

# CHIRON



www.cgjungontario.com

## The C.G. Jung Foundation's 2006-2007 Programme of Lectures, Seminars, & Workshops

One of the foci of this year's multi-faceted offerings is creativity. We began with visiting analyst Beaty Popescu's lecture-workshop, *The Exploration of Creativity from a Jungian Viewpoint*, and continue in January with Beverly and Austin Clarkson's two-day seminar, *Pathways to the Creative Source*. The season will also offer two film series, Robert Gardner's popular *Film Circle* as well as Graham Jackson's *Eros the Outsider*, *Eros the Transgressor*.

In March 2007 James Hollis, a frequent guest speaker, takes a detailed look at the nature of

comedy. Complementing the excursions into creativity and the creative spirit are investigations of the symbolic world including alchemy, synchronicity, individuation and Gnosticism. This last topic will be explored by Texan analyst Wynette Barton, a first-time visitor to the C.G. Jung Foundation.

This year we're offering more of our popular mini-lectures and they'll cover a wide range of topics from typology to depression. The mini-lectures be held on Friday evenings at our 223 St. Clair office and will have a new start time of 7:30 pm. Our other Friday night lectures this year will take place at the handsome, atmospheric Seeley Hall, part of Trinity College's main building on Hoskin Avenue.

We've introduced some changes this year. Seminar and workshop fees for non-members have been reduced. As for subscribers to the film seminars and other seminar series, we've both reduced fees and also given you the option of registering for either the full series or some part of it. In

addition, annual student memberships in the Foundation have been reduced to \$25. Of course, all categories of membership bring reduced fees to mini-lectures, seminars and workshops and allow access to the Fraser Boa library. We hope to see - and hear - you at either Seeley Hall or the Foundation office and, as usual, we welcome your feedback.

### CHIRON has gone electronic!

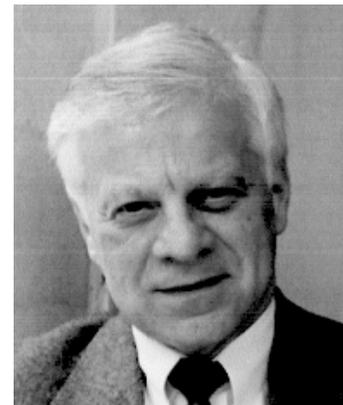
As noted in February, this issue was sent to members and friends by email. This change saves considerable costs.

Printed copies are also available on request.

### Office Hours

Every Thursday 10am – 5pm and 10am – 5pm on the main Friday night lecture weekends.

223 St. Clair Ave W., 3<sup>rd</sup> Floor  
416-961-9767



### Look forward to James Hollis in 2007

Lecture and workshop  
March 30 & 31, 2007

Look for his recent book *The Eden Project: In Search of the Magical Other* available at the Word & Image and other book stores, and from [www.innercitybooks.net](http://www.innercitybooks.net).

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## Film Review: *Crash*

by Lorna Harris, Foundation Member

### SPINNING IN THE DEEP – A LOOK AT “CRASH”

*Life keeps tumbling your heart in  
circles  
till you... let go  
till you shed your pride and you climb  
to heaven  
and you throw yourself off.  
now you're out there spinning  
in the deep.  
in the deep.  
in the deep.  
in the deep..*

*(In the Deep by Bird York from Velvet  
Hour)*

A movie soundtrack is like wallpaper for the ears; it's there, but we don't pay much attention to it — at least not at first. This song, the end of the sound track for *Crash*, encapsulates many of the themes of the film, which is also about the tumbling lives of many people.

"Crash," directed, written and produced by London, Ontario native Paul Haggis, has been criticized for looking like a made-for-TV movie, for "hitting us over the head" with its message about racism and for having an appropriated title. Nevertheless, it won 3 Academy Awards in 2006, including for Best Picture and has struck a chord with a lot of people. The woman at Future Shop who rang up the CD for me spontaneously commented, "That's a good movie, some bad language, but a good movie." The woman who does my hair said she liked it and called it a surprising movie, "There is a lot going on in it. You could watch it over and over again and enjoy it." Indeed you can. There are a lot of themes projected on the literal movie screen that are also projected on the screen of our collective imagination.

The film opens with a series of fragments: snowflakes falling in the

darkness, tire tracks on snow-covered pavement, blurry circles of light and the tips of a chain link fence. An unidentified voice talks about losing his "frame of reference" and another person observes how being spun around a couple of times in a car accident can jostle that frame. Protecting one's fragile self from brokenness, being enclosed by a frame of belief, and spinning a story that might involve escape from this enclosure all define this film.

The conversation we overhear occurs after what seems to have been the first car accident, but this collision actually occurs near the end of the story — an unexpected, disorienting change in our own frame of reference. The word, "Yesterday," appears in the corner of the movie frame and with that, the audience is spun around to the past to observe the daily round of a group of people in Los Angeles. The title of the movie refers to many different kinds of collisions. What causes them to crash into one another? Is there any way out of their driven unhappy lives?

One cause of their unhappiness is their knee-jerk habit of jumping to conclusions about situations. A burgled shopkeeper insists his locksmith is a cheat when the latter suggests correctly that the door frame needs fixing not just the lock on the door. This complex-driven judgment almost results in catastrophe later on. The ego-bound characters dislike the other, the stranger who can't or won't speak English. But likely they fear not just the alien in the exterior world, but their own alienated inner self or "other". One character admits, "I feel angry all the time and I don't know why." An experienced police officer observes to his former partner, "You think you know who you are, but you have no idea."

As a result of their lack of self awareness, they operate from a frame of reference with very fragile, easily permeated boundaries. Trespassing on each other's personal space often occurs. This intrusion involves real physical space in the actual crashes, falls and assaults. The trespass also occurs because they seem to feel that their honour, dignity and self-worth have been apportioned to them by others and are in danger of being taken away. Humiliation is a constant threat. A wife tells her husband, "I was humiliated for you. That man took away your dignity." One of the black kids, who theorizes constantly on black victimization (while making a living from carjacking) asks, "Why do they put great big windows in a bus – to humiliate people of colour reduced to riding the bus." Later on, he is told, "You embarrass me; you embarrass yourself." Honour lost and honour restored drive most of the characters.

The ego-imprisoned characters lack a relationship to Self, to their own integrity as opposed to the integrity accorded them — or not — by others. A young policeman is advised by his supervisor to lie about the real reason he wants to change partners. Behind them, on the police station wall is a poster advertising "integrity." On the other side of the hall is a cement-block partition — a series of small, rectangular, concrete boxes dividing up and enclosing the space. Later in the closed space of the front seat of his car, the young man pays a horrifying price for his unawareness of who he really is.

That scene is one of the most intense of many that reveal the lack of a feeling connection amongst the characters. The crash victim we first encounter muses

about the literal lack of touch, "You crash in order to feel something." Later he is untouching and tactless towards his mother and his girlfriend and suffers for it. Almost everyone treats women poorly. The characters' lack of connection to inward feeling values is projected onto the women they meet. Men repeatedly relate to women by ordering them to do things: to go home, to go to bed, to calm down. The women, failing to connect to an inner masculine and therefore in the throes of a negative animus, are demeaning and sarcastic. The politician's wife snaps at her maid for not unloading the dishwasher; the actor's wife accuses her husband of "shuckin' and jiving" and when he reacts adds, "Anger... a bit late, but nice to see!"

Only the viewers are able slowly to put together the whole picture. We are the only ones who, seeing the cause of the events, can imagine different solutions from the ones the characters find unconsciously in a split-second. On a bus an old woman knits — an unexpected image and one which suggest someone ought to be making whole cloth out of these fragmented lives. Spinning is unconsciously parodied by a politician who uses "spin" to describe the take he wants his media advisors to place on his story of being carjacked. Ironically, the police are the tools the film writer uses to knit the stories together — but only from a structural point of view. They are as unconscious and compromised as everyone else is.

Only twice does the camera and thus our frame of reference rise above the action. The first occurs when the camera shooting the action from above pulls back to reveal a television series being filmed. What we think is the "real" movie is just a movie-within-the-movie. This irony might remind us to look outside the frame of our own personal stories — or at least

not to confuse what we think is real with what is merely our projection.

The other time occurs at the end of the movie when the final shot swoops up and reveals an empty intersection with the square box created by the lines for pedestrians clearly visible. There is no traffic. This box may be a symbol of the limits around the characters: many self-imposed, many imposed by chance encounters. The intersection is often a place of choice or new direction — but not in this film. The shot ends by revealing one of the least likeable characters getting out of her car by the curb and then arguing over yet another collision.

At the other extreme are the very few close-up shots — all the more memorable because the film is shot mostly in a series of medium-range frames. In two of these situations, a male character is calming the fear of a female. In one, the policeman redeems his previously humiliating treatment of a woman when he asks permission before touching her in order to rescue her from a burning vehicle. In the other, the locksmith father weaves a magical story to his five-year-old daughter hiding under her bed, to encourage her not to fear that bullets may once again touch her life. In frightening situations, they calm down long enough to touch and look at the other and see who is really there.

What else can redeem these people? Ironically the action takes place at Christmas — the time when, according to the Christian

myth, the Divine embodies wholeness in the person of the Christ-child. The incarnation is supposed to bring peace to both the inner and outer worlds. Images of crèches, Santas, Christmas lights, trees and parcels abound in the movie. But these references to the promise of new life are either ignored, misinterpreted or not heard at all by the characters. When the carjackers drop their hit-and-run victim by the nativity scene at a hospital Emergency entrance, "God Rest Ye Merry Gentlemen" is on the sound track, heard only by the audience.

One of the characters carries a statue of St. Christopher, (literally the Christ-carrier), the patron saint of travelers, which his companion calls a "voodoo-assed" thing. In the end, it does not protect him. Another character completely under the spell of rage and frustration almost commits an unthinkable act. He believes he was prevented from doing so by an angel in the form of a little girl. The audience knows what really happened — or at least we think we do. Is the old man's conviction in divine intervention just a sentimental belief in magic or has he been offered the miracle of an epiphany?

We too want to believe there is more to life than accidents and chance. In a final scene, one of the carjackers makes a conscious decision to do the right thing. He no longer embarrasses himself. In another part of town, the politician's wife is finally able to accept an embrace. Several characters wander about in the snowy cold or look out at the weather, which has been described several times as unusual for Los Angeles, the city of angels. They receive messages of love from home on their blackberries. This is not as amazing as angels singing from on high about the promise of peace and wholeness, but maybe it is a start.

*Your comments on this article can be made to the author by email: [lmgharris@hotmail.com](mailto:lmgharris@hotmail.com)*

*Interested in more Jungian approaches to films? See our public brochure (in print or online at [www.cjungontario.com](http://www.cjungontario.com) - click "public programme") for several film discussion series running in 2006 and 2007 and lead by Jungian Analysts.*

## Calendar for 2006-2007

### C. G. Jung Foundation of Ontario

*(Please see 2006-2007 Public Programme brochure for times, locations and prices)*

Fri. Sep. 15	An Exploration of Creativity	Lecture	Beaty Popescu
Sat. Sep. 16	An Exploration of Creativity continued	Workshop	Beaty Popescu
Fri. Sep. 29	Envy and Jealousy	Mini-Lecture	Helen Brammer-Savlov
Sun. Oct. 1	Eros No. 1	Film Seminar	Graham Jackson
Oct. 3	Jung and Spirituality (and on Tuesdays until May 15, 2007)	Discussion Group	Schuyler Brown
Fri. Oct. 13	The Secret of the Heart	Mini-Lecture	Paul Benedetto
Fri. Oct. 27	The Journal: A Book of Life	Seminar Series	Margaret Meredith
Sat. Oct. 28	The Orphan Archetype	Workshop	Beverly and Austin Clarkson
Sun. Nov. 5	Eros No. 2	Film Seminar	Graham Jackson
Fri. Nov. 10	Intro. to Essential Jungian Ideas	Mini-Lecture	Laurie Savlov
Sat. Nov. 25	Am I My Brother's Keeper?	Seminar	Tony Woolfson
Fri. Dec. 1	Typology and Relationships	Mini-Lecture	Douglas Cann
Sat. Dec. 2	Symbol Seminar No. 1: Cat	Seminar	Paul Benedetto
Sun. Dec. 3	Eros No. 3	Film Seminar	Graham Jackson
Fri. Jan. 19	The Myth of Family Values	Lecture	Graham Jackson
Sat. Jan. 27	Pathways to the Creative	Workshop	Beverly and Austin Clarkson
Sun. Jan. 28	Pathways to the Creative	Workshop	Beverly and Austin Clarkson
Fri. Feb. 9	On Depression and Renewal	Mini-Lecture	Dorothy Gardner
Sat. Feb. 10	The Journal: A Book of Life	Seminar Series	Margaret Meredith
Sat. Feb. 24	Symbol Seminars No. 2: Hedgehog	Seminar	Karen Kurtz
Sun. Mar. 11	<i>Angels and Insects</i> The Film Circle No. 1	Film Seminar	Robert Gardner
Fri. Mar. 16	Individuation in a Consumer Society	Lecture	Tom Kelly
Sun. Mar. 25	<i>Withnail and I</i> The Film Circle No.2	Film Seminar	Robert Gardner
Fri. Mar. 30	On the Psychology of Comedy	Lecture	James Hollis
Sat. Mar. 31	Revisiting the Shadow	Workshop	James Hollis
Sun. Apr. 1	<i>Mulholland Drive</i> The Film Circle No.3	Film Seminar	Robert Gardner
Fri. Apr. 13	Synchronicity Explained	Mini-Lecture	Laurie Savlov
Sat. Apr. 14	The Journal: A Book of Life	Seminar Series	Margaret Meredith
Sat. Apr. 21	Symbol Seminars No. 3 : Raven	Seminar	Paul Benedetto
Sat. Apr. 28	Alchemy for Beginners No. 1	Seminar	Helen Brammer-Savlov
Sat. May 5	Alchemy for Beginners No. 2	Seminar	Helen Brammer-Savlov
Fri. May 11	Eaten by a Lion: The Gospel of Thomas	Lecture	Wynette Barton
Sun. May 13	Visions of Consciousness	Seminar	Wynette Barton

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