

TRANSFORMATIONS OF THE SOUL AND CREATION



For creatures a particular relationship to any other being can be completely random, but the very fact of relatedness to the outside world arises from their nature as existing and material beings.

W. Norris Clarke

The soul has his own world, which is just its own. There is only an existential self or a person who becomes completely his existential self, and therefore does not live in things, in people or even in their thoughts. When I turned my desires away from people and things, I turned my existential self away from things and people. But then I became easy prey for their ideas, I even became my thoughts.

Carl Gustav Jung

The world is “arranged” based on rules and it is built on the existence of coincidences. The human psyche is also subject to rules and goes through typical phases, meaning that it evolves according to a certain order, but due to its nature it can enter dark corners of fateful spaces, which are difficult to explore in detail. Even in the

most mysterious darkness it is possible to glimpse bright spots of innate humanity, which are reflected in paintings and objects, or become the subject of spontaneous expressions of sound, motion or text. This means of depicting the light and shadow of human existence has a somewhat complementary nature. A shadow cannot exist without sunshine, deepness cannot not be seen without the hills and many other complementary aspects can be found that influence the human psyche. Man sometimes finds himself in need; for example, in a situation where he may be afflicted by a psychological issue, a psychological disorder or even disease. He is often subjected to an intense experience of these polarities – alternating light and shadow of life. He finds it difficult to accept these contentious life situations and process them in his consciousness and cope with them in his life. One way of coping, seizing and examining the existential escalation of life is through artistic expression. Creation emanating from the inner motivation of the author is often called spontaneous artistic expression or an expressive manifestation, whose source can be found in the “depths of the soul”.

The periods of light and shadow on the paths of life can probably be best explained by artists who consider their heart as being a major source of creation, as was the case with the modernist František Kupka, who characterized the mental and spiritual basis of creation as follows: “The spiritual studio can be called a subjective area, where images of inner life are projected, the world of a magical mirror of transformed reality and visions, whose origin seems unfathomable” (Kupka, 2011, p. 19)¹⁰

The objective of one study was to intervene creatively in a film poster while keeping its initial content. The interventions were always rather vigorous and completely changed the formal and often also the content aspects of the original image. In the presented work, we can see that

10 KANDINSKY, Wassily et al. (2011). *Kandinsky – Kupka – Schönberg: abstrakce a atonalita = abstraction and atonality*. Praha: Museum Kampa – Nadace Jana a Medy Mládkových. p. 176. ISBN 978-80-87344-10-1.



1, 2 The world and I, combined technique, painted on a film poster, sprays, wax crayons on paper, A1 format. Dana, 40 years old. The author is a patient with a psychotic disorder. (photo – archive of the author)



the author followed the subject, and even left a visible title of the film *Martian*. She works with this word in a humorous way when changing half of the head into a Martian and the other half into a human being. On the left side, there are symbols of astronautics depicted, and there are exotic motifs on the right. Perhaps there are some religious references here, that is, to things people tend to look up to when they find themselves in an unknown and infinite universe. The author has placed the image of infiniteness, of something highly mysterious, in the poster. The author – a patient of a psychiatric hospital inserted symbols and references into the poster that raise questions and indicate mystery. Not everything is easy and straightforward to grasp!

Diana – a student

Artistic creations, statements of psychotics as well as children's early artistic expression all stem from inner motivation. The graphic world of a child is the mirror of the Universe – children in their first symbolic expressions have a special sense of understanding the unity of the inner and outer worlds – they see both worlds as one space. Although they do not consciously speak directly “from the depths of the soul”, they do so unwittingly and quite honestly. A child's vision of the world can be understood only with a certain empathy. At first glance, their graphic, material or spatial expressions may seem illogical, even chaotic, but they can be very easily understood by engaging one's intuition. We are often surprised by their sincerity and depth.

Children unknowingly record cosmological movement, they reflect man's place in the Universe and the dynamics of natural forces in their doodles. At the same time, however, children see and show themselves as the centre of everything that happens. They unconsciously consider their soul as part of the world. Naive pseudo-realism and a subconscious belief in the harmony that can emerge even in the greatest chaos are typical for the visual manifestations of early childhood. During the ontogenetic

3 Fight with dragons, charcoal and pastels on paper, A1 format. René 5 years old. This drawing made by a five-year-old boy depicts a dramatic storyline, which he probably remembers from the media. (photo – archive of the author)



development of a child there is a questioning of this natural faith, a search for new ways for the world as well as a balance in the relationship, “the world and I” – the inner self is confronted with the outside world. The ego becomes detached but at the same time there is a desire for a perfect expression of the whole.

In human ontogenesis, periods of escaping into imaginary worlds alternate with periods of returning to oneself. The most confrontational period is the period of maturation. In adulthood, periods of emotional stress can lead to positive regression (i.e. a return to an earlier, developmentally already obsolete period).

The interconnection with a text is quite typical for this patient. In general, during art therapy patients have the need to tell the story attached to their images, often by a way of a text which according to them completes their life situation, opinion, a frame of mind. Such a text can refer to a sequence of events or an original poem.

Šimon – a student

Patients were taken by working on their own colouring pictures. We presented them with already made coloured pictures and asked them to focus on the way the drawings were made. Their task was to create their own coloured pictures using the motifs from their previous works. In the figure, you can see an example of an original colouring picture made by Iveta. Her drawing is very original and well distinguishable from others – her main motif was a stylised mouse.

Šimon – a student





4 A sheep's story – illustration accompanied by a rhyme, coloured pencil and crayon drawing, Květa 35 years old. Květa's drawing is an example of naive poetry expressed through images and text. Květa suffers from a psychotic disorder. It is a depiction of an idyllic world filled with themes such as the sun, clouds, sheep, grass and even the naive text of the poem. This signifies a happy childish escape from reality, which the author is unable to integrate into. (photo – archive of the author)



5 Two mice in a meadow near a forest. Drawing with marker pen on canvas, 30x30 cm format. Františka 50 years old. This drawing made by an adult woman with a psychotic disorder resembles the artistic expression of an eight-year-old child, but it is drawn in more detail than a child's drawing would be. Overall, it gives a playful and humorous impression. (photo – archive of the author)

Similar examples of escaping into fantasy worlds can be found in the works of many modernists, for example the work of Marc Chagall. Of course, in the case of an artist there is a conscious choice of themes, even though the overall composition and the ultimate expression are not planned.

Marc Chagall, the author of many paintings of fairy tales, said this about himself: “I am a child who is getting on”.¹¹ He does not hide his admiration for children’s artistic expressions and the atmosphere of his paintings is, as is the case in children’s expressions, charged with human and animal energy and the figurative themes in his paintings coincide with the changing landscapes of day and night.



6 Cow with a parasol. Marc Chagall (French, 1887–1985 Vitebsk Saint-Paul-de-Vence), 1946. Oil on canvas, 32 × 42 cm.

11 Marc Chagall citát #273399 (nedatováno) [online]. Citáty slavných osobností. [cit. 2017-01-29]. Available at: <http://citaty.net/autori/marc-chagall/?q=273399>