

THE CONFEDERATION FOR ANALYTICAL PSYCHOLOGY  
presents an all day conference on

# JUNG AND FILM

## POST-JUNGIAN TAKES ON THE MOVING IMAGE



HOW DO THE MOVIES FIGURE IN OUR LIVES, OUR MINDS AND OUR PRACTICE?

11AM-5PM, SUNDAY 18TH APRIL 2010

Brunei Gallery Lecture Theatre  
School of Oriental and African Studies  
10 Thornhaugh Street, Russell Square, London WC1H 0XG

THIS EVENT CONSTITUTES CAP'S THIRD ANDREW SAMUELS LECTURE

[WWW.JUNGANDFILM.COM](http://WWW.JUNGANDFILM.COM)

## FIVE CUTTING EDGE ANALYSTS AND WRITERS EXPLORE A JUNGIAN APPROACH TO FILMS THROUGH SCREENINGS AND DISCUSSION.

In recent years, there has been an impressive growth in a Jungian approach to film in new books, articles and academic institutions. Indeed, it has been surprising how psychoanalytic discourse has dominated the field when it is Jungian psychology that has paid careful attention to the image – whether produced in dreams, in myth, in imagination or as an expression of creativity – such as movies. Jung's reputation – and the way in which scholars and analysts have developed his psychological ideas – now establishes him as one of the most interesting figures in many academic areas such as literary studies, politics, religious studies, as well as film. The day will involve not only thinking about film images and narratives themselves, but also about what we bring to the screen, and how we produce and discover meaning for ourselves. Going beyond an academic exercise, the Jungian approach to film also adds significantly to what we bring to the consulting room.

## THE MORNING WILL BE AN OPPORTUNITY TO HEAR THE NEW IDEAS ON A JUNGIAN APPROACH TO MOVIES THROUGH FIVE SHORT PRESENTATIONS ACCOMPANIED BY FILM CLIPS

**PROFESSOR JOHN IZOD** Using for illustration the last scene of Sergio Leone's 1964 film, *A Fistful of Dollars*, John offers a classical Jungian reading titled 'Pale Rider and A Fistful of Dollars'. It shows the European characteristics of the movie's iconography and positions it in the shadow of the American Western from which it emerged in 1967, its production having fortuitously anticipated the screening of footage from the Vietnam war on nightly news broadcasts in the U.S.A.

**PROFESSOR LUKE HOCKLEY** 'Meaning and the Body: On-screen, Off-screen and In Therapy'. Cinema theory has little to say about how the bodies of a cinema audience influence meaning. By contrast, psychotherapy theory knows a lot about embodied meanings. What both approaches question is where meaning exists – is it on the screen or in the body? Bringing these two differing perspectives together raises another possibility, namely that meaning exists somewhere in-between the body and the screen, in what can be conceptualised as 'a third image'. Examples from contemporary films will illustrate the talk.

**CHRISTOPHER HAUKE** In a presentation titled 'People In Places', Christopher uses a Jungian lens to show how the camera always places characters in an environment and thereby often tells us the story purely by the use of context. His main source for illustration will be the Coen brothers' Oscar winning film, *No Country for Old Men*.

**GREG SINGH** 'Cinephilia; Or, Looking for Meaningfulness in Encounters with Film'. Post-Jungian approaches to film use the word cinephilia to indicate emotional attachments with cultural objects that, despite being juvenile or culturally derivative, strike the individual viewer as meaningful, the image perhaps 'speaking' to them in a highly personal and affective way. By using examples from popular film, Greg will discuss this way of 'looking-into' films as an affirmative and meaningful encounter, to help uncover the 'looked-for' in film and how this is expressed in everyday language.

**DR. HELENA BASSIL-MOROZOW** takes us 'Towards a Jungian Theory of Comedy Film.' Jungian thought can offer invaluable insight into the psychology of laughter in general, and comedy film in particular. Jungian and post-Jungian analyses of the nature and functions of the Trickster and the Shadow are particularly important for the discussion of on-screen humour. They can be effective in exploring some of the most important aspects of comedy film, including its mock-heroic stance, boundary-breaking, extensive use of visual hyperbole and metonymy, and its invariable use of imagery and motifs pertaining to the lower stratum of the body. Using two clips from contemporary comedy films, Helena demonstrates how Jungian psychology, enriched with elements of narrative and historical analysis, can illuminate comedic messages, tropes and performances.



THE AFTERNOON SESSION WILL BE CHAIRED BY JOHN IZOD AND OFFERS A DEEPER ANALYSIS OF THEMES WITH THE CHANCE FOR LONGER FILM-CLIPS AND AUDIENCE DISCUSSION

LUKE HOCKLEY AND CHRISTOPHER HAUKE WILL PRESENT CLIPS AROUND THEIR THEME 'THE PSYCHE HIDES IN THE STRANGEST PLACES'

As Jung noted of the novel, films that do not set out to have a psychological theme often give the greatest opportunity for psychological elucidation. True meanings, it seems, cannot be approached head-on. Why is this? Chris and Luke discuss how films reveal their depths indirectly through variable and shifting meanings – carried by images of the environment or the body, for example – rather than via direct semiotic chains of meaning. Their approach compares to Jungian methods of amplification and active imagination which have the similar aim of circumventing the defences of consciousness. Using several clips, Chris and Luke offer an alchemical view which suggests that the gold of psychological meaning is often discovered beneath the unlikely dung-hill of popular film.



GREG SINGH AND HELENA BASSIL-MOROZOW WILL PRESENT CLIPS AROUND THEIR THEME 'REBELLION, POLITICS AND PERSONA IN CONTEMPORARY COMEDY FILM'

Greg and Helena cite the cycle of male-oriented films made by a loosely-connected network known as 'The Frat Pack'. These films centre on male stars (such as Adam Sandler and Ben Stiller) playing caricature protagonists, exposing the psychological reality of facing up to the challenges of contemporary masculinity. Their performances expose the fragility of carefully constructed outward masks that provide a veneer of traditional masculinity which cracks as soon as it is challenged. In seeking a language that reconciles post-Jungian thinking with aspects of popular culture - including what is often considered 'juvenile' film comedy – Greg and Helen aim to accommodate the troublesome splitting of the spheres of psychological and political reality in film representations of an angry, challenged masculinity.

# THE SPEAKERS

**PROFESSOR JOHN IZOD** is Professor of Screen Analysis in Film, Media and Journalism at the University of Stirling where he leads a three-year project on the cinema authorship of Lindsay Anderson. His books include *Reading the Screen; Hollywood and the Box Office, 1895-1986; The Films of Nicolas Roeg; An Introduction to Television Documentary* (with Richard Kilborn); *Myth, Mind and the Screen: Understanding the Heroes of our Time* and *Screen, Culture, Psyche: A Post-Jungian Approach to Working with the Audience*.

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**CHRISTOPHER HAUKE** is a Jungian Analyst in private practice in London and Senior Lecturer at Goldsmiths, University of London. He is the co-editor of *Jung and Film. Post-Jungian Takes on the Moving Image* and is co-editing the second collection *Jung and Film: The Return* with Luke Hockley for Routledge. He is the author of *Jung and the Postmodern* and *Human Being Human* and a filmmaker. His latest short film – a psychological thriller titled *Again* - will be premiered at the IAAP Congress in Montreal in 2010.

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**PROFESSOR LUKE HOCKLEY** is Professor of Media Analysis at the University of Bedfordshire. He is author of *Cinematic Projections* and *Frames of Mind* and is co-editing two books to be published by Routledge - *House: The Wounded Healer on Television* (with Leslie Gardner) and *Jung and Film: The Return* (with Christopher Hauke). He is a Fellow of the Royal Society for Arts and a psychotherapist in private practice in Bedfordshire and London.

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**GREG SINGH** teaches Film at the University of Reading, where he is completing his PhD on Cinephilia and Film Narrative Experiences Across Other Media Forms. He was previously Senior Lecturer in Media Studies at Buckinghamshire New University and has published on many film-related topics such as Japanese science fiction cinema, film noir, computer generated images, and cinephilia. Greg is the author of the new book *Film After Jung: Post-Jungian Approaches to Film Theory* (Routledge, 2009).

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**DR HELENA BASSIL-MOROZOW** has been teaching Film, Drama and Literature in various higher and further education institutions and in private practice for over five years. Her publications include the book *Tim Burton: The Monster and the Crowd* (Routledge, 2010). She is currently working on a book about trickster figures in contemporary comedy and contributing to *Jung and Film: The Return*.

# Booking Form

Jung and Film - Post-Jungian Takes on the Moving Image

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Please return this slip with cheque made payable to:

“Confederation for Analytical Psychology” to:

Ruth Williams, CAP, 46 Glenkerry House, Burcham Street, London E14 OSL

(Queries to: [RuthWilliams@msn.com](mailto:RuthWilliams@msn.com) or 020 7515 2012)

Receipts will be available on the day