

## References

- Barnet, R.J. The world resources. The New Yorker Magazine, April 7, 1980.
- Buber, M. Between Man and Man. Boston: Beacon Press, 1955.
- McLuhan, T.C. Touch the earth: a self-portrait of Indian existence. New York: Outerbridge and Lazard, 1971.
- Slater, P. The pursuit of loneliness: American culture at the breaking point. Boston: Beacon Press, 1976.

## CARL JUNG: A FORMALIST CRITIQUE

Harold J. McWhinnie

University of Maryland, College Park

I will present a review of the basic thoughts of Carl Jung and outline his research in areas such as psychological types and the uses of symbols in art. Special attention will be placed on his discussions of Schiller's work on aesthetic play. His work on psychological types will be related to research in art education with the Myers-Briggs tests. His work on symbols in art will be related to the new and growing interest of art education in the whole field of Creative Arts Therapy. Jung's influence on art education will be discussed within the historical and philosophical context of the past 30 years of art research.

The title is a play on words because instead of being a critique of Jung according to formalistic aesthetic theory, I offer Jung's work as a critique of aesthetic formalism. But, why present this at the Caucus for Social Issues and Art Education? My response is that aesthetic formalism is essentially an elitist doctrine and by its insistence upon the formal properties of the art object, neglects many critical social and psychological concerns. Too much of the recent developments in aesthetic education have been dominated by aesthetic formalism.

While Jung's ideas were implicit in many writings by art educators such as Read (1967), Munro (1941), and others, the current return to interest in his ideas is a result of the movement that considers art therapy as a part of art education concerns. In addition, recent interest in mainstreaming in art and in education have directed the art educator to widen the range of his professional interests.

This paper will also seek to review those collected writings of Carl Jung that most specifically relate to problems in the psychology of art and to questions of education in the arts. This writer has long argued that psychological studies are relevant to questions of aesthetics, and Jung's work demonstrates the wisdom of that argument (McWhinnie, 1971). It would seem that a meeting of the Caucus for Social Issues and Art Education is a most fitting place to present and review this material.

In addition, Jung's work will be reviewed with special reference to the work of Arnheim and Gombrich. All three of these thinkers have in many ways formed the cornerstone of the psychology of art, and as this paper will try to show, have greatly influenced theories of art education and have provided the theoretical underpinnings for significant research efforts in art education. In this paper, we take a new look at an old question, "What is the psychological structure of art and of aesthetic expression?".

This paper on the work of Jung forms the final part of a trilogy of papers written during the summer of 1979. In many ways, that summer was

a transitional one for my work as an artist and educator; the ideas of Jung seemed to be an important step in that transition to a new direction in my own artistic efforts.

The ideas of Carl Jung have permeated art education thinking since the 1930's, when they first became popular. But, to my knowledge, there has not been any systematic review of his writings from the original sources themselves. Now would seem to be the time for such a review, especially in relation to my papers on Arnheim and Gombrich. The research on those other two key figures led me directly to the work of Jung for answers and insights which were lacking from the other respective approaches to the work of art.

One can hardly look at the writings of Sir Herbert Read (1967) or Suzanne Langer (1951) as well as, of course, those of Lowenfeld (1953) without acknowledging the contribution of Carl Jung to their respective ideas. The current interest in the work of Piaget (Lansing, 1960; Pitard, 1977, 1979) have, indirectly at least, demonstrated a basis in the work of Piaget for an interest in Jung's work. A great deal of June McFee's work (1968) is also based upon Jung. However, in all of the works cited here the influences have not been fully realized. The purpose of this paper is to make all of this explicit within a very broad investigation and analysis of Jung's collected works. The time seems ripe for such an effort!

The contributions of Arnheim (McWhinnie, 1979) towards our understanding of the psychological foundations of art are threefold:

1. the identification of clean developmental trends in behavior and art learning;
2. the demonstration of the use of Gestalt principles of perception as a basis for design principles;
3. the identification of the element of expression as a key factor in the nature of 20th Century art.

The contributions of Gombrich (McWhinnie, 1979) are also threefold:

1. the identification of the relationships between knowing and seeing as they affect the nature of the artistic image and the nature of illusion-making in art;
2. the recognition of the active functions of the viewer as well as the artist as an active force in the process of aesthetic perception;
3. the recognition of the basic idea that "art is born of art" in any historical or cultural explanation of artistic style.

Gombrich (1961) posed his famous riddle of artistic style, "Why do artists paint the way they do?" This paper will hopefully demonstrate it is really to the deeper analytical concept of Jung that we need to turn in order to find the answer. My research on Arnheim and Gombrich brought me to that point and hence, in part, motivated the current work on Jung.

The insights of Jung into the artistic process are also at least threefold and may be summarized as follows:

1. the identification of artistic and creative types as a part of an overall typology of human behavior and human types;
2. the explanation for the psychological growth and development of the image-making process involved in human artistic forms;
3. the explanation for the existence of artistic styles and symbols which cannot be explained by a linear or conventional account of art history.

These three contributions of Jung focus upon variables in the art object, artistic process, and artistic personality that are not explained by or even attended to by aesthetic formalism. It is my view that both Arnheim and Gombrich are formalists who have given us less-than-adequate explanations for the artistic process.

#### The identification of creative and artistic types

The art educator as well as the philosopher have long held to the idea that artists were indeed different in their basic personalities and in their overall cognitive structures (Read, 1967). In fact, the identification of creative types has long been one of the mainstays of psychological research in art education. The influence of Jung on creativity research in art education has been implicit rather than explicit and we have not, it seems to me, acknowledged as a profession his great contribution. As in many areas of art education research, we have depended upon the use of secondary sources for many of our ideas. In fact, one of the great pitfalls of art education theory has been this dependency upon such secondary sources. This, however, may well be a characteristic of a hybrid field of research such as ours.

Jung pioneered the use of word associations in order to probe the personalities of his patients (1973, abstract 000029). This method of word association developed early in both Jung's career and in the 20th Century, and was later to be used and refined for the identification and study of creativity by Barron (1952, p. 199-203), MacKinnon (1961). The data from these later studies clearly validated the early hypotheses of Jung as to the nature of the types of human personalities. In art education, this research dominated much of the research done in the 1960's. Von Franz has written about Jung's early work:

Through his studies in word association at the Burgholzli, Jung discovered psycharc complex, as he called it--that is, he was able to demonstrate that there are emotionally charged nuclei in the psyche which can be entirely unconscious, partly unconscious or conscious. They consist of a core of inner nucleus which is autonomous and which tend to amplify itself by attracting more and more related feelings-toned representations or orders (1975, p. 59).

The significance of this approach of Jung's, a very careful study of the human psyche, done very much like a natural scientist would study a group of objects, provides a very important model for educational research. Piaget employed this same method of study to explore the development of cognitive knowledge. In this respect, Jung and Piaget provide us with very important theoretical models.

In an essay called "Two Kinds of Thinking" (1967, abstract 000080) Jung sets forth the idea that there are two modes of thought which characterize not only human beings but various types of group and human endeavors. Directed thought is described as primarily verbal, rational, and scientific, and non-directed thought as primarily non-verbal, artistic and creative. Non-directed thought was seen as characteristic of preliterate peoples, primitives, children, and the mentally ill.

The work in the comparative psychology of mental development by Werner (1974), the use of the arts in therapy, the idea of two cultures (Snow, 1961), and finally, the recent research and insights into the nature and functioning of the two halves of the brain, are all major developments that attest to the wisdom of Jung's early speculations. They were truly the seeds for major trends in 20th Century psychology.

Introverted and extroverted personality types is beyond doubt the one Jungian concept known to almost everyone, and often without knowledge of its specific origins within Jung's total work (1971, abstract 000094). According to the Jung's interpretation the following are the main distinctions between these two types:

1. introverted - a subjective type in which one's own psychological processes become the center of interest of life. Life-giving energy seeks the subject himself with the external object having a lower value.
2. extroverted - the external object becomes the center of interest and ultimate value rests on the object rather than subject.

These two very general personality types are meant to be broad categories and not finite classifications. Unfortunately, these two types have become intermixed with the descriptions of directed and non-directed thinking processes and, in the writings of many art educators, with creative and non-creative personalities. It was simplistic to conceive of these types in terms of dualities such as art vs. science, for example. Jung himself cautioned that interpretations of these types for real life situations are matters of degree.

As a part of his work on psychological types, Jung deals directly with some of the important historical antecedents of our current interest in aesthetic education. In one part of his research in this area, Jung dealt with Schiller's ideas in the essay by Jung entitled "The Aesthetic Education of Man" (Vol. 6, 1971, abstract 000102 and 000103). Schiller's discussion of the superior and inferior functions of man became the model

for the introvert, very much as Goethe became the model for the extrovert. These terms and labels may be unfortunate. What is really perpetuated here is the myth of creative and artistic knowledge as being somewhat less than objective knowledge and, in many people's minds, inferior to scientific thought. This was, of course, the intent of neither Schiller or Jung. For Jung, Schiller provided historical and philosophical underpinnings for his own psychological explorations. For the aesthetic education movement, Schiller's speculations provided a similar service.

From Schiller's essay, Jung took some additional elements for his typology. The potentialities of feeling/sensation and the thought types became wedded to the idea of the introvert and extrovert. For Jung, the evolution of the types with background materials drawn from poetry, philosophy, history, religion, and the arts became an almost-cosmic view of the world. He came to relate his own interests in the arts and in man's symbols to his basic psychological model, as he progressed in the development of his theories.

In Jung's theory, the attitude types of introversion and extroversion are described as being inborn and as having a biological foundation distinguished by their attitudes towards the object. It is likely that most individuals are born with a greater capacity to adapt in one mode rather than the other mode. This theory of neurosis led to the central importance in Jung's work of the nature and content of one's dreams. Jung talked about his Number One and Number Two personalities in much of his later writings, which implies this essential duality of man's nature. This was the basis for his theory of types:

#### A. Extroverted Types (ET)

Extroverted Thinking - this type is oriented by objective data  
ET

Extroverted Feeling - oriented to external reality; women  
ET seem to predominate in this type

Extroverted Sensing - uses senses as mode in relating to  
ET objects and to external reality

Extroverted Intuitive - this type uses the intuitive mode  
ET in responding to object

Jung developed similar categories for the introverted type. He described those as follows:

#### B. Introverted Types (IT)

Introverted Thinking - focuses on new ways of thought  
IT rather than on facts, Kant cited as example

Introverted Feeling - women tend to use subjective mode  
IF in relating to ideas theory

Introverted Sensing - focuses on subjective concepts of  
IS perception and expression

Introverted Intuitive- visual as artistic type, filters  
II the worlds of sensation through  
artistic categories

When all the possible types categories are combined, the results now become as complex for Jung as human behavior itself. In his work with patients, these categories became means by which Jung could come to classify at least some of the behaviors he observed.

One major influence of Jung's types was on the development of the Myers-Briggs Type Indicator (MBTI). Based upon the Jungian typology, it has been subjected to extensive research for more than thirty years, the last twenty of those under the auspices of the Educational Testing Service.

The MBTI (Form F) consists of 166 multiple choice items in a booklet used with an answer sheet; it yields four indices of the respondent's preferences:

- EI (Extroversion-Introversion) - Is the subject's primary focus on the outer-world of people and things or the inner realm of ideas?
- SN (Sensing-Intuition) - Does the person prefer to perceive by using senses or by employing intuition, imagination, inspiration?
- TF (Thinking-Feeling) - Does the person prefer to judge or evaluate with mind or heart, i.e., is he/she more often analytical, logical, or does he/she rely on empathy, feelings, sensitivity?
- JP (Judging-Perceptive) - Is the person primarily concerned with making systematic, orderly judgments about the world or with experiencing, understanding and accepting it?

When combined into a table we have the following matrix into which the MBTI categories become integrated:

ETS = extroverted/thinking/sensing  
ITS = introverted/thinking/sensing  
ETI = extroverted/thinking/intuitive  
ITI = introverted/thinking/intuitive  
EFS = extroverted/feeling/sensing  
IFS = introverted/feeling/sensing  
EFI = extroverted/feeling/intuitive  
IFI = introverted/feeling/intuitive

Jung, to his great credit, employed these theoretical models as ideal modes of behavior against which patients could be compared. By using the type of categories, Jung could, in the traditions of the great natural scientists such as Darwin, Linneaus, or Piaget, make some sense out of the complexity of life and life forces he came to observe almost daily.

Jung came to realize that the principal difficulty of the introverted personality type was that the prevailing mode of Western thought was itself extroverted. The subjective modes of behavior tended to be devalued in Western culture and hence the introverted type often comes to devalue subjective qualities in themselves. One problem with the Jungian types is that they evolve not only from experimental data and Jung's work with his own patients, but also from a deep philosophical, historical, and literary base. They reinforce some of the old stereotypes of Western European Culture. For example, not all women are extroverted feeling types nor are all artists introverted intuitives. Many who have used these categories have fallen into a trap of labeling.

June McFee (1968) used the MBTI in a study of creativity at the ninth grade level and found the instrument was highly sensitive to differences as to how the students related to a variety of visual design problems. McWhinnie (1973) tested a group of art education students and found that as a group they tended to be ITS; whereas art majors were tested as IFT. This finding of a significant difference between art studies majors and art education majors is important, because in art education, we have long been plagued by the talented art student who simply cannot relate to students nor perform in the classroom. The MBTI does seem to distinguish between these two personality types. Currently there seems to be little research in this area, which is maybe due to the difficulties of using tests of this kind in a group or school setting. It is a promising area and ought to be continued, if possible.

#### The archetypes and the collective unconscious

Jung's second major contribution, in terms of the psychology of art and the use of symbols in dreams and in works of art, derives from his idea of the collective unconscious. The problem with this, the cornerstone of Jung's entire thought, is that so many of his ideas have been taken out of context and popularized in the artistic as well as the psychological literature. One needs to see each part of the Jungian system evolve and relate to the other in a coherent whole. An idea such as the collective unconscious, taken out of context, does an injustice to the essential logic of the whole.

Jung's use of cultural and artistic history to validate his theory of types led inevitably to the identification of certain themes which occurred over and over again in different times and places. Thus he saw in the development of his theory of psychological types, a rationale to turn more and more to art, religion, and philosophy for the validation of his theoretical constructs. Some of the main archetypes identified early in his research were:

mother figures and their symbols  
images of rebirth  
transformations  
the child  
the lively spirit

One explanation of the riddle of artistic style posed in my Gombrich paper (1979) can be, I believe, found in the theory of Jung. Gombrich

argued that the human mind and spirit is not a tabula rasa but that art grows out of art, that there is a common basis for many different artistic styles.

I remember a most vivid experience some years ago. While in the British West Indies, I saw some drawing done by a West Indian boy (of East Indian origins), and was stunned by the similarity of his work to 15th and 16th century Indian paintings (of which he had no direct knowledge). It was for me an eerie experience. Jung used similar observations to posit the theory of these symbols, styles, and images as somehow remaining deep within the human soul across time and space. The studies of the survival of African traits, music, and dance form, etc., within the American black community is yet another example of cultural survival without direct contacts.

As a part of his own experimental work on dreams and their symbols, Jung evolved his interest in and use of visual arts. The concept of the archetypes as the mode of expression of this collective unconscious is probably best presented in Volume 9 (Jung, 1968, abstract 000226). Jung argued that in addition to the purely personal unconscious as discovered and analyzed by Freud, a deeper unconscious level existed and this level may be sought in art forms as well as in dreams. This deeper level manifests itself in the universal archetypes expressed in dreams, religious beliefs, myths, and fairy tales. These archetypes, as unfettered psychic experiences, appear sometimes in dreams and sometimes in considerably more complex forms due to the operation of conscious elaboration (in myths). Archetypal images expressed in religious dogma, in particular, are thoroughly elaborated into formalized structures which, while expressing the unconscious in a circuitous manner, prevent direct interaction with it.

Some recent works in art education have attempted to prove some of Jung's insights. Craig (1974) looked at the survival of African aesthetic qualities in the aesthetic preferences of blacks and found positive but limited support for his theoretical postures. Mohammed (1979), in a cross-cultural study of patients' drawings in America and Egypt, is directly considering the cultural versus the universal nature and origin of symbolism. McWhinnie (1970, p. 201-210) found some support for the existence of formal aesthetic qualities in patients' art works that demonstrated their artistic merit within a wider context than had previously been felt.

Jung's contributions, with reference to art education, may be summarized as follows:

1. the existence and nature of our dual personalities
2. the use of dreams and art works as a means to the unconscious
3. the unconscious seen as the ultimate reality
4. caution against a superficial use of Eastern religious practices
5. caution against the use of artificial means of enlightenment such as drugs
6. artistic experience is seen as a viable means to enlightenment

7. attention should be paid to both symbols and the aesthetic forms in the art products of children and mental patients

As I pointed out in the body of this paper, he did not directly discuss child art as a source of enlightenment but his greatest influence on our profession is threefold: 1) the nature of symbols in art, 2) the use of art in therapy, and 3) the nature of the psychological types.

## References

- Barron, F. "Artistic choice as a factor in personality style," *Journal of Psychology*, 1952, 33. pp. 199-203.
- Craig, R. "The Existence of a black aesthetic in junior high students." Unpublished Ph.D. dissertation, University of Maryland, 1975.
- Gombrich, E. H. Meditations in a hobby horse. New York: Phaidon, 1971.
- Langer, S. Philosophy in a new key. New York: Mentor, 1951.
- Lansing, K. Art, artists and art education. Dubuque, Iowa: Kendall/Hung Publishing Company, 1976.
- Lowenfeld, V. K. Creative and mental growth (2nd ed.). New York: MacMillan and Co., 1953.
- MacKinnon, D. W. "Creativity in architects," in The Creative Person, proceedings of a conference held in Berkeley, California, 1961.
- McWhinnie, H. J. "Development of rating scale for the study of patients' drawings," Art Psychotherapy, Vol. 1, pp. 201-210, 1970.
- McWhinnie, H. J. "The work of Arnheim," unpublished paper, 1979.
- McWhinnie, H. J. "Does the artist paint what he sees?", unpublished paper, 1979.
- McFee, J. K. "Creative problem solving of superior adolescents," NAEA monograph, 1968.
- Mohammed, A. "A study of patients' drawings in U.S. and Egypt," Ph.D. proposal, University of Maryland, 1979.
- Munro, T. "Art Education." In Fortieth Yearbook of N.S.S.E., 1940.
- Pitard, N. D. "The work of Jean Piaget and its significance for art education." Unpublished Ph.D. dissertation, University of Maryland, 1977.
- Pitard, N. D. "Work of Piaget and art education," unpublished paper presented at NAEA Convention, Houston, Texas, 1978.
- Pitard, N. D. "The intelligent eye-fact or fallacy," unpublished paper presented at the University of Illinois Symposium for Research in Art, 1980.
- Read, H. A. Education through art. New York: Random House, 1967.
- Snow, C. P. The two cultures. Cambridge University Press, 1961.

- Von Franz, M-L. [C. G. Jung, his myth in our time] (W. H. Kennedy, trans.). C. G. Jung Foundation for Analytical Psychology, 1975.
- Werner, H. A. Comparative psychology of mental development, University Press, 1947.