

## “Seeing Through” to Resonant Patterns from the Microcosm to the Macrocosm

Linda Carter, MSN, CS, IAAP



Dante Gabriel Rossetti (1828–1882), *Mnemosyne (The Lamp of Memory, or Ricordanza)* (c 1876-1881), oil on canvas, 120.7 x 58.4 cm, Delaware Art Museum, Wilmington, DE. Wikimedia Commons.

*Thou fill'st from the winged chalice of the soul  
Thy lamp, O Memory, fire-winged to its goal.*

Rossetti inscribed these lines on the frame.

Ricordanza = “Rememberance”

Jung was enormously talented in many ways but specifically in his ability to match analysands' current life circumstances or dreams with a mythological image, fairy tale or artistic image. Jung had the capacity to “see through” what his patients presented to deeper layers of the unconscious and recognize fundamental forms and processes that he called archetypal. His method of analogy called *amplification* is actually about pattern matching operating at a macro-cosmic level connecting patterns of his patient's difficulties with collective cross-cultural motifs.

Contemporary infant researchers who are also psychoanalysts look at micro-processed videotapes of interaction patterns between babies and a primary caregiver and they have found that their observations of non-verbal communication patterns persist throughout the lifespan and are essential for all adult human relationships.

They work with a micro-cosmic level of dyadic interaction, whereas Jung's model is one that tends to be more macro-cosmic using collective myths and stories: through resonance, both approaches offer portals into understanding human life patterns. We can zoom in to look at the details of a specific personal dyadic interaction and zoom out to find evidence of similar fundamental patterns in artistic works replicated on a different scale; both convey universal human struggles.

I see Jung's model as more vertical, oriented to depth and those of infant researchers as more horizontal and on the relational plane. However, each can be a portal to inner worlds. For example, it is possible to gain entry via relational openings and find the domain of archetypes; or locate the personal through story, ritual and other collective vehicles. Of import, here, is that it is possible to locate patterns essential for our analysands by entering a wide variety of portals, whether macroscopic or microscopic to locate the fundamental patterns most salient in an individual's psychology or even the psychology of a culture in a given moment.

According to Hillman, ‘Myth lives vividly in our symptoms and fantasies and in our conceptual systems’ and further, notes that myth and psychology are interchangeable: ‘Mythology is a psychology of antiquity. Psychology is a mythology of modernity’ (1979, p. 23).

Linda Carter MSN, CS, IAAP is a nurse and a Jungian analyst in private practice in Carpinteria, California and taught at Pacifica Graduate Institute for five years. She is a graduate of Georgetown, Yale and the C. G. Jung Institute-Boston. Linda was the *Journal of Analytical Psychology* Book Review Editor, the US Editor-in-Chief and now the Film and Culture Editor. She is the chair of the Art and Psyche Working Group. Linda has published numerous professional articles. In 2019, she was the Visiting Analyst at the C. G. Jung Institute-Boston and the C. G. Jung Institute in LA. She has taught around the world and has been especially committed to working with Chinese students over the past 6 years.

My teaching style is based on the work of Paolo Freire and is always conversational and interactive with many art images and illustrations.

## **“My Tangerine Dream”**

### **Lydia Panas**

My work is about women, about the things we communicate and hold back from others. In the past I explored these feelings through photographing women and girls. The earlier portraits attempt to describe how it feels to be a girl, restrained, silenced, and a woman realizing her strength and exercising her capacity for change. The portraits do not look *at* women, they do not objectify or glorify women, they identify.

My new work explores these topics. Building and expanding on previous work about women, conflict, and trust, this new collection extends these themes to explore the pleasure of awareness, transformation, and empowerment. In contrast to the straightforward and unadorned portraits in my earlier work, these new lush and excessive scenes suggest internal striving, emotional evolution, and recognition of pleasure.

Exploring my unconscious and more emotional ways of experiencing the world, I consider what I longed for as a child, what I was afraid of, and the transformation from girl to woman. Looking through the lens, I reconfigure my own history and my relationship with my mother. But this time, I'm holding the camera. As I wander deep into my psyche, the process clarifies, brings me closer to myself, and suggests a sense of control.

#### **BIO**

Lydia Panas is an artist whose work focuses on identity and the psychology of our interior lives. Working primarily with women, her work explores what lies below the surface. Through photography and video, she investigates questions about who we are and what we want to become. A first-generation American, raised between Greece and the United States, her sense of home has always felt elusive. All her work is been made in the fields and forests of her seventy-acre farm in Pennsylvania. Exploring the roles of power and trust on both sides of the camera, she describes what it feels like to be a woman, to be human, by experiencing the complex range of emotions we have the capacity to feel. The connection she feels to this land and her family is the foundation of her work.

Panas' work has been exhibited widely in museums and galleries in the U.S. and internationally. Her works are represented in public and private collections including the Brooklyn Museum, Bronx Museum, Museum of Fine Arts Houston, Palm Springs Art Museum, Allentown Art Museum, and the Museum of Contemporary Photography Chicago, among others. Her work has appeared in many periodicals such as the *New Yorker*, the *New York Times Magazine*, *The Village Voice*, *French Photo*, and *Hyperallergic*. Lydia has degrees from Boston College, School of Visual Arts, and New York University/International Center of Photography. She is the recipient of a Whitney Museum Independent Study Fellowship and a CFEVA Fellowship. She has two monographs, “Falling from Grace” (Conveyor Arts 2016) and “The Mark of Abel” (Kehrer Verlag 2012) which was named a best coffee table book by the *Daily Beast*. A third monograph is scheduled for release with MW Editions in the fall of 2021. She divides her time between Kutztown, Pennsylvania and New York City.

## ***Bless Their Hearts! White Therapists Baffled at BIPOC Snub of Psychoanalysis***

**Julie Cake and Erin Pierson**

What role does white privilege and white advantage play in preventing more people of color from pursuing psychoanalysis and long-term psychotherapy? Two white Southern women want to know. In our presentation, we will first examine the systems that have traditionally blocked BIPOC clients from psychoanalysis and question how those systems still operate. In what ways do white therapists unconsciously participate and benefit? From there, we will discuss our own caseloads with BIPOC and white clients and invite our listeners to do the same. Categories to be explored will include how one's anti-racist journey impacts where she is located and how she shows up in the room. What exactly is a therapist responsible for concerning the topic of race and racism? How does that conversation change based on the client/therapist relationship? In what way have more recent political events made racial inquiry part of the treatment for all clients? And finally, we will examine Enactment- who's good, who's bad, what's avoided, and what's embraced around issues of race?

### **Presenters:**

Julie Cake practices in Seattle, WA. She has spent recent years researching, writing and presenting on the broader issue of racism. She hopes to apply some of what she has learned in her new leadership role as Vice President of NWAPS. While Julie hails from the South, she and her husband have cherished raising their boys in the informal, easy-going culture of the PNW.

Erin Pierson is a therapist in private practice in Seattle, WA. She is interested in the exploration of how the therapist's own experiences influence the development of theory and practice. She is a proud transplanted Southerner that has found her home in the Pacific Northwest with her husband, two step-sons and beloved pooch Max!