

## Archetypal Cosmology and Art: As Above So Below

What could Art possibly have to do with Astronomy? Or Cosmology? Or Astrology? Well, would you please consider this:

Once upon a time, the church fathers taught that the sun turned around the earth. At that time many people thought that stars in the sky were Gods who controlled human behavior. This was the geocentric proposition.

There was also a time when Carl Jung believed that archetypes - he called them "innate behavioral patterns" - existed only in the human psyche, and that what we saw in the sky was a projection from our psyche. That was the humanistic proposition.

But just as Galileo revealed that the earth, as well as all the planets of our solar system, turns around the sun (the heliocentric proposition), eventually Carl Jung saw that the archetypes operate outside the human psyche as well as inside. The "psychoidal" proposition was born.

In this psychoidal proposition, there is an awareness that a Greater Archetype, an intelligent "Intent", exists that is larger than, and inclusive of, material and psychic reality, encompassing all the archetypes that come in our dreams, and that planetary transits too obey the laws set by this Greater Archetype. In fact, recent literature (Richard Tarnas, John Major Jenkins, Carl Johan Calleman, Jose Arguelles among others) has shown a correlation between astronomical transits over thousands of years with Galactic cycles AND the history of earth's and human development. It seems that we humans are but one expression in the long chain of an unimaginably large, synchronized, system of life that moves inexorably towards its purpose. Thus the phrase "As above so below."

So where is human development going now? Can we still look at the sky for answers?

Why not, since the stars also follow the path of the Greater Archetype? And here is what it seems to be up to at the moment: Pluto is on the 7th degree of Sagittarius, in direct line with the galactic center. Interestingly, over two thousand years ago, Indians in the Eastern continent and the Mayans in the Western continent "saw" that Mother Kali would come at about that time to sweep away the shaft and the soulless to make room for the new, and that soon Quetzalcoatl would be returning. This is how it reads for us:

Pluto the Intensifier has penetrated Sagittarius, the Expander of the mind. Pluto the Destroyer is hunting for all hypocritical and misleading theories built in the Sagittarian mind.

Pluto the Dionysian is fertilizing Sagittarian imagination by grounding it in the sensuous body.

Pluto the Generator is making room for a new, more grounded, more inclusive and more flexible, Sagittarian worldview.

In a few years, after Pluto has cleared and fertilized the ground, Uranus/Prometheus-the-Rebellious, emancipating initiator of revolution will be "unbound" and will sextile Pluto, stepping in to provoke a new thought pattern. However, like with Trickster-Satan, destruction offers no guarantee of

rebirth, and revolution does not automatically lead to evolution. So we don't know if there will be new life or only the end of the old life.

But we may not be totally helpless. From his psychoidal perspective, Jung has taught us that we have the power to co-create with the Intent of the Greater Archetype if we tune into It. What does "tuning in" involve? How can we help Quetzalcoatl return?

First, it involves getting our controlling ego out of the way.

Second, it involves giving the unconscious a voice.

Third, it involves reading and interpreting its message correctly.

Fourth, it involves discerning between the good and the evil contained in the message.

Fifth, it involves finding the will to act on this discernment by starving the evil and feeding the good.

And here comes the notion of Art: one channel for achieving this tuning-into-the-Great-Archetype is art. So, let Art become the mouthpiece of the Great Archetype!

Archetypos developed an artistic technique called "Wolfart", described in the DVD ["Art in the Underworld: Goddess Speak"](#) (Jeanrenaud and Gardner 2004). In this technique, the painter interprets a vague background glowing on the surface of a light box, at the sound of powerful trance-inducing music. This situation has the effect of stimulating unconscious imagination and tricking the ego away from its familiar stance. Gardner recently adapted the technique for the computer, as can be seen from the artwork below.

### **Asking the unconscious artist**

When the painter has completed the work, an interview seeks to reveal the hidden unconscious intentions and feeling experience during the artistic process. It includes describing feelings while painting, representations obtained and their purpose in the picture, the experience of wrestling or dancing with the resulting effects, and more. Finally, the discussion leads to a description of the archetypal forms that are intending to emerge, and an exploration of how to sustain their evolutionary manifestation in everyday life, and how to discourage obstacles to that manifestation.

Typical questions include:

How did you feel while painting?

What does your work represent?

Where did you start and what else happened?

How do you relate to the result?

Below are the discussions with 4 art students at a Denver University. Students had a choice of 4 different back-lighted backgrounds. They first worked under the influence of African drum, then of a piece by Jean Michel Jarre.

**Student One: learning to uncover and interpret archetypal intent hidden in the picture.**

The student was at first in a “dark” mood, feeling hurried and watched, thus the initial choice of blacks and dark browns. As relaxation set in, lighter colors emerged, especially blues. Hand-like forms started to appear, as well as a broken egg at the bottom, not far from a blue dragon-shaped silhouette. The student first got in touch with the importance of hands in her life, and in particular their tendency to take over autonomously when engaged in creative activities. This opened the way for seeing that the unconscious has a mind of its own, not always politically correct. The egg at the bottom initially raised fear of having “broken too many eggs in life”, i.e., having deviated from the “proper” path. But later, student realized that eggs also brake when the New Self is ready to be born, including the creative, if sometimes dark, dragon side of the Wild Self.

The other 3 students also show the paintings from which the discussion stemmed.

**Student Two: learning about one’s unique graphic feeling vocabulary.**



Picture 1



Picture 2

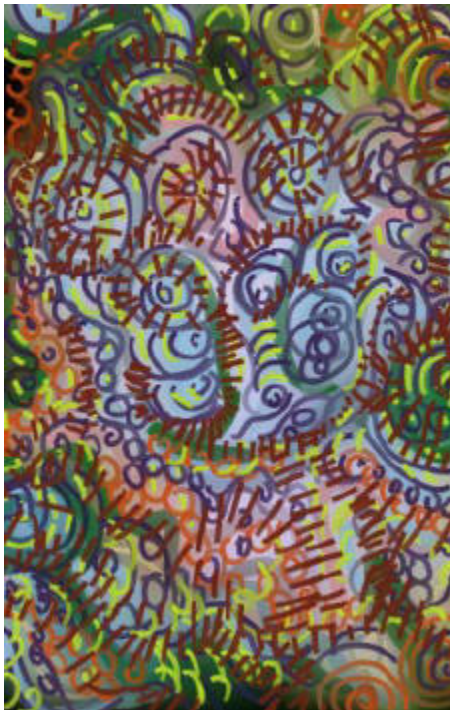
The student chose the background on the basis of it being in her favorite autumn colors. The student was feeling nervous because of the harassing pace of the African drum and the lack of privacy afforded by the presence of the other students in the class. To cope with the stress, the student made large angular golden and brown plaques (Picture 1) bordering one another with tiny,

repetitious rhythmic indentation, not unlike the drumming in her auditory channel. The student explained that these indentations served the purpose of smoothing the otherwise harsh contact between colors.

In a second painting (Picture 2), with a more peaceful music, and a soft blue base background, the student expressed feeling more at ease. The abstract figures have more rounded shapes and are in direct contact with one another, without indentations. Student explained that in this case, the softness of the colors allowed a smooth effect, therefore did not require a mediating rhythmic motif.

It was concluded that mediating rhythmic motives and large angular shapes were part of student's vocabulary for coping with life's stress such as a nearing end of term, the fear of not completing her contract on time, and the fear of being judged. More rounded flowing shapes and less contrasting colors were the student's manner when more relaxed. And with it came a more exploratory and playful attitude. Further exploration led the student to observe everyday life behavioral manifestations of these same graphic forms in stressed and more relaxed situations.

**Student 3: learning to find the right balance between opposite archetypes.**



Picture 3

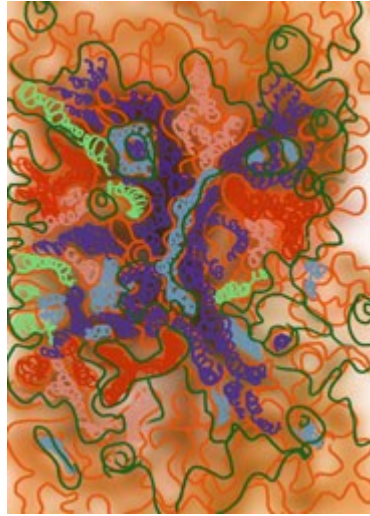


Picture 4

The student initially (Picture 3) felt pushed by music and responded by making innumerable, fast, small, almost compulsive designs all over the page, thus producing a meaningless image and ending up feeling rather tired.

In a second attempt (Picture 4), the student decided to create support lines that would contain, but not imprison, the lively repetitive patterns that

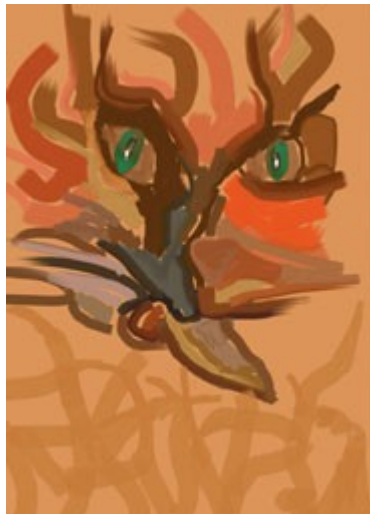
she still desired. This structure caused the student to feel more secure and relaxed.



**Picture 5**

So in a third attempt (Picture 5), the student was able to be playful: surfaces are larger, less busy with details, and the student set up the task not to lift the pen off the screen for each color. The result pleased her. Student learned about the paradoxical truth that the right balance of structure and freedom gives her the most pleasure and the power to open to true creativity. In other words, the student was aware that Saturnian constriction can repress, and even kill, the creative process, but that, in the right balance, it will actually support it by making it more secure.

**Student 4: learning to choose how to manifest the archetype**



**Picture 6**

Here, the student saw a Big Cat above a flaming jungle. However, frightened by this intense Plutonian/Dionysian energy, the student decided to reframe the vision by interpreting it as a Kitty-Cat not feeling so well and

therefore eating backyard grass. This apparently empowered the student's ego, but at the expense of the Great Cat energy. Discussion raised the issue of choosing between settling for the small and comfortable and taking on the challenge of the most powerful and unsettling aspect of the same archetype.

### **Conclusion: co-creating with the Greater Archetype**

From the above, we see that the technique allows the ego to be tricked away from limiting the process, thereby freeing unconscious creativity. As a result, archetypal energy will express itself graphically. Its interpretation helps to unveil its latent intent, thus offering the artist a chance to tune willingly into it and co-create a new reality. In the instances above, students first learned how to discover their individual vocabulary in response to stress; then, to identify the form that Pluto in Sagittarius needs to take in each individual case, e. g., shattering the egg of "fake good behavior" to allow full power to be born; finding just the right amount of Saturnian structure to make the expansive creative process safe; finding the courage to open up to the Plutonian/Dionysian Earth power in the Wild Cat despite fear.

Clearly, the same archetypal energy will take on as many different forms as there are personalities. This is where free will enters the picture, so to speak. Intense Pluto can destroy the fake but also generate new life, through sensuous seduction or enrichment through connecting with the deepest source of life. Sagittarius can demand that we expand life beyond the conventional boundaries of the community, that we grasp new levels of metaphysical reality, or that we teach one another about freedom and imagination. When marrying the depth oriented Pluto/Dionysian impulse to the ever-expanding, ever-rising Sagittarian impulse, we work towards re-connecting spirit to the deeper source of life. The success of this evolutionary impulse may well depend on our willingness to surrender to the Great Archetype and Its ever changing dance at the same time as to collaborate actively with Its plan by placing our individual gifts in its service.

What better goal can there be than to co-create a new form that gives body to the mind and spirit!

— Claudine Jeanrenaud and Judy Gardner