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On Discovering Picasso in the Footsteps of Faun

Picasso 'yu Pan 'ın İzinde Keşfetmek Üzerine

Abstract: Pablo Picasso is an artist who deserves to be described as the genius of the twentieth century, with the works he produced throughout his life. Although Picasso's works are described as picture-in-picture and it is stated that he does not depend on the style, the idea that he has a unique style is dominant. The artist's admiration for the Ancient Greek and Roman classics became the subject of his later works. In our study, we examined Picasso's power of expression, the different realities of his art that goes beyond the visible in his paintings, and how the game he plays with these realities meets Faun. This article is based on exploration and interpretation of nine mythological Faun portraits completed by Picasso in the city of Antibes, France, where he settled in 1946, at the end of the Second World War, in the context of archetypes. The figure of Faun gained importance for Picasso from an early age, he concentrated on his work on this subject in his later years, the first of which was thirteen years old, and produced hundreds of his visuals. By pairing himself with Faun, Picasso freed himself in a sense. In our study, Picasso's paintings on his use of archetypal imagination as a tool to explore his soul and reveal his inner journey are examined.

Keywords: Picasso, Archetype, Faun

Öz: Pablo Picasso, yaşamı boyunca ürettiği eserlerle, yirminci yüzyılın dehası olarak nitelendirilmeyi hak eden bir sanatçıdır. Picasso'nun eserleri değerlendirmelerde, resim içinde resim olarak anlatılsa ve üsluba bağlı olmadığı belirtilse de kendisine özgü bir üsluba sahip olduğu fikri hakimdir. Sanatçının Antik Yunan ve Roma klasiklerine duyduğu hayranlık, daha sonraki dönemlerindeki çalışmalarına konu olmuştur. Çalışmamızda, Picasso'nun anlatım gücünü, resimlerinde görünenin ötesine uzanan sanatının farklı gerçeklikleri ve bu gerçekliklerle oynadığı oyunun Pan ile nasıl buluştuğunu inceledik. Bu makale, Picasso'nun İkinci Dünya Savaşının sonunda, 1946 yılında yerleştiği Fransa'nın, Antibes kentinde tamamladığı dokuz adet mitolojik Pan portresinin arketipler bağlamında bir keşfi ve yorumlanmasına dayanmaktadır. Picasso için Pan figürü küçük yaşlardan itibaren önem kazanmış, ilki onüç yaşında olmak üzere, ilerleyen yaşlarında bu konudaki çalışmalarına yoğunluk vermiş ve yüzlerce Pan görseli üretmiştir. Picasso, Pan'la kendisini özdeşleştirerek, bir

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anlamda ruhunu tamamen bağımsız bırakmıştır. Çalışmamızda, Picasso'nun ruhunu keşfetmek ve onu içsel yolculuğunu ortaya çıkarmak için arketipsel hayal gücünün aracı olarak kullanması üzerine resimleri irdelenmektedir.

Anahtar Kelimeler: Picasso, Arketip, Pan

Introduction

Moving to the Riviera in Southern France in 1946, two years after Paris was liberated from Nazi occupation, Picasso settled in Antibes and began work on a series of nine portraits of the mythological Faun in his studio on the second floor of the Château Rimaldi and completed the portraits within six weeks. There are portraits of Picasso's encounter with Faun, clearly written and signed on the reverse side of each one, no two alike. This chronological marking is very important for the meaningful course of the works. If the works had not been chronologically ordered, they would have been called an ordinary painting community without unity.

This period is like a long meditation, in which Faun mediates Picasso's archetypal imagination, revealing different aspects of Faun's nature and new images from Picasso's subconscious.

What Is Archetypal Imagination?

The concept of "archetype", which was first put forward by Carl Gustav Jung between 1913 and 1916, is the set of elements that make up the collective unconscious. Archetypes, which direct people's lives due to hereditary transfers and are a part of the common unconscious, are a universal way of thinking that has a lot of emotional elements. For example, brands come to life with human characteristics in the mind. Every brand has an image and a certain personality that carries this image. Therefore, almost all of the characters we see in advertisements can be defined as archetypes that exist in the common subconscious and are accepted by segments of society.

Personality is the sum of the characteristics that an individual has and distinguishes him from others. In psychology, personality has been examined from many aspects and theories have been formed on this subject (Burger, 2006: 228).

Jung emphasized that the unconscious is a feature that compensates for the one-sidedness of consciousness. Here, too, he differs from Freud in opinion. Jung: "If you are an introvert on a subconscious level, you are likely to be an extrovert on a conscious level. It can be the opposite of this situation as well" (Jung, 2006: 25), putting a different point of view from Freud, he talks about eight different personalities, which he describes as "psychological character types".

These are defined as "Extroverted Type, Introverted Type, Extraverted Emotional Type, Introverted Emotional Type, Extraverted Sensory Type, Introverted Sensory Type, Extraverted Intuitive Type, Introverted Intuitive Type".

The concept of active imagination, sometimes called archetypal imagination, was developed by C. G. Jung as the unconscious confrontation between 1913 and 1916 (Hollis, 2000: 3-12).

Although there is a great deal of curiosity and debate about what type of meditation Jung practiced, there is no definitive information other than that he used archetypes as a tool for self-understanding.

While dealing with Eastern practices and meditation techniques, especially the Taoist concept wu Wei (effortless action), he preferred a personal meditation for himself, in which images and symbols emerged as in dreams (Hollis, 2000: xi).

There is a meditation technique that Jung called the "digging method". The "digging method" is a meditation in which Jung, while remaining conscious and possibly with his eyes closed, imagines himself picking up a shovel and "digging" the ground in his mind at a chosen location. He could

imagine the sound of the shovel, the size of the hole, and the darkness surrounding him as he dug deeper into the ground.

In the end, images of all kinds will appear, such as tunnels and passages, doors, steps, buildings, landscapes and objects, for example, stairs, chains, lakes, people, animals, mythical creatures and more. The technique allowed wandering aimlessly, without boundaries or logical order, without direction or intent, outside the time and space where visions would emerge.

“I developed a very tedious method of imagining myself digging a hole and taking this fantasy as completely real. This is naturally a little hard to do to believe deeply enough to lead you to more fantasy as if you were digging a real hole. When I started that hole. I knew something had to come about that fantasy should produce and attract other fantasies” (Jung, 2012: 51–52).

Jung’s passion and insistence on the importance of archetypal imagination contributed to his break with Freud and the development of his own understanding of the human psyche. During this process, Jung discovered that the archetypes embedded in the individual and collective unconscious are the source of understanding the self. He believed that archetypes have consistently manifested themselves in world cultures throughout history.

Over the years, Jung has interpreted these visions as signs and symbols of the psyche. He began recording them first in a series of Black Books and later in the larger Red Book. These visions were the first ingredient for him to explore the human spirit. His interpretation of these images involved an internal dialogue that described and interpreted signs and symbols. Dialogue with its spirit involved intense and comprehensive research and questioning the meaning of each symbol and then reflecting on that meaning (Jung, 1989: 185-189).

According to psychoanalyst James Hollis, the archetypal concept of imagination entailed a meditative state in which the ego was relaxed into a state of imagination. In the meditative state, imagination enabled the soul to act in order to produce signs, symbols, and images. Jung wrote that he was often emotionally agitated and used yoga exercises to calm himself before beginning meditation:

“As soon as I felt myself to be myself again, I let go of the restraint on emotions and allowed the images and inner voices to speak again. When I saw that I managed to turn my emotions into symbols, I calmed down and my confidence was renewed. If I had left those images hidden inside the emotions, I would have been torn apart by them. As a result of experience, I learned how useful it can be to find images behind emotions” (Jung, 1989: 177).

Picasso’s focus on Faun was like meditation because it produced similar results to the “digging method”. During the six weeks Picasso worked on these paintings, the activity of the archetypal imagination strengthened the connection with the subconscious and led to the creation of a new work. For Jung, archetypal imagination was a method of finding specific images that embodied what lies behind the emotions. Picasso, on the other hand, used this method, not for his own emotions, but to find the real emotions behind the existing appearance. Faun revealed Picasso’s subconscious emotions, which he identified with his archetypal imagination. This article explores the ways in which we believe the archetypal imagination activates the content of Picasso’s unconscious and guides him towards his individuation.

In 1932 Carl Gustav Jung wrote a perceptual analysis of Picasso’s psychology after seeing an exhibition of his paintings at the Kunsthaus in Zurich. Picasso curated the exhibition himself. He selected 229 works spanning his entire career, beginning with a few pieces from the Blue and Pink periods, Cubism, the 1920s and 1930s. The exhibition was chronological and extensive. It included paintings, lithographs, and several sculptures. Jung’s criticism was offensive to many in the art world, and in particular to Picasso’s friends and admirers. Because Jung referred to Picasso as a “schizophrenic” that was misinterpreted and misunderstood. Unfortunately, the hysterical public backlash overshadowed some of Jung’s key observations about Picasso’s work, particularly the view that Picasso’s art had less to do with timeless and everyday reality and more to do with inner reality:

“However, Picasso’s object appears so different from what is generally expected that it no longer seems to refer to any object of external experience.

Taken chronologically, his works show a growing tendency to withdraw from empirical objects and an increase in elements that do not correspond to any external experience but come from an “insider” that does not correspond to any external experience, but is located behind consciousness and is located like a universal organ of perception. Above the five senses, it is directed to the outside world. Behind the consciousness is not the absolute void, but the unconscious spirit, which affects the consciousness from behind and from within, just as the outside world affects it from the front and the outside. Therefore, these pictorial elements, which do not correspond to any “outside”, must originate “inside” (Jung, 1932).

For Jung, the unconscious is not an absolute void, but an interactive space that influences consciousness and is also capable of creating symbolic images as the means by which it communicates with individuals and the world. Jung understood that these symbols, which he called archetypes, contain certain patterns of human behavior, experience, and meaning. In the Faun series, Picasso has reached this inner reality without limiting himself.

Picasso and Faun

On June 14, 1940, Paris fell into the hands of Nazi Germany. The Nazi occupation of Paris until 25 August 1944 is a devastating period in the history of France. Despite offers of asylum from Mexico and the United States, Picasso chose to stay in Paris during this exhausting, dark and painful period.

He was cut off from his friends and the Parisian art scene. Picasso, who lived in a war zone, made his living by taking no sides and avoiding participating in the resistance. Picasso lived quietly by exhibiting his works, avoiding the Germans who called him degenerate and outlawed him. Kalb spoke of those days of the war and Picasso:

“Not to mention the oppression and tyranny of the Nazi regime. There was a shortage of supplies, curfews, and fuel. But despite these circumstances, he wrote poems and two plays. He continued to paint although his productivity was lower than in previous periods” (Kalb, 2018: 120–122).

Moving to Antibes by leaving Paris and the ongoing war behind, was a liberation for Picasso. After settling in Antibes at the end of August, he started his first studies.

Picasso chose Faun as the subject for his first paintings in Antibes. Picasso seemed surprised to see the mythological Faun appear in his works, stating that he had no interest in it while in Paris. He later said in Cannes in 1958: *“I never draw Fauns or Centaurs or legendary heroes like this in Paris, they always seem to live in these areas”* (Ashton, 2001: 19).

But Faun was no stranger to him. He met it at the art academies he attended in Spain between 1894 and 1896. There are three drawings from that period: “Faun’s Head”, “Faun Dancing with Bells” and “Man with a Faun”. Picasso painted “Faun’s Head” at the age of thirteen at the Instituto da Guarda in La Coruna, where his father was the drawing instructor. He painted Faun Dancing with Bells (1895), Picasso at the age of fourteen, while attending the Llotja School of Fine Arts in Barcelona, where his father found a new teaching job in 1894, and The Man with a Faun (1896) at the age of sixteen.



Image 1. Pablo Picasso, *Picasso par lui même (Self-Portrait Caricature)*, ink on paper, 11.8 x 10.7 cm, Picasso Museum, Barcelona

The focus of all three of these drawings was not on the Faun but on the principles of drawing such as composition, direct proportion, light shadow, and accuracy of anatomy. However, it aroused curiosity what Picasso's thoughts might have been when he encountered this fictitious anthropomorphic (human-shaped) figure. It was clear that the Faun had a profound effect on him, because in 1903, after graduating from art school and moving to Paris, he made a self-portrait caricature called "Picasso par lui-même" (Image 1). This is a caricature that shows him as a messy monkey with a dirty mustache and paintbrushes sticking out like antennae behind his ears. He depicted himself as a crouching humanoid figure with a human head and torso covered in hair, hooves on feet, and a long ape-like tail. Placing the paintbrushes over the ear as if they were horns is an iconographic transformation that expresses Picasso's partial identification with the Faun. Picasso has come to the same position by pairing himself with the wild Faun, thus freeing himself to continue his own work and to form his artistic identity.

While other classical mythological creatures such as the Minotaur and Centaur caught his attention, as seen, for example, in the 1935 *Minotauremachie* engraving series and the *Vollard Suite* engraving series in 1930-37, the spirit he identified with himself in 1946 and continued to accompany until his death in 1973 was actually the Faun embedded within him. Eventually, he produced more than 226 images of the Faun in prints, posters, ceramics and paintings (Kalb, 2018: 120–122).

Originating from Roman mythology, the Faun is derived from the Greek mythological satyr figure. He is half-goat and half-human, similar in appearance to Greek satyrs. The upper body is a human with head, arms and hands, while the lower body is a goat with hairy legs and forked hooves.

The horns are, of course, important to the Faun. Although they resemble satyrs in appearance, the Faun is gentler and less threatening. They were known not for the concept of obscenity, with which satyrs, who were followers of Dionysus, were identified, but for their mischief. Primitive instinct rather than rational reason guided the Faun's actions. These independent spirited creatures, who care about nothing and are mischievous players, lived according to their intuition, ignoring the law or the rules.

As an archetype, the Faun functions like a capricious trickster who disrupts the natural order of things, causing us to misbehave, taking us to places outside of our norms, and making us find ourselves challenging something we don't know. They have the potential to act as agents working to awaken our souls.

The Faun's archetypal behavior patterns led Picasso's "digging" to self-discovery and liberation, both personally and artistically. Although not his most famous work, this series, driven by his relationship with his archetypal imagination, showed a unique moment of awakening in Picasso's life and career.

Portraits

August 31, 1946

The first of the nine paintings, "Head of a Hairy Faun" (Image 2), is a portrait of the Faun drawn on parchment in watercolor and india ink on August 31. Traces of cubist abstraction can be seen in the structure of the large hexagonal head with various interlocking geometric shapes, mostly triangles and several quadrangles, all drawn in black ink.

The six semicircles surrounding the head, again drawn in black ink, are filled with irregular parallel lines suggesting the radiating cheerful energy of the Faun, or perhaps some kind of hairstyle. Two ears and two horns complete the portrait. The long neck is structured from two interesting rectangles. Blue, green and brown colors used in pastel tones soften the angular geometry of the painting. The portrait is complicated by the simultaneous juxtaposition of two views from the front and in profile, which intriguingly insists we explore the identity of the image. The semicircles surrounding the face create a resemblance to his girlfriend Françoise's updo. However, we can also interpret this image as replacing the archetypal mother goddess, whom Jung defined as the universal nourisher and supporter of Picasso's journey (Jung, 2005: 75).

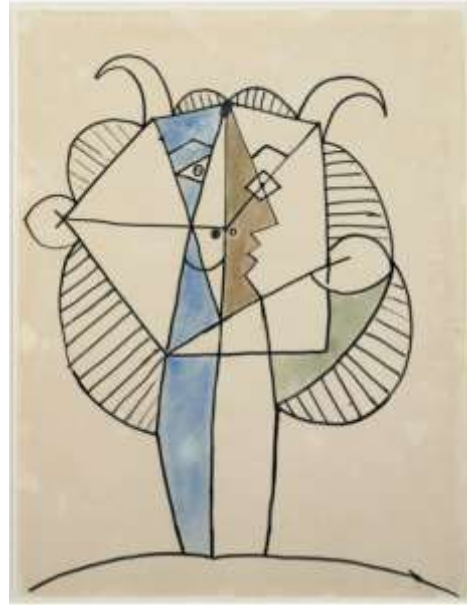


Image 2. *Head of a Hairy Faun*, Watercolor and Indian Ink on Parchment, 31 August 1946, 25.9 × 19.8 cm, Picasso Museum, Antibes-France

September 2 and September 3, 1946

On September 2 and 3, Picasso painted the next two paintings in the series. “Green Faun Head” (Image 3) and “Faun Head on Silver-Grey Background” (Image 4). In these portraits, the removal of the fluffiness in the hairstyle and the simplification of the complex geometric composition are the changes that are perceived at first glance.

As Picasso said; “An idea is a starting point, nothing more. If you think about it, it becomes something else” (Ashton, 2001: 16).

The Portrait of the Green Faun (Image 3) has only one large, disproportionate blue quadrilateral for the face surrounded by an orange oval shape. The eyes turned into simple triangles, the nose expressed with a line and the mouth reduced to a brushstroke have taken their places in this simplification. The Faun’s ears are arranged asymmetrically on both sides of its head, and two interesting horns playfully appear on top of the Faun’s head. The head, an unstable quadrilateral, tilts slightly to the right and rests precariously on a triangle that forms the Faun’s neck.



Image 3. *Head of a Green Faun*, Watercolor and Indian Ink on Parchment, September 2, 1946, 25.7 × 19.8 cm, Picasso Museum, Antibes-France

The whole composition seems to be a balancing act of happiness, accentuated by a simple smiling mouth. The image is a bit unstable, not perfectly arranged. Just like the human soul, which seldom keeps all its parts in order or balance. This lack of order and balance reminds us that it is our pedantry that lifts the spirit and keeps us from falling apart and sinking into the depths of despair. The initial idea develops through visual choices such as line, shape, and color. In Jung’s terms, on contemplation, the Faun is always seen as a youth or child, “puer aeternus”, who, like Peter Pan, covets independence, opposes boundaries and finds constraints intolerable (von Franz, 2000: 211).

The Roman poet Ovid, in his famous book *The Metamorphoses*, exalts Puer’s divine youth as the god of resurrection and the instrument of resurrection in the human soul. For Picasso, this happy-lucky mythological Faun was the representative of salvation.



Image 4. *Head of a Faun on a Silver-Grey Background*, Oil on parchment and Indian ink, 3 September 1946, 25.7 × 19.8 cm, Picasso Museum, Antibes-France

“Head of a Faun on a Silver-Grey Background” (Image 4), painted by Picasso on September 3, is spiritually similar to the Portrait of a Green Faun with its happy and youthful face. The rectangular head of a Green Faun has been replaced by a large pentagon that occupies most of the page. The head of the Faun stands in a pentagonal form on a rectangular neck with a broad human upper body below it. A smiling mouth adds happiness to the expression on the Faun’s face, while his crooked eyes, one round and the other triangular, express surprise. The Faun’s capricious nature and propensity to change minds is highlighted by Picasso’s placement of white and green triangles on the Faun’s face.

Picasso further complicates the face visually with a large green triangle extending from the Faun’s neck to his face, two white triangles distorting the face, and a large gray quadrangle placed in the background. Brown horns pierced the face and spoiled the cheerful countenance. This seemingly happy face sometimes has the impression that it is capricious. It seems that Picasso’s initial mind has changed as he uncovers the confusion and discomfort buried deep within his subconscious. Every portrait so far has revealed more of the nature of the Faun and the identity of Picasso. It is not a feeling or situation that has emerged so far in Picasso’s works, that is why he is thought to be astonished here. Not in the Blue or Pink eras, not in Cubism, neither in the Neoclassical period of the 1920s nor in the passionate depictions of her beloved Marie-Therese for much of the 1930s. Confusion is vulnerability. It is an uncomfortable feeling for the ego. It is unclear where, to whom, when and how the feeling of bewilderment or confusion will return. Confusion is an experience in which the individual loses direction and withdraws himself because of the confusion and too many options. The Faun, according to Picasso, is a “prima materia” that, when activated, activates the archetypal imagination that stretches the ego, facilitating the psyche’s previously unexperienced emotions to surface.

September 6 and September 7, 1946

Picasso painted “Bust of Faun” (Image 5), the fourth painting in the series, on September 6th. Despite using the same motif many times, Picasso did not repeat himself, preferred to discover new things and showed that he was not interested in creating a style:



Image 5. *Bust of Pan*, Oil on parchment, 6 September 1946,
25.8 × 19.8 cm, Picasso Museum, Antibes-France

“Basically, I’m a painter, perhaps without style. Style is something that locks painters into the same vision, the same technique, the same formula for years and years, sometimes all their life. I’m fluttering too much, moving too much. You see me here, I’ve already changed, I’m already somewhere else. I do not stand still, therefore I do not have a style” (Ashton, 2001: 95–96).

In this painting, Picasso allowed himself to give a completely new look to the archetypal imagination, without committing to any style. The Faun portrait has a much more complex appearance compared to the previous three portraits. The face is made up of groups of different shapes and colours: a brown semicircle, a white triangle, and a green and purple quadrilateral. Each horn is split in the middle with two colors: one green and white, the other purple and green. The facial features of the Faun are simply and clearly superimposed on these shapes and colours. Round eyes with pupils and eyebrows are drawn on the colors by charcoal drawing, without shading. The nose and mouth are similarly shaped simply by a few charcoal lines and a quick stroke of the pen. The neck consists of a brown semicircle and a white rectangle. Shoulders are green and white triangles. The body is in the form of butterfly wings shaded with charcoal drawing.

Picasso devoted himself to the portrait of the Faun. So he has an idea of what to do, but as the shapes and colors fade, the portrait has changed into a different shape. As Picasso said, “One never knows what to do. One starts a painting and then transforms into something else. What matters is how much the artist’s “urge” intervenes” (Ashton, 2001: 29). The complexity of the composition, the variety of shapes and colors reveal the possibility of more than one character in this painting. Bust of the Faun displays a multi-layered, multifaceted character of combined animal and human intelligence, smug and somewhat cunning. This mysterious being gives the impression that he does not come from this world, but from another realm where human and animal consciousness is intertwined in ways that the rational mind cannot comprehend.

C.4. September 8, 1946

For the human soul to be completely healthy, the individual must accept all the contents of the unconscious. The fifth portrait, “Head of a Gray Faun” (Image 6) expresses this situation. According to Picasso, a picture is not made from a sketch, but rather is changed by the content of the subconscious: “*A picture is not pre-planned, in practice it differs as ideas change*” (Ashton, 2001: 8). In this series of portraits, this differentiation is striking when passing from one portrait of the Faun to the next. It can be said that Picasso’s archetypal imagination is directed towards “great symbols” in the subconscious.



Image 6. *Head of a Gray Faun*, Oil and charcoal on parchment, 8 September 1946, 25.7 × 19.8 cm, Picasso Museum, Antibes-France

For Picasso, this image, which was considered wild and instinctive, will destroy everything that comes its way if left unchecked. It is necessary to confront the existence of these strong unconscious emotions. This portrait is a mysterious symbol that Jung spoke of that, once expressed, unlocks unconscious patterns of behavior and emotion, leading to synthesis and wholeness.

“The psychoanalytic aim is to observe the shadowy presentation in the form of images or emotions that develop spontaneously in the unconscious psyche (spirit) and emerge without commanding the introverted man. Thus, we find once again what we suppressed or forgot. Although it is painful, this is still a situation in itself. For the vile, even worthless, belongs to me as My Shadow and gives me matter and mass. How can I be important if I don’t have a shadow? To be whole, I must have a dark side, and as I become conscious of my shadow, I remember that I am a human being like everyone else” (Jung, 2007: 35).

Picasso’s painting had no psychoanalytic purpose, but the act of painting, at least in this series, is where the unconscious emerges, as seen in the eerie archetypal image of Picasso’s shadow. The road to self-knowledge and individuation passes through the process of connecting to the unconscious. To be fully aware and whole, it is necessary to be aware of the dark side and thus integrate the psyche. This individuation process can occur spontaneously or slowly, as the subconscious naturally seeks expression for a long time (The Academy of Ideas 2006). In the Portrait of the Gray Faun, Picasso met the shadow of suppressed emotions and acquisitions. Things we don’t want to hear, feel or

remember, feelings and experiences of shame, anger and fear are pushed deep into the subconscious. Here it lies asleep and ready to be projected onto other people. Picasso experienced a new vitality and psychological renewal when he encountered the shadow.

14 October 1946



Image 7. *Yellow-and-Blue Faun playing the Double Flute*, Oil paint and charcoal on parchment, 14 October 1946, 25.8 × 19.8 cm, Picasso Museum, Antibes-France



Image 8: *White Faun Playing the Double Flute*, Oil paint and charcoal on parchment, 1946, 26.2 × 19.6 cm, Picasso Museum, Antibes-France

Picasso painted the “Yellow-and-Blue Faun playing the Double Flute” (Image 7) on 14 October, after taking a break from painting for almost a month. Picasso handed the double flute (diavlos) from classical times to the Faun. By including the Faun in human activities such as playing music, he made it more real. The palette is the same as the other images. Dark yellow, brown and yellow with a white background. The image is abstracted into triangles of different colors. This Faun has a somewhat sinister quality. The face appears as a smaller profile version of the goat, presenting multiple personalities, distorting and complicating the front view. The mouth is just a short and straight line. No grins, no joy, no jokes, and the colors are lifeless. The largely angular and straight lines in this portrait make a sneaky and disturbing presence felt. The identity of this creature is apparently human, at least it plays music. But outside of human intelligence, it’s mixed with a disturbing mix of animal instincts.

Throughout this series, Picasso has worked in a Cubist style, juxtaposing geometric shapes in abstract arrangements.

“White Faun Playing the Double Flute” (Image 8) is undated; however, due to the type of paper and paint it is thought to have been made at some point during this six-week period.

Picasso here abandons Cubism and turns to figurative representation. The Faun was drawn in three quarters and covered the whole page. The ground was painted in ochre and white, and the figure, facial features, hands, arms and double flute were made with charcoal technique. The portrait is drawn as a plain white oval with horns, in the form of a simple human head, more recognizable by facial features, outlined by black lines. The painting seems spontaneous and loosely made, but the “akimbo stance” clearly visible in the shortening of the arms and hands is based on a lifetime of knowledge of drawing a figure. From an asymmetrical composition to the applied paint, the irregular brushstrokes contribute to the creation of a vivid and active spirit. The Faun is completely immersed

in playing music, the flute is raised to his lips, his eyes are closed and his hands are busy playing the instrument, but the human form is transformed into an ethereal being. The head of the Faun is independent of the neck, the hands are small and roughly drawn. By visually simplifying the figure, palette and composition, Picasso has succeeded in capturing the state of imagination.

October 16, 1946

In this series of portraits, Picasso “digs” into the unknown parts of his soul, never foreseeing or directing an outcome. Picasso explains it this way: “*Whenever I try to paint a picture, I get the feeling that I’m being thrown into space. I never know where I will land on my feet. It is only later that I begin to fully estimate the impact of my work*” (Ashton, 2001: 28).



Image 9. Spiral Head of a Faun, Oil on Kraft and charcoal, 16 October 1946, 19 × 21.9 cm, Picasso Museum, Antibes-France

In the eighth portrait, Picasso really “leaps into space”. He abandoned the Cubist and figurative configurations of previous paintings. “Never knowing where to land”, he fashioned the portrait as an arrangement of concentric circles. “Spiral Head of a Faun” (Image 9) consists of a series of spiral circles with a small smiling face in the center. The painting stands on a sloppy, white background on a rough brown paper, with irregularly drawn and intermittent circles enlivening the image, and at the same time resembles a mandala. Although the Faun still exists, its human element has been radically reduced to just a tiny head, and its animal existence has been virtually eliminated by the dominance of concentric circles. The circles, with their conflicting and confusing shapes, give a sense of cohesion and harmony without the disintegrating Cubist language.

Picasso associates the creation process to a pigeon that can travel long distances and return home, using a skill that “precedes intelligence”: “*I often see a work of art as the product of calculations unknown to the author himself. Just like the carrier pigeon, it calculates its return to the loft*” (Ashton, 2001: 30).

Likewise, archetypal imagination brings an image from the subconscious into consciousness and onto Picasso’s palette. This allows it to act on what Picasso puts it, based on a kind of intuition, “from the other-self within us”.

Towards the end of the First World War, Gustav Jung drew the first example of the mandala. However, he did not realize that mandalas were “cryptograms of the state of the self and the road to individuation” (Jung, 1989: 196) until 1919. He explained this in his next book on mandalas:

“The mandala is the psychological expression of the integrity of the self that emerges spontaneously in times of psychological disorientation or reorientation” (Jung, 1973: 20).

In addition, in his work published in 1958, Jung expands the concept of the mandala as follows:

“The isolated individual needs a guiding and organizing principle. Ego consciousness wants to let its own will play this role but overlooks the presence of the powerful subconscious. If the elements that hinder their intentions are to achieve the purpose of synthesis, they must have a sacred symbol that expresses them and is instrumental in the synthesis” (Jung, 1999: 74).

Mandalas have appeared in many different cultures over time. It is shaped by one or more concentric spiral circles with a God at the centre. In the case of Picasso, God is the Faun. Mandala is the archetype that indicates the integrity of the self and is therefore considered the most important of all archetypes because it is oriented towards the unity of the conscious and unconscious, acting as the unifying or organizing principle of the psyche. Picasso’s spiral mandalas reflect his cheerful mood and inner harmony.

October 17, 1946

The ninth and final painting, “Spiral Head of a Faun with Three Marginal Figures” (Image 10), was painted on 17 October. In this painting, Picasso repeated the mandala format, which consists of spiral concentric circles in which the Faun places his face in the center. The painting is painted white with small motifs placed in its three corners. Similarly disembodied, the Faun has an ethereal and spiritual nature. Each of these marginal images is simple charcoal drawings placed on a loosely painted white background, allowing the image to stand out clearly. All motifs are abstracted from their physical forms. They give the impression of another world where the soul is blended with human and animal personalities.

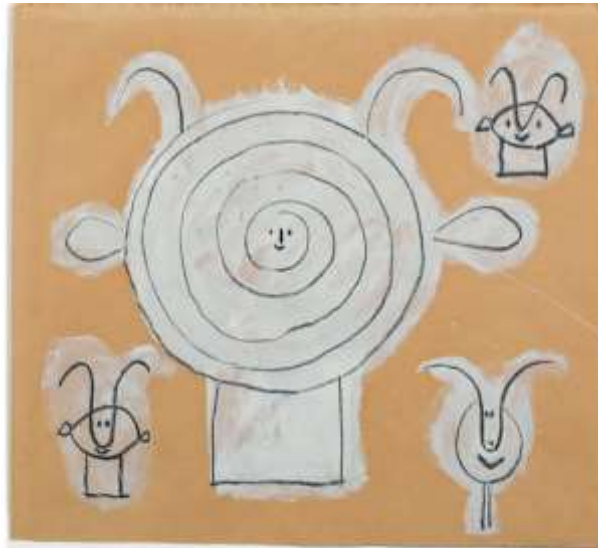


Image 10. *Spiral Head of a Faun with Three Marginal Figures*, Oil paint and charcoal on parchment, 17 October 1946, 17.2 × 18.7 cm, Picasso Museum, Antibes-France

In his twenties, Picasso began to be known as the pioneer of modernism with his works in the Cubist style. As Florman points out, he was essentially a “reluctant leader” and an “unreliable guide” because he had not invested in the “disposal of official representation” (Florman, 2000: 3-4).

He changed his style over the years and did not aim to maintain or develop a particular style. By experimenting, he preferred to search for meanings without being “eager”. For Picasso, meaning was in the myths, metaphors, signs and symbols that modernist abstraction did not allow.

Picasso's works were not tied to a particular trajectory. He was more concerned with the visions that the archetypal imagination could unleash. For Picasso, these symbols were in a sense the language and meaning of the soul. Picasso was a worldwide painter. He did not need to follow any tradition or style, nor did he have to explain himself or his works. Instead of sticking to stereotypes, he did not hesitate to embark on new adventures.

The idea that modernism and all movements that began in the late nineteenth century and continued into the twentieth century did not proceed in a series from one to the next. Art is a field where “developmental problem solving is experienced”, not successive “isms” (Zeidler, 2015: 10).

Such is the case with the last two paintings in the Faun series. Picasso's connection to the unconscious knew no barriers and freed his archetypal imagination to provide an endless array of new images.

Picasso's interaction with the Faun was like an explosion that cut him off from his past works. Picasso went deeper in each portrait, his soul came face to face with its own integrity. Picasso's inner transformation that occurs in the mandalas was like a transformation in which something evolves into a completely different form. Art historian Christian Zervos, who tried to explain the diversity in Picasso's works, expressed this situation as follows: “*Despite the extreme diversity in his appearance, it is Picasso's inner life that gives unity to his work*” (Zeidler, 2015: 186).

Conclusion

In this series, Picasso's archetypal imagination gives an ontological value to the whole of these works, providing the opportunity to explore human nature and meaning. It can be interpreted that Picasso moved from the visible to the invisible. Picasso's inner journey towards individuation resulted in “something sacred”, especially as the mandala connotation of the last two portraits suggests. Picasso was baptized Catholic and raised by a devout mother. Early in his painting career, he drew religious scenes, depicting Christian subjects, such as *The Crucifixion* (1930). He did not remain a Catholic in later years and instead claimed to be an atheist (Richardson, 1991; Dillenberger & Handley, 2014). However, just like Dante's spiritual journey with Virgil, this series is about Picasso's journey to “the place where human, animal and spirituality meet”, that is, to his own soul, where the Faun is his guide. It has been proven that this consciousness emerged 30,000 years ago, during the Paleolithic period (Armstrong, 2019: 3–15). Armstrong argues that this emerging consciousness may be the result of the imagination of prehistoric people. He even went so far as to argue that imagining through symbols and metaphors, the archetypal imagination “*not only creates the world but can also be a paradigm of the work of Godhead*” (Armstrong, 2000: 3–12).

“You have to be able to say that a painting is as it seems in its capacity to move us because it is as if it had been touched by God. But people think it is a spoof, and yet it is the closest to the truth” (Ashton, 2001: 25).

In this research, Picasso's nine Faun series has tried to discover a different aspect of him. Based on the Faun paintings, which are the product of Picasso's archetypal imagination, his paintings were examined in order to discover his soul and reveal his inner journey. The individuation process occurs when the self integrates all parts of the soul and merges with the “sacred”. Picasso's inner journey started with his self-identification with the Faun archetype and resulted in reaching his own sacred.

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Visual References

Image 1.

https://cataleg.museupicasso.bcn.cat/fitxa/museu_picasso/H290326/?lang=en&resultsetnav=61bf9fa67b334 (Date of Access: 22.08.2022).

Image 2. <http://ramsayonline.com/picasso-last> (Date of Access: 20.02.2022).

Image 3. <https://www.pileface.com/sollers/spip.php?article2515> (Date of Access: 28.02.2022).

Image 4. <https://www.pileface.com/sollers/spip.php?article2515> (Date of Access: 24.11.2022).

Image 5. <https://www.trowbridgegallery.com/FineArt> (Date of Access: 09.05.2022).

Image 6. <https://www.tate.org.uk/whats-on/tate-liverpool/exhibition/picasso-peace-and-freedom/picasso-peace-and-freedom-explore-3> (Date of Access: 11.03.2022).

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Image 7. <https://www.museepicassoparis.fr/en/node/152> (Date of Access: 22.03.2022).

Image 8. <https://www.pileface.com/sollers/spip.php?article2515> (Date of Access: 28.08.2022).

Image 9. <https://www.pileface.com/sollers/spip.php?article2515> (Date of Access: 28.08.2022).

Image 10. <https://jo-joel.com/don-amarillo> (Date of Access: 28.08.2022).