Translating The Justice Tarot Card Into Art-Making: An Archetypal Adventure

by

Nika Peters

A thesis submitted to the Winnipeg Holistic Expressive Arts Therapy Institute
in partial fulfillment of the requirements for the

ART THERAPY DIPLOMA

October 2022

WINNIPEG HOLISTIC EXPRESSIVE ARTS THERAPY INSTITUTE

Research Thesis Approval Form

Student Number: #324 Student Name: Nika (Monica) Peters

Program: Art Therapy Diploma

Research Thesis or Integrative Project Title: *Translating the Justice Tarot Card into Art-Making: An Archetypal Adventure*

Approvals

We have read this Research Thesis / Integrative Project and agree that it meets the academic standards for the Diploma in Art Therapy.

Thesis Advisor: Kate Donohue

Signature: Kate Donohue Date: 10/5/22

Second Reader: Mary Norton

Signature: Mary Norton Date: October 4, 2022

Abstract

As a part of the collective unconscious, archetypes are beyond knowing and beyond concept. As archetypes are beyond concept, they are beyond gender, which is a construct of culture. The major arcana of the tarot is one manifestation of archetypal images and thus point to that which is beyond knowing. This thesis translates one major arcana card, Justice, into art-making, engaging the activities of active imagination and amplification by asking the question: *How can translating a major arcana card into art-making support listening to that archetypal energy as it manifests in one's own unconscious?* Utilizing the methodologies of heuristic and arts-based research, this thesis explores the insights that arose on a personal, collective, and potentially archetypal level. The process of bringing art-making, active imagination, amplification, and synchronicity to the Justice tarot card illuminated both the potential for growth and the challenges that arise when working with the unconscious. The teachings that flowed out from the art-making experience include: balancing liberation and solidarity work, transformative justice, and Justice as a gate card to the hero's journey.

Keywords: Tarot, archetypes, art therapy, Jungian, expressive arts, queer theory, social justice

Contents

Translating The Justice Tarot Card Into Art-Making: An Archetypal Adventure

> Surviving the burning of the famous library of Alexandria, reemerging in 1781, and almost 250 years later creating a renewed interest, what message do the major arcana have for us in this time of need? (Gad, 2004, p. xxiv)

There is considerable mystery surrounding the history of the tarot. Recently the tarot has seen a resurgence, particularly in queer[1] communities (Wu, 2020). This thesis explores the ways in which one can work with the tarot to facilitate one's inner-self knowing. Bringing the lenses of queer theory and Jungian art therapy to the tarot, I engaged in heurisitc arts-based research by translating a major arcana card — Justice[2] — into art-making, utilizing the tools of active imagination and amplification to glean inner self-knowing. I explored how amplification can include the process of deconstructing gender (Kerns, 2014), adding to a growing discourse of queer Jungian theory. My intention for this work is that it will contribute to the field of art therapy by opening up the healing possibilities of the tarot, as well as emphasizing the importance of degendering archetypes.

This thesis begins by examining what the tarot is, where it came from, and how it is currently experiencing a revival in queer communities. Then I explore what an archetype is, how gender plays a part in how archetypes are often viewed, and the numerous possibilities queering archetypes can open up (Kerns, 2014). After setting the stage of what an archetype might be, I look at how we might open ourselves up to archetypal energy through the processes of art-making, active imagination, amplification, and synchronicity. In the discussion section I

---

[1] I use the word *queer* to include: lesbian, gay, bisexual, pansexual, transgender, non-binary, genderqueer, genderfluid, two-spirited, intersex, asexual, and anyone else who identifies apart from hetersexual cis-gender.

[2] I use *Justice* (capital J) to indicate when I am writing about the archetype, and justice when I am writing about how justice manifests in society.

present what I discovered after spending two weeks immersed in art-making and journaling with the Justice archetype. I reflect on how the processes of art-making, active imagination, and amplification were supportive, what the challenges were and look at the messages received through the process of personal, cultural, and archetypal amplification. I explore how these processes might benefit others, seeking to present a way forward for tarot enthusiasts to incorporate art-making into their practice and for art therapists to utilize the tarot in a degendered way.

Theoretical lenses

This thesis is written from a viewpoint that combines queer theory with striving towards intersectional understanding. Drawing on the work of Savneet K. Talwar (2019a), I see intersectionality as an invitation into analyzing "social categories of difference and the disciplinary powers that have sanctioned shame, violence, and trauma" (p. 42) that manifest both explicitly and implicitly through our biases and internalized socialization. (See Appendix H for a diagram of the various structures of oppression and privileges that people experience that inform the conscious and unconscious biases one holds.)

In accordance with bringing an intersectional analysis to the thesis I will now introduce myself, the intersections that inform my experience, my protective factors and highlight some potential biases. I am in my late thirties and am genderqueer with they/them pronouns. I have Jewish and Greek ancestry and grew up in a middle-class household, which comes along with privileges and areas of ignorance. I have been active in anti-colonial and anti-capitalist struggles since my early twenties, have been meditating and practicing the tarot since my adolescence, and have been engaging in various mediums of art-making for as long as I can remember. Over the

past six years I have been slowly and steadily painting my own tarot card deck. My protective factors include: a close relationship with my family and queer community, connection to this earth, and my relationship to art-making and mindfulness practices. Potential biases include: not always seeing the intersections of class and race as I grew up without awareness here and a general resistance towards authority. I have worked with these biases through prioritizing BIPOC[3] voices in the amplification aspect of my research and by always asking myself where my bias and areas of ignorance might be. My bias against authority manifested itself through some resistance to the research plan I had created for myself, elaborated on in the discussion section of this thesis.

Literature Review

The literature review provides context for my heuristic arts-based research that translated one major arcana card, Justice, into art-making. The literature review begins by examining the history of the tarot and its relationship to archetypes. Then, perceiving the tarot as a manifestation of archetypal energy, I review the Jungian concept of archetypes and the collective unconscious. From here the thesis asks the question: *Are archetypes gendered*? To this point I examine: 1. *What is gender?*, 2. *How has gender impacted Jung's ideas?*, and 3. *How does the current literature that brings together Queer and Jungian theory increase the accessibility of archetypal teachings?* After examining what archetypes are and their relationship to gender, I look at literature surrounding how to access archetypal energy: art-making, active imagination, amplification, and synchronicity. The review of art-making includes an introduction to Jung's influence on the field of art therapy and briefly looking at the Expressive Therapies Continuum.

[3]BIPOC is an acronym for Black, Indigenous, People of Colour.

The Tarot

There are two main components to the tarot: the major arcana and the minor arcana. The major arcana, also called *trump*s, consist of twenty-two cards with pictures on them (see Appendix A for a list of the major arcana). For hundreds of years the trumps were the only component of the tarot that had pictorial representation until the Smith-Rider-Waite deck arrived in 1909, which added pictures to all the cards as well as switching the ordering of the Justice card with the Strength card in the major arcana (Pollack, 2007). The minor arcana consist of four suits and were very similar to a deck of playing cards before the Smith-Rider-Waite revival (Pollack, 2007). Rachel Pollack (2007), a tarot scholar, wrote that the tarot can be traced back to a card game called *Tarocchi* painted by Bonifacio Bembo and commissioned by the Visconti family of Milan in the mid 15th century. Pollack outlined how its history might pre-date this commission, possibly having roots in the esoteric Jewish teachings of the Cabala, as there are twenty-two letters in the Hebrew alphabet as well as twenty-two trumps in the major arcana. Ken James (2020), a Jungian scholar who teaches on the tarot, outlined how the major arcana could have come from Egypt as a book as early as the 11th century. Tarot scholar Hajo Banzhaf (2000) speculated that the tarot might have been brought by the Jewish people to Palestine, where, through Moses, the tarot became intertwined with the Egyptian mysteries and the Cabala. Irene Gad (2004), a Jungian analyst and tarot scholar, echoed this connection to the Cabala in her work where she amplified the major arcana to correspond each with a letter in the Cabala.

Some writers attribute the tarot and its dissemination to the Romani people (Fregoso, 2021). Pollack (2007) disputed this, writing that the tarot's arrival in Europe pre-dated the arrival of the Romani people. However, even if the tarot was not originally from the Romani people, the

Romani have utilized the tarot as a means of livelihood and have given it its well known use as a divination tool (Fregoso, 2021).

While there is great uncertainty regarding where the tarot arose from, the major arcana carry threads that trace back to a time long ago. As Sallie Nichols (2019) wrote:

> Actually, very little is known about the history of the Tarot cards or about the origin and evolution of the suit designations and the symbolism of the twenty-two trumps....It seems apparent that these old cards were conceived deep in the guts of human experience, at the most profound level of the human psyche. (p. 5)

The origin of the tarot remains a mystery. Its dissemination is a journey weaving between cultures, originating from a time long ago, yet still relevant to this time and to this place. In the major arcana lie images of archetypes, for as Carl Jung wrote (1990): "It also seems as if the set of pictures in the Tarot were distantly descended from the archetypes of transformation" (p. 38). These archetypes, as manifestations of our unconscious, are here to teach us should we learn how to listen.

Queering the Tarot

In recent years the tarot has seen a resurgence in queer and social justice-oriented communities (Wu, 2020). Beth Maiden (2019) wrote that people in queer communities are gravitating towards the tarot, utilizing it as a tool that too has been pushed to the margins of society as a way to embrace difference. Maiden emphasized the healing potential of the tarot, likening it to a mirror in which one can see and embrace one's whole self, "helping us to piece together our identities and understand the beauty and complexity of our non-normative lives" (p. XVI). Lindsay Mack (2021b), a queer intuitive tarot teacher, wrote on the wildness of the tarot, that the archetypes it represents existed long before it was written down, and that "It belongs to

you, to me, to us. It reflects the endless power and potential of all beings, all living creatures" (para. 1). Cassandra Snow (2019) echoed this emphasis on healing and liberation, emphasizing the importance of "opening up the window of the tarot" (p. 3) to not only look upon a world that is predominantly white and heterosexual, but that the tarot "has the power to serve a greater population if we allow ourselves to unlock the tarot's deeper meanings, if we allow ourselves to queer the tarot" (p. 3). This thesis aims to contribute to the growing body of literature that is queering the tarot, facilitating the accessibility of these archetypal teachings to those on the margins of society.

Is The Tarot Cultural Appropriation?

The question of cultural appropriation deserves special consideration. Sonia Fregosa (2021) discussed how the Romani people have had a very close relationship with the tarot for centuries and how the tarot often was a means of survival as the Romani people were highly persecuted. The traditional Romani use of the tarot is for divination, a practice that predicts the future. Therefore, if one is not Romani, using the tarot for the purpose of divination is a form of cultural appropriation. Fregosa also emphasized that people who charge money for tarot readings who are not Romani are partaking in cultural appropriation.

I take the stance that the tarot, as an archetypal window, can be incredibly powerful as a personal practice to facilitate inner knowing, while I also agree with Fregosa (2021) that practices of divination that utilize the tarot belong to the Romani people. However, one does not need to engage in divination to work with the healing powers of the tarot. While divination is one way to work with the tarot, it is not the only way. One can utilize the tarot as a window into one's own unconscious and the archetypes that live there without venturing into ground that is fraught with the problematic behavior of cultural appropriation.

The Collective Unconscious

Jung (1990) wrote that we have both a personal unconscious and a collective unconscious that rests below the personal. Jung explained that the collective unconscious is made up of archetypes, and that the personal unconscious is primarily made up of "feeling-toned complexes" (p. 4). Murray Stein (1998) described Jung's journey that formulated this view. Stein explained how Jung, drawing on his experience with his patients as well as on his own experiences with the unconscious, theorized about some structures of the psyche that were universal, naming the "deepest layer of the human psyche" the "collective unconscious" (p. 88), which contained "universally prevalent patterns and forces called archetypes and instincts" (p. 88). Nora Swan-Foster (2018) described the collective unconscious as the atmosphere in which we live, with universal, ancestral, and archaic material. Thus the collective unconscious is the deepest layer of the unconscious, is universal, and includes archetypes, which brings up the question: *What are archetypes, exactly?*

Archetypes

In examining what archetypes are, I look at how they are both psychological and universal, how they are bipolar and contain their opposite, how they are unknowable and how they are not the image. I then explore symbols as representing the energy that resides in archetypes.

Archetypes are Psychological and Universal

Swan-Foster (2018) described archetypes as "universal potentials and patterns of imagination, images, behaviours, thoughts, and feelings" (p. 43). Archetypes carry both psychological and universal energy and are "inherited psychological structures" (p. 160). The archetype having both psychological and universal qualities is also reflected by Stein (1998) who

described archetypes as patterns and structures that manifest both psychologically and universally. The archetype manifesting both psychologically and universally will be elaborated on later as this thesis explores the notion of synchronicity.

Archetypes are Bipolar

Swan-Foster (2018) explained how archetypes are bipolar with an instinctual pole and a spiritual pole and contain both positive and negative extremes corresponding to these instinctual and spiritual poles. Susan Rowland (2002) echoed this: “Archetypes are bipolar in that they contain their own opposites” (p.30). Stein (1998) wrote that archetypes and instinct are two separate occurrences that correspond with one another and that they are two separate ends on the spectrum of psyche that mingle in the unconscious to give rise to images and desires. In contrast to Swan-Foster’s (2018) view that archetypes include an instinctual pole, Stein (1998) wrote that instinct is the opposite to archetype. This thesis builds upon the ideas of Rowland (2002), that archetypes contain their own opposites. These two poles of the archetype are important to keep in mind when engaging in processes of amplification; this will be expanded upon in the discussion section of this thesis.

Archetypes are Unknowable

The two poles of the archetype — that they contain their own opposite — contribute to how the archetype itself is beyond concept. Eriel Shalit and Nancy Swift-Furlotti (2013) wrote that not only are archetypes both psychological and universal, but they are beyond knowing: “Like crystals with many facets, we cannot see or understand an archetype in its totality. We may discern one or more facets at any one time, but never the whole crystal” (p. 8). While we may see one face of it at a time, we can never perceive the whole essence of the archetype. They are in us and are the patterns of the universe, existing in both psychic and psychological spheres.

The Archetype is Not The Image

The archetype being unknowable is related to the difference between the archetype and its image. Jung (1990) wrote: “The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear” (p. 5). Swan-Foster (2018) elaborated on this difference between the archetype and its perception, writing that while the energetic pattern of the archetype is inherited,“the images that reflect these structures are made personal by our complexes” (p. 162). She explained the difference between the archetype and its image, defining “archetype as such” as “the actual invisible structure and form of the archetype” (p. 164), differentiating this from the archetypal image, which is what we consciously perceive. Through our consciousness, we translate the energy of the archetype into something that we can comprehend, creating archetypal images that also carry with them energy from our own complexes and biases. However, these archetypal images are different from the archetype in its pure form, which is beyond our perception.

Rowland (2002) described the difference between the image and the archetype, presenting the role for personal subjectivity and bias as a lens of translation. She emphasized that an archetype is not an inherited image, but “is an inborn potential for a certain sort of image” (p. 29). The image itself reflects “the conscious experiences of the person as a subject in history, culture, and time” (p. 29). By understanding that the “archetype as such” (Swan-Foster, 2018, p. 164) is unknowable and that the image is depicted through the lens of cultural and personal bias, the question arises: *How do we know what comes from cultural and personal bias, and what is arising out of an archetype?* One cannot see the archetype in its true form, but only how it manifests. While one can only see the archetype through the lens of one’s biases and cultural

complexes, there is the possibility that there is a universal pattern influencing what one perceives. However, this archetypal nature is beyond conceptual understanding.

Symbols: The Archetypal Image

Archetypal images arise from archetypes and yet are seen through the lens of our biases and complexes (Rowland, 2002). Swan-Foster (2018) defined an archetypal image as: "what we consciously apprehend or perceive about the archetype through the various representational images and symbols" (p. 164). She compared the symbolic representation of an archetype to "a battery that transforms psychic energy within the psyche and evokes the totality of the archetype" (p. 120). Shalit and Swift-Furlotti (2013) used a similar metaphor when they defined symbols as "the powerhouses of the psyche, equivalent to the mitochondria of the cell" (p. 7). These two metaphors illuminate the power of the symbol. There is great energy residing inside a symbol, a "battery," a "powerhouse," opening a gateway to an archetypal landscape that is beyond our knowing. The bipolar aspect of archetypes is revealed through symbols as well. Shalit and Swift-Furlotti (2013) discussed how symbols are "representations of wholeness and the union of opposites" (p. 7) and that through them one can connect to the greater humanity and the greater self.

Rowland (2002) presented Jung's theory that symbols are archetypal images arising from the unconscious and that they "must be read as pointing to the unknowable and therefore to the un-theorizable" (p. 37). So, while a symbol may be very healing, it also continues to be unknowable. While we may evoke the energy of the archetype, we cannot truly know it. As symbols point to the unknowable and are the translations of archetypal energy through our own biases and complexes, there comes a time when a symbol no longer reflects what it was meant to. This transient quality of symbols is discussed by Shalit and Swift-Furlotti (2013):

> When a symbol no longer carries its potency because of a change in the culture or religious beliefs, new, living symbols emerge from the psyche to maintain the human-spirit connection and to reconcile the opposites on both individual and cultural levels. (p. 7)

Understanding the relationship between "archetype as such" (Swan-Foster, 2018, p. 164), its manifestation through symbolism and image, and the impact of culture, bias, and complexes, is key in understanding the role of gender and how it has come to influence the representation of archetypal energy.

The Major Arcana as The Archetypal Hero's Journey

While there are many ways to amplify the cards in the major arcana, one way is to see it as the archetypal story of the hero's journey. Joseph Campbell (2008) researched and found the archetypal story of the hero's journey again and again in myth and legend. He discussed how the hero retreats from the world to then "break through to the undistorted, direct experience and assimilation of what C.G. Jung has called "the archetypal images" (p. 12). After this initial work of working directly with archetypes where one dies and is reborn, the hero's task "is to return then to us, transfigured, and teach the lessons he has learned of life renewed" (p. 15). Swan-Foster (2018) discussed the archetypal patterns that imbue the hero's journey with meaning and "amplify enigmatic states of consciousness" (p. 165). The hero's journey is one of transformation and engagement with archetypes; one does not come through this process unchanged.

Banzhaf (2000) presented the major arcana as a manifestation of the hero's journey: "The journey of the hero is the archetypal pattern of a range of actions woven from these primordial images" (p. 17). Gad (2004) echoed this as she amplified the major arcana through the Cabala,

writing that "the main theme hidden in the major arcana is the development, step-by-step, of humankind" (p. xxvi). As the archetypal story of the hero's journey, each card in the major arcana can relate to one stage of transformation; as Jung (1990) wrote: "It also seems as if the set of pictures in the Tarot were distantly descended from the archetypes of transformation" (p. 38). Mack (2021a) described how, if you take the Fool out and then organize the major arcana into three lines of seven cards, each line corresponds to a different part of the hero's journey with the themes *I am* as the first line, *who am I* as the second line, and *there is no I* as the third line (please see Appendix A for a list of the major arcana). Here, the Justice card has two potential placements as the Smith-Rider-Waite deck switched the Justice card with the Strength card, making the Strength card number eight and the Justice card number 11. This ordering is of significance when reflecting upon the major arcana as a manifestation of the hero's journey (Banzhaf, 2000), and in both placements the Justice card sits in the *who am I* line of the major arcana. Relating the major arcana to the hero's journey will come up again in the discussion section of this thesis as I contemplate the Justice card's archetypal amplification.

Archetypes and Gender

When Jung (1990) formulated his theory of archetypes he included a primary archetype called the anima/animus as the gateway to the unconscious, which he gendered as masculine (the animus) for "women" and feminine (the anima) for "men."[4] Swan-Foster (2018) explained that the "anima (soul) is the inner image of a woman in a man and the animus (spirit) is the inner image of a man in a woman" (p. 44). Stein (1998) elaborated on these aspects, emphasizing that for Jung the difference between "men" and "women" is "archetypal, not societal or cultural" (p.

[4] I put both "women" and "men" in quotation marks as in the next section I will look at literature that deconstructs what gender is.

134). Attributing perceived gender difference to something as innate as archetypal, when archetypes themselves are beyond concept, brings up this question: *Could Jung's personal bias be impacting how Jung is viewing archetypes?* Before answering this question this thesis will look at what three queer theorists say about gender.

Investigating Gender

Kate Bornstein (1994) wrote: "So there are rules to gender, but rules can be broken" (p. 51). What are these rules to gender? She outlined them:

1. Only two genders, male and female.
2. One's gender is invariant.
3. Genitals are the essential sign of gender.
4. Must not take exceptions to two genders seriously: "they must be jokes, pathology, etc" (p. 48).
5. One can only transfer from one gender to another ceremonially (for example, masquerades).
6. Everyone must be one of the two genders.
7. The male/female binary is natural.
8. Only being one of these genders is natural. (pp. 45 – 52)

These rules of gender have informed what is deemed culturally inappropriate, what is pathologized and what is criminalized. They depend upon biological sex and the premise that not only is sex a binary, but that gender follows this binary. However what if both sex and gender are merely a construct? Butler (2007) wrote that discerning the difference between sex and gender served "the argument that whatever biological intractability sex appears to have, gender is culturally constructed" (p.8). Butler then examined the "biological intractability" of sex, arguring

that: “If the immutable character of sex is contested, perhaps this construct called “sex” is as culturally constructed as gender” (p. 9). The understanding that sex is a construct has made its way into the mainstream as seen through a video where Bill Nye (2017) spoke: “People, you have to listen to the science. And the science says that we are all on a spectrum” (Jensen, 2017, 1.44). I align my theoritical framework with these fellow queer theorists in the belief that not only is gender a cultural construct, but ideas around what constitutes a person’s ‘sex’ is culturally constructed as well.

Butler (2007) discussed how those that differ from the gender binary are pathologized in order to maintain the dominant cultural norm. This pathologizing is reflected in a cultural bias towards the binary, in DSM diagnoses (Yarbrough, Kidd & Parekh, 2017), in all the ways that transpeople and gender-queer folks are oppressed in society, including how Jung’s initial theory contained such gender essentializing components that are now widely-known to be incorrect (Rowland, 2002). In discussing the harm that gender causes, Alok spoke:

> Gender is separating us from meaning and connection and truth. And I think this is where the history piece becomes really important. Gender as we know it was forged in the context of 19th century conquest. What it did was it stripped the mystical, spiritual, communal and collective understandings of gender, and it mechanized and utilized our bodies in the service of reproducing violence and empire. And so the journey of transition that the world sees in me is that I went from being assigned male at birth to being transfemine. But that's not the true transition. The true transition was, I went from being a body to a soul. (as cited in Hemphill, 2022, 15.13)

The gender binary, as a manifestation of a cultural complex, is inextricably linked to the ongoing violence of colonization. It is an instrument of trauma, “separating us from meaning and

connection and truth" (Alok as cited in Hemphill, 2022, 15.13). Not only is gender a construct, but it causes harm to all those it is forced upon and all those who are pathologized for not conforming to the norm (Alok as cited in Hemphill, 2022).

Bornstein (1994) presented gender fluidity as one option outside of the gender binary: "Gender fluidity is the ability to freely and knowingly become one or many of a limitless number of genders, for any length of time, at any rate of change. Gender fluidity recognizes no borders or rules of gender" (p. 52). Alok (as cited in Hemphill, 2022) discussed this fluidity as essential to their relationship to transitioning: "transition as a mode of continual becoming without destination" (17.07). Gender fluidity is one way forward where one is allowed to constantly be in a process of becoming. This thesis will now look at how bringing this idea of gender fluidity to Jungian thought can increase the availability of the wisdom that lies there.

Queering Jungian Archetypes

Rowland (2002) provided an in-depth look at Jung's personal history and his propensity towards misogyny. She critiqued Jung for his gender essentialism and his belief that 'women' should not take up 'masculine professions.' Rowland attributed this misogyny to Jung's personal myth and differentiated it from his grand theory. She wrote that Jung's misogyny reflected "hysteria because the misogynist essentialism of these remarks cannot be validated through the core principles' archetypal unconscious" (p. 42). This tension between the personal myth and Jung's grand theory provides a way forward where one can still glean wisdom and insight from the grand theory while extracting from Jung's writings his personal bias. Considering how the archetype itself is unknowable, how can an element of it be reduced to a concept as socially constructed as the sex/gender binary? Rowland examined this conflict between the personal myth and Jung's grand theory:

> Androgynous archetypes are multiple and have a compensatory role to ego experiences. The mind can never be of one fixed gender and archetypes will *work with* and produce *contrasting notions* of the femininity and masculinity witnessed in material culture. There cannot be an innate and stable gender identity, because once such a state was realized then one prime method of the archetypes in weaning the ego onto the better nourishment of the unknowable, unfixable unconscious would cease. Gender *has* to be a process. (p. 40)

Indeed, the unknowability of the unconscious and the role of archetypes in the process of constantly becoming conflicts with Jung's ideas of gender essentialism. "Gender has to be a process" (Rowland, 2002, p. 40) as we constantly meet hidden parts of ourselves in the unconscious.

Building on the ideas of Butler (2007) and Rowland (2002), Jennifer Kerns (2014) presented a form of Jungian theory that degenders the psyche. Kerns wrote:

> From a soul-centered perspective, it could be inferred that integrating degendering principles allows for the experience of archetypal gender diversity and gender visibility. This would suggest that an ensouled gender experience can no longer be observed as linear or on a spectrum but rather likened to a constellation of observed psychic performances emerging from a sky of infinite image-making possibilities. (p. 37)

By expanding from the idea of a spectrum to "a constellation of observed psychic performances emerging from a sky of infinite image-making possibilities" (p. 37), Kerns (2014) elaborated on the infinite amount of gender experiences that people may have. She examined how degendering may impact the application of Jungian thought, providing the conceptual framework that the ego might "navigate tension amongst differences" rather than the "tension of the opposites" (p. 39).

As the ego navigates the tension between difference, it moves away from binary thinking and towards "unifying intrapsychic differences" (p. 39) where one can embrace all of one's complications, contradictions, and aspects of one's being. Kerns presented how degendering may translate into practice providing an example of how the mother archetype can instead be the archetypal experience of parenting. In examining each archetype one can discern what its characteristics and qualities are without reducing the archetype to existing along the gender binary.

Kerns (2014) provided a critique that I share of Jungian analyst Susan McKenzie's views. While Mckenzie (2006) questioned the gender essentialism of Jungian thought and separated gender from archetypes, she attributed the formation of gender to early childhood experiences, drawing upon emergent mind theory. Interestingly, she provided Bornstein's (1994) work on gender formation as an example, yet missed the emphasis on gender fluidity that Bornstein presented. While undoubtedly we are all impacted by early childhood experiences, to say that gender stems from this time and is relatively unchanging is false and misses the notion that gender itself can be a constant state of transition and becoming (Alok as cited in Hemphill, 2022).

In a lecture presented by Analysis and Activism (2022), George Taxidis highlighted the need for depth psychology to take into account power and experiences of oppression, attributing Jung's obsession with gender to his own personal shadow. Taxidis discussed the gifts that trans liberation could have for Jungian psychology: "I'm also arguing that trans liberation has the potential to revitalize, in fact it probably already has revitalized, our thinking about what it is that we do in analysis and therapy" (Analysis and Activism, 2022, 8.12). Taxidis articulated a message very similar to Rowland's (2002): that everyone has the capacity to make mistakes, to

be blind to one's own biases and that Jung is no exception. Taxidis proposed *animx* as an alternative to the animus/anima gender binary. He clarified that animx is an archetypal image, not an archetype, because archetypes must be as abstract as possible (Analysis and Activism, 2022). He also acknowledged that the animx is tied up in social norms: "Animx, really, in this sense, is that little bit of my gender and sexuality that is unrealized because it doesn't fit with what the current rules of what gender and sexuality say" (Analysis and Activism, 2022, 19.19). The animx is different for everyone and is tied to one's own personal shadow as well as to the cultural complexes in which one lives.

This diversity of the animx supports Kerns' (2014) proposal of navigating differences rather than opposites. It highlights the great diversity of experience, as expressed by Kerns (2014): "a queer archetypal posture that sees through gender....allows for psyche's infinite possibilities for difference and likeness to surface" (p. 37). Embracing difference reaffirms a dedication to intersectional analysis, as "we investigate the visible and invisible systems of power to allow for a deeper analysis of social categories of difference" (Talwar, 2019a, p. 42). Queering Jungian archetypes is one step towards integrating intersectionality and building an understanding of the variety of human lived experiences. One's gender expression then becomes a personal relationship to archetypal structures. The essence of the archetype is beyond concept, beyond symbol, beyond form, which may express itself through various manifestations with infinite gender potentialities.

Engaging with Archetypes

Engaging with archetypes includes the processes of art-making, active imagination, amplification, and synchronicity. Each process can support deepening one's relationship with the

tarot as they open up the availability of archetypal teachings through convening with one's unconscious and listening to what arises.

Art-Making

The healing qualities of art-making transcend time, culture, and place (McNiff, 2004). The contemporary practice of art therapy in England and North America was initiated in the mid-1900s as artists, teachers and psychiatrists combined the therapeutic qualities of art-making with psychoanalytic theories. Art therapy theories and practices have since evolved to integrate various psychotherapy theories and practices (Rubin, 2016). The Canadian Art Therapy Association (CATA) defines art therapy as a modality that "combines the creative process and psychotherapy, facilitating self-exploration and understanding" (Canadian Art Therapy Association, 2020, para. 1).

Jung's influence on art therapy. Margaret Naumburg, one of the founders of art therapy in the United States, engaged in and studied Freudian and Jungian psychoanalytic therapies and both are reflected in her writings (Rubin, 2016; Swan-Foster, 2018). Naumburg advocated that only the art therapy participant interpret their art. She encouraged artists to communicate with their artwork and engage with symbol formation, much like Jung did through his process of active imagination (Swan-Foster, 2018). Although in later years Naumburg favoured Freudian terminology, Jungian psychology continued to influence her work (Rubin, 2016; Swan-Foster, 2016).

Jung valued the creative process and the "imaginative psyche" (Swan-Foster, 2016, p.171). Jung (1997b) discussed the importance of art-making as a way to objectify archetypal information, not only as a means to understand and find meaning in that which is coming forth, but also to mitigate the dangers of working with the unconscious. Through objectifying and

working with archetypal material “the unconscious becomes understandable” (Jung, 1997b, p. 146), and objectifying can help to prevent getting overwhelmed by the unconscious contents (Jung, 1997b). Thus, engaging in art-making can be very supportive when working with archetypes.

McNiff (2004) attributed great healing potential to art-making, writing that the creative process can reveal that which needs healing and transforming. He wrote about “agents of transformation” (p.19) involved in the creative process that exist outside the person. These agents of transformation can be likened to archetypes, unknowable patterns that exist outside of the personal and yet impact it. As agents of transformation, McNiff saw the history of art to be “reimagined as an archetypal and protean process rather than as a tidy chain of individual human interventions and direct influences” (p. 90-91). Art-making gives form to archetypal material, whether the artist is conscious of it or not, in all cultures and places. These archetypes transcend the personal, and yet take form within the personal sphere.

Swan-Foster (2018) discussed how working with archetypes can be helpful in art therapy as “the archetypal images may offer helpful underlying structures for personal experiences and emotions” (p. 175). She wrote that when working with archetypes it can be challenging to find clarity. Through engaging in art-making one can utilize the unconscious, accessing “the hidden structure of our story” (Swan-Foster, 2018, p. 177). On bringing archetypes into art-making, Allen (995) wrote: “The archetypes don’t come all at once. They dance us back and forth across the line between the personal and the metaphysical” (p. 156). As elusive patterns of the personal and the universal, bringing archetypes into art-making is one way to channel their messages of transformation.

The Expressive Therapies Continuum. The Expressive Therapies Continuum (ETC) is a theoretical framework first published in 1978 (Lusebrink, 2020) and reconceptualized in recent years by Lisa Hinz (2020). The ETC looks at the processes and brain functions in visual expression and information processing (Lusebrink, 2020), presenting a framework that outlines four levels, each corresponding to different levels of complexity in information processing that also relate to stages of development (Hinz, 2020). In the ETC each medium has particular aspects that impact the individual. The four levels as outlined by Hinz (2020) are: the kinesthetic/sensory level, the perceptual/affect level, the cognitive/symbolic level, and the creative level. In the first three of these levels both the right and the left sides of the brain are represented: sensory, affect, and symbolic all describe processes that primarily occur on the right side of the brain, and kinesthetic, perceptual, and cognitive describe processes that occur on the left side of the brain. On each level the more one engages in processes that engage one side of the brain the less the other side of the brain is engaged. For example, the more sensory an activity is the less kinesthetic the experience is. The creative level is considered to be an integrative level and occurs alongside the other three (Hinz, 2020).

The ETC framework can inform which art mediums will most support engaging with archetypal energy. As archetypal patterns reside on the symbolic level (Hinz, 2020), mediums that support accessing this level are beneficial when seeking to interact with them. As well, the symbolic is an emergent function of the affect/perceptual level, so accessing this level is also supportive. Fluid painting is one such activity that can start on the affect level and give rise to the symbolic. In fluid painting, forms begin as nebulous and slowly get “refined into meaningful symbols" (Hinz, 2020, p. 130) as the unconscious projects form onto the page. Collage is a

medium that resides predominantly on the cognitive/symbolic level and is also supportive to symbol formation as intuition informs how the images are organized on the page (Hinz, 2020). Claywork has unique sensory components that can aid in nervous system regulation and the discharge of emotion, and can contain all the components of the ETC (Nan and Wong, 2020). In determining how to bring archetypal material to art-making, knowledge of the ETC can facilitate choosing mediums that support working with the unconscious.

Active Imagination

Through active imagination one can tap into archetypal patterns (Jung, 1990). Swan-Foster (2018) defined active imagination as: "Jung's method of holding the conscious and unconscious in dialogue around an image, theme, or cluster of ideas to gain further insight from the unconscious" (p. 209). She elaborated on how active imagination might include the formation of images and art-making and that the process of art-making itself can be a form of active imagination as a "dialogue is carried out with the forming and shaping of an image" (p. 209). Listening to the art-form is a key aspect of active imagination, providing a gateway "to listen to what seems like the whispers from the creative unconscious" (p. 210). The image's voice is our own inner voice. It is the voice of our unconscious that we engage with through the practice of active imagination.

Swan-Foster (2018) outlined Jung's method of active imagination. First, there is a lowering of consciousness where one quiets one's mind. This first step can be likened to harnessing the contents of the unconscious (Chodorow, 1997). The second step involves bringing in consciousness and fostering a "dialogue so the image can then take shape through external approaches such as art, movement, or sandplay" (Swan-Foster, 2018, p. 215). Chodorow (1997) emphasized the importance of maintaining "a self-reflective conscious point of view" (p. 2) and

Jung (1990) emphasized the importance of applying concentration to one's fantasies in this second step. The third step involves action: to "live our experience of the active imagination" (Swan-Foster, 2018, p. 215). Jung wrote that one must then take what one receives through the unconscious into action, and that a failure to do so "deprives him of his wholeness and imposes painful fragmentariness on his life" (Jung as cited in Hannah, 2001, p. 11). Not only must one be open to the contents of the unconscious and to dialogue with them with deliberate consciousness, but one must also find one's call to action arising from this exchange.

Allen (1995) discussed the importance of receiving the contents of the unconscious. As the story/image emerges she wrote "try not to interpret the story, but just receive it" (Allen, 1995, p. 83). She emphasized the importance of being present with the images and the story, writing that through active imagination one can learn "things about yourself in a metaphoric fashion connected to your deepest self" (p. 83). This can be likened to the first step of active imagination where one receives the contents of the unconscious.

Mcniff (2004) wrote about utilizing active imagination to dialogue with art creations as their own beings. Drawing from Jung's work, McNiff encouraged dialoguing *with* an image, rather than *about* it. Viewing images as children of the artist enables one "to acknowledge its interdependence as a partner, a personified other" (p. 91). In McNiff's approach the image is personified into 'you.' One talks with an image as an entity, and one's own mind is listened to for the answer.

The practice of active imagination does not come without risk. Barbara Hannah (2001) wrote of the dangers of getting overwhelmed by the unconscious. Hannah emphasized the importance of having solid ground beforehand, for the practice of active imagination is not a lighthearted endeavor. While it is something one does alone, she encouraged people to find

support around this process and people to dialogue about it with. Jung (1997a) discussed three dangers of active imagination. The first is that nothing happens. The second is that the person might become overly interested in the fantasy without integrating it into their life. On the third danger Jung wrote that "the subliminal contents already possess such a high energy charge that, when afforded an outlet by active imagination, they may overpower the conscious mind and take possession of the personality" (p. 43). Active imagination, while a very powerful practice, needs a strong consciousness to hold and make meaning from the stream of the unconscious. It is a union of the unconscious and the conscious and must occur within a strong ground and container. As discussed previously, Jung (1997b) wrote that objectifying the images of the unconscious can help to prevent this overwhelm, and so combining art-making with active imagination can be supportive when engaging with the unconscious.

Amplification

Amplification, a concept introduced by Jung, is the process of expanding upon one's associations with an image, dream, or other unconscious material (Singer, 2013, Shalit and Swift-Furlotti, 2013). Thomas Singer (2013) discussed the process of amplification as involving the personal, cultural, and archetypal spheres. He emphasized the importance of first beginning the process of amplification on the personal sphere, then on the cultural sphere, and then ending in archetypal amplification. Shalit and Swift-Furlotti (2013) also acknowledged the importance of starting at the personal level and then shifting into the archetypal. They suggested amplifying through "circumambulation, that is, by staying close to the image, circulating around it" (p. 13). They encouraged the reader to amplify through religions and spiritual traditions, fairy tales, myths and legends. The processes of amplification and active imagination greatly complement one another and amplification can also include the process of active imagination as one dialogues

with the image. Through applying amplification and active imagination one can gain greater insight into what meaning images hold.

While Shalit and Swift-Furlotti (2013) are directing their thoughts to the practice of amplifying dreams, as discussed previously art-making and active imagination also harness the contents of the unconscious (Jung, 1997b) and so amplification can be utilized to better understand these manifestations of the unconscious as well. Allen (1995) discussed applying amplification to art-making: "Holding both the personal and the universal aspects of the image requires practice and support; it is a dance, an ongoing alternation between the large and the small" (p. 103). As one alternates between the "large and the small" (p. 103) one encounters material that is greater than the self and that transcends time, bringing insight that is personal and "also, if you look closely, into the greater context of time, place, and politics" (p. 109). As an outcome of art-making, images are windows into self, into other, into the personal and into archetypes. The cultural sphere lies in between the personal and the archetypal, in the context of "time, place, and politics" (p.109). When one engages with artistic creations through the avenue of amplification one opens up the potential to convene with the unconscious at a deeper level through working with archetypes on the personal level, the cultural level and the archetypal level.

Synchronicity

The theory of synchronicity arose out of a collaboration between Jung and physicist Wolfgang Pauli (Main, 2014). Jung (1973) presented synchronicity as a way to explain "events that are connected non-casually" (p. 5). The theory is built upon the premise that archetypal patterns exist both psychologically and in the world (Stein, 1998). Stein (1998) defined synchronicity "as a meaningful coincidence between psychic and physical events" (p. 210), explaining that archetypes are the "operators that organize synchronicity" (p. 210). Synchronicity

is based upon chance correlations between psychic and physical events that are not explained by causation (Stein, 1998). Stein illuminated this discussion of synchronicity by providing an example of the I-Ching. James (2020) explained how through the tarot one can evoke synchronicity. Through synchronicity one can witness physical manifestations, such as the tarot and I Ching, that reflect the same archetypal energy one is experiencing psychologically.

To experience synchronicity, Stein (1998) emphasized the importance of a relaxed, less conscious mind, providing the examples of dreaming and musing. James (2020) mirrored this as he said that surrendering to the tarot cards and to the moment is more important than setting an intention. He discussed how, when one asks a question and pulls tarot cards, they are utilizing the theory of synchronicity:

> The theory of synchronicity tells us that the question and the cards coming at the same time, coming synchronically, share in the same universe of meaning. The same subset of meaning is evident both in the question and in the cards. So, we accept the cards and the question as reflections of one another, and the ego's job is to relate to those reflections and bring them to a meaningful presence within our life stream. (30.10)

Through synchronicity we can utilize the tarot as a window into the archetypal patterning and energy we are experiencing. Synchronicity can help determine which cards are most pertinent to meaning making and is one reason why the tarot can be a powerful tool for self-knowing.

Summary

This literature review started by looking at the literature surrounding the tarot, the collective unconscious and archetypes. It examined the difference between an archetypal image and an "archetype as such" (Swan-Foster, 2018, p. 164), arriving at the archetype as being unknowable (Shalit and Swift-Furlotti, 2013) and the archetypal image as translated through our

personal and cultural biases (Rowland, 2002). It then asked the question: *Are archetypes gendered?*, examining queer theory and Jungian theorists who have brought the lens of queer theory to depth psychology. Taking the stance that gender is a cultural construct and archetypes are unknowable with their image formed through personal and cultural bias, this thesis arrived at the conclusion that any gendering of archetypes is a reflection of this cultural and personal bias. From here the literature review looked at methods for engaging with archetypes: art-making, active imagination, amplification, and synchronicity. The theory discussed in this literature review will now be applied to working with a major arcana tarot card: Justice.

Methodology

The methodology of this thesis was informed by heuristic inquiry and arts-based research. Drawing upon the work of Moustakas (1990), Lynn Kapitan (2018), wrote: "Heuristic inquiry is a type of phenomenological research that fully embraces, rather than brackets off, the personal insights of the researcher" (p. 192). Kapitan outlined six steps of heuristic inquiry. First there is initial engagement. Following this is the stage of immersion "in which participants turn inwards with unwavering attention and immerse themselves in some facet of experience to attain deeper, more extended comprehension" (p. 194). The third stage is incubation: putting the research questions aside. The fourth stage is illumination, the aha moments that spontaneously arise during this stage of incubation. The fifth stage is explication, where the researcher integrates what has been discovered in order to communicate it to others. The sixth stage is a creative synthesis of the research to present the research findings.

Throughout my research journey I utilized my personal insights along the heuristic stages as outlined by Kapitan (2018). The stage of initial engagement consisted of formulating my research question over the course of a year. During the autumn of 2021 as I was refining my

research question I was pulling the Justice card almost every morning. This inspired me to focus on this card. The stage of immersion occurred during March of 2022 and consisted of two intensive weeks of art-making with various media, along with journal writing. Taking a step back for two months was the stage of incubation, which allowed aha moments of concept formation to arise, leading to the stage of illumination. I then started to see how the concepts related to one another, which was the stage of explication. The process of writing the thesis during the summer months of 2022 was the stage of creative synthesis of these concepts, complimented by an additional collage that I created (see Appendix D).

Throughout this process I experienced that the cycle of the stages may occur "several times over the course of a study" (Kapitan, 2018, p. 195). In the process of coming up with my research question I cycled through initial engagement, immersion, incubation, and illumination many times as I narrowed down the scope of the thesis. During the two weeks of art-making there were moments where I was more immersed, moments where I took a step back to see what the artwork had to say to me, and moments of explication where I engaged in amplification. In untangling the discoveries from the two weeks of art-making and writing I spent time first immersing myself in what I had written, followed by taking a step back to allow aha moments to arise. In general I found that each of the stages often included aspects of the other stages.

I combined the methodology of heuristic research with arts-based research: "defined as the creation of knowledge using artistic means within a research perspective" (Kapitan, 2018, p. 212). Through engaging in art-making I was able to access knowledge from my unconscious, perhaps from the collective unconscious, that I was not aware of. Often the art-making would present a question that would be answered through the creation process itself. The methodology of arts-based research complimented the frameworks of Jungian art therapy and the Expressive

Therapies Continuum (ETC) (Hinz, 2020). My arts-based research began with claywork (the kinesthetic/sensory level of the ETC), followed by watercolour (the perceptual/affect level of the ETC) and collage (The cognitive/symbolic level of the ETC) (Hinz, 2020). While I was engaged in art-making I always had my journal close by as writings would spontaneously arise out of me often feeling to be from the art-forms themselves. Through journal writing I brought in the processes of active imagination and with research the method of amplification. The process of synchronicity informed which card I worked with as well as what I paid attention to during my journey of writing this thesis.

My original research plan had a focus on beginning each session with embodiment through dance or stretching, however in actualization I found that I had resistance to this. I worked to bring movement into the process in quieter ways, such as by moving my journal away from my art-making table so that I would need to walk to write. The following section briefly summarizes the insights that arose out of this research, which are then elaborated on in the discussion section of this thesis.

Introduction to Research Discoveries

Over a two-week period I engaged in claywork, watercolour painting and collage while participating in active imagination and amplification, all aimed at connecting to the messages of the Justice major arcana card. See Appendix B for claywork, Appendix C for watercolour progression, and Appendix D for collage. The process of engaging with the Justice archetype in this way was illuminating and provided insights on a personal, cultural, and archetypal level. The experience was rich with both positive and challenging aspects, complete with personal aha moments, affect, moments of overwhelm, and moments of stepping back into a larger perspective.

Personal

On a personal level the Justice archetype asked the question: *What does integrity mean to you in this moment?* Exploring questions of guilt and responsibility I looked at other moments when I had grappled with the questions that Justice poses, which I called *the gate of shattering delusions*. I looked at how this archetypal image was gendered for me as a grandmother, investigating this significance on a personal level of amplification. The main revelations I gained on the personal level concerned the relationship between liberation and solidarity.

Cultural

On a cultural level I found myself exploring the manifestation of Justice[5] in society. Amplifying the archetype of Justice I researched and wrote about transformative justice (TJ) and compared TJ to the 'justice' system, I examined the difference between Justice based in love and Justice based in fear. I looked at impacts from the current fear-based Justice as I allowed my delusions to shatter. The symbols that I found as I painted Justice helped to clarify and expand my notions of what a Justice based in love could look like.

Archetypal

On an archetypal level I found myself thinking about the relationship of the Justice card to the rest of the major arcana including the history of how the Justice card was moved from being the eighth card to the 11th (see Appendix A for a list of the major arcana). Tuning into its energy as a gate card, I brought the Justice card back to the original location of number eight - the first card in the second line of the major arcana. I looked at it in relation to the cards

[5] I use *Justice* (capital J) to indicate when I am writing about the archetype, and justice when I am writing about how justice manifests in society.

preceding and following it: the Chariot (number seven) and the Hermit (number nine). Relating the Justice card to the hero's journey I explored its significance as a gate card.

Experiential

Participating in this research was illuminating on numerous levels. Experiencing the flow of the unconscious while engaging in art-making for two full weeks was at times overwhelming and awe-inducing. Each art medium carried with it different experiences. Watercolour was excellent for unconscious projection and symbol formation. Claywork was the main medium that brought up affect. Collage supported the activity of amplification by showing me what other correlations there might be to the archetype. The processes of active imagination and amplification were at times so intertwined that it was difficult to separate them for analysis.

Discussion

What follows is a discussion of the research discoveries starting with examining my experience of the process. I then look at my active imagination and amplification writings on the personal, cultural and archetypal levels that arose while engaging in art-making. The discussion ends with looking at how these findings can turn into action — how this thesis might benefit art therapy and those seeking a deeper relationship with the tarot.

My Experience

In this section I look at my experience of completing this research process. I begin by presenting both insights and challenges of working with the unconscious, then investigate some correlations between the ETC and the creation of symbols and end by looking at how the tarot can present a path of healing.

Working with the Unconscious

My experience of working with the unconscious was full of both insight and challenge. As discussed previously, I began by invoking synchronicity to determine what card I would work with. I then spent two weeks engaged in art-making and journaling during the immersion stage of my research (Kapitan, 2018), sometimes for eight hours a day or more. This was more time devoted to working with the unconscious than I had experienced previously, and it highlighted some of the cautions that Jung and others have given to the process of active imagination, such as the potentiality of the unconscious contents to overwhelm one's consciousness (Hannah, 2001).

Synchronicity. Stein (1998) defined synchronicity "as a meaningful coincidence between psychic and physical events" (p. 210), explaining that archetypes are the "operators that organize synchronicity" (p. 210). The tarot is one example of an activity that utilizes synchronicity, as the cards (a physical event) can mirror what is happening psychologically. Over the autumn months as I was refining my thesis question and embarking on this thesis journey I pulled the Justice card almost every morning. This influenced my choice of the Justice card for this research journey as it was already present for me synchronically. During the course of my research the energy of Justice turned up in society in a few monumental ways: the freedom convoy and the rise of the alt-right in Canada, the loss of freedom for transfolks in many parts of the United States, and more recently the US Supreme Court overturning of Roe vs Wade - essentially mandating forced pregnancy and loss of bodily autonomy. These themes are reflected in the active imagination and amplification aspects of my writing.

Process of Immersion.

> A wild ride with my unconscious, providing time, space, energy, canvas for it to flow on to. And so much came. (Journal notes, 2022)

Jung (1990) cautioned that working with the unconscious "is not entirely without danger, because it may carry the patient too far from reality" (p. 49), and he encouraged his readers to take care when engaging in active imagination. Hannah (2001) also cautioned readers to have solid ground before attempting active imagination. She warned of the possibility of being swamped by the contents of the unconscious, emphasizing that it is not an activity to take lightly. While it is something we do alone, Hannah (2001) highlighted the importance of having support around this process. Allen (1995) concurred with these cautions and encouraged one to have routine to ground the practice of active imagination.

Taking all of these precautions into consideration, as well as referring to the Expressive Therapies Continuum teachings about kinesthetic/sensory work (Hinz, 2020), I created a plan for myself that included starting each art-making session with movement and embodiment. However I quickly ran into my rebellious tendencies: once I started experiencing flow with my art-making I was pulled quickly into that process and was resistant to starting with movement. I worked with this resistance by moving my journal away from my art-making table, which compelled me to walk when I wanted to write something down and I had periodical stretching breaks. I created a schedule for myself with regular breaks for meal times that I was able to stick to for the most part. These regular meal times proved invaluable to the immersion process, providing some ground, routine, and space for the heuristic process of incubation. However even so I found the breadth of what came through to be overwhelming at times.

I wrote quite a bit during the two weeks of immersive art-making including pages and pages of poetry and autobiographical writings. While most of it was about the teachings of Justice, some was also about my process:

A thought on process — that during the periods of gathering the contents of the unconscious — it is not the time for me to try to see clearly.

If I do — great.

But trying too hard is like stirring muddy water to try to see the bottom.

Allow what comes to come.

Later it will be easier to refine into clarity (maybe). (Journal writing, March 8th 2022)

This writing brings to mind that "Jung reminded us that when we are suffering from the powers of an archetype we cannot see clearly" (Swan-Foster, 2018, p. 177). Indeed it was only after completing the two weeks of immersive art-making, stepping away and looking back that I was able to sift through and organize the information to bring clarity and understanding, thus bringing in the second stage of active imagination (Jung, 1990) where one brings their consciousness to the unconscious contents. This sifting through the data also coincided with the heuristic stages of incubation, illumination and explication (Kapitan, 2018). I needed to take a step back from the immersive art-making experience and allow the ideas to incubate for insight to arise. After these aha moments of gleaning insight from my process I began to understand how the concepts related to one another. Only then could I create a framework of how to present these ideas in this thesis.

Active Imagination and Amplification. Throughout my two weeks of immersive arts-based research I found that the processes of active imagination and amplification became quite intertwined. At first as I was embarking with claywork I was mainly engaging with active imagination. However, once symbols began to emerge the process of amplification arose along with it. As I continued in art-making my experience shifted from being primarily dreamlike to becoming more theoretical and more conscious as reflected in the following journal entry:

> I can feel my process beginning to shift. This past week has been so dreamlike, channeling what bubbles up into writing and art, trusting the flow of my unconscious. Now I can feel my thinking mind begin to take more hold, become more inquisitive, curious about the symbols that have already arisen for me....And curiosity about in general what others say about the Justice tarot card, and the Justice archetypes. And so begins my process of amplification. (Journal notes, March 11th, 2022)

This shift into more conscious-based art and amplification reflected what Jung (1997) wrote about the second stage of active imagination where the conscious mind is applied to the unconscious contents. The contents of active imagination and amplification will be explored in the following sections as I explore what came through the Justice archetype.

Embodiment. While I was engaging in art-making I found myself often losing a sense of time with less embodiment[6] than I had anticipated. I also engaged less in movement than I had planned. In my journal I wrote:

> I thought that my process would have a greater component of embodiment than it did. And yet a lot came from me, verbal and visual, in a form of creative flow that felt very... disembodied in a way. Where I would lose track of time and hunger, and completely immerse myself in what was happening (Journal notes, 2022).

Rowland (2002) discussed how archetypes live in the body and "make the body psychological by representing it through archetypal images" (p. 35). Contemplating how archetypes live in the body, I am left wondering if perhaps some of my difficulties with embodiment were influenced by the airy nature of the Justice archetype. The astrological sign for Justice is libra, an air sign,

[6]I am defining embodiment as being present with one's bodily sensations concurrently with the flow of emotion and thought.

emphasizing the importance of finding balance. Often my experience of libran energy is embedded with uncertainty and thought. This airy energy could account for some of how, while channeling the Justice archetype, I would often lose track of time deep in my process of creating and journaling my thoughts.

Mindfulness. Dzogchen Ponlop (2010) defined mindfulness as "the practice of bringing ourselves fully into the present moment and continuing to bring ourselves back to it whenever we notice we've drifted away" (p. 69). While I do not have experience of being fully in the moment,[7] I do have experience of practicing bringing my mind back to the present moment again and again. As discussed previously, the flow of the unconscious was overwhelming at times. However, I was able to recognize when I needed to put the flow aside and follow through, often reminding myself many times a minute that I was no longer writing about Justice. On June 29th in my journal I wrote:

> What do I come back to?
>
> My body
>
> My breath
>
> Warm water on hands
>
> My cats
>
> Baths
>
> Hot tea (maybe, if I remember)
>
> My feet
>
> Exhale
>
> Look

[7] Defining being "fully" in the moment as being one with awakened mind, pure wisdom energy (Ponlop, 2010).

Love

And see

The world in which you are a part

The part in which lies this moment

The conundrum of it all

This process of coming back to the present moment was essential during the channeling of the archetype as it supported regular meal times and helped me to step away from the research after the two week immersion. This poem also highlights the relationship between mindfulness and embodiment and how I strived to find embodiment in those moments of coming back.

The ETC and Symbolic Formation

Prior to immersing into art-making I created a plan for myself utilizing the framework of the Expressive Therapies Continuum (Hinz, 2020) with three stages that correlated to the three levels of the ETC: kinesthetic/sensory, perceptual/affect, and cognitive/symbolic (Hinz, 2020). In this plan I began with claywork to provide kinesthetic movement, thus supporting the release of affect (Nan and Wong, 2020) to assist me in coming into relationship with my unconscious. While fluid medium is most related to the release of affect (Hinz, 2020), in a self-assessment I found that the kinesthetic and sensory components of claywork are what most brought up affect for me. The second stage of my art-making plan consisted of watercolour, beginning with wet paper to allow my unconscious to project itself onto the page. As I brought out these projections I added in collage work to support the formulation of symbols. The following is an analysis of each stage examining how it contributed to symbol formation.

Stage one: Claywork. As discussed by Nan and Wong (2020) the sensory components of claywork support the release of emotion (Nan and Wong, 2020). Claywork includes all the levels

of the ETC, thus it can also support the formation of symbols. As I began working with clay and engaging with the Justice archetype affect came up:

> Movement makes me sad
>
> Makes me feel things
>
> Makes me feel the heavy
>
> And so I move my paper and pen away from where I am working, forcing me to move
>
> And so I remember to breathe
>
> Inviting the lightness of air into my being
>
> And so I put music on that brings movement to my hips, that I release into flow with
>
> (March 7th, 2002, Journal notes during claywork)

These notes from my journal reflect the relationship between kinesthetic and affect that is true to my experience. This rise of affect coincided with active imagination of a personal and universal nature. I began claywork by slamming the clay on the table, wedging it and then adding considerable water to the outside as I worked to draw out the forms that my unconscious projected. This addition of water transformed the medium from being primarily kinesthetic to sensory. I worked with clay over a few days, first making a simple face with tentacles and later a complex sculpture with many faces (see Appendix B for images of the claywork). As I worked on the second sculpture I began to see the forms of owl faces and snakes, which I pulled out. This symbol of an owl carried through to the painting stage whereas the symbol of the snake only showed itself during the claywork stage.

Stage two: Watercolour painting. My work with watercolour started out extremely fluid as I made the paper wet. During this fluid stage the experience was “very dream-like with the watercolour, completely surrendering to flow. Not a lot of affect coming up, mostly feeling

relaxed and in the world of the inbetween. Like that moment just after sleep, just before waking up" (March 10th 2022, Journal notes). It wasn't until the second layer after the page had dried that symbolic formation began to occur (see Appendix C for watercolour).

As Hinz (2020) discussed: "fluid media often produce indistinct forms and lend themselves to enhancing physiognomic thought and symbol formation as increasing increments of focus allow the vague forms to be refined into meaningful symbols" (p. 130). Hinz's quote reflects my process as I refined the dream-like forms into symbols that reflected the Justice archetype's energy. As I painted I began to see a winged figure: "I am starting to see a winged figure/ A cloak of faces/ Finding balance, fighting for it, against the wind" (March 10th, 2022, Journal notes). As I continued to paint, this winged figure with a cloak of many faces (similar to the claywork of many faces) continued to shift and change. On day four, the figure of Justice emerged from the painting, bringing with her a rise of affect:

> As the figure of Justice emerged from the background
>
> So did my anger
>
> Interesting that the emergence of the perceptual
>
> Led to more affect
>
> Perhaps because it had the symbolic at its back? (March 14th, 2022, Journal notes)

I find it curious that affect came along with the symbolic. Perhaps it is an indication of the emotions that are part of the archetype (Swan-Foster, 2018), as the archetypal image and the emotion of it arose hand in hand. Once the image of Justice arose, the processes of amplification and active imagination in communication with the painting gave rise to various symbols as the painting transformed. Some of these symbols arose for a moment, some carried on until the end. (See Appendix C for a stage by stage progression of the watercolour painting). I found that the

experience of painting supported the processes of both active imagination and amplification on the personal, cultural, and archetypal level.

Stage three: Collage. Shortly after painting the second layer of the watercolor I engaged in collage as an entry point into amplification (see Appendix D). The intention here was inspired by Hinz (2020) who described collage work: "Without a prescribed organizing theme, clients must depend on an internal, intuitive sense to help them organize the divergent stimuli of multiple images. Intuitive concept formation aids the expression and resolution of symbolic material" (p. 130). However, perhaps because there was a vague theme here of Justice, my experience of collaging was much more cognitive than intuitive. I wrote: "Collage poured out of me pretty quick. More anxiety with this process, perhaps b/c more cognitive engagement" (March 12th, 2022, Journal notes). The images in the collage reflected the themes that arose around the cultural level of amplification: balancing the self and the collective and the difference in how the archetype manifests in the so-called justice system and in the fight for social justice.

The Transformation of The Symbol. Regarding the process of symbol amplification and formation, Allen (1995) wrote: "certain images are "yours" to be expressed in your particular way while also having more universal significance" (p. 103). As I engaged in art-making the symbols that arose tended to reflect this universal significance. This thesis will now examine the ways in which the various mediums contributed to symbol formation.

Upon reflection of my art-making process I noticed that each medium contributed in different ways to symbol formation and the practices of active imagination and amplification. Claywork coincided with active imagination and amplification on both a personal and universal level; the affect of claywork most supported the personal level of active imagination. Watercolour painting fostered both active imagination and amplification on the cultural and universal levels,

with a little on the personal but not as much as the claywork had. I found the watercolour medium to be most supportive to symbol formation. Collage was mainly supportive for the processes of amplification on the cultural level.

During watercolour painting the symbols on the page transformed as each layer became a window into a further understanding of Justice. At first I projected a winged figurehead onto the painting, which, upon amplification, I came to know as the figure of Nike from ancient Greece. This figure brought in the ideas of guiding oneself through turbulent waters and finding victory in battle. As the painting and processes of active imagination and amplification continued this figure transformed into a grandmother and the theme of listening to oneself came to be represented through the symbol of a compass, thus continuing the nautical theme that the unconscious projected through seeing the form of Nike. The theme of wind also continued as the painting progressed. Many other symbols came and went. At one point the painting included the symbol of the sword, which is often associated in the tarot with the Justice card. However, through amplification I decided that the symbol of the sword did not feel true to me; while it carried one meaning of slicing through delusion, it also carried another of the supreme rule of authority. The symbol of the owl continued from claywork into watercolour painting which I came to associate with the bird's eye view, further symbolized by eyeglasses on the owl. These two symbols, the compass and the eyeglasses, later represented *insight* and *outsight* (see Appendix G), balanced by the scales. The symbol of the scales, a common symbol of the Justice Arcana, emerged early on in the painting carrying the meaning of finding balance. From this, I asked, *What is the figure of Justice balancing?*, leading to amplification on the cultural level elaborated on in the section titled *what came through the gate of Justice - cultural amplification and active imagination*.

Tarot as a Path of Healing

As I engaged in art-making and journaling many teachings came through on the personal, cultural and archetypal levels, elaborated on in the following sections. Although working with the unconscious in this way was overwhelming at times my trust in the tarot provided a meaningful container. As I engaged in amplification of Justice I looked to the cards in the major arcana on either side of the Justice card. When Justice is in its original place at number eight it is followed by the Hermit. As I contemplated this, the teachings of the Hermit about making friends with the unknown started to flow in (Mack, 2021a). While sitting with the pain of waking up to the suffering of the world left me desperately wanting concrete solutions, the medicine of the Hermit suggested that I put down the search for solutions and find rest in the unknown. I explore further this relationship of Justice to the Hermit card in the archetypal amplification section.

What Came Through The Gate of Justice

This section presents teachings that came through the gate of Justice through the practices of active imagination and amplification during the immersive art-making stage of my heuristic research, with some moments of illumination often arising after a night's sleep. I start by looking at the personal level, then the cultural level and end with the archetypal level. Although these teachings are presented in three distinct categories, in practice my journaling often jumped from one to the next or wove all three together. What follows is an attempt to untangle the braid of thoughts to provide clarity around the themes.

Personal Amplification and Active Imagination

On the personal level of amplification and active imagination I journaled around three main themes: meeting the pain of this current moment, my grandmother, and balancing solidarity and liberation.

The Pain of What Is. Mack (2020) discussed the teachings of Justice as being with the *what is* and the *should be* concurrently. They presented the path of Justice as seeing through the story and listening to what is happening on this planet, asking the question: *are we doing our work?* As I painted Justice and contemplated current events I felt anger arise in response to the climate and ecological crisis, the continued colonization and destruction of the earth, the loss of bodily autonomy as Roe vs. Wade was overturned, the rise of the alt-right as seen in the truckers convoy, the increase in oppression against transness and gender fluidity legislated into being in many places in the United States, and so much more. Referring to the global predicament of climate change/climate collapse, environmental activist Joanna Macy asked: "If we were to allow ourselves to believe what the scientists are saying....if we were to allow it in, what are the feelings that arise in us?" (Purpose Guides Institute, 2022, 40.45). When I allowed my heart to feel the *what is* of this moment, I wrote:

> This Justice is angry.
>
> She is not devoid of feeling
>
> Sitting on a throne.
>
> She is furious
>
> At the state of things
>
> At all the systems set up to benefit a few
>
> At the cost of the many (March 14th, 2022, Journal notes).

The affect communicated in this poem is again reflected in the poem that I wrote upon completing the painting of Justice (see Appendix E). In this poem I wrote about all of the pain of this moment, about all of the injustices and all of the calls to action, ending the poem with asking: *What does integrity mean to you in this moment?*

Grandmother. Writings about my grandmother began to flow out during claywork, continuing into painting as the figure in the painting transformed into a grandmother. The energy of grandmother arose at first in a general sense: “You thought you knew?” she asks “how things work?” “Have you asked the grandmothers? The children, the teenagers, the front line warriors, the people displaced, the people forgotten?” (March 13th, 2022, Journal notes). In my frontline land defense and water protection organizing work I have formed some fundamental connections with both settler and Indigenous grandmothers. These grandmothers are often where I have drawn my inspiration from, as well as from my own personal grandmother. From a young age I was filled with stories about my grandmother’s participation in social justice struggles, reflected in my journal writing:

I asked my grandmother once

Who has been a peace activist since she was in her 50s

A union organizer before that (founding the NYC teachers union)

and who before that, would sell Emma Goldman’s newspaper ‘Mother Earth’

I asked her —

What had kept her going all these years?

She was in her 90s

And for the past couple of year had been tutoring students in inner city Baltimore

This grandma who is about to turn 106 (who has since writing this)

Whose smile still lights up the room

She doesn’t remember anything

But she still knows love—

This grandma

My grandma

So proud. She would introduce my sibling and I as her anarchist grandkids with a huge smile on her face

One day we decided to interview her and I asked

"Grandma, how do you keep doing all of it? Why, what drives you?"

"Well" she says

"We have to keep the fire going." (March 15th, 2022, Journal notes)

My grandmother's call to "to keep the fire going" has played a huge role in my own dedication to social justice struggles, supporting me to find my call to action when the times feel hopeless.

It makes sense to me that my archetypal image would manifest as a grandmother, reflecting the energy of this archetype on a personal level. As Jung (1990) wrote: "The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear" (p. 5). Here, my individual consciousness coloured the archetype into a grandmother. I view the image of the grandmother to reflect my personal relationship to, and not the archetypal nature of, the archetype of Justice; it is not the archetype in its essence, for that is unknowable (Shalit & Swift-Furlotti, 2013). Also important to note, Justice's expression as a grandmother here includes many genders, for indeed many of the grandmothers I know are two-spirited or trans.[8]

Solidarity and Liberation. As I painted the archetypal image of Justice I began to reflect on the first time I encountered the gate of shattering delusions. I was in my 20's completing a

[8] I encourage everyone to find their own gender representation of archetypal energy and to allow these representations to shift and change as one is in a constant process of becoming. It is on the personal amplification of an archetype where one can find their gendered expression, if any.

bachelors of arts degree, just waking up to the atrocities of the world. During this first encounter with Justice I became involved in Indigenous solidarity organizing, in land defense, and in organizing against the G20 protests in Toronto in 2010, reflected in my journal writing:

> …No longer being a pawn in the great game of colonization, of exploitation, of white supremacist patriachy….whole communities doing it differently — showing that there is a way to fight for justice. Side by side with people speaking for themselves — This is the heart of solidarity. What power that was! That felt! To participate in collective self-determination! (March 7th, 2022, Journal notes)

These encounters filled me with great inspiration. Much of my social justice organizing work since that time has stemmed from these first encounters with the Justice archetype. However, this first encounter with the gate of Justice also left me with a heavy weight of responsibility: "When I walked through the gate of Justice / I left with the weight of the world on my shoulders / Seeing how broken the world is" (March 16th, Journal notes). Reflecting on this responsibility, this time I heard an additional message.

What came through the gate of Justice this time was the importance of my own liberation as well. Contemplating how the archetype of Justice is about balance, I found myself thinking about balancing solidarity work with fighting for my own liberation: "Justice is not just about others/ It is about my freedom too / (even writing these words is hard)" (March 16th, 2022, Journal notes). As I contemplated fighting for my own liberation I found myself reading the words of Ron Sakolsky (2012): "Rather than accepting the regimented social identity assigned to us by those who shape authority in their own pinched image, kick up your heels and do the dance of insurgent shapeshifting" (p. 11).

As I continued in amplification along this track I reflected upon my own journey and struggle of coming out as genderqueer. It wasn't until I had experienced burnout that I started to look at myself and unravel the ways in which oppressive gender binaries had sculpted my inner and outer worlds. Reflecting upon this in my journal I wrote: "I find it interesting that when my inner eye of Justice stopped pointing outward / that it spent some time working for me" (March 16th, 2022, Journal notes). Here, amplification of Justice on a personal level coincided with healing work through realizing the importance of balancing solidarity and liberation.

This healing work of liberating oneself from oppressive gender norms is reflected in the words of Alok: (as cited in Hemphill, 2022) "Being able to see the magic of gender, not just the mechanism and machinery of it" (16.25). Gender is magic, gender is constantly becoming, it is continuous transition. As Taxidis (Analysis and Activism, 2022) spoke: "on a political, personal, spiritual, and therapeutic level, I absolutely, whole heartedly, believe that I cannot separate trans liberation from my liberation and my individuation" (8.03). The healing nectar of Justice pointed me back to myself, to my own liberation and to the need to balance this with the solidarity work of fighting to alleviate all forms of oppression everywhere.

As I reflected upon liberating myself from oppressive gender norms I began to see correlations between gender fluidity and the Jungian concept of individuation. This quote from Alok: "transition as a mode of continual becoming without destination" (Hemphill, 2022, 17.07) mirrored what Rowland (2002) wrote about gender and archetypes:

> There cannot be an innate and stable gender identity, because once such a state was realized then one prime method of the archetypes in weaning the ego onto the better nourishment of the unknowable, unfixable unconscious would cease. Gender *has* to be a process. (p. 40)

These quotes reveal a correlation between allowing gender to always be a process and the journey of individuation where one is continuously becoming. Indeed, for me these two are inextricably linked. In many ways this is my hero's journey, this is my call to adventure (Campbell, 2008): to break the chains of the gender binary, to feel free to be just as I am and for this to be allowed to shift and change moment to moment.

Cultural Amplification and Active Imagination

The cultural amplification of Justice led me to not only be with the pain of what is but to look at the structures in place and the rule of the elite that perpetuate capitalism, colonization, white supremacy, and patriarchy as well as numerous other forms of oppression. (See Appendix H for a diagram of the various structural oppressions and privileges.) Through examining these structures I found myself engaging in amplification around transformative justice. Here I encountered the abolitionist Justice who urges us to move away from the prison-industrial-complex and towards a path of the Justice archetype based in love. What follows is first a brief look at the current cultural wounding of the Justice archetype, followed by a brief summation of these findings. Readers are encouraged to read further about the teachings and practices of transformative justice.

The Cultural Wounding of Justice. One common depiction of the Justice archetype lies in the Smith-Rider-Waite tarot card deck that was published in 1909 (see Appendix A). Through this depiction one can see some portrayals of the cultural wounding of the Justice archetype. In it there is a main figure sitting on a throne, in her right hand she holds a sword, in her left hand she holds scales. She wears a crown, is dressed in a red robe, and has a stone pillar on either side of her. Gad (2004) discussed the significance of the scales as symbolizing negotiating between opposites, for “the balance that justice has to maintain weighs individual freedom against

universal order" (p. 82). The sword symbolizes authority and "the inexorable manner in which the application of the sentence is executed, for no violation of the law remains unpunished" (p. 83). Contemplating this, I wrote:

> I find it curious how accepting we all are of Justice going hand in hand with authority. Someone in a position of power enforcing laws, discerning right from wrong. How deep this obsession with power and authority goes in western society. And how it upholds the rule of the elite again and again. (March 13th, 2022, Journal notes)

Accounting for the sword's relationship to authority and punishment, I decided to omit this from my image of Justice. Also interesting in the common portrayal of Justice is that she is gendered as a woman. Nichols (2019) discussed how this is because the archetype of Justice involves feeling, to this I ask: *why is feeling equated with femininity*? Certainly one can move past the stereotype that 'women' are emotional and 'men' are rational and instead depict the qualities in themselves (such as showing emotion). By allowing gender expression to be a personal reflection of the artist who created the depiction and not an expression of anything intrinsic one can find one's own gender/genderless expression of Justice.

Transformative Justice. Early on in my amplification process I found myself contemplating the difference between how Justice based in love and Justice based in fear manifest in society. These two polarities illustrate the bipolar nature of archetypes, as discussed by Rowland (2002), who wrote "Archetypes are bipolar in that they contain their own opposites" (p. 30). This amplification of the bipolar axes of the Justice archetype is reflected in my journal writing:

> There is the justice of vengeance in disguise, this is what is monopolized by those in power against all who challenge them and the rule of capitalism— the so called justice system—
>
> And the justice of healing ourselves and taking responsibility for the consequences of our actions.
>
> There is the justice based in love
>
> And the justice based in fear. (March 7th, 2022, Journal notes)

Here a distinction is made between the two poles of the Justice archetype: love and fear. Tarot scholars Michelle Tea and Cassandra Snow discussed this bipolarity as they examined the traditional Justice of the Smith-Rider-Waite (1909) tarot card deck (see Appendix A) and what an alternative reading of Justice might look like. Snow (2019) presented a queer reading of the Justice card: "Its easy then to queer this card by recognizing that many of the legal systems in place in our society are actually quite oppressive to queer persons" (p. 34), thus illuminating the fear-based justice system that this card can invoke. In Tea's (2017) alternative take, the Justice card is about protecting "the people from the abuses of those in power, especially those in charge of our judicial systems, from the police in the streets to the judges who sit on the highest courts" (p. 83). Reflecting on the injustice of the punitive justice system, I wrote a poem (see Appendix F), where I began to contemplate the possibility of transformative justice.

After writing this poem exploring Justice, I engaged in further amplification through reading Kai Cheng Thom (2020) and Adrianne Maree Brown (2020), seeking to understand what a love-based Justice could look like. Critiquing the current justice system, Thom (2020) wrote: "Punishment does not end violence; on the contrary, it breeds it" (p. 87). She continued on to explore how justice might be redefined:

> So, if we must do the work of justice, I suggest that we begin by redefining justice. Rather than a lens of punishment, consequence, or even accountability, we might try understanding justice through an ethic of love....I believe that justice is the naming of harm and the transformation of the people as well as the conditions that perpetuated the harm. (p. 89)

Understanding Justice through an "ethic of love" is vastly different from its mainstream manifestation of fear and punishment. How does one transform the conditions that created the harm? Brown (2020) explored the injustice of capitalism: "If the racialized system of capitalism has produced such inequality that someone is hungry and steals a purse to resource a meal, returning the purse with an apology does nothing to address that hunger" (p. 5). Brown described what a love-based transformative justice practice could look like:

> In the longest term vision I can see, when we, made of the same miraculous material and temporary limitations as the systems we are born into, inevitably disagree, or cause harm, we will respond not with rejection, exile, or public shaming, but with clear naming of harm, education around intention, impact, and pattern breaking; satisfying apologies and consequences; new agreements and trustworthy boundaries; and lifelong healing resources for all involved. (p. 11)

Transformative justice is not easy. For it to work it is imperative that people do not give up on each other. By understanding the conditions of the harm, one must have a trauma-informed lens that includes a structural analysis of the interconnectivity between trauma and various forms of oppression. This is the teaching for this time from Justice: we must cultivate this transformative justice based in love and resist the trauma-inducing punitive justice based in fear. This is the

abolitionist Justice who urges us to move away from the prison-industrial-complex and seek a love-based path forward with one another.

Walking through the gate of Love-based Justice. After understanding the potential of a love-based transformative justice, I started asking *How does one walk through this gate of love-based Justice?* Contemplating this question, I arrived at a path that consists of four main axes to balance (see Appendix G). This path presents one conceptual way to organize these thoughts; it went through a few manifestations before it settled in this form, and I am confident that this conceptual framework could and most likely will change again. The path begins by rooting oneself in love and holding one's fear in love (the Fear/Love axis, discussed above). From here one looks to the We/I axis to find the balance between solidarity work and liberation of self. Balancing this axis involves opening up to the suffering of the world, allowing one's delusions to shatter, and becoming aware of where one lies on the numerous axes of power, privilege, and oppression (see Appendix H).

After the We/I axis, one looks to the axis of Heartmind/Analysis. Here one finds balance between feeling/being and analysis. In this axis lies our tools for working with emotions, our somatic and embodiment practices, our art therapy practices, our tarot practices, our tools of mindfulness and awareness, our connection to this earth, and so much more. By challenging assumptions, asking questions, and being with body-felt responses one finds one's analysis. The last axis is finding balance between Other perspectives/Action. Here one begins by seeking the perspective of trusted and respected sources: elders, grandmothers, trees, riverbeds, and those who have various intersections of experience. This axis ends by asking the question: *What does your integrity ask you to do at this moment?* While these four axes are written in linear order, in practice they are much more intertwined, may occur in any order, and are never ending.

Archetypal Amplification and Active Imagination

The archetypal amplification of Justice led me in two directions: one inward and one outward. Inwardly, I found myself contemplating the inner judge, psychologically speaking. Outwardly, I found myself researching the hero's journey to understand a context around Justice that could, possibly, be beyond culture. These two directions of archetypal amplification are cautiously offered with the understanding that "the archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear" (Jung, 1990, p. 5). Through the research processes my consciousness altered and gave form to what arose, I leave it for the reader to discern what feels true to them and what feels to reflect my personal bias.

The Inner Judge. This inward amplification of Justice presented some questions and insights that, while also personal, have the potential for archetypal translation. I offer these perspectives recognizing that the archetype itself is unknowable (Jung, 1990, Rowland, 2002, Shalit & Swift-Furlotti, 2013). After creating the Owl Snake Creature (see Appendix B) I wrote:

> Everything balancing together, faces everywhere, snakes growing out of the cracks
>
> *What do you have to tell me?*
>
> From a primal place the urge of vengeance lives in us all
>
> Oozing slithering beckoning waiting (March 7th, 2022, Journal notes).

It wasn't until reading this journal entry later that I saw archetypal threads in it gesturing to an urge of vengeance that lives in us all. Jessica Dore (2021) wrote about the psychological teachings of the Justice card:

> Justice teaches us that when we're cold and rejecting toward the things in ourselves that we find grotesque and undesirable, that attitude yields consequences just as it would if we were to treat a friend that way: loss of trust, dignity, and personal power. (p. 80)

As I contemplated the inner meaning of Justice I started to relate to my own inner judge, recognizing them in the clay sculpture Owl Snake Creature. I wrote:

> The inner judge
>
> (This is the clay sculpture)
>
> How do we hold ourselves to accountability?
>
> How do we take responsibility without shame?
>
> How do we talk to ourselves? What tone of voice? How do we parent ourselves? How do we balance all the parts that we are? How do we tend to their needs? How do we hold their desires? How do we decide the difference? How can we feel what integrity needs? (July 13th, 2022, Journal notes).

While easy to ask, these questions can be difficult to answer. Yet we all have *some* way of relating to ourselves. This is the inner judge, formed by one's early childhood experiences and the ways in which one has bumped up against boundaries in one's world. When one is able to see oneself with compassion in the context of learning and growth and suffering and responsibility and transformation, when one is able to root into love, then this, too, will radiate out into the world.

Justice: Embarking on the Hero's Journey. The major arcana of the tarot can be viewed through the lens of the hero's journey (Banzhaf, 2000). In response to this a question arises: *where does the archetype of Justice fall along the path of the hero's journey?* To answer this one must look to the cards before and after Justice and here lies some controversy. As

discussed previously, in 1909 the Smith-Rider-Waite deck changed the ordering of the cards, moving Justice from the eighth card to the 11th (Banzhaf, 2000). Banzhaf wrote that this "distorts the meaning of the deck" (p. 9). Although I don't know the reasons behind why Smith-Rider-Waite changed the cards' order, I tend to agree with Banzhaf that viewing Justice as number eight greatly supports its archetypal amplification. In this place, Justice follows the Chariot and precedes the Hermit.

In viewing the major arcana through the lens of the hero's journey, each line of seven has a different meaning. As discussed by Mack (2021a), the first seven cards of the major arcana are about identity, the next seven are about questioning self, and the last seven are realizations of interconnection. It is these last two lines of the major arcana that reflect the hero's journey, as outlined by Campbell (2008): "the first work of the hero is to retreat from the world scene of secondary effects to those causal zones of the psyche where the difficulties really reside" (p. 12). This retreat from the world is reflected through the second line of the major arcana, in this case starting with Justice and followed by the Hermit. The hero wrestles with their inner demons, and "is to return then to us, transfigured, and teach the lessons he has learned of life renewed" (Campbell, 2008, p. 15). In the major arcana of the tarot this return is reflected through the Judgment and The World cards (see Appendix A for a list of the major arcana).

In what ways does placing the Justice card in its relationship to the hero's journey support its amplification? As the gate of shattering delusions, walking through the gate of Justice can encourage one to step off of the Chariot and begin questioning everything. As Campbell (2008) discussed, "The adventure is always and everywhere a passage beyond the veil of the known into the unknown" (p. 67). Contemplating the relationship between the Chariot and the Justice card, I wrote:

> You can choose to stay in the Chariot forever. Building your life, your career, your resources. Or you can look around, open your eyes to the great injustices around you, and get off. You can see how you are complicit in the great system of oppressions and exploitation. Open your eyes and heart to the state of the world right now. Find your call to do something about it. Reclaim your integrity. (March 14th, 2022, Journal notes).

While much of this journal writing reflects the current society that I am in, there is something to glean that possibly could be larger: that moment where one's eyes and heart open to the suffering of the world. This moment is reflected in the story of the Buddha, which Campbell (1988) presented. In this story, the king—the Buddha's father—was told that the Buddha would grow up to become a world ruler or a world teacher. Desiring the former, the king protected the future Buddha from suffering. However, when out from the castle with his charioteer, the Buddha first encountered old age, then sickness and then death. He then met a holy man and resolved to renounce the palace's riches as he left on his path to seek a release from life's sufferings.

In the story of the Buddha, Justice is that moment of waking up to the suffering of the world. It is those occurrences where the Buddha saw old age, sickness and death. It is followed by the Hermit, which involves befriending the unknown and finding stillness (Mack, 2021a). As Campbell (2008) wrote: "the departure from the world is regarded not as a fault, but as the first step into that noble path" (p. 142). It is through encountering the painful truths of Justice that one is prompted to depart from the world, which must happen in order to return with teachings of truth, for as Campbell wrote: "the aim of the religious teaching is not to cure the individual back again to the general delusion, but to detach him from delusion altogether" (p. 140). The truth that the Buddha realized is one where "with the sword of his mind he pierced the bubble of the universe — and it shattered into naught" (p. 164). Ponlop (2010) wrote about how the Buddha

awoke to the true nature of mind, which is "beyond any polarities. It is our fundamental being, our basic, open, and spacious awareness. Imagine a clear blue sky filled with light" (p. 33). Through the story of the Buddha one can amplify the Justice card to signify the revulsion of suffering that inspires one to walk along the path of getting to know one's own mind. The gate of Justice is where one allows delusions to shatter; it is where one meets the *what is* (Mack, 2020) initiated by asking, *who am I?* (Mack, 2021a). From here one begins a journey through the last two lines of the major arcana, encountering "those causal zones of the psyche where the difficulties really reside, and there to clarify them" (Campbell, 2008, p. 12). After this journey to the underworld the hero returns to teach what they have learned (Campbell, 2008). Therefore, the hero's journey can be seen as the story of doing one's work to encounter one's true nature of mind in order to benefit others. Justice is one entry point into this journey.

Taking Action

In this section I explore Jung's third step in his active imagination process: taking action (Jung as cited in Hannah, 2001). Two main themes of action follow from my active imagination processes: how this thesis can support the field of art therapy and how this thesis can support those wishing to deepen their relationship to the tarot.

How This Thesis Can Support Art Therapy Practice

Bringing The Tarot to Art Therapy. Fregosa (2021), a family and marriage therapist, described how the tarot could support therapy clients in storytelling. First, she either invites a client to pick a card without looking at the deck or to pick a card intentionally. Then she invites the client to use that card as a jumping off point in story telling. In this way, she mainly supports the client in projecting their story onto the card. Fregosa emphasized the importance of the process being client-led and for the therapist to ask open-ended questions that support the client

in telling their own story. Fergosa advocated that rather than seeing the tarot as a tool of divination telling the client what to do, the client can have their own agency and reclaim their own power. She recognized that using the tarot for divination is a form of cultural appropriation unless practiced by the Romani (see previous discussion about divination in the literature review). She suggested that clients can bring in their own tarot decks that reflect their culture and emphasized deconstructing the gender binary and instead working with the energy of the card. Fregosa highlighted the importance of only bringing tarot work to a client when they are comfortable with the use of metaphor.

After my research process I am left wondering how bringing a tarot card into art therapy could further support the client in not only utilizing the tarot for story telling but in also listening to the unconscious. Bringing the practices of active imagination, art-making, and amplification to the use of tarot in art therapy would need to be done with careful consideration so as to avoid the client being overwhelmed by the contents of the unconscious (Jung, 1990). Group work provides one possibility of engaging with the tarot in a container that includes embodiment and mindfulness. McNiff (2004) described the healing quality of group work and the importance of "bearing witness to the arrivals in a sacred way" (p. 23). He emphasized how a sense of safety can arrive when participants are "truly present with one another and open to whatever needs to be expressed" (p. 29). Could this sense of safety in a group support working with archetypal energy? Perhaps in a group setting there could be group embodiment exercises followed by individual art-making/active imagination, concluded by group work again to support containment. Regardless of if this practice is brought to others in a group or an individual setting, the importance of coming back to embodiment and mindfulness is clear. For next steps I plan to run a group focused around bringing art-making to the tarot.

Bringing Social Justice Analysis to Therapy. The teachings of the Justice card that came through my research highlight the importance of bringing an intersectional analysis (Talwar, 2019b) and of queering how one works with archetypes. This process of understanding is never-ending and involves continual self-reflectivity as one becomes aware of new areas of ignorance and bias. As well, it involves an understanding of "trauma not as a psychological condition alone, but as one that is linked to a person's position in society and culture" (Talwar, 2019b, p. 7). Therefore, this social-justice trauma-informed analysis prompts the art therapist to not only support clients in their trauma processing work, but also to work to dismantle the structures and institutions that bring about the trauma in the first place such as the prison-industrial-complex.

Bringing a social justice analysis to art therapy requires art therapists to examine language and assumptions that reduce conceptions of human nature (Talwar, 2019b). This process involves moving past the gender binary as discussed in the section *Queering Jungian Archetypes*. Deconstructing language around gender is one example of bringing awareness to the ways in which language has been formed by power dynamics. Taxidis (2022) also highlighted the need for depth psychology to take into account power and experiences of oppression: "I'm also arguing that trans liberation has the potential to revitalize, in fact it probably already has revitalized, our thinking about what it is that we do in analysis and therapy" (Analysis and Activism, 2022, 8.12). As an art therapist bringing this thesis into action I will seek to continuously reflect on where my areas of bias and ignorance might be. I will seek to bring an intersectional analysis into my work, such as this past summer when I led an arts-based workshop about unconscious bias. I will seek to create a space where clients can always shift, transform and discover new parts of themselves.

May this thesis serve to contribute to the growing body of literature that seeks to degender the Jungian notion of archetypes, may it inspire art therapists to work to dismantle the structures that perpetuate harm, may it support all in the processes of forever becoming and transitioning,

How This Thesis Can Support Deepening Understanding of the Tarot

One way in which I plan to bring this thesis into action is to increase the accessibility of the teachings of the tarot through asynchronous art therapy offerings. Here I have a few ideas. I could expand upon the cultural amplification of the Justice card, elaborating on each of the four axes: Love/Fear, We/I, Heartmind/Analysis, and Other perspectives/Action. As well, I could go through a similar process for the other major arcana and present what arose to the public. Building upon this is a third idea, where I create a choose-your-own tarot and art-making adventure. This third idea is inspired from amplifying the major arcana as a reflection of the hero's journey: the first seven cards being about identity and resourcing, followed by a descent into the underworld of the unconscious and a return. It would build upon first doing my own arts-based research into each of the major arcana cards. It is my aspiration that I could support those who wish to deepen their relationship of the tarot to do so by engaging in the processes of art-making, active imagination, and amplification, while also emphasizing mindfulness, embodiment and containment so as to not get overwhelmed by the contents of the unconscious. I am inspired by the resurgence of the tarot in queer communities and seek for my work to contribute to the growing body of knowledge centered around queering the tarot.

Limitations and Strengths

Limitations

While this heuristic research was fruitful and brought many insights and realizations, there are also limitations to this study. As is often the case with heuristic research, it is difficult to generalize my findings from this research to other contexts. While this approach of working with a tarot card and in particular with the Justice archetype was fruitful for me I had previous experience with the tarot and with art-making, which informed my research processes. My discoveries were influenced by my values and my intersections of experience and identity. As well, my immersion in art-making was intensive, the discoveries may have been different if the art-making had extended over a longer period.

Another limitation to my heuristic research process was that I could not force the aha moments of illumination to arise (Kapitan, 2018). There were times when I thought I had finished a section only to wake up the next morning with new insight as to how I might draw correlations and connections between material. There were other times when I had to wait for this insight before moving forward, needing to take space until clarity arose. Indeed, the unconscious moved at its own pace and I soon learned the lesson of allowing for spontaneity with patience and space.

Strengths

I found this process of heuristic research to be a rich and generative experience. When I was deeply immersed in the material and had difficulty seeing the path, the heuristic steps of incubation and illumination (Kapitan, 2018), where one puts the topic aside to allow for an aha moment to arise, became essential to this research journey. These two stages sculpted the

framework of this thesis as aha moments arose surrounding how various topics related to one another and how I could weave them together.

The experience of engaging in two weeks of intensive art-making revealed to me the power of the unconscious and how much material can come forth when invited. After completing this process I am left with awe at the transformational power of bringing art-making to the tarot. Indeed, there is a lot one can glean from these archetypes and art-making provides an intuitive catalyst for listening to and receiving the messages our unconscious can bring. I feel excitement at the prospect of bringing this process out into the world to facilitate others discovering their own hero's journey (Campbell, 2008), deconstructing power and cultural conditioning, and finding one's own truth as a process of forever becoming.

Possibilities for Future Research

My ideas for future research include exploring group work, other major arcana cards through heuristic arts-based research, and the relationship between the ETC and the processes of active imagination and amplification.

Group work

Group work that includes a research component could support learning how others experience this process. I am curious if the container of group work could better support embodiment,[9] and how embodiment practices might impact the experience of bringing art-making to the Justice archetype. In relating with the Justice card, participants could journal before and after engaging in art-making around the Justice card examining: empathy, the ability

[9] I am defining embodiment as being present with one's bodily sensations concurrently with the flow of emotion and thought.

to see other perspectives, finding one's call to action with integrity, experiences of embodiment and working with the flow of the unconscious.

Exploring The Major Arcana

I am interested in bringing a similar arts-based heuristic research process to the other major arcana cards in the tarot, asking the questions: how will the archetype that I am engaging with impact my flow of the unconscious? Might some cards, such as the Empress, bring more embodiment? How could I better support my embodiment while working with the flow of the unconscious? How might an increase in embodiment impact the experience of working with an archetype? What messages might pour forth from the various archetypes? How do the various archetypes impact the flow of art-making? Answering these questions would support learning how the different archetypal energies impact me and influence my processes.

The ETC, Active Imagination, Amplification

Exploring the relationship between the levels of the Expressive Therapies Continuum and different forms of active imagination and amplification is another topic for research. As discussed in the section *The ETC and Symbolic Formation*, I found that claywork coincided with active imagination and amplification of a personal and archetypal nature, watercolour with active imagination and amplification of a personal, cultural, and archetypal nature, and collage mainly with cultural amplification. It would be interesting to learn if these same correlations would occur for me again. Engaging in arts-based heuristic research with different major arcana cards could support learning how these correlations continue in my own process. Group work could also support learning how others experience correlations between the ETC, active imagination and amplification.

Conclusion

This thesis started by asking the question: *How can translating a major arcana card into art-making support listening to that archetypal energy as it manifests in one's own unconscious?* To answer this question I explored the literature surrounding archetypes and the ways in which one can tune into their energy. I deconstructed the notion that any archetype could be gendered, for archetypes are beyond concept and gender is merely a cultural construct. I examined how the major arcana of the tarot consists of archetypal images. From here I explored ways of working with this archetypal energy of the unconscious: art-making, active imagination, amplification, and synchronicity. After this review of the literature I presented an arts-based heuristic inquiry into one major arcana tarot card: Justice. Through the processes of art-making, active imagination, and amplification, I gleaned considerable wisdom from the Justice tarot card. Some of these insights were on a personal level, some on a cultural level, with the potential for some occuring on an archetypal level.

Personal Conclusions

On a personal level I learned a lot about my creative process and the insight that can arise out of heuristic arts-based research. While I have always loved claywork, its significance for me has increased after this thesis. As well, this thesis highlighted for me the importance of cultivating embodiment especially when in the flow of the unconscious.

My unconscious flow from the Justice archetype started before and has continued beyond this thesis. After completing the Justice card I found myself painting the Hermit card as part of my integration process, finding rest in the unknown. As I wrote my first draft of this thesis, I found myself making another collage (see Appendix D), which revealed itself to be about the Justice archetype. Indeed my creative synthesis of this heuristic process included both written

and collage form. As I sought to bring the Justice archetype into action, I planned and co-facilitated a workshop that utilized art-making to work with unconscious bias associated with the various structural oppressions and privileges presented in Appendix H. I am confident that actions and teachings from this archetype will continue to radiate out in spiralic ways in the years to come.

Archetypal Conclusions

One archetypal conclusion from my research process is the transformative quality of the tarot and the archetypes that live there. There is a lot we can learn from these parts of ourselves, there is wisdom that lives just underneath in our unconscious. The journey of the major arcana provides us with a path to access this wisdom. When I was overwhelmed with messages from Justice, the Hermit card proved to be soothing medicine. The processes of art-making, active imagination, amplification, and synchronicity were instrumental in accessing these archetypal teachings.

An aspect of archetypes that arose in a spiralic way throughout this thesis is the archetype's bipolar nature. I find it interesting how, while intuiting the Justice card, I came up with several axes that all involve balancing (see Appendix G). This reflects both the bipolar nature of archetypes, that they contain their own opposites (Rowland, 2002), and the nature of Justice itself, which is often symbolized through scales. Keeping in mind that the archetype itself is unknowable, these axes are but an arrow pointing to that which is Justice, illuminating the importance of balance and discernment. I am left wondering if the first axis between love and fear may be applicable to other archetypes as well, reflecting the importance of bringing love to one's fear and shame. It is by shining love onto one's shadowy places that the unconscious can become more conscious: that this is how one can know and embrace more of who one is.

Cultural Conclusions

Two topics on the cultural level that arose throughout this thesis are transformative justice and the relationship between gender fluidity and individuation. Both of these are related to the teachings of Justice and the importance of grounding one's justice ethic in love. We must allow one another to shift, change, and transform, to experience "transition as a mode of continual becoming without destination" (Alok cited in Hemphill, 2022, 17.07). We must acknowledge the varied experiences that arise out of intersections of identity. As well, grounded in love, we must move away from the punitive based justice of the prison-industrial-complex and towards justice as "the naming of harm and the transformation of the people as well as the conditions that perpetuated the harm" (Thom, 2020, p. 89). We must hold ourselves and one another in love again and again as we seek to understand and dismantle the systems that perpetuate cycles of trauma and oppression.

The teachings of Justice are invaluable for this time. Humanity finds itself at a precipice of a great change, which Joanna Macy (2014) has termed "The Great Turning." Here, the teachings of Justice say that to embark on this turning, we must change how we relate to the archetype of Justice. Shifting from a reflection of fear and authority, the archetype of Justice points us to our own integrity, our responsibility, our accountability. It points us to our love, instructing us to stand side by side with others in solidarity, and to fight for our own liberation, concurrently. Justice asks us to wake up to the suffering of this world, to check our assumptions, to allow our delusions to shatter, to ground ourselves in love, and to act. There are structures and institutions that are quickly propelling humanity towards, in the best case scenario, extinction events (Purpose Guides Institute, 2022). Keeping all of this in mind, we must choose a love-based Justice. In the words of Kai Chen Thom (2020): "We live in poison, the planet is

dying. We can choose to consume each other, or we can choose love. Even in the midst of despair, there is always a choice. I hope we choose love" (p. 91). May we all choose love.

References

Allen, P. (1995). *Art is a way of knowing*. Shambhala.

Analysis and Activism. (March 1, 2022). *Anima, Animus, Animx? Queer and Trans Challenges": Analysis & Activism TALKS with George Taxidis* [Video]. YouTube. https://www.youtube.com/watch?v=cx1ru2J-CO4

Banzhaf, H. (2000). *Tarot and the journey of the hero.* Weiser Books.

Bornstein, K. (1994). *Gender outlaw: on men, women, and the rest of us.* First Vintage Books.

Brown, A. M. (2020). *We will not cancel us, And other dreams of transformative justice.* AK Press.

Butler, J. (2007). *Gender trouble: Feminism and the subversion of identity.* Routledge.

Campbell, J. (2008). *The hero with a thousand faces.* (3rd edition). New World Library.

Campbell, J. (1988). *The power of myth: With Bill Moyers*. Anchor Books.

Canadian Art Therapy Association. (2020). *What is art therapy?* https://www.canadianarttherapy.org/what-is-art-therapy

Chodorow, J. (1997). Introduction. In J. Chodorow (Ed.), *Jung on active imagination* (pp. 1-20). Princeton University Press.

Dore, J. (2021). *Tarot for change: Using the cards for self-care, acceptance, and growth.* Penguin Life.

Donati, M. (2004). Beyond synchronicity: the worldview of Carl Gustav Jung and Wolfgang Pauli. *Journal of Analytical Psychology, 49*(5), 707–728. https://doi.org/10.1111/j.0021-8774.2004.00496.x

Fregosa, S. (August 26th, 2021). *Tarot for radical reflection in therapy* [video lecture]. Inclusive Therapies. https://inclusivetherapists.store/product/tarot-for-radical-reflection-in-therapy/

Gad, I. (2004). *Tarot and individuation, A Jungian study of correspondences with cabala, alchemy, and the chakras*. Nicolas-Hays Inc.

Hannah, B. (2001). *Encounters with the soul: Active imagination as developed by C.G. Jung.* Chiron Publications.

Hemphill, P. (Host). (July 4th, 2022). Continual becoming with ALOK (S.3, e.2). [Audio podcast episode]. In *Finding our way podcast*. https://www.findingourwaypodcast.com/individual-episodes/s2e2-ar9kh-b2hwj

Hinz, L. D. (2020). *Expressive therapies continuum: A framework for using art in therapy.* Routledge.

Hooks, B. (2000). *All about love: New visions.* William Morrow.

James, K. (January 3rd, 2020). *Exploring the tarot as a tool for individuation* [audio lecture]. CG Jung Institute of Chicago. https://jungchicago.org/blog/product/james-tarot-individuation/

Jensen, E. (April 27, 2017). *Bill Nye on sexuality and gender spectrum.* [Video]. YouTube. https://www.youtube.com/watch?v=aQDBNJ3mPa0

Jung, C. G. (1990). *The archetypes and the collective unconscious.* (2nd edition). Routledge.

Jung, C. G. (1997a). The transcendent function. In J. Chodorow (Ed.), *Jung on active imagination* (pp. 42-60). Princeton University Press.

Jung, C. G. (1997b). The tavistock lectures. In J. Chodorow (Ed.), *Jung on active imagination* (pp. 143-153). Princeton University Press.

Jung, C. G. (1973). *Synchronicity.* Princeton University Press.

Kapitan, L. (2018). *Introduction to art therapy research* (2nd edition). Routledge.

Kerns, J. L. (2014). *Degendering psyche: considerations for a movement to queer Jungian and archetypal thought.* (UMI Number: 1527630). [Master's thesis, Pacifica Graduate

Institute]. Microform Edition © ProQuest LLC. https://www.proquest.com/openview/bc9b9e3585c959f40908a9069a32b0ec/1?pq-origsite=gscholar&cbl=18750

Lusebrink, V. B. (2020). Foreword. In Hinz, L. *Expressive therapies continuum: A framework for using art in therapy.* (pp. xviii - xix). Routledge.

Lusebrink, V. B. (1988). Inner guide. *Art Therapy 5*(3), 99-105, https://doi.org/10.1080/07421656.1988.10758849

Mack, L. (Executive Producer). (September 22, 2020). The threshold: Equinox medicine (135) [audio podcast episode]. In *Tarot for the wild soul.* Lindsay Mack LLC & Tarot for the Wild Soul. https://www.tarotforthewildsoul.com/episodes-transcripts/ep-135-the-threshold-equinox-medicine

Mack, L. (Executive Producer). (February 5th, 2021a) The High Priestess and the vertical lines of the tarot (151) [audio podcast episode]. In *Tarot for the wild soul.* Lindsay Mack LLC & Tarot for the Wild Soul. https://www.tarotforthewildsoul.com/episodes-transcripts/ep-151-the-high-priestess-and-the-vertical-lines-of-the-tarot

Mack, L. (Feb 25th 2021b). *Rewilding our relationship to the Tarot.* Tarot for the wild soul. https://www.tarotforthewildsoul.com/journal/rewilding-our-relationship-to-the-tarot

Main, R. (2014). The cultural significance of synchronicity for Jung and Pauli. *Journal of Analytical Psychology, 59(*2), 174–180. https://doi.org/10.1111/1468-5922.12067

Macy, J. & Brown, M. (2014). *Coming back to life.* New society publishers.

McNiff, S. (1998). Jung on active imagination. *Art Therapy, 15*(4), 269-272. https://doi.org/10.1080/07421656.1989.10759337

McNiff, S. (2004). *Art heals: How creativity cures the soul.* Shambhala.

McKenzie, S. (2006). Queering gender: anima/animus and the paradigm of emergence. *Journal of Analytical Psychology*. (51) pp. 401 – 421. https://doi.org/10.1111/j.0021-8774.2006.00599.x

Moustakas, C. (1990). *Heuristic research: Design, methodology, and application.* Sage.

Nan, J. K. M., and Wong, W. W. T. (2020). A qualitative analysis of a clay art therapy project in enhancing emotion regulation among secondary school youth in the context of socio-political unrest. *Journal of Clinical & Developmental Psychology*, *3*(1), 27-44. https://doi.org/10.6092/2612-4033/0110-2590

Nichols, S. (2019). *Tarot and the archetypal journey.* (2nd edition). Weiser Books.

OPIRG Peterborough. (2022). *Anti-oppression.* https://opirgptbo.ca/resources/training/anti-oppression/

Owens, L. R. (2020). *Love and rage*. North Atlantic Books.

Pollack, R. (2007). *Seventy-eight degrees of wisdom.* (3rd edition). Weiser Books.

Ponlop, D. (2010). *Rebel buddha*. Shambhala.

Purpose Guides Institute. (Jun 14, 2022). *Climate change as spiritual practice with Joanna Macy & Jonathan Gustin*. [Video]. YouTube. https://www.youtube.com/watch?v=6TBgH8pjD1Q

Rowland, S. (2002). *Jung, a feminist revision.* Blackwell publishers Ltd.

Rubin, J. (2016). Discovery and insight in art therapy. In J. A. Rubin (Ed,), *Approaches to art therapy Theory and technique* (3rd ed., pp. 71-86). Routledge

Sakolsky, R. (2012). *Scratching the tiger's belly.* Eberhardt press

Shalit, E. and Furlotti, N. S. (2013). The amplified world of dreams. In Shalit, E. and Furlotti, N. S. (Eds.), *The dream and its amplification* (pp. 1-22). Fisher King Press.

Singer, T. (2013). Amplification, a personal narrative. The amplified world of dreams. In Shalit, E. and Furlotti, N. S. (Eds.), *The dream and its amplification* (pp. 37-49). Fisher King Press.

Smith, P. C. and Waite, E. W. (1909). *Justice.* Rider Company. https://commons.wikimedia.org/wiki/File:RWS_Tarot_11_Justice.jpg

Snow, C. (2019). *Queering the tarot.* Weiser Books.

Stein, M. (1998). *Jung's map of the soul.* Open court.

Swan-Foster, N. (2018). *Jungian art therapy*. Routledge.

Swan-Foster, N, (2016). Jungian art therapy. In J. A. Rubin (Ed,), *Approaches to art therapy Theory and technique* (3rd ed., pp. 167-88). Routledge.

Talwar, S. K. (2019a). Identity matters. In S.K. Talwar (Ed.), *Art therapy for social justice.* (pp. 38-65). Routledge.

Talwar, S. K. (2019b). Beyond multiculturalism and cultural competence. In S.K. Talwar (Ed.), *Art therapy for social justice.* (pp. 3-16). Routledge.

Tea, M. (2017). *Modern tarot*. Harper Collins Publisher.

Thom, K. C. (2020). *I hope we choose love: A trans girl's notes from the end of the world.* Arsenal Pulp Press.

Williams, C. (2019). The Hero's Journey: a mudmap for change. *Journal of Humanistic Psychology 59*(4), 522-539. https://doi.org/10.1177/0022167817705499

Wu, H. A. (2020). Tarot as a technology. *Journal of Cultural Research in Art Education* (37) 198-218. https://www.proquest.com/scholarly-journals/tarot-as-technology/docview/2469845212/se-2? accountid=201395

Yarbrough, E., Kidd, J., Parekh, R. (November, 2017). *Gender dysphoria diagnosis.* American Psychiatric Association. https://www.psychiatry.org/psychiatrists/cultural-competency/education/transgender-and-gender-nonconforming-patients/gender-dysphoria-diagnosis

Appendix A

List of major arcana

0/22: Fool

1. Magician
2. High Priestess
3. Empress
4. Emperor
5. Hierophant
6. Lovers
7. Chariot
8. Justice (S-R-W: Strength)
9. Hermit
10. Wheel of Fortune
11. Strength (S-R-W: Justice)
12. Hanged One
13. Death
14. Temperance
15. The Devil
16. The Tower
17. The Star
18. The Moon
19. The Sun
20. Judgement
21. The World

Figure A.1: *Justice* by Smith-Rider-Waite

Note. From "*Wikimedia Commons,*" by Smith, P.C. and Waite, E.W., 1909. (https://commons.wikimedia.org/wiki/File:RWS_Tarot_11_Justice.jpg) No longer under copyright.

Appendix B

Claywork

"*I eat and grow into whatever you feed me. Feed me your good intentions, these will grow me, feed me your fear, and that is what I will become*"

Figure B.1: Hungry Mouth

Figure B.2: Owl Snake Creature (front focus)

Figure B.3: Owl Snake Creature (back focus)

Appendix C

Watercolour progression

Figure C.1: Initial wet on wet watercolour

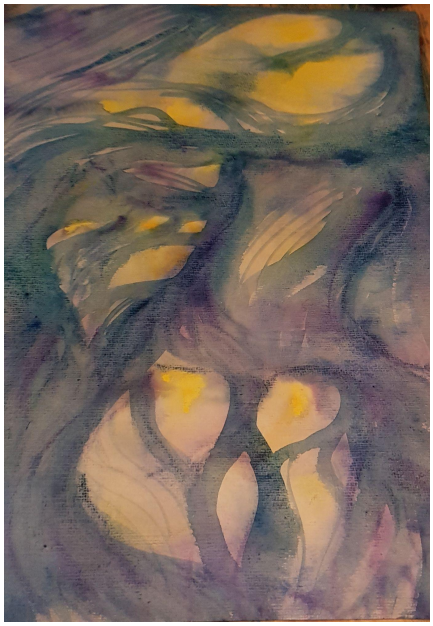

Figure C.2: Form beginning to emerge

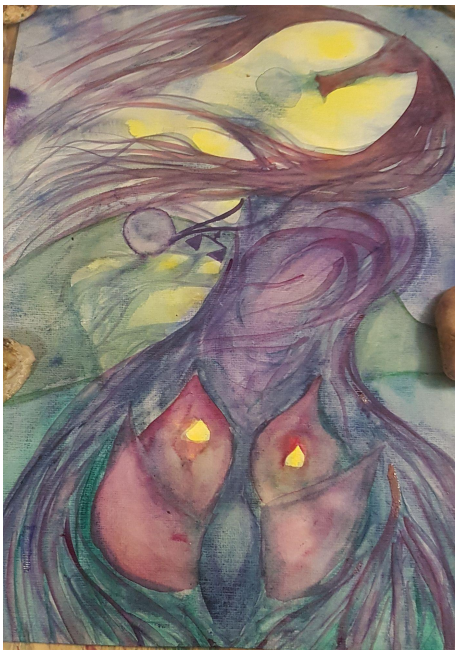

Figure C.3: Formation of symbols

Figure C.4: Final image of Justice

Appendix D

Collage pieces

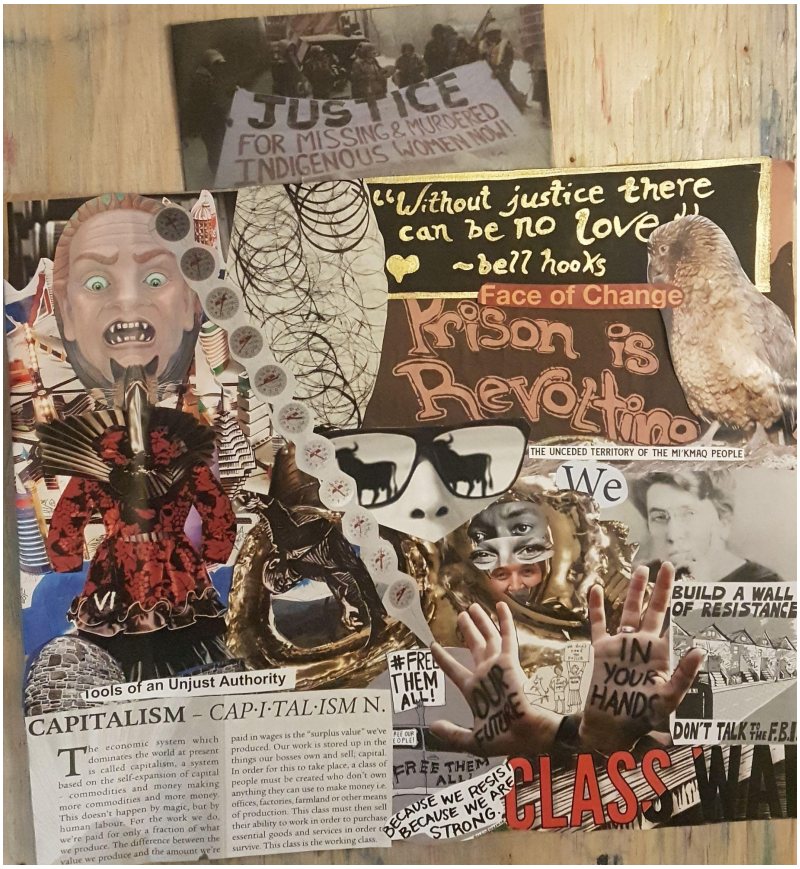

Figure D.1: Initial collage of Justice

Figure D.2: Completion collage of Justice

Appendix E

Journal Writing — March 18th

"Curling up on the lap of justice
Letting her roots fold around me
Feeling held in her embrace
Seeing through her eyes

"She who has lived through 500 years of colonization and genocide
She who has lived through the witch trials, the Spanish inquisition
The Roman Catholic conquering of Europe
The Holocaust
She who has witnessed how horrible humans can be
And how glorious.

"She who is being witness to the destruction of the Earth
The mass extinction of species
She who is witness to
All who are denied access to housing, food, warmth, respect.
All those who are pushed out of sight out of mind by society
All those dying on the streets from their only means of escape from this stark reality

"She who is witness to
The rule of greed
Where violence is deemed against property
And blue men with guns are exonerated, given great power, to protect it at all costs

"She who is witness to
The rule of white supremacy
The loss of so many beautiful
Black, brown, and indigenous bodies
At the hands of police

"She who is witness to
The ongoing theft of sacred lands
To create great black snakes
Weaving toxins through land and water to
Create the things that people are told they need to
Keep up
To pump great poisons into our air that is
Heating our land and waters.

"She who is witness to all of this and more
And still, she loves you.

"She invites you to see through her eyes
To let your delusions melt away
She invites you to see how her sister —
Justice of fear — has led you astray
(and oh what rage she feels, about what is done in her name).

"She invites you to find your own way
Away from this punitive based authority driven Justice's face of fear
that seeks to squash anyone and anything that challenges the rule of the elite.
She invites you into the belief
That another way is possible

"A way of love-based Justice
Where we allow everyone to speak for themselves
And determines the decisions that most affect them.
Where we listen to our Indigenous grandmothers
Return the rights of the land to its rightful guardians
Where everyone has access to housing, food, warmth, respect.
Where, when harm happens,
A path of healing and accountability is initiated, that also looks at the conditions that surrounded the harm,

Not punishment and repression, adding trauma to trauma.

“Where transkids are loved for being the luminous beings that they are
And where all transkids get to become adults.
Where we are all in charge of the decisions affecting our body
And where we strive to take care of one another,
Where our immunocompromised kin feel loved and protected
Where we listen to them about decisions that impact them much more than us.
Really, to listen to anyone when decisions impact them more than us.

“She whispers to you:
We can do this. You can do this. To start, you need to
Hold your fear in love again and again. This can be challenging, as fear is a sticky and seductive creature.
Allow your I to include our We,
And allow our We to include your I

“Open yourself to see through the eyes of Justice. To allow her to shatter your delusions. To see the truth of interconnection and intersectionality. To feel the necessity of both liberating yourself and all forms of oppression everywhere.

“Grow, nurture, fine tune your inner compass to guide you along this path of listening, seeing, being with the pain, the muck, the suffering
The love, the beauty, the possibility.
To hold both what is, and what could be.

“Listen to other’s experience. To always let people speak for themselves. To ask for advice.

“Find your analysis, not only through your head, but through the wisdom of your body. To allow this analysis to shift and change.

“Find your call to action. And then — to act.

Ask: what does integrity mean to you in this moment?

Appendix F

Journal Writing — March 13th

"*Without justice there can be no love"* - Bell Hooks (2000, p. 30).

"But what is Justice?
We see the word used to describe the courts
The so called justice system
Tools of an unjust authority
Meant to criminalize poverty
Addiction
Difference
And all those who do not obey
Locking people away
Calcifying trauma
Justice as a tool of colonization
Of capitalism
Where fear keeps us all in line
Here is the shadow side of justice
The justice of I
The rule of authority
Where those in power deem what is right
What is wrong
Where building shelters for people without homes
Is wrong
Where coping with trauma with your chosen substance
Is wrong
Where stealing food to feed your family
Is wrong
And in some places (more now)- where aborting your unwanted fetus
Is wrong
Where identifying as a gender other than what you were assigned at birth
Is wrong.

The Justice card is also here to say
That there is another way.
Justice of love. Justice of community. The Justice of We.
By us, for us.
Transformative justice
Justice that understands cycles of trauma
Justice that seeks to take care of us all
The justice of solidarity
Of integrity
Where we come together to say no to all the great injustices
And yes to each other
Accountable to our relationships
To how we impact the world around us
To all the seeds we plant
And the ways we water them
Where we strive to see the world through each other's eyes
Learn from our ancestors
Refine our analysis
And have each other's backs"

Appendix G

Journal writing — March 16th, 2022

Recipe for a love-based Justice.

Entering the Gate: Love/Fear
Rooting ourselves in love
Does not mean that there is no fear
It means that we must not push away the shadowy parts of ourselves and project them onto others
It means that we must hold our hurt places in love
It means that we must believe in the healing and transformative quality of love
Always
this is the difference between transformative justice rooted in love
And authoritative punishment rooted in fear.

The axis of: We/I
Here we become open to the perspectives of others
We realize that we do not have all the answers
We learn the truth of interdependence
And the systems of oppression and exploitation that we are a part of
We allow our delusions to shatter
We begin to ask the questions:
Who benefits? At what cost? What am I not seeing?
We open our I to include the We
And it is also possible here, to lose our I in the We
To become stuck in feelings of guilt and undue responsibility
Here you must center more in yourself, your life,
You matter too. Your liberation matters too.
We must trust our webs of resistance to hold and guide us
Not one person
It is too much for one person to hold.

The axis of: Heartmind /Analysis
Here are two posts in the axis of love-based Self.
Where we find balance between our ability to feel
Compassion
Love
Embodiment
And our analysis of what is happening.
We challenge our assumptions
We hold our fear in love

We befriend our anger
(Here lies our tool of compass for insight)

The axis of: Other perspectives/Action
The two posts of the axis of love-based We
It is easy to learn and learn and learn
And not act
It is too easy to act quickly
Without thinking it through
Here we are asked to do both
The justice card asks you to act
What needs to be done?
What does your integrity ask you to do?
(here lies the symbol of the owl's glasses for 'birds eye view')

Recipe for finding the Truth:

1. Connect to love. Let it flow through your body. Connect to your fear. Hold it in love. (Love:Fear)

2. Drop everything about others you thought you knew. Look at how you are impacting the world. Ask questions. Allow people to speak for themselves. Uncover systems of power. How they impact the world, how they impact you. (I:We)

3. Allow the new information you learn to enter your being.
   Feel it in your heartspace.
   Feel your anger
   Feel your grief
   Allow your being to shift and change
   Connect with your inner compass
   Your critical thinking
   Do not stop asking questions, all the while, being with self. (Heartmind:analysis, Insight, the posts of I)

4. Seek the perspectives of people you respect.
   Trees, grandmothers,
   Those who look out for the next seven generations.
   Find your call to action. (Perspective seeking:Action, Outsight, the posts of We)

5. Repeat. In whatever order feels good to you.

Fear: *When we fear parts of ourselves we lock them up, repress them, push them away. And so they hide, always looking for a chance to escape, for a way to feel seen. And so we project our*

pain into the world, and then disown anything, anyone, that reminds us of it. Constantly trying to find the good, to escape the bad, in ourselves, in the world. Make no mistake, this is a trauma response. This is the poison of the so called justice system, combined with a tight hold on greed and control. Locking anyone up who doesn't obey. The rule of punishment

Love: *Where there is love, there is the potential for healing. Sweet nectar of water flowing downstream, you can wash over our wounds, help us to hold our fear in love, help us to shine love onto our pain, to whisper to ourselves that - it's ok. That I'm ok. That we all have such incredible potential for healing, that the seeds for all of who we can be are waiting, patiently, for this sweet water of life, this water of love. This is the ground of transformative justice, believing in the possibility of healing*

I— We: *And so I learn not to hold parts of myself in shame. And so I learn the systems and views that have pushed these parts down below. And so I learn the cost of the rule of fear. I see its impacts. I hear its stories. The consequences of unchecked greed. The consequences of authority given to goons to use whatever means is necessary to protect the wealthy. The consequences of a society pushing down its shadow. The consequences in me, the consequences in the world. All the missing and murdered indigenous women and girls. All the precious black lives taken by cops. All the seabirds covered in oil. All the transkids told that they do not have a right to exist. All the old growth forests turned into toilet paper. And so I commit to fighting for the liberation of all, solidarity across borders. Including myself. I learn about the causes. I learn about the systems. About the processes, still ongoing, of colonization. Of white supremacy. Of patriarchy. Of capitalism.*

Insight: *And I find myself feeling so full of rage. So hot that I can't even hold it. How can people be f*cking it up this bad? I pause. I allow myself to feel. I create. I allow it all to move through me. I breathe. I bring my mind back into my body again and again. I attend to the parts of myself that mirror this sick society, and I hold these parts in love. (often we forget this last stage).*

Outsight: *And I look out. I refuse to turn away. I refuse to forget the forgotten. I refuse to push down what society makes so easy to. I look. At the open, bleeding wound. I look at the shadow, at all of the consequences, of this society, that is me, too. I look out for guidance. I ask my elders. People who have been seeing this far longer than me. People whose experiences are far different than mine. I gather perspectives. And I act.*

And repeat.

Appendix H

Intersectional Analysis

Figure H.1: Power Wheel Diagram

Note. From *"Anti Oppression"* by the Ontario Public Research Group Peterborough, 2022. (https://opirgptbo.ca/resources/training/anti-oppression/). Copyright 2022 by The Ontario Public Research Group Peterborough.