



*The Philadelphia Association of Jungian Analysts*

## **Seminar Curriculum**

*2016 – 2017*

*All sessions of the Philadelphia Jung Seminar are held in the assembly room (upstairs center) of the Ethical Society, 1906 Rittenhouse Square, Philadelphia, PA. The Friday seminar meets from 1 – 5pm, and the Saturday seminar meets from 9am – 12pm and 1pm – 4pm.*

### ***Fall Semester***

***Friday, September 9, 2016***

#### **Wrestling with Angels: Archetypal Healing in the Clinical Process**

Joseph Lee, MSW, LCSW

The clinical use of myth, fairytales and archetypal images is central to Jung's concept of psychic healing and the treatment of analysands. The spontaneous appearance of archetypal images in dreams often portends significant shifts in the dreamer's process. The rousing of archetypal energy through the selective amplification of personal material with myths can facilitate a similar process of change.

To deepen our practical understanding of archetypal healing, we will discuss the three interpretative aspects of Jungian analysis: *explication*, *amplification* and *active imagination*. Clinically relevant examples will be discussed and analyzed. You will be invited to explore an archetypal dream of your own using the three Jungian aspects of interpretation. We will pay particular attention to the influence of mythic amplification on the individual psyche.

#### **Seminar Objectives:**

As a result of attending this seminar, participants will be able to:

1. Develop a psychological understanding of the therapeutic value of Jungian interpretation techniques.
2. Describe the value of archetypal amplification through the use of myths.
3. Explain how active imagination facilitates the individuation process.



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### **Required Reading:**

Adams, Michael Vannoy (2010). *The Mythological Unconscious*. Putnam, CT: Spring Publications.

### **Supplemental Readings:**

#### **Text to explore *Explication***

Kaufmann, Yoram. (2009). *The Way of the Image*. New York, NY: Zahav Books Inc.

#### **Text to explore *Amplification***

Edinger, Edward F. (1994). *The Eternal Drama: The Inner Meaning of Greek Mythology*. Boston, MA: Shambhala Publications, Inc.

#### **Text to explore *Active Imagination***

Hannah, Barbara. (2003). *Encounters with the Soul*. Ashville, NC: Chiron Publications.

### **Schedule:**

1:00-2:00	Understanding archetypes
2:00-3:00	Three aspects of Jungian interpretation
3:00-3:15	Break
3:15-4:30	Clinical relevance of archetypal amplification
4:30-5:00	Summary/review and course evaluation

***Saturday, September 10, 2016***

### **Imaginal Psychology: Active Imagination, Dreams & Creative Writing**

Fanny Brewster, PhD., MFA, LP

Our focus will be on engaging the theory and practice of the imaginal in Jungian psychology. The roots of depth psychology reveal the importance of words, as James Hillman notes—healing fiction. *The Red Book* provides archetypal images that we embrace as symbols of relationship with the imaginal. Our ability to be with Jungian work acknowledges a phenomenological field that contains imagery, words, symptoms, and bodily sensations developed from unconscious processes, often in service of individuation. Creativity often emerges as an expression of this process.

The intention of the class is to allow individual experiences of the reflective process of active imagination/dream work and creative writing. We will explore Jungian thought through Jung's writing and that of related others. Our time together will focus on deepening our understanding of active imagination as a technique for exploring dreams, and writing as an expression of the creative integrative movement between ego and unconscious.

## **Seminar Objectives:**

As a result of attending this seminar, participants will be able to:

1. Define five essential features of dream work in relation to the use of active imagination.
2. Demonstrate knowledge of active imagination process through:
  - (a) participation in group and dyad work;
  - (b) composing/sharing of an Imaginal Journal.
3. Interpret the reflective relationship between the unconscious processes occurring in active imagination/dream work and personal expression—creative writing.

## **Schedule:**

9:00-9:45	Didactic on active imagination
9:45-10:30	Dreamwork exercise in large group/dyads
10:30-10:45	Break
10:45-12:00	Experiential exercise(s) in active imagination/large group
12:00-1:15	Lunch
1:15-2:30	Creative writing from imaginal experiences/large group
2:30-2:45	Break
2:45-3:30	Sharing of Imaginal Journal
3:30-4:00	Summary and course evaluation

## **Required Readings:**

1. Jung, C.G. (2009). *The red book: Liber novus* (S. Shamdasani, Ed. & Trans., M. Kyburz & J. Peck, Trans.). New, NY: Norton.
2. Olds, Sharon (2012). *Stag's leap: Poems*. New York, NY: Knopf.
3. Romanyshyn, R. (2002). *Ways of the heart: Essays toward an imaginal psychology*. Pittsburgh, PA: Trivium Publications.
4. Chodorow, J. (1997). *Jung on active imagination*. Princeton, NJ: Princeton University Press.

## **Suggested Readings**

1. Fox, J. (1997). *Poetic medicine: The healing art of poem-making*. New York, NY: Tarcher-Penguin.
2. Epel, N. (1993). *Writers dreaming*. New York, NY: Crown Publishers.
3. Tick, E. (2001). *The practice of dream healing*. Wheaton, IL: Quest Books.

## **Assignment**

Review *The Red Book*. Use your own dreams, reveries, active imagination experiences, images and writing to create a personal Imaginal Journal (your *Red Book*). Please begin recording entries well ahead of the class and bring your Journal to our class meeting. Please be prepared to share one of your dreams (and perhaps other material) with the group as we engage in active

imagination. Time will not permit reviewing each dream but everyone should come prepared to share. Include one of your favorite poems in your Imaginal Journal.

*Friday, October 14, 2016*

## **Amplification—Generating a Changing Frontier**

Joan Golden-Alexis, PhD

It is appropriate that the etymology of amplification refers to increasing sound to a level that can be heard and processed, as psychological amplification refers to making contents of the unconscious available and accessible to consciousness so they can be more easily heard and processed. Unamplified processes remain in the dark, either because they are completely embedded and undifferentiated from other contents, or because they are simply unnoticed or not sufficiently understood. Amplification opens the door to understanding the image, dispersing some of its opaqueness by unwrapping and differentiating aspects of it, thereby enlarging and extending access to its meaning. We will first attempt to understand Jung's concept of amplification, and then put into practice this understanding by applying it to Mary, the main character in Tobias Wolff's short story (one of the required readings).

### **Seminar Objectives:**

As a result of seminar preparation and participation, attendees will be able to:

1. Discern the nature of amplification as a creative suture between the conscious and unconscious.
2. Discern how amplification functions as part and parcel of the process of the expansion of consciousness and transformation.
3. Discern how the nature of the image, the symbol, is an integral part of how amplification functions within the psyche.

### **Schedule:**

1:00-2:15	Discussion of the processes involved in amplification
2:15-2:30	Break
2:30-4:45	In-depth discussion of the case of "Mary" in relationship to the amplification of her psychic life and her on-going path of individuation and growth
4:45-5:00:	Summary and course evaluation

### **Readings:**

1. The short story listed below and the list of Jung quotes will be sent to you.  
Wolff, Tobias (1976) "In the Garden of the North American Martyrs", *In the Garden of the North American Martyrs*, HarperCollins, New York, pp. 123-135. (Please read this

short story with an eye to the symbolic, i.e. the internal aspects of the psyche of the main character.)

2. Quotes on amplification compiled from the Jung's Collected Works. (Please read the quotes to begin your study of amplification. Beginning your inner dialogue with these quotes will bring depth to your reading of the text above.) You may contact me at [drjoangolden@gmail.com](mailto:drjoangolden@gmail.com) with any questions.

*Saturday, October 15, 2016*

## **An Introduction to C.G. Jung's Theory of Complexes**

Harry Fogarty, MDiv, PhD

We shall focus on Jung's Theory of Complexes as a centerpiece in Jungian thought and practice. While drawing upon some of the literature in the field, we also shall be applying this material to current cultural and psychological concerns such as intergenerational trauma as it manifests in treatment, cultural complexes, and complexes as manifesting in shared political existence. Further, a central concern will be our own enhanced appropriation of complexes as they manifest in our own personal lives.

### **Seminar Objectives:**

As a result of attending this seminar, participants will be able to:

1. Understand how various aspects of complexes manifest within the treatment field by means of considering shared collective stories of intergenerational trauma, cultural complexes, and political existence.
2. Apply their understanding of how complexes manifest so that personal development is enhanced and professional work in the transference field is strengthened.

### **Schedule:**

- |             |   |
|-------------|---|
| 9:00-10:15  | Discussion of Jung's ideas regarding complexes, with particular attention to Jung's writing and Shamdasani's review of complexes as central to Jung's theory    |
| 10:15-10:30 | Break   |
| 10:30-12:00 | Continuation of the discussion, with particular emphasis on cultural complexes as discussed by Kimbles and Singer as well as Singer and Kaplinsky               |
| 12:00-1:00  | Lunch   |
| 1:00-2:15   | Exploration of the manifestations of these motifs in the transference field, particularly with regard to intergenerational trauma and issues of gender and race |
| 2:15-2:30   | Break   |
| 2:30-3:45   | Questions and group discussion with illustrations drawn from  |

contemporary film and literary media  
3:45-4:00 Summary and course evaluation

**Readings (listed in order of importance):**

1. Jung, C.G., "A Review of Complex Theory," "The Structure of the Psyche," and "On the Nature of the Psyche" (CW 8)
2. Kimbles, S. and Singer, T., *The Cultural Complex: Contemporary Jungian Perspectives on Psyche and Society* (Brunner-Routledge 2004)
3. Singer, T. and Kaplinsky, C., "Cultural Complexes In Analysis", cpt. 3 in Stein, M., *Jungian Psychoanalysis: Working in the Spirit of CG Jung* (Open Court 2010)
4. Shamdasani, S., *Jung and the Making of Modern Psychology: The Dream of a Science* [Link for full PDF of Jung and the Making of Modern Psychology](#)
5. Dieckmann, H., "Complex Structure of Psyche" and "The Structure of Complexes" from *Complexes: Diagnosis and Therapy in Analytical Psychology* - Hans Dieckmann – Google Books. [Link for this book](#)

**Friday, November 11, 2016**

**The Dracula Image: Possession & Redemption**

Deborah Stewart, MEd, LCSW

The soulless vampire in Bram Stoker's novel has, in the last twenty years, generated almost 70,000 listings on Amazon and many a well fleshed-out character in film and television. Dracula's descendants, as portrayed in recent films, are more complex than their soulless forebear, and afford us an opportunity to understand the psychology of autonomous complexes and healing. We will sit in on Jung's case presentation of a woman who believed she lived on the moon, where she tried to save children from a winged vampire. We will also consider some of the factors that make the vampire image so compelling in today's culture. Finally, we will consider the process of redemption and role relationship plays.

**Seminar Objectives:**

As a result of attending this seminar, participants will be able to:

1. Understand Jung's concept of possession.
2. Differentiate between complexes of the personal unconscious and complexes of the collective unconscious.
3. Understand the significance of the transcendent function in the transference field.

**Schedule:**

1:00-2:15 Didactic / lecture: vampires as images of autonomous complexes  
2:15-2:30 Break

- 2:30-4:45      Film clips and discussion  
4:45-5:00      Summary and course evaluation

### **Reading & Viewing:**

1. Jung, C. G. CW 7: *The Technique of Differentiation Between the Ego and the Figures of the Unconscious*, pp. 212 – 226.
2. Film: *Bram Stoker's Dracula* Ford Coppola, Producer and Director (starring Gary Oldman and Winona Ryder), 1992. Available on Amazon.

### **Supplemental:**

1. Stoker, Bram and Alex Cristo. *Dracula Abridged*, InAmerica, Inc., 2015.
2. Films: *Twilight* series, *Interview with the Vampire*.
3. TV Series: *Buffy the Vampire Slayer*, *True Blood*. (These series go on for years—try sampling enough episodes to give you a sense of the characters and story.)

***Saturday, November 12, 2016***

## **Two Essays on Analytical Psychology**

Robert Sheavly, LICSW, DCSW

*Individual self-reflection, return of the individual to the ground of human nature, to his own deepest being with its individual and social destiny—here is the beginning of a cure for that blindness which reigns at the present hour.*

– Jung: “Two Essays on Analytical Psychology,” p. 5

In “Two Essays of Analytical Psychology,” Jung differentiates his conceptualization of the nature of the unconscious including the nature of libido as well as his approach to the treatment of neurosis from that of Freud and Alfred Adler. In this seminar participants will compare and contrast Jung’s theory of neurosis with that of Freud and Alfred Adler, especially utilizing differing concepts of libido, personal unconscious, and transference-countertransference. The relational structures of persona and of anima/animus will be defined and their function in personal and collective psychology elaborated. The therapeutic importance of dialogue with archetypal images as a technique of differentiation between the ego and unconscious contents will be emphasized.

### **Seminar Objectives:**

At completion of this workshop participants will be able to:

1. List three differing bases of neurosis as theorized by Freud, Alfred Adler and Jung, and provide a clinical example of each.
2. Compare and contrast the concept of “libido” according to Freud and according to Jung.

3. Describe a model of psyche to including ego, the personal unconscious and the collective unconscious.
4. Describe the psychic function of the contra-sexual “other” (anima/animus) in the unconscious.
5. Critique Jung’s conceptualization of homosexuality and his concepts of anima/animus in consideration of contemporary understanding of sexual orientation.
6. Experience a three-step process using active imagination to dialogue with archetypal images.

**Schedule:**

9:00-10:30	Introduction / panel discussion of the archetype of the wounded healer as a core dynamic in Jungian studies; various theoretical bases of neurosis
10:30-10:45	Break
10:45-12:00	Freudian vs. Jungian concepts of libido. The Jungian model of psychic structure. Identity structures: ego and persona
12:00-1:15	Lunch
1:15-2:30	Relational structures: shadow and anima/animus; re-imaging anima/animus to accommodate contemporary understanding of gender roles
2:30	Break
2:45-3:30	Active imagination with archetypal imagery
3:30-4:00	Summary and course evaluation

**Required Readings:**

1. Sharman-Burke, Juliet and Liz Green. *The New Mythic Tarot*. St. Martin's Press. 2011. ISBN-10: 0312562012. This is a tarot set consisting of a book and card deck. (It is available on Amazon for \$17.00.) Read “The Hierophant.” *Please bring the book and the cards with you to the seminar. Separate the major arcana from the other cards.*
2. Jung, C. G., *The Collected Works of C.G. Jung* Volume 7.: “Two Essays on Analytical Psychology.” Princeton: Princeton University Press, 1966. Read especially pages 1-40, 90-119, 120-138, 173-226.
3. Whitmont, Edward C., *The Symbolic Quest: Basic Concepts of Analytical Psychology*. Princeton University Press. January, 1979. Read Chapters 11 – 13, pages 170 – 215.

**Supplemental Reading:**

Johnson, Deirdre, “Are the Animus and Anima Worth Salvaging? Gender, the ‘Erotic other’ and the Notion of Versatility” in *Facing Multiplicity: Psyche, Nature, Culture; Proceedings of the XVIIIth Congress of the International Association of Analytical Psychology*, pages 176 – 183. Daimon Verlag, 2010.

**Focus questions for the reading:**

How do you personally identify with the myth of Chiron as described in the Tarot card of the Hierophant? What personal wounding is core to your interest in studying Jung? How are Jung’s description of both homosexuality and the differing nature of the anima/animus rooted in collectively-influenced assumptions? Compare Jung’s assumptions based on those of early 19th century Europe with those of today. Did you find yourself considering Jung to be either homophobic or sexist? Give examples from the reading to support your position. Do the concepts of anima and animus have value in light of gender roles in Western culture in the 21<sup>st</sup> century?

*Friday, December 9, 2016*

**Your Personal Creation Myth:  
An Experiential Seminar Focusing on Jung & the Expressive Arts**

Sandy Geller, MA, ATR-BC, LCPAT

There will be a brief lecture outlining the universal urge to understand our origins. “*Men everywhere have sought to relate themselves to the wonder of existence,*” (Joseph Campbell)\* Where did we come from, how did we get here? Creation myths evolved in all cultures as a way of trying to understand the inexplicable, the *mysterium tremendum*. They were a way of creating order out of chaos. They imbued birth with sacrality. “In the beginning there was...” When is it time to let go of the fictions that bind us in order to become more fully who we are in the process of individuation? In this four-hour experiential seminar you will each have time to tell your personal creation myth. The other group members will be your witnesses, listening intently. Then they will respond to your myth using basic art materials, poetry, gesture or a combination. The experience of being witnessed can be quite powerful, even transformative.

**Seminar Objectives:**

As a result of attending this seminar, participants will be able to:

1. Understand the universality of the urge to know one’s own creation myth.
2. Understand the relationship between the personal, the collective and the archetypal in creating one’s own myth.
3. Understand the way the expressive arts combine with a Jungian analytical approach.

**Schedule:**

1:00-2:15	Introduction / lecture
2:15-2:30	Break
2:30-4:45	Instruction and experiential with the method
4:45-5:00	Summary and course evaluation

## **Readings:**

1. Joseph Campbell, *The Masks of God: Creative Mythology*, Chapter I, Experience and Authority, Penguin Books, 1968.
2. Eliade, Mircea, *The Sacred and the Profane: The Nature of Religion*, Chapter 2, Sacred Time and Myths, pp 68-116, Harcourt Brace, 1957.

*No need to read cover to cover; skim through these selections. Discover what captures your imagination and your curiosity.*

## **Assignment:**

Although no previous experience with art is necessary, it is very important that you bring 2 copies of your creation myth, double spaced, 1-2 pages.

***Saturday, December 10, 2016***

## **Depth Psychological Approaches to Suffering**

Lionel Corbett, MD

When suffering strikes, it is helpful to find a framework through which we may understand it. The approach of the Diagnostic and Statistical Manual (DSM) is of limited help, because there are many normal forms of suffering given the circumstances of a person's life. Even in the presence of emotional disorder, people with the same diagnosis suffer in unique ways and require a personalized approach. Traditional religions offer explanations and reasons for suffering, and we will consider some, but depth psychology has unique approaches. This seminar will describe some ways to search for meaning in suffering, and consider it as an experience of liminality and initiation into a new level of consciousness. We will discuss an approach to suffering based on radical acceptance.

Painful states of mind such as hatred, envy, alienation, scapegoating, cruelty, and loneliness, also produce suffering. We will describe some of the developmental sources of these complexes, their effects on the personality, and some of the ways in which they may be approached in psychotherapy. We will contrast these states of mind with the psychology and psychodynamics of altruism, empathy, compassion, concern, care, consolation, and pity, exploring the similarities and differences between these states. Finally, we will discuss ways to help the helper, including burnout and compassion fatigue.

## **Seminar Objectives:**

As a result of attending this seminar, participants will be able to:

1. Identify a variety of frameworks within which psychotherapists may approach the problem of suffering.
2. Recognize forms of suffering which are normal and not included in the DSM.
3. Understand the value of the discovery of meaning in suffering.
4. Apply a variety of psychotherapeutic approaches to painful states of mind.

**Schedule:**

9:00-10:30	Introduction / didactic / discussion of the archetype of suffering and representations in history, myth, and depth psychology
10:30-10:45	Break
10:45-12:00	Group process and exercise
12:00-1:15	Lunch
1:15-2:30	Comparison of painful states with psychodynamics of caring / compassion
2:30	Break
2:45-3:30	Ways to help the helper with compassion fatigue and burnout
3:30-4:00	Summary and course evaluation

**Readings:**

1. Corbett, L. ( 2015). *The soul in anguish: Psychotherapeutic approaches to suffering*, Chiron.
2. Corbett, L. (2011). *The sacred cauldron: Psychotherapy as a spiritual practice*, Chiron.

## *Spring Semester*

*Friday, February 10, 2017*

### **Dream Intensive Weekend: Theoretical Essentials**

Lisa Marchiano, MIA, MSW, & Deborah Stewart, MEd, LCSW

Dreams are a small daily miracle of direct contact with the objective psyche. A source of wisdom that flows in unstinting generosity from the unconscious, dreams can be our most straightforward encounter of those mysterious aspects of ourselves that Jung named complexes. In this seminar, we will review the fundamentals of dream theory as they relate to interpretation in the analytic process.

#### **Seminar Objectives:**

As a result of attending this seminar, participants will be able to:

1. Articulate a practical understanding of the reasons for working with dreams in a clinical context.
2. Identify the major points to consider in working with dreams.
3. Understand how dreams can move an analytic process forward.

#### **Schedule:**

1:00-2:15	Lecture and discussion on dream theory
2:15-2:30	Break
2:30-4:45	Lecture and discussion on basic principles of dream interpretation
4:45-5:00	Summary and course evaluation

#### **Reading:**

Berry, Pat. *Echo's Subtle Body*, Spring Publications, Inc., 1982. Read "On Defense and Telos in Dreams" and "An Approach to the Dream."

*Saturday, February 11, 2017*

### **Dream Intensive Weekend: 360 Experiential Workshop**

Lisa Marchiano, MIA, MSW & Deborah Stewart, MEd, LCSW

This experiential workshop, the second part of our weekend focus on dreams, is designed to give participants an opportunity to experience both individual and interactive modalities in applying theory to dream interpretation. Key interpretive concepts will be presented at the outset: setting, feeling tone, "plot" and telos, amplification, dominant(s), and personal associations. We will next illustrate these concepts in the context of a dream. Participants will work individually and

nonverbally with their own dream images and then work interactively with their own and a partner's dreams. This workshop includes Jung's four ego functions (sensation, intuition, feeling and thinking) in the practice of working with dreams.

### **Seminar Objectives:**

As a result of attending this seminar, participants will be able to:

1. Understand and apply six key interpretive concepts to dreams.
2. Recognize differences related to the four functions (sensation, intuition, feeling and thinking) as they emerge in various modalities of dream work.
3. Apply theoretical concepts to individual dreams.

### **Schedule:**

9:00-10:00	Didactic and demonstration: key points in dream interpretation.
10:00-10:45	Exercise (each participant to draw his / her dream).
10:45-11:00	Break
11:00-12:00	Pairs exercise: participant A interviews B about his/her dream
12:00-1:15	Lunch
1:15-2:30	Pairs partners switch; participant B interviews A.
2:30	Break
2:45-3:45	Pairs share experience and understanding in large group
3:45-4:00	Summary and course evaluation

### **Assignment:**

Bring two copies of one of your recent dreams to work with and share with a partner.

*Friday, March 10, 2017*

## **The Initiatory Experience of Uncertainty & the Individuation Process**

Cynthia Candelaria, EdD, LPC

We will look at Jung's own story of his descent into the unconscious and the psychological implications of how the initiatory experience of uncertainty fits into the individuation process. We will explore the realm that is in-between the everyday material world and the world of the unconscious, asking ourselves what it means to find ourselves, or our patients, in the liminality of a psychological threshold space. Using symbolic material from clinical cases, fairy tales, and the story of Odysseus, we will identify the initiatory processes that occur in our lives and what they might imply for Jungian analytic practice.

### **Seminar Objectives:**

As a result of attending this seminar, participants will be able to:

1. Develop a psychological understanding of what it means to find oneself in a liminal space.
2. Identify the stages of initiatory experience and how that relates to the motif of the hero's journey.
3. Develop an understanding of the psychological implications of uncertainty.
4. Apply the knowledge we gain from this exploration to our own experiences and to clinical cases.

### **Schedule:**

1:00-2:15	Introduction to the individuation process and the initiatory experience of Jung's descent into the unconscious
2:15-2:30	Break
2:30-3:30	Exploration of the psychological implication of the journey of Odysseus and the fairy tale of Hansel and Gretel
3:30-4:45	Discussion and clinical application of the threshold moments of uncertainty
4:45-5:00	Summary and course evaluation

### **Readings:**

1. Grimm, J. & Grimm W. (1944). *The complete Grimm's fairy tales*. Translated by Margaret Hunt. Revised by James Stern. New York: Pantheon Books. (Read Hansel and Gretel)
2. Jung, C. G. (1961). *Memories, Dreams, Reflections*. Editor, Aniela Jaffe. New York: Random House.
3. Stein, M. (1983). *In Midlife: A Jungian perspective*. Woodstock, CT: Spring Publications.

***Saturday, March 11, 2017***

### **Light & Darkness**

Simone Campbell-Scott, MA, LCSW-C & Sarah Braun, MD

In this seminar, we will consider artists whose late work is concerned with light and darkness. Mark Rothko, an American abstract painter primarily known for his colorful, meditative canvases, created toward the end of his life the Rothko Chapel, a modern octagonal structure in Houston, Texas, designed by the architect Phillip Johnson, which contains dark, almost black abstract paintings. James Turrell is a contemporary artist in his seventies who works with light as its own medium. His aesthetic in part is based on his deep appreciation of the role perception plays in the viewer's visual experience of art. His background as a Quaker, a religion that emphasizes the symbolism of light, contributes to this direction in his work. The psychological experience of the viewer is central in the art made by both Rothko and Turrell. We will be examining the nuanced evolution of the work of these individual artists over the course of a

lifetime of artistic development.

This material is part of a larger investigation of ours in which we are engaged on psychological individuation and the late work of artists. What we see in artists' work is imagery, which is the language of analytical psychology. What we hope to do in this presentation is to open other avenues for seeing and experiencing imagery, and in doing so accessing other aspects of unconscious meaning that are made available through the work of these artists. We will bring in images by these artists to animate our discussion of this material, including examples that evoke emotional states—from depression to ecstasy—and the creative process itself. We invite your active engagement and participation, and we hope that you will bring your own experiences and thoughts into the discussion.

### **Seminar Objectives:**

At the conclusion of the seminar, participants will be able to:

1. Recognize visual metaphors that arise in treatment as indicative of emotional content.
2. Identify psychological processes that manifest in visual imagery.
3. Differentiate between imagery that might indicate clinical depression and imagery that might indicate a transient state that is part of a creative process.

### **Schedule:**

9:00- 9:45	Introduce the work of Rothko
9:45-10:30	Jungian thought on symbolism of darkness
10:30-10:45	Break
10:45-11:15	Small group exploration of the Rothko Chapel
11:15-12:00	Entire group discussion of Rothko Chapel
12:00-1:15	Lunch
1:15-2:00	Introduce the work of Turrell
2:00-2:30	Jungian thought on symbolism of light
2:30-2:45	Break
2:45-3:15	Small group exploration of Turrell's work
3:15-3:45	Entire group discussion and summary
3:45-4:00	Summary and course evaluation

### **Readings:**

1. Edinger, E. 1991. *Anatomy of the Psyche*, pp. 139-144; pp. 147-180. La Salle: Open Court.
2. Edinger, E. 1995. *The Mysterium Lectures*, pp. 70-71. Toronto: Inner City Books.
3. Hillman, J. 1992. *Revisioning Psychology*, pp. 67-71; pp. 193-210. New York: HarperPerennial.

**Background References:** (for those who are interested)

1. Lopez-Pedraza, R. 1996. *Anselm Kiefer: The Psychology of "After the Catastrophe."* (Essay written by a Jungian regarding how to look at modern art.) New York: George Braziller.
2. Phillipson, M. 1963. *Outline of Jungian Aesthetics.* Chicago: Northwestern University.
3. Bachelard, G. 1969. *The Poetics of Space.* Boston: Beacon Press.

### **Assignment:**

In order to enrich your engagement with this material, please write a short paper of about five pages describing experiences involving images of darkness and light that have a symbolic quality. These can be your own experiences, those of friends or family, from a clinical context or in literature/music/dance/visual art. In what ways do you recognize darkness and light operating in your examples? You are welcome to bring them into the conversation if you wish.

*Friday, April 7, 2017*

## **Jung, Tolkien & the Archetypes of Middle Earth**

Janis Maxwell, PhD

Tolkien's masterpiece, *The Lord of the Rings*, has sold over 150 million copies worldwide. The enchanting power of Middle Earth lies not in an outward looking consciousness, but is rooted in the realm of spirit, in a far more ancient part of man "where the shadows lie." Many of the images seem to have come directly from Jung's work with psyche, i.e. shadow, Self, anima, wise old man, etc., even though there is no evidence that the two individuals were influenced by the other's work. In this seminar, we will explore several of the archetypal images in the book, including hobbits, wizards, elves, dwarves, orcs and not least, the One Ring.

### **Seminar Objectives:**

As a result of attending this seminar, participants will be able to:

1. Identify and understand archetypal images evidenced in J.R.R. Tolkien's work.
2. Understand how Jung's theory of the collective unconscious is manifested in the work of J.R.R. Tolkien.

1:00-2:15	Discussion of Jung & Tolkien's creative processes & underlying similarities
2:15-2:30	Break
2:30-4:45	Discussion of symbolism and its role in the individuation process
4:45-5:00	Summary and course evaluation

### **Suggested Readings:**

1. J. R. R Tolkien, *The Lord of the Rings*, any edition.
2. C. G. Jung, CW Vol. 9i, *The Archetypes of the Collective Unconscious.*

*Saturday, April 8, 2017*

## **The Archetypes & the Collective Unconscious**

James Hollis, PhD

This seminar focuses on *The Archetypes and the Collective Unconscious (CW 9i)*, in which Jung's theory of the collective unconscious, a stratum of psychic function common to humanity but operating autonomously beneath the level of personal and cultural history, is explained. Jung defines and illustrates archetypes as energy systems which bring form to flow, organization to chaos, and reach the surface in such compelling images as "the child," "the hero," "the parent," "the trickster," and many others.

### **Seminar Objectives:**

As a result of attending this seminar, participants will be able to:

1. Understand *archetype* as a verb, not a noun.
2. Delineate the triune nature of the human psyche.
3. Discern the application of representative archetypes in the dreams of clients and in the patterns of history.
4. Be conversant with such archetypal patterns as the *hero*, the *trickster*, the *adversary*, the *scapegoat*, and others.
5. Clarify why an ignorance of an archetypal field of psychic influence leads to a superficial understanding of psychopathology and psychotherapy.

### **Schedule:**

9:00-10:30	Archetypal Theory and Representative Embodiments (lecture)
10:30-10:45	Break
10:45-1:00	Continuation of didactic with Q & A
1:00-3:45	Discussion of Archetypal process at work in clinical materials
2:30-2:45	Break
3:45-4:00	Summary and course evaluation

### **Reading:**

Jung, C.G. (1981). *The Archetypes and the Collective Unconscious*. In *The Collected Works of C. G. Jung* (Vol. 9i). Princeton, NJ: Princeton University Press.

*Friday, May 12, 2017*

## **Shamanic Ritual & Symbols of Individuation**

Sallie Bell, MA

Archaic Shamanic Ritual and Symbols of Individuation On the surface, the ancient healing rituals of shamanism would seem to have little in common with Jungian analytic work; however,

exploration of underlying symbolism reveals that both feed from a common collective source. Both are branches of the same river. In this seminar we will discuss images, themes and processes that inform shamanic ritual and analytic work: Initiation, dismemberment, transformation, the contra-sexual partner, the journey, the tree, the cycle of birth, death, rebirth, the mandala... We will then view a shamanic ritual filmed by the presenter in Southern Siberia and discuss the material in this context.

### **Seminar Objectives:**

As a result of attending this seminar, participants will be able to:

1. Explore the symbols of individuation that spontaneously arise during the course of a contemporary individual analysis.
2. Appreciate how these same symbols have informed the most ancient healing rituals across cultures and throughout time.

### **Schedule:**

1:00-2:30	Discussion of shamanic symbolism and symbols of the individuation process
2:30-2:45	Break
2:45-3:45	Viewing of “A Darhad Shaman” filmed by the presenter.
3:45-4:45	Discussion
4:45-5:00	Summary and course evaluation

### **Readings:**

1. Eliade, Mircea. *Shamanism, Archaic Techniques of Ecstasy*, translated from the French by Willard Trask, Bollingen Series LXXVI, Princeton University Press, Princeton University, NJ, 1972.
2. Jung, CG. *The Philosophical Tree*, CW vol 13, para 304-482 “
3. Jung, CG. *A Study in the Process of Individuation*, CW vol 9i, para 525-718
4. Jung, CG. *The Symbolism of the Mandala*, CW vol 12, para 122-331.

***Saturday, May 13, 2017***

### **A New Look at the Old Giants: Freud & Jung**

Marita Digney, DMin, LicPsych

We will come together to ponder, once again, the founders of psychoanalysis, the originators with whose work we remain so intimately involved as analysts, analysands and students. Using video and written material to enter their work in the context of their culture, we will first discover the essential components of Freud’s basic psychoanalytic theory and Jung’s theory of analytical psychology. We will then compare Freud and Jung’s thinking in the context of their historical and cultural settings and relationship with one another, and examine what aspects of their theories are relevant for clinical practice today.

### **Seminar Objectives:**

As a result of attention to the reading and discussion, attendees will be able to:

1. Identify the basics of psychoanalytic thought created by Sigmund Freud.
2. Recognize the impact of Freud's historical and cultural setting on his experience and observations.
3. Differentiate the system of analytic psychology developed by C.G. Jung from that of Freud.
4. Recognize the impact of Jung's historical and cultural setting on his experience and observation.
5. Delineate the issues involved in the formation and dissolution of the Jung-Freud professional relationship.
6. Discern and apply relevant aspects of the theories to students' current clinical work.

### **Schedule:**

9:00-9:15	Introduction and overview of program / schedule for the day
9:15-10:15	Film: <i>Freud Under Analysis</i>
10:15-10:30	Break
10:30-10:45	Small group review of Freud's theory; professional contributions and limitations as well as students' personal reactions from the context of their professional work today
10:45-12:00	Large group will discuss the findings as assigned: Freud's theory, contributions and limitations and impact today
12:00-1:15	Lunch
1:15-2:30	Film: <i>Jung on Film</i>
2:30-2:45	Break
2:45-3:00	Small group review of Jung's theory, professional contributions and limitations as well as the students' personal reactions in the context of their work today
3:00-4:00	Review of Jung's structure of the psyche and psychological development based on his view of the human psyche including: the development of the ego, relating to archetypal context and influence such as: father, mother, ego, Self, anima, animus and the midlife crisis.

### **Readings:**

The first two readings (required) present Freud and Jung in their own words; the readings following are valuable professional presentations by scholars on Freud and Jung.

1. Freud, Sigmund. *Totem and Taboo* (any edition).
2. Jung, C.G. *Memories, Dreams and Reflections*, Vintage Books, 1961. Read chapters: Sigmund Freud, The Work, The Tower," best read in that order.

3. Ellenberger, Henri F. *The Discovery of the Unconscious*, Basic Books, 1970. Read Chapter 7 (Sigmund Freud and Psychoanalysis), and Chapter 9 (Carl Gustav Jung and Analytical Psychology).
4. Hall, Calvin and Gardner Lindzey, *Theories of Personality*, John Wiley & Sons, Inc. 1998. Read Chapter 2 (Sigmund Freud's Classical Psychoanalytic Theory) and Chapter 3 (Carl Jung's Analytic Theory).