

Salome's Dance

Courting Anima Mundi



November 25

7:30 pm

Museum of Vancouver

During a trip to Romania, a dream of an old Roma 'gypsy' woman came to me. This dream image and its somatic reverberation marked the apex of a four-year journey of inner reckoning with the opposites of masculine/feminine, Pagan/Christian, and logos/eros. It resulted in a theatre performance where I played the role of Salomé in a contemporary adaptation of Oscar Wilde's original play.

Jung believed that working with anima/animus is the magnum opus of the individuation process. Yet, contemporary analytic psychology has little explored how these archetypes are actually embodied and lived out. Dionysian theatre, as James Hillman has long proposed, offers a powerful ritual *temenos* for bringing these opposites into communion and for experiencing the resulting tensions.

This evening's lecture weaves together the separate threads of the dreams and synchronicities that occurred as I developed the character of Salomé. Exploring Jung's encounter with Salomé in the Red Book provides an analysis of the complex projective fields of anima/animus that were present in Jung's life and in Wilde's play, and amplifies Salomé as an unconscious element of the feminine with the power to illuminate within the Anima Mundi what is obscured by the spiritualized light of logos.

Wilde's play confirms that the initial meeting of the spiritualized masculine and the eroticized feminine ends in tragedy, a death coniunctio. He also shows brilliantly that the foundations of this death marriage flourish within the traditionally narrow gender roles of the patriarchal world frame. Anima projections present in the "male gaze" attempt to limit the expression of the feminine through keeping it vacillating between being sexualized or abandoned, lost or fallen, just as collective animus projections keep the masculine struggling to maintain sovereignty and spiritual authority.

Jung referred to his vision of Salomé and Elijah as the Mystery Play. The Mysterium and his struggle to understand it are at the core of his life and work. The bringing together of the ecstatic, erotic kind of "living from the body" represented by Salomé with the wisdom and spiritual insight represented by the prophet Elijah is a tremendous task--it is the great task of our unique time in history and one that the dead call out to be completed from the underworld.



Dr. Ana Mozol obtained her MA in counselling psychology and her Ph.D. in clinical psychology from North America's foremost institute for the study of depth psychology, Pacifica Graduate Institute. She is trained in the fields of Jungian, Psychoanalytic and Archetypal psychology, including mythological studies. She has studied with and been mentored by such distinguished elders in the field as James Hillman, Christine Downing and Marion Woodman. She is adjunct faculty with Pacifica Graduate Institute where she teaches courses on dreamwork and depth psychology. She was also a professor with the Adler School of Professional Psychology for 10 years. Dr. Mozol has extensive training and experience in working with trauma and focused her doctoral research on the connection between ancient goddess mythology, women's contemporary dreams, and sexual trauma. She has a private practice in Vancouver, B.C., where she specializes in body-oriented depth analysis, dreamwork and the intersection of depth psychology and the creative arts.

The image above is *Salome Dancing Before Herod*, oil on canvas, by Gustave Moreau

Tickets sold at the door \$10 Members \$15 Non-Members

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