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CASTELLO, CHARLENE GEORGIA-MILDRED. Recalling and Revisiting: a Visual Remembrance of Things Past. (1973)  
Directed by: Joseph Crivy. Pp. 12.

It was the purpose of this study to explore the photographic medium to discover a means to communicate visually a philosophy and psychology concerning the remembrance of things past.

Charlene Georgia-Mildred Castello

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
In Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
1973

RECALLING AND REVISITING:

A VISUAL REMEMBRANCE

OF THINGS

PAST

by

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Approved by

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This  
committee of  
University of

Director

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1. Untitled . . . . .	5"x7"
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3. Archetypal Ontology (series of 12). . . . .	5"x7"
4. Study for Time Past . . . . .	13 1/2"x31"
5. Study for Psychic Development . . . . .	8"x14 1/2"
6. Self in Transformation . . . . .	10 1/2"x10 1/2"

LIST OF WORKS

Title	Size
1. Time Past . . . . .	24"x36"
2. Psychic Development . . . . .	18"x24"
3. Psychic Map . . . . .	42"x69"
4. Untitled . . . . .	5"x7"
5. Rose Garden . . . . .	5"x7"
6. Archetypal Ontology (series of 12). . . . .	5"x7"
7. Study for Time Past . . . . .	13½"x31"
8. Study for Psychic Development . . . . .	8"x14½"
9. Self in Transformation. . . . .	10½"x15¼"

## CHAPTER I

### BACKGROUND

Our birth is but a sleep and a forgetting.  
The infantile amnesia is the birth of the  
soul, the dreamer; and we are obliged to  
repeat what we cannot remember. This world  
is repetition compulsion, is karma; the  
burden of the past, a future determined by  
the past, causality. This world is dreams,  
the present transformed into the past, the  
shadow of the past falling on the present.

Norman O. Brown, Love's Body

The exhibited works represent a visual synthesis of  
an ongoing philosophical-psychological investigation into  
the remembrance of things past and culminate in the ex-  
pression of a personal yet universal mythical totality of  
experience.

The philosophical core of this body of work is  
derived from the thought of T.S.Eliot, Henri Bergson, and  
Marcel Proust.

The visual juxtaposition of spatio-temporal relation-  
ships and reciprocal realities to create an Eternal Present  
implicit in these pieces has as its rationale the opening  
lines in "Burnt Norton" from the Four Quartets of T.S.Eliot:

Time present and time past  
Are both perhaps present in time future,  
And time future contained in time past.  
If all time is eternally present  
All time is unredeemable.  
What might have been is an abstraction  
Remaining a perpetual possibility  
Only in a world of speculation.

What might have been and what has been  
Point to one end, which is always present.<sup>1</sup>

The visual articulation of the phenomenon of personal "becoming" and subsequent "change of form" through time delineated in this remembrance of things past finds philosophical expression in the apt metaphor of Henri Bergson's Creative Evolution.

Bergson posits:

...life is an evolution. We concentrate a period of this evolution in a stable view which we call form, and, when the change has become considerable enough to overcome the fortunate inertia of our perception, we say that the body has changed its form. But in reality the body is changing form at every moment; or rather there is no form, since form is immobile and reality is movement. What is real is the continual change of form: form is only a snapshot view of a transition. <sup>2</sup>

The photocollages embody and evince the personal yet universal experience of states of "becoming;" The extensive fluid continuum of changing personal form through changing time and space. These works evoke an inner conceptual reality from a philosophic metaphor.

At the center of this philosophical core is A la Recherche du Temps perdu by Marcel Proust. In this literary work Proust explores two problems which have resonance in the present visual statements: the problem of the distortion imposed upon the exterior world by the "self perpetuating creation" of an individual life; and the problem of the individual's recognition of the creative power implicit in

his own life. In its literary and visual form "the work of art is the product of both a revelation and an intellectualization of this vital, individual re-creation of the world."<sup>3</sup> Paralleling the structural content of A la Recherche du Temps perdu photocollages contain images which reappear over and over again. In both cases "they repeat themselves, reverberate from one to the other in a thousand echoes, forming and reforming identical patterns which are recognizable despite their apparent diversity."<sup>4</sup> The multiple visual transformations of spatio-temporal relationships motivated by dreams, imagination, memory, and emotions form the discontinuous blocks of memories that shape the whole of personal experience.

In profound and specific ways the thought of Eliot, Bergson, and Proust have direct bearing on the implicit philosophic content of this present visual recalling and revisiting of the past.

Coextensive with this philosophical core, the exhibited works have a psychological nucleus based on the writings of Carl Gustav Jung and Erich Neumann. The photocollages are statements of a personal totality of experience which at the same time visually recapitulate a universal process of psychic development.

Jung states:

In addition to our immediate consciousness which is of a thoroughly personal nature... there exists a second psychic system of a collective, universal, and impersonal nature

which is identical in all individuals. The collective unconscious does not develop individually, but is inherited. It consists of pre-existent forms, the archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents.<sup>5</sup>

The archetypes--structural elements of the collective unconscious--are pictorial forms of the instincts. The archetypes are images through which the unconscious reveals itself to the conscious mind to initiate the process of conscious reaction and assimilation.

Erich Neumann asserts:

...that a series of archetypes is a main constituent of mythology, that they stand in an organic relation to one another and that their stadal succession determines the growth of consciousness. In the course of its ontogenetic development, the individual ego consciousness has to pass through the same archetypal stages which determined the evolution of consciousness in the life of humanity. The individual has in his own life to follow the road that humanity trod before him, leaving traces of its journey in the archetypal sequence of mythological images...<sup>6</sup>

Thus, the images incorporated in the photocollages depict a personal mythology and yet are simultaneously archetypal in their expression of a parallel universal totality of experience.

The form of these works provides an expressive visual vehicle to communicate the underlying philosophical and psychological concepts. This photographic and collage form finds points of intersection within the continuum of art history in the work of the Dadaists and Surrealists,

Larry Rivers, Carrol Cloar, Lucas Samaras, and Joseph Cornell. However, more profoundly influencing the form of the present pieces is the work of Jerry Uelsmann, Federico Fellini, and Ingmar Bergman.

In his photographs Uelsmann employs archetypal sources--the psychic potentialities for form and meaning--which contribute to the creativity of consciousness when brought into union on a symbolic plane born from conscious and unconscious recognitions. Uelsmann depicts reality "as a process preconsciously structured by archetypal provocations; a unitary reality...which sees in man...the image of continual change and transformation."<sup>7</sup>

In the autobiographical film "8½" Fellini recreates the totality of his personal experience through transformations and juxtapositions of realities and illusions, memories and dreams. Through this kinetic collage of a lifetime Fellini bears witness to his own reality with a universal resonance for everyman.

Ingmar Berman's imagery in "Wild Strawberries" best essentializes the formal intent behind the present body of work. Again through the juxtaposition of past and present--of illusion and reality--Bergman expresses through the cinematic metaphor the conception

that an event assumes its meaning not from the action itself but from the way it is regarded at different moments in time...that life is composed of a series of such isolated moments given meaning

by their temporal relationship to the memories of the (person) who experiences them.<sup>8</sup>

The dynamic precedents for the present body of work are manifest in an intrinsically interrelated core of philosophical, psychological, and artistic concepts. Thus, the juxtaposition of changing form in a changing time and space is unified by the common matrix of the individual's life. Out of many possible worlds only one takes form, only one ultimately becomes real. This is the essence of the visual remembrance of things past, an individual experience with universal resonance.

Part of it has to do with learning about yourself...Some of it is about how you're working out your own history, I mean the working of your own identity. You remember things from the past...You remember relationships you had with people. In order to find out about the past, I have to dig into the past.<sup>9</sup>

## CHAPTER II

## COURSE OF DEVELOPMENT

What we call the beginning is often the end  
And to make an end is to make a beginning.  
The end is where we start from.

T.S.Eliot, "Little Gidding"  
from Four Quartets

The exhibited body of work is a summary of an on-going, multifaceted investigation seeking an effective visual expression of the remembrance of things past. Each piece or series represents both a phase in the exploration of the photographic medium and collage technique, and a stage in the visual realization of philosophical and psychological concepts.

The source of the images was the photograph albums of my immediate family. The photographs were copied onto 35mm Kodak Tri-X black and white film with a Minolta SRT 101 and Vivitar Automatic extension tubes. A Durst M300 enlarger was used to expose the negatives. The photocollages were printed on Kodak Polycontrast F paper and the photomurals were printed on Kodak Polycontrast Rapid G paper. Kodak Versatol developer, glacial acetic stop bath, and Rapid Fixer were used in print processing.

Each photocollage actualizes a specific philosophical or psychological concept while at the same time representing a specific stage in the investigation of the photographic

medium and collage technique. The series "Archetypal Ontology", twelve 5x7 color reprints from High Speed Ektachrome slides taken of 8x10 black and white collages, visualizes the development of archetypal imagery through a personal visual vocabulary. The photocollages "Psychic Map" and "Self in Transformation" realize Bergson's concept of life as an evolution, the continual change of form. These photocollages use basic collage principles: the simple juxtaposition of images on a flat surface.

The photocollage "Time Past" visually parallels the thought of T.S.Eliot through the juxtaposition of spatio-temporal relationships creating an Eternal Present, and also the philosophy of Proust through the use of repeating, reverberating images. The photocollage "Psychic Development: Anima-Animus" personalizes Jung's thesis of the mother as the first carrier of the projection making factor (anima) for the son, and the father as the first carrier of the projection making factor (animus) for the daughter. Both "Time Past" and "Psychic Development" are advanced stages in the investigation of collage manipulation. The images have moved from a flat immediately layered juxtaposition to a relationship in which the images are separated by levels of transparent plexiglas expressing temporal recession through spatial recession.

The exhibited works comprise an end point in the investigation for this time and space but the whole of the works embody a beginning for continued exploration of the

visual expression of the remembrance of things past.

We shall not cease from exploration  
 And the end of all our exploring  
 Will be to arrive where we started  
 And know the place for the first time.<sup>10</sup>

- <sup>1</sup> S. S. Seltzer, "Surreal World", Four Seasons, p. 10.
- <sup>2</sup> Henri Bergson, Creative Evolution, p. 174.
- <sup>3</sup> Germaine Greer, Marcel Proust and the Delirium of the  
Flan, p. 33.
- <sup>4</sup> Ibid., p. 36.
- <sup>5</sup> Carl Gustav Jung, "The Concept of the Collective Unconscious"  
Journal of Analytical Psychology, p. 60.
- <sup>6</sup> Erich Fromm, The Origins and History of Consciousness,  
p. 101.
- <sup>7</sup> William E. Parker, "Uexküll's Unitary Reality," unpublished.
- <sup>8</sup> Margitta Steen, Jaguar Herd, p. 76.
- <sup>9</sup> Alan Sokolov, "An Interview with Lucas Steen," Artforum,  
p. 40.
- <sup>10</sup> T. S. Eliot, "Little Gidding," Four Quartets, p. 59.

## FOOTNOTES

- <sup>1</sup>T.S.Eliot, "Burnt Norton", Four Quartets, p.13.
- <sup>2</sup>Henri Bergson, Creative Evolution, p.328.
- <sup>3</sup>Germaine Bree, Marcel Proust and the Deliverance from Time, p.53.
- <sup>4</sup>Ibid., p.56.
- <sup>5</sup>Carl Gustav Jung, "The Concept of the Collective Unconscious," The Portable Jung, p.60.
- <sup>6</sup>Erich Neumann, The Origins and History of Consciousness, p.xvi.
- <sup>7</sup>William E. Parker, "Uelsmann's Unitary Reality," unpaginated.
- <sup>8</sup>Birgitta Steene, Ingmar Bergman, p.76.
- <sup>9</sup>Alan Solomon. "An Interview with Lucas Samaras," Artforum, p.40.
- <sup>10</sup>T.S.Eliot, "Little Gidding," Four Quartets, p. 59.

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