi concludes that

“to see Pollock's imagery as Jungian iconography is first, inconsistent with the evidence surviving on Pollock and, secondly, inconsistent with Jung's own view of archetypal imagery being largely unconscious”.

(Cernuschi, 1992, p.29)

Cernuschi's procedure was to emphasise the difficulty in forming sub-groups of Pollock's drawings. Even though the repetition of images existed, stylistically and thematically they were almost indefinable. For the artist, it was a time of experimentation, as evident in the work. Pollock incorporated attributes of Picasso, mural painting, Surrealism and so on. Stylistically it was intentional to confuse the imagery, with the portrayal of preconceived ideas and those that were revealed during the process of creation. The reworking of drawings, one on top of the other, again has been perceived as an intentional distortion of imagery. Pollock was supposedly of the opinion that the manipulation of symbolic forms and a continuous reworking of the drawings reflected unconscious tenets, they portrayed the unexpected and concealed the initial markings. Therefore the initial concepts for the drawings were possibly in union with the psychoanalytic element of repression.

As Cernuschi mentions, with psychoanalysis there is a danger of viewing Pollock's work as purely Jungian iconography, attributing possibly irrelevant connotations to the work and to the artist's psychic state. Jung believed that

“the artist has at all times been the instrument and spokesman of the spirit of his age and that his work can only be partly understood in terms of his personal psychology.”

(Jung, 1964, p.285)

This coincides with Cernuschi's concept that psychoanalysis alone fails to interpret Pollock's drawings.

In contrast to Freud's essay Cernuschi not only engages himself with the concepts of psychoanalytic theory but his subject also concerns itself with psychoanalytic tenets. While Cernuschi stresses the importance of studying the formal or technical aspects of the artist's drawings, in order to understand their meaning and to determine their psychoanalytic associations, "the subject-matter of art has a stronger attraction for [Freud] than their formal and technical qualities." (*Freud, 1914, p.253*)

Freud concerns himself with that aspect of the unconscious which is personal, while Cernuschi, in reference to Jungian psychology, discusses the archetypal associations evident in Pollock's drawings, that is the contents of the 'collective unconscious'. Thus, the collective unconscious deals with that information which has not yet reached consciousness. It portrays, through symbolic form, the historical layer of the psyche that is man's inheritance.

This concept is developed further, in chapter 3 of this thesis, with regard to the female unconscious and the expression of woman's inherited psyche. Battersby uses a combination of feminist theory and psychoanalysis to strengthen her concept that a 'female gaze' exists in the context of Surrealist painting. Not only is 'pure psyche automatism' obtained, but women Surrealist artists exhibit "an Other of the Other", a psychoanalytic element that was deemed impossible by the French psychologist Jacques Lacan. The transference of visual thinking into the form of symbolism is explained with more clarity through an analysis of Lacan's linguistic theory of the unconscious.

CHAPTER THREE

With regard to Feminist art criticism and their engagement with psychoanalysis and art practices Christine Battersby's essay '*Just Jamming: Irigaray, Painting and Psychoanalysis*' highlights one of the most focused arguments associated with feminist criticism and psychoanalytic theory. That is, the formation of sexual difference and identity and the possibility of the woman owning a 'female gaze'. Battersby reverts to the theoretical sources of the French feminist Luce Irigaray to argue that

"women both past and present have managed 'to be born' as women by - consciously or unconsciously - using those tensions to open up a different (gendered) space".

(Deepwell, 1995, p.136)

With reference to Irigaray's postulate concerning a second symbolic axis around which identity can be constructed and her attempt to "radicalise psychoanalysis by attention to painting", Battersby proposes the work of two women artists who have, according to her, successfully portrayed the 'resistant gaze'. Irigaray, attempted to exemplify this concept through her choice of painting, but according to Battersby she failed.

The purpose of the essay is to use Irigaray's subversion of psychoanalytic theory, particularly Lacanian, to allow the concept of a 'female gaze' to exist. Battersby draws attention to paintings by two female artists whose work exhibits the very process which Lacan claimed was impossible.

Irigaray (like most feminist critics) concerned herself with the psychological imbalance that survived in Western culture and the symbolic codes that governed it. Focusing on the psychological theories of French psychologist Jacques Lacan and his claims concerning the importance of optics in Seminar 1 (*see below*) Battersby proceeds to discuss Irigaray's opposed view to those psychological discourses that emphasise the male body and mind as the ideal norm. Through Battersby's analysis of the dissimilar approach taken by Irigaray and in contrast to another psychoanalytic critic, Julia Kristeva, Battersby highlights the formation and existence of a 'reversal perspective', an 'Other of the Other'.

The relationship between the unconscious, imagery, and language is proposed in Lacan's attempt to integrate the structure of linguistics into his Theory of the Unconscious. He claimed that any structured network may be considered a form of language and that included the unconscious, thus enabling the unconscious to read as a language which may in turn be visual. For "language determines images, but images provide the resource (the imaginary) which makes language possible." (*Deepwell, 1995, p.128*)

The construction of the self-conscious 'I' involves the role of primal repression, that which constitutes and organises the unconscious. A series of repressed material may entail images and wishes, for imagery is the source of language which constitutes the manner in which the unconscious can be read. The formation of an 'image' therefore is largely unconscious and the subject (child) may exclude certain imagery that would threaten the formation of the self-conscious 'I'. With reference to the 'body' an image of a unified self is constructed by the subject, prior to his/her formation, this emphasises its unconscious connotations, for to construct an image that precedes their own formation exemplifies the presence of the 'Id'. The term 'Id' may be employed here to describe those inner determinants.

This concept of imagery and the formation of identity by looking is carried through Lacan's notorious 'mirror stage'. Reverting back to infancy, identity is formed in comparison to an 'Other', and "involves a dialectical interplay between the subject and the Other / the Mother." (*Deepwell, 1995, p.128*).

Freud's Oedipal Complex is central to Lacan's argument in the formation of identity and the manner in which one perceives or is perceived. This 'dialectical interplay' between the mother and the subject differs no doubt between the two sexes. The Mother, the child's first human contact, is personified as a mirror, an object which enables the male/female to construct his/her identity. That is one of autonomy. Irigaray in her essay '*A Natal Lacuna*' (1970s) claims that;

"once born, it is impossible to remain absolutely polymorphous. It is difficult for a woman to be born, because she is of the same sex as the mother, her mother. In order to avoid fusion, or the destruction of one or the other, we have to raise the question of the morphology of the female sex."

(Whitford, 1991, p.11)

This statement reiterates Freud's concept that the infant enters into the world a 'polymorphous pervers', a psychoanalytic term applied to the sexuality of the young child. The child excited by all parts of the body, centralises the formation of his/her identity around the form and structure of organisms. The image of the body therefore is of immense importance for it defines the way one distinguishes oneself from the other and the way in which one is distinguished as the 'Other'. Because the 'image' of the body is an image, it is associated with the unconscious, and any sexual desires or jouissance experienced during this period is often repressed, until its fulfilment in adulthood.

The creative process of art is looked upon as having the ability to fulfil those fantasies through their representation, thus forming a path between unconscious fantasy and reality. Battersby, in defining the purpose of painting, quotes Klee on the perception that painting possesses the ability to "establish perspectives between present, past and future." (Eepwell, 1995, p128). This statement accentuates Irigaray's concept that painting as a agent can express a purely feminine perspective which cannot be expressed through language, considering language's patriarchal tendencies.

Battersby proceeds to declare that what is determined in the mirror stage is reinforced as the infant becomes acquainted with language and introduces the aspect of 'reality'. The Ego has succeeded the Id. It is not surprising therefore

"... that being female is not a biological fact, but it is to be assigned a place in a network of symbolic codes, practices and power relations based on the way that one's body is perceived".

(Deepwell, 1995, p.135).

In the formation of identity 'the Other' plays a significant role, for it is in relation to 'the Other' that identity is constructed. The child perceives the female body as 'lacking' with reference to the father, for it is the father figure that symbolises the 'ideal norm' and the female in comparison is looked upon as castrated.

"The penis, an outward sign of sexual difference emphasises for the child that the Mother is 'lacking' and reiterates the concept that the father is the symbol for complete power."

(Deepwell, 1989, p.128)

The phallus, as defined is an "image of the male generative organ, venerated in various religions as a symbolic representation of the generative power in nature." *(Drever, 1995, p.205).* The patriarchal language identifiable within this definition of the phallus is the very element Irigaray and Battersby wished to highlight for it interferes with the formation of the female image in that the female cannot be identified in any other terms but the language already conformed. The phallus, originating from the image of the Mother, is retrieved and applied to the father figure. It is this 'transcendental signifier' that feminist critics oppose. It is obvious therefore that feminist critics should make ample use of psychoanalysis, as a tool, to interpret the structure that confines the image of woman. With this in mind Lacan's claims concerning the 'female gaze', that woman cannot see or conceptualise as woman, should be highlighted. "In so far as women speak or gaze - or rather, can linguistically (and hence conceptually) register vision - they are positioned as masculinised". *(Deepwell, 1995, p. 128)* There is no Other of the Other.

"This concept of the Other allows for more than one reading, with a small 'o' it designates the relation to the specular other, the other who resembles the self, an imaginary relation which generates from Lacan's

‘mirror stage’ and of course it describes the relation of the child to this image. The central meaning of this concept of the Other lies in it's designation of the unconscious as site signifying the subject, a site structured like a discourse.”

(Wright, 1992, p.296)

According to Lacanian theory the notion of the existence of a ‘female gaze’ is incorrect. The whole concept of the (male) gaze incorporates a drive that surfeits mere seeing.

It is orientated towards a ‘lack’ due to which the female becomes the object of the gaze and the male the subject. Women's jouissance following the Oedipal crisis as a girl, is only achieved when she is the recipient of the male gaze. Her sexual pleasure is constructed around her objectification. The male gaze therefore is seen as an active or voyeuristic way of looking and the female’s gaze as passive. With the emphasis on the privileged father/son relationship in Freud’s Oedipal Complex, feminist critics looked towards the pre-Oedipal to affirm a female identity and autonomy in a patriarchal society that establishes the male symbolic as ideal. Their focus on the psychoanalytic theory that mark’s itself exclusively to the attachment of the mother aims to establish a symbolic mother-daughter relationship that enables the expression of the woman as woman.. In contrast to this, Irigaray’s main contention is summoned, she says, “there has not yet been a psychoanalytic theory that makes the *female* identity the developmental norm or ideal”. (Deepwell, 1995, p.130)

Denouncing the existence of only one 'symbolic axis' in the formation of identity, Irigaray submits a second symbolic signifier. It involves the

“... refusal to envisage an alternative model for identity construction, one that would take the mother/daughter relations as primary, and hence entail a paradigmatically female dialectic of Otherness.”

(Deepwell, 1995, p.131)

As Battersby points out this is the most significant element of Irigaray's theories, as “it opens the space for painting or speaking the female”. Battersby reverts to Irigaray’s text, ‘*A Lacuna of Birth*’ which reflects on the drawings of Unica Zürn (1916-70). Battersby

traces Irigaray's search for a female artist who both epitomises the unified female and who furthermore can encapsulate the notion of a unified female in her work. But Irigaray, in referring to the drawings of Zürn, proclaims that "the birth of women is to come (or to come again) in it's own forms". (*per Whitford, 1994, p.13*). Irigaray's analysis of Zürn's drawings, questions the creativity of woman as a 'unified subject'. Although initially believing that 'madness' or the fragmented psyche was the source of female creativity, Irigaray soon rejects this concept.

"The person who writes, sculpts, paints, composes does not necessarily have to be a divided self. Could it not be the opposite? Isn't the artist the one who makes: poiein, who works matter, not the one who is divided, spilt."

(*Whitford, 1991, p.12*)

Irigaray concludes that Zürn ultimately failed to express a purely feminine perspective. Irigaray attributes this failure to the fact that Zürn's reliance on her husband, Hans Bellmer, is too strong. Although she was his muse, and thus allowed herself to be objectified, relations between the two inhibited her chance to express visually an Other of the Other. For to sustain a separate image of oneself from the mirror image of woman which man has constructed, one must revert to and emphasise that which defines the woman as woman. A feminine morphology.

"This passage between herself and herself, between herself, signifies the way to detach her from her destiny and for her to detach herself from (the) man, to discover her own self."

(*per Whitford, 1994, p.12*),

Zürn loses herself in the mirror image, but fails to progress beyond, for she does not "touch the mucous . . . but . . . in fact expresses a nostalgia for it." (*Whitford*).

Battersby, with reference to Irigaray's claims, notes the significance of the Surrealists, the content of their work and their ability to represent time in transience. These artists' works defy Lacan's theory that women cannot see or speak consciously as women, it is through their resistant gaze that the seeing as a woman evolves. Battersby refers to two artists, Kay Sage and Ithell Colquhoun to personify Irigaray's tenets. Battersby is of the belief that Sage's '*I Saw Three Cities*' (Plate 8) and Colquhoun's '*Scylla*' (Plate 9) successfully





Plate 8

**'I saw Three Cities' by Kay Sage
Oil on canvas
1944**

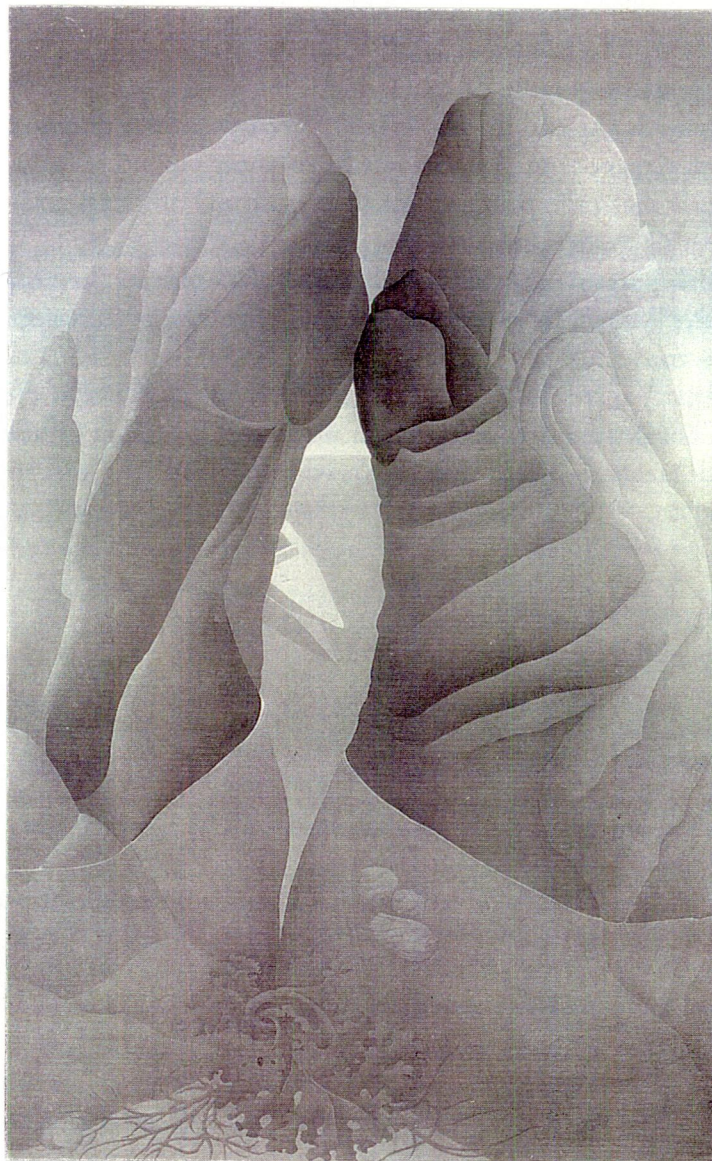


Plate 9

**'Scylla' by Ithell Colquhoun
Oil on canvas
1938**

employ the jamming of psychoanalytic theory, thereby achieving the position of looking without been masculinised. Sage's *I Saw Three Cities* is described by Battersby as a

"flame-like movement of the hallowed-out female draperies [which] has more dynamism and potentiality than the cold lines and angles of the metaphysical landscape that her paintings mimic. In her universe, space and time are dialectically structured: negation is not simple emptiness."

(Deepwell, 1995, p.133-4)

With reference to Colquhoun's *Scylla* its incorporation of myth (itself an association of the unconscious)

"... simultaneously registers the allure and the horror of the female body as seen from a male perspective, while also constructing a counter-view in which the monstrous retains its own beauty and integrity. Colquhoun paints with a double perspective which exemplifies the resistant female gaze."

(Deepwell, 1995, p.135)

Through Battersby's choice of women artists it is made clear that to be born and consciously think and see as a women already exists. Irigaray's theories concerning the formation of a unified self, a unified self as woman, and her approach to disturbing the existing symbolic laws of Western society, (through the jamming of psychoanalytic theory) opens up a whole new gendered space, that enables the existence of feminine expression. Irigaray states,

'we cannot remain pure reflections, nor two dimensional flesh/bodies. Privileging the flat mirror, a technical object exterior to us, and the images that it gives back to us, can only generate for us, give us a false body.'(Whitford, 1991, pg.)

Thus through the representation of the female form, as looking from the position of male, and in turn with the perception of what it is to be female, a 'resistant gaze', the Other of the Other is formed. The body image that differentiated the formation of both female and male identities is integrated by the woman artist into her paintings. The body is not used as a phallus symbol but refers to the women's unconscious use of her body. The

representation of the female body in painting reiterates Irigaray's concept of speculum. An approach that involves a double act in seeing.

Battersby uses psychoanalytic elements and feminist theory as source material to exemplify in the form of painting the existence of a female conscious/unconscious. The adoption of psychoanalytic and feminist theories is necessary for Battersby to distinguish the meaning of '*Scylla*' and '*I Saw Three Cities*'. In turn the artists relied on psychoanalytic elements for inspiration.

Cernuschi's text and his reference to Jung's concept of the unconscious coincides with Battersby's essay. Both in that their approach is not psychoanalytical but their unconscious, with its complexities of archaic imagery, thought and sexual reality, must be accessed with the consideration of a history. For the male, fantasies exist in the latent part of the psyche and are readily accessible. But for the female, she must retrieve them from the 'raw' unconscious, that is the 'collective unconscious', where it lies far away from consciousness and the language that defines their non existence.

CHAPTER FOUR

An engagement with psychoanalysis in art criticism \writings is not an usual one. Psychoanalysis used as a tool by art critics, posits the existence of the unconscious. A concept that enables an examination of both the conscious and unconscious dynamics of the psyche. While conscious elements are accessible by both artist and critic and are acted upon accordingly, there are those unconscious elements executed within art works that demand the application of psychoanalysis to interpret their meaning. The process of creativity too, demands the commitment of visual thinking, that is a combination of both the conscious and unconscious traits of the psyche.

This engagement with the unconscious may be sub-divided into characteristics associated with the unconscious, symbolism, sublimation, repression, and so forth.

Freud in '*The Moses of Michelangelo*' incorporates the concept of the unconscious in his method of interpretation. The article when first published anonymously, subtly reflects that concept of concealment, which insinuates that Freud does not want to reveal his identity, possibly due the result of his analysis. The process of concealment echoes that of repression. An autonomous act of the psyche which thrusts information out of consciousness into 'the unconscious' due to conflict. Freud's essay envelops this concept of the unconscious, considering the method of his writing, thus to withhold authorship,

ventures to symbolise that which has been repressed or concealed again reinforcing the notion of the unconscious.

Freud's analysis of Michelangelo's *Moses* according to Peter Gay in '*Reading Freud's Reading*' (1990), reveals the meaning of his initial attraction to the art work in association with early childhood memories, and the symbolic significance the figure of Moses had on him. If this were true, if Freud did experience past associations with the figure of Moses in the art work, then it was through his withdrawal of authorship from publication that retains those memories and signifiers as personal. They have been concealed from the reader, as a component of Freud's character.

Freud's concealment of his identity, as author of the essay, may in some part relate to Pollock's technical strategies used within his drawings. Pollock believed that the layering or overlapping of imagery would conceal his initial thoughts that is those associated with his unconscious. The building up of layers, like those of history in the development of the psyche, distorts the imagery so that it is almost unrecognisable. For the unconscious, enters into consciousness in the form of symbols, their meaning unknown to the bearer.

Freud emphasises the importance of the artists intention in an analysis of a work of art, he states, 'what grips us so powerfully can only be the artists intention.' (Freud, 1914, p.254) The communication of intention from artist to viewer is according to Freud the most significant factor in initiating an attraction to the work. The attraction to the sculpture was an unconscious one for Freud. He is moved by this piece of statuary without knowing the reason why .

Thus, the first association with psychoanalytic elements occurs in the viewer for he is in awe for some unknown reason, a reason unconsciously known to him. Freud's approach to the interpretation of the statue requires the analysis of specific details. The deep meaning of the artists intention is revealed with

'a method of inquiry closely related to the technique of psychoanalysis. It too is accustomed to divine secret and concealment of things from despised or unnoticed features, rubbish heap as it were'. (Freud, 1914, p.265)

The incorporation of aesthetic values may strengthen the concept that the initial attraction to a work of art in an unconscious desire revived.

'Aesthetic enjoyment is objectified self-enjoyment... The value of a work of art, what we call its beauty lies generally in its power to bestow happiness. The values of this power naturally stand in a casual relation to the psychic needs which they satisfy.' (Worringer, 1967, pg.'s 5, 13)

Freud's essay, is an attempt to identify those psychic needs that are aroused by the figure of Moses. Although, Freud claims the subject matter holds a stronger attraction for him than the formal and technical qualities, the aesthetic enjoyment no doubt had associations with the formal qualities. Freud's analysis of *Moses* not only ventures to interpret the artist's intention, both conscious and unconscious, in a manner that epitomises the revival of unconscious content, but through the process of analysis, he revived his psyche needs aroused by the art work.

This psychoanalytic relationship between the artist and the work of art is not a privileged one.

"In my opinion what grips us so powerfully (in art works) can only be the artists intention, in so far as he has succeeded in expressing it in his work and in getting us to understand it. I realise that this cannot be merely a matter of intellectual comprehension, what he aims at is to awaken in us the same emotional attitude the same mental constellation as that which in him caused the impetus to create." (Freud, 1914, p.254)

The viewer of the artwork receives the 'same mental constellation' as the artists and arouses in him the personal connotations that are unconscious to him. With the application of psychoanalysis as a means to interpret Michelangelo's *Moses*, and the concept that his

analysis posits three unconscious associations, it is comprehensible therefore to surmise that Freud's essay '*The Moses of Michelangelo*' is governed by the Id.

Although Cernuschi's text does not focus on the intention of the artist directly, the analysis of stylistic traits and the formation of possible sub-groups, determine plausible procedures to ascertain the artists intention. The execution of art works, in contrast to Freud's belief, determine Pollock's exertion of psychoanalytic tenets. With Pollock's exercises in 'automatism', and it's relationship with the psychoanalytic procedure of 'free association', the unconscious psyche is expressed.

Freud's approach to interpreting artworks was more Romantic, that is he believed that all art is an expression of one's personal feeling. The contrast between Freud's and Cernuschi's text lie in the discussion of different concepts of the unconscious. While Freud concerns himself with the personal unconscious, Cernuschi discusses the presence of archetypal symbolism evident in Pollock's drawings. This Jungian concept developed from Freud's proposal of the unconscious. Not content with Freud's theories of the unconscious Jung developed them with the concept that the unconscious structure is more complex than mere repressed memories. There is something more to it's formation, that is, those symbols that are unrecognisable to the individual and contemporary society. They are timeless and universal symbols that may be associated with the primitive individual and require the application of psychoanalysis for their interpretation. Symbolism, portrays the visual thinking of the artist, and like psychoanalytic content, art retains the train of thought the artist associates with the symbol, embedding the knowledge deep within the artists psychic. A form of art itself therefore may be considered a model for psychological significance.

Cernuschi's engagement with psychoanalytic thought was to argue that,

'psychoanalysis may not persuasively explain the drawings (of Jackson Pollock) per se, but psychoanalysis and Jungian concept of the collective unconscious provide the very interpretative context that gives them meaning.' (Cernuschi, 1992, p.3)

Similarly to Freud, Cernuschi looks to previous art criticism in attempt to support his argument. His analysis of the formal and technical characteristics within the drawings is in total contrast to Freud's approach. It was the 'unsolved riddle', within a work of art, its content, and its request for interpretation that constituted great works of art for Freud.

Cernuschi in his analysis of the drawings concludes that Pollock's consistent pluralism of style and imagery ascertains that Pollock was engaged with his unconscious. The portrayal of mythical and primitive symbolism in the process of transformation, epitomises an understanding of Jungian psychoanalysis. Cernuschi believed that full comprehension of these images did not manifest itself. Therefore Pollock's drawings explore the unconscious, although the application of the imagery was intentional.

It is this 'intuitive' aspect in art and the individual that fascinated the feminist art critic, Christine Battersby. Battersby's essay highlights the opposed views of feminist theorist, Irigaray, to those psychoanalytic theories that construct a psychological imbalance, and in turn notes the application of these theories in the form of painting. Freud fervently believed that art was a practice modelled on the child at play, where fantasies manifest themselves in their representation. The unconscious functioned in reference to images, both archaic and contemporary associations. With this in mind it is possible to fathom that art is an intuitive medium that portrays unconscious content.

Freud's Oedipal Complex however denies the women experience and successfully express sexual fantasies. The female psyche is not independent but is considered as a fragment of the male psyche. This psychological concept was termed anima by Jung, that is, it defines all female psychological tendencies within the male psyche, including his affiliation to the unconscious. Although the female psyche hosts male attributes, termed animus, it does not usually occur in the form of an erotic fantasy as it does in the male counterpart.

'It is more apt to take the form of a hidden "sacred" conviction....But if she realises who and what her animus is and what he does to her, and if she faces these realities instead of allowing herself to be possessed, her animus can turn into an invaluable inner companion

who endows her with the masculine qualities of initiative, courage, objectivity and spiritual wisdom.' (Jung, 1964, pg.'s 198, 206)

It is within this psychological context that Battersby proposes the work of Sage and Colquhoun, two Surrealist artists who confronted their animus, resulting in the expression of their feminine self through the language of painting. Jung in the pre-mentioned statement suggests that the women should retrieve their 'inner companion', yet he does not propose a psychoanalytic method to do so. This strengthens Luce Irigaray's main contention that psychoanalytic theory did not propose the feminine (body) as the ideal and norm. Aggravated by this concept, Luce Irigaray proposes a method of jamming the psychoanalytic theory that constitutes the formation of identity in ally with sexual difference.

The proposal of 'speculum', a metaphorical image used by Irigaray to describe the manner in which the female unconscious is revived, is adopted by Battersby to identify within the field of paintings the existence of a female gaze. Psychoanalysis is used again as an interpretative method of painting, Cernuschi too highlights this approach with reference to art historian Elizabeth Langhorne's interpretation of Pollock's drawings in light of Jungian symbolism.

The authors Freud, Cernuschi, And Battersby in their art criticism \ writings incorporate and make ample use of psychoanalytic elements, namely the unconscious, in their text. It is a subject which embodies numerous psychoanalytic offshoots, repression, fantasy, 'automatism', the significance of optics and so forth through it highlights the privileged relationship between art and the unconscious.

CONCLUSION

In conclusion, it can be determined that the marriage between psychoanalysis and art resides in the psychoanalytic concept of the unconscious.

The introduction of psychoanalysis, revolutionised the creative procedures taken by artists to represent their subject matter, and provided art critics with an alternative approach to their interpretation.

The subject for Abstract Expressionists and Surrealists, was centralised on those psychoanalytic canons that held the unconscious in high regard. The symbolism found within dreams, the transference of fantasy to reality, the act of pure psyche automatism, repression, the adoption of primitive symbols, and the concept of an unconscious intention are among those psychoanalytic elements used in conjunction with the process of art and in turn art criticism. The process of art, it's source may be considered a collaboration of conscious and unconscious elements and which are possibly inseparable.

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