

Anna Tihanyi

A WOMAN'S CHAMBERS

A fictitious photo project based on facts

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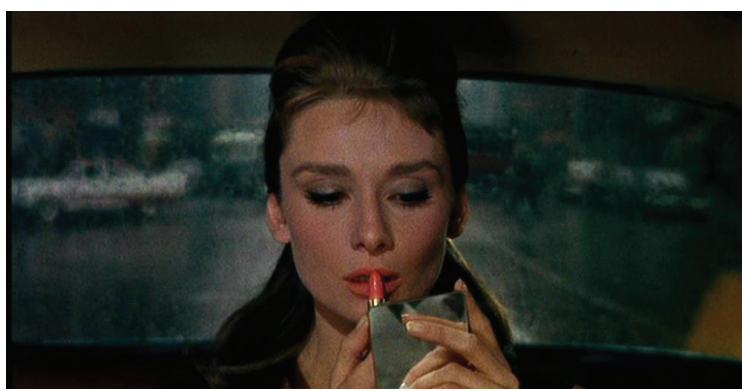
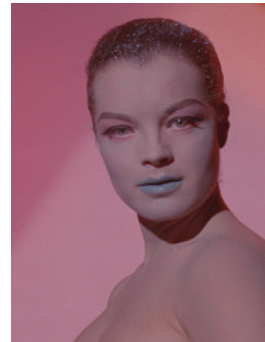
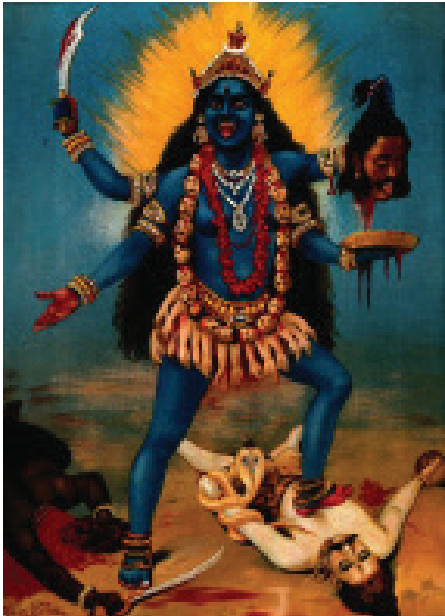


THE PROJECT

‘A Woman’s Chambers’ is a staged, fine art photography series based on female characteristics and archetypes. Undermining the homogenous and universal concepts of womanhood my series introduces the complexity of the female existence and complements the spiritual map of the woman.

I’m emphasizing the transformative element of the female existence by highlighting 12 determining feminine characteristics and identity issues. I form characters that not only provide insight of a personal journey but universal struggles of an identity and growing global issues in our societies. The characters confront with a segment of their identity, get injured, hurt or die, while her whole entity develops through the loss and transformation. Each inner archetypal woman in my series plays a segment of a woman’s psyche and at the same time serves as a role model. The problematics of these women founded on struggles, fears or disappointments related to today’s womanhood, and depict pressing issues from technological innovations and sustainability efforts, to social revolutions and political reform.

While processing my experiences and my own female self, I build emotional bridges with my audience to resonate through known patterns and symbols called up by the collective subconscious. The aim of my project is to nurture the sense of unity within ourselves by understanding our deeper motivations triggered by archaic patterns and archetypes.





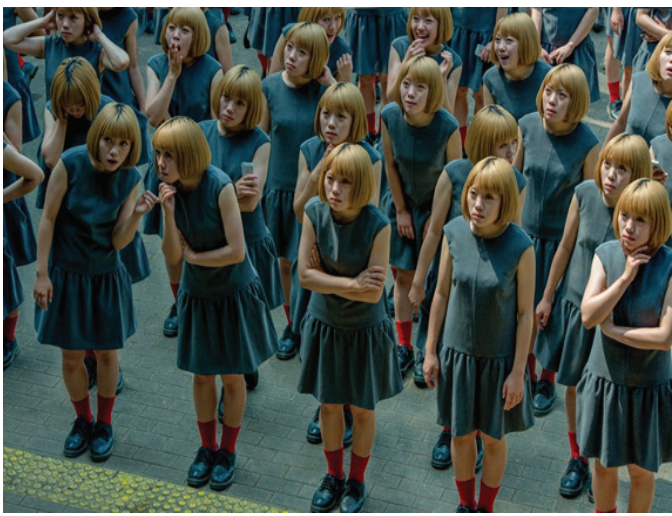
SOCIAL AND CULTURAL RELEVANCE

My background research is not only touching on the metaphysical aspect of femininity, women's social roles from different societies and diverse cultural backgrounds across time, but also on female representations in transnational context. Embedded in the history of fine arts, the series is strongly connected to visual anthropology. Similar to Aby Warburg's creation, (the *Bilderatlas Mnemosyne* that is tracing recurring visual themes and patterns from antiquity to the Renaissance and beyond to contemporary culture) I build my scenes on cultural memory and art history through disciplines such as iconography, sociology, ethnography and psychology from a female perspective.

In the images I use fine artistic, literal and cinematic references to strengthen the intermedial characteristics of photography I work with. I mostly use references by female artists, or based on feminine representation. My series is built upon many different archetypes and symbolic system such as religion, mythology, cultural traditions, tales, fine art, tarot, psychology, icons of and photography.

By mixing realism with elements of the fictitious, my heroines abstractly raise awareness to global matters such as human rights, gender-fluidity tendencies or epidemics like alienation.

The aim of my project is to expand my photo essay through the possibilities of storytelling, while gaining perspectives on women's roles in a global, artistic and multi cultural context. As a result, I hope to be able to push boundaries of social awareness of today's female representation, and discover our motivations towards personal patterns and social interactions.



PSYCHOLOGICAL BACKGROUND

The project is funded on my own traits and roles I personally have been growing up or living with. I have experienced inevitable painful alternations that were influenced by external impacts and internal pressures. These crises activated different characters within me, and made me aware of different parts I coexist with. These transformation generated by my losses is what I'm implanting in my ongoing series.

The symbols are to manifest the archetypes in our world to show us the unknown. The archetypes are inherited potentials from the deepest of our souls and manifest in behavior on interaction with the outside world. These archetypes reveal shared roles among universal societies, and represent the connection among God, human and the cosmos. Collective unconscious is the universal part of the brain in every human being, and archetypes constitute the structure of it.

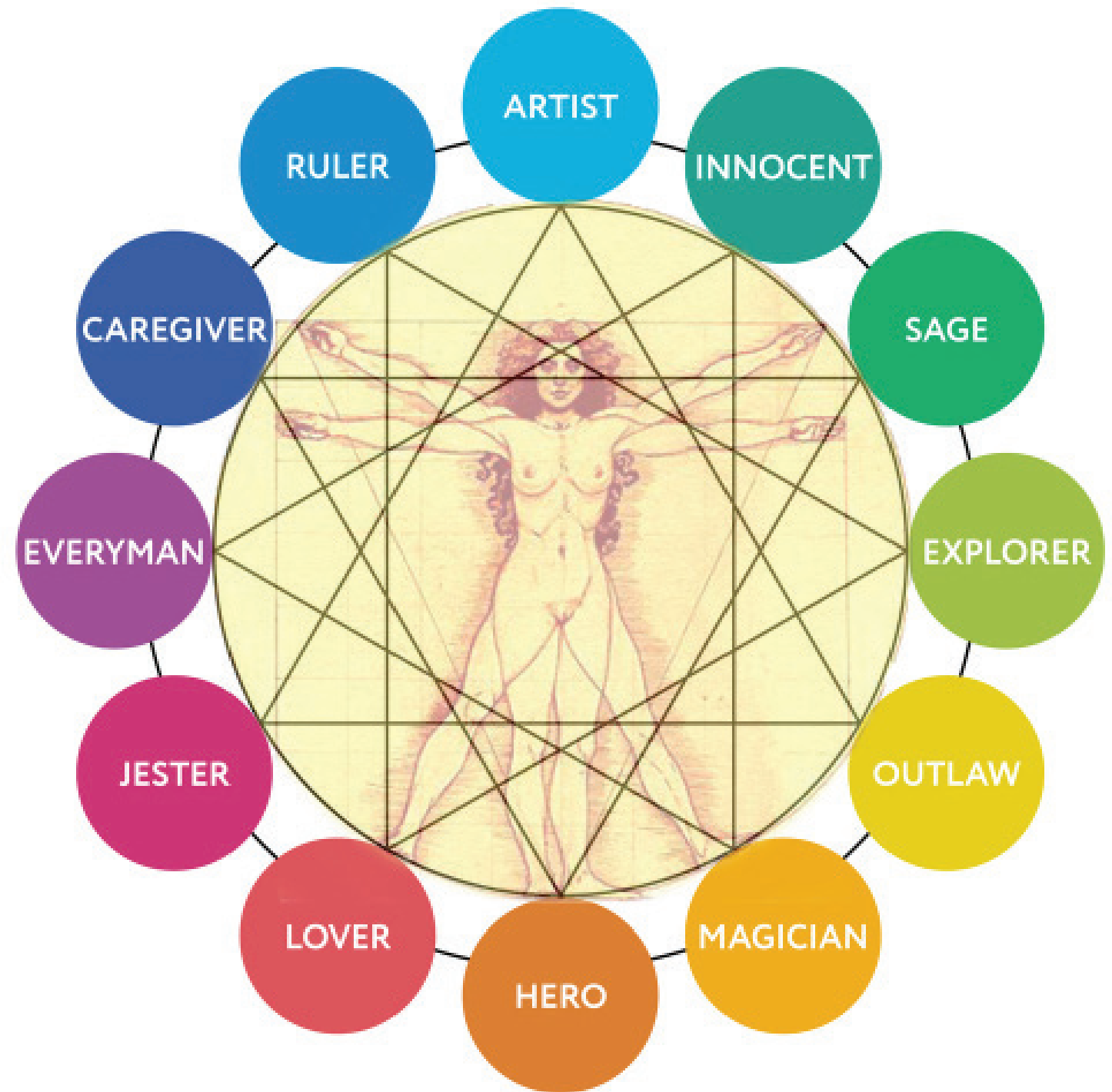
Carl Jung understood archetypes as universal, archaic patterns and images that are mostly generated spontaneously in time of crisis (birth, death, power, failure, mystique experiences etc..) Through these crisis one's mental health can be balanced, and can lead to the to the realization of psychic wholeness.

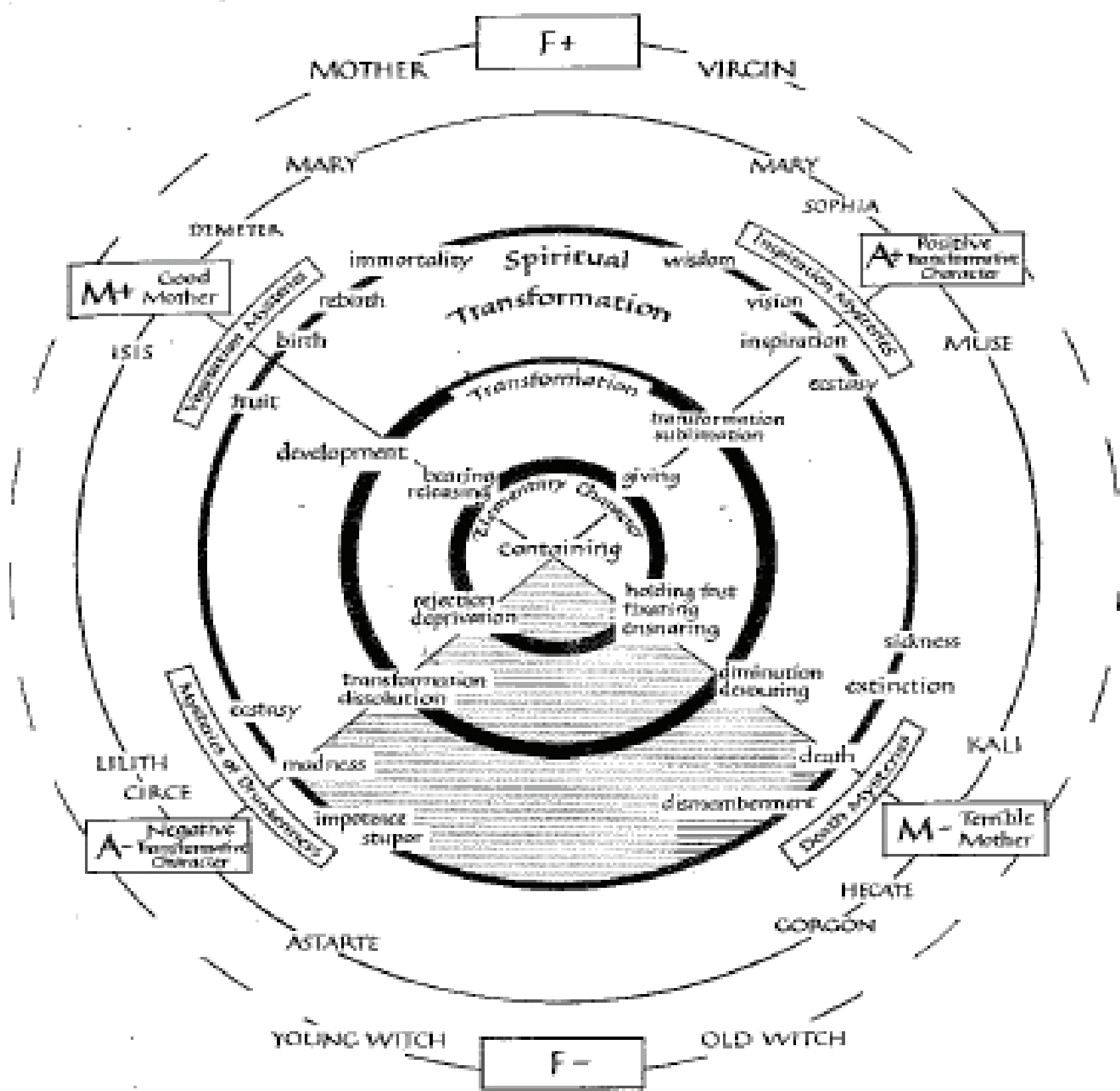
THE MATRIARCHAL ARCHETYPES

Jung identified 12 universal, mythic archetypes reside within our collective unconscious which represent the range of basic human motivations. In my project I used 12 characters as an analogy to the different segments of the personality.

Jung's student, Erich Neumann's theory of feminine development brings us to the very frontier of modern consciousness of women's development. He placed emphasis on "matriarchal" symbolism.

His works also elucidate the way mythology throughout history reveals aspects of the development of consciousness that are parallel in both the individual and society as a whole.





THE JOURNEY OF CYCLES



We are born into a set of rules and beliefs of a group of people. To discover ourselves we must break free from these conventions and transcend them. In James Campbell's monomyth, The Hero's Journey is the common template of stories that involve a hero who goes on an adventure, is victorious in a decisive crisis, and comes home changed or transformed. This universal story structure takes a character through a sequence of stages. The Virgin's Story is based on this comparative narratology from a female perspective which I will base my storyline on.

Myths represent dreams of the collective psyche. Understanding the symbolic meaning of a myth, one comes to know the psychological undercurrent—including hidden motivations, tensions, and desire. Describing a process of personal transformation from an innocent child into a mature adult, my series combines 12 stories into a monomyth that eventually unifies the psyche.

A Woman's Chambers explores these cycles we have to relive over and over again. The symbolism of death, and rebirth, and even judgment is correlated with the twelfth hour of the night, with midnight.

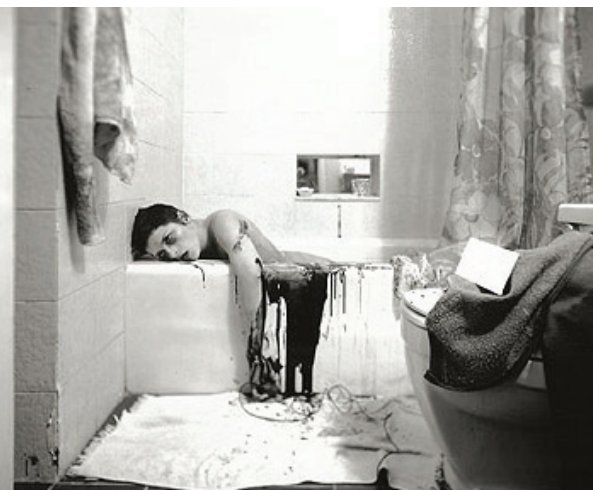
DEATH

Death itself had a feminine aspect in Greek mythology where it was imagined that death was the sister of sleep or the daughter of the night. In a symbolic perspective death seen as a separation of body and soul can represent a connection with our unconscious. In some aspects photography is considered memento mori.



character assassination //noun//

The slandering of a person usually with the intention of destroying their public confidence. During the malicious and unjustified harming process of this systematic attempt to tarnish a person, the character modifies, disappears.



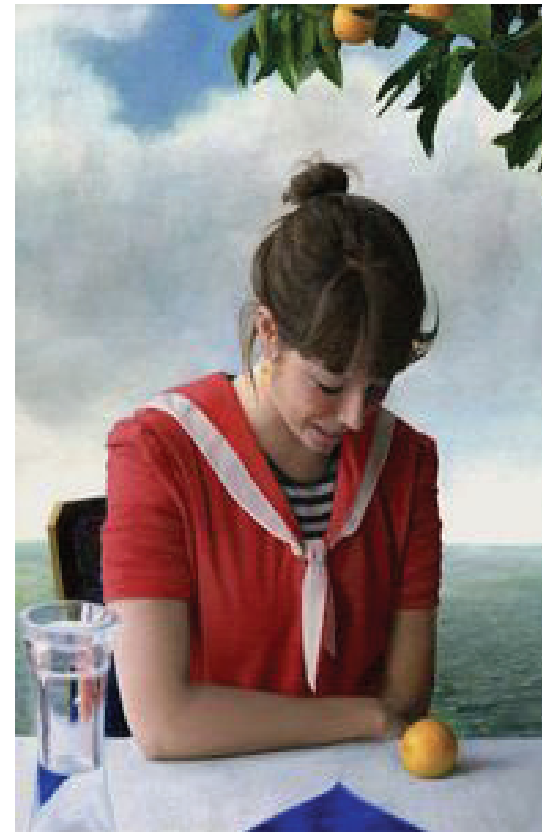
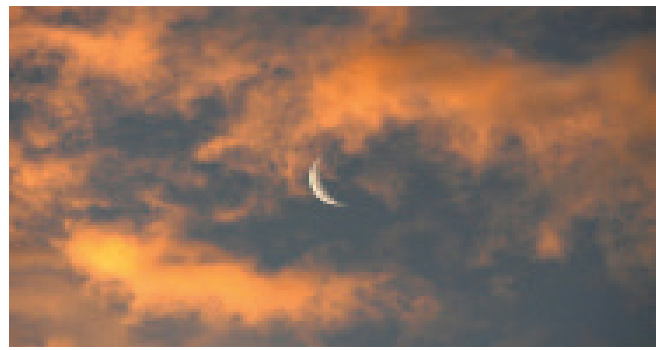
TURNING POINTS

A photograph of a clear glass tipped over on a light-colored wooden floor. Water is splashing out from the glass, creating a dynamic scene with droplets in the air and a wet patch on the wood. The lighting is dramatic, with strong highlights on the glass and water, and deep shadows in the background.

The narratives are articulated around turning points - symbolic or materialistic loss or even some sort of tension that's about to find a way to erupt.

I emphasize the significance of the crisis by using death / injuries as a symbol of a transmission towards spiritual development and catharsis.

Not only do i find these moments in our lives particularly important, but I also beleive that this is where the most tension lies in a photographic images.



THE CHAMBERS



chamber //noun// Origin chamber (1100-1200) Old French chambre, from Late Latin camera, from Latin, “curved roof”, from Greek kamara

1 enclosed space [countable] especially in your body or inside a machine a combustion chamber. (“The heart has four chambers.”)

2 room [countable] used for a special purpose, especially an unpleasant one gas/torture chamber (used for killing people by gas or for hurting them)

3 meeting room [countable] a large room in a public building used for important meetings. (“The council chamber”)

4 private room [countable] a word used in the past to mean a bedroom or private room. (“The Queen’s private chambers”)

5 the part of a gun [countable] where you put the bullets

VISUAL STRUCTURE

The whole project is based on the tension between stillness and motion, moments and the process of continuity. The series consists of 12 group of narratives, mostly constructed of staged images. Each cinematic tableaux is built around a character, its moments of transformation and the cycle of death and rebirth. To outline the characteristics of each inner woman I use additionally 5-7 photographs of classical still lives, details of objects, portraits, close ups, abstract elements or other analogies. Sequences, photo novels and moving elements (still compositions in moving image) are to emphasize change in time, while to be able to move around in space, I include different point of views and camera angles as well. I mix constructed images with archival prints, personal documents, and objects.

The general look of the series presents a stylized period in a timeless way, as a reminiscent of another era. My characters - not being able to completely separate them- connect, refer and communicate with each other, forming the sometimes ambivalent segments of the female psyche.

In the following sides I introduce my characters, beginning with two characters that has been already produced.

A close-up portrait of a woman with vibrant red, wavy hair and bright red lips. Her eyes are looking directly at the camera with a neutral expression. The background is a soft, out-of-focus green. Overlaid on the center of her face is white, bold, sans-serif text.

CRACKED, FEAR,
SPLIT, SINK, WATER,
SHADOW, PROXIMITY,
SHAME

CHARACTERISTIC

Describes a woman who is hurt throughout her relationships, and she is frightened to be left again. She publicly and genuinely opened herself up. She is losing connection with reality, and lives in her anxiety in a darker side.

She blends in the outside world, but she is also apart from it, her emotions turn into madness and commits suicide by drowning in a bathtub.

In reality she is in the bathroom, where we see her fear growing and madness crawling up on her. In her mind she is floating in the water with flowers on a public display of a movie stage, but alienated so much, it's only herself in the audience disillusioned from love. Plants grow around her and the tub, water lilies are floating on the surface. The movie theater scene also shows a screen in the back, with a forest projected on it. The close up on her hand shows the wounds in dissolving technicolor layers as it's changing the deepness of the wound.



ARCHETYPAL MOTIVE

According to psychoanalyst Carl Jung, the shadow archetype represents the dark side of a person's personality and psyche.

The shadow archetype consists of the most selfish, repressed and turbulent instincts and capabilities of the individual, ones which they themselves are not even conscious that they possess. It is also often associated with wildness, chaos, mystery and the unknown.

This archetype also represents the person's weaknesses, their desires, failings, repressed ideas, shame and instincts.



LITERAL REFERENCE

“If or when I do start going to an analyst, I hope to God he has the foresight to let a dermatologist sit in on consultation. A hand specialist. I have scars on my hands from touching certain people. Once, in the park, when Franny was still in the carriage, I put my hand on the downy pate of her head and left it there too long. Another time, at Loew’s Seventy-second Street, with Zooey during a spooky movie. He was about six or seven, and he went under the seat to avoid watching a scary scene. I put my hand on his head. Certain heads, certain colors and textures of human hair leave permanent marks on me. Other things, too. Charlotte once ran away from me, outside the studio, and I grabbed her dress to stop her, to keep her near me. A yellow cotton dress I loved because it was too long for her. I still have a lemon-yellow mark on the palm of my right hand. Oh, God, if I’m anything by a clinical name, I’m a kind of paranoiac in reverse. I suspect people of plotting to make me happy.”

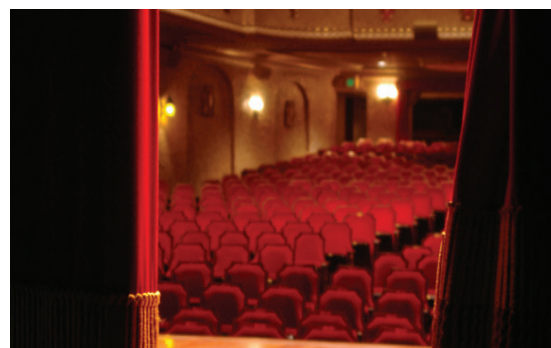
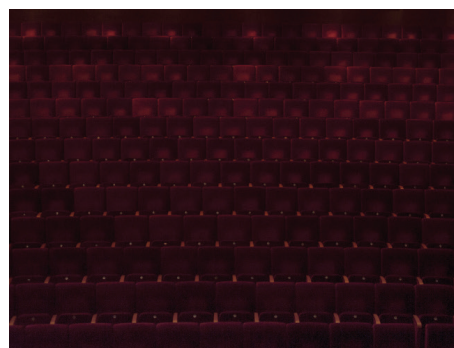
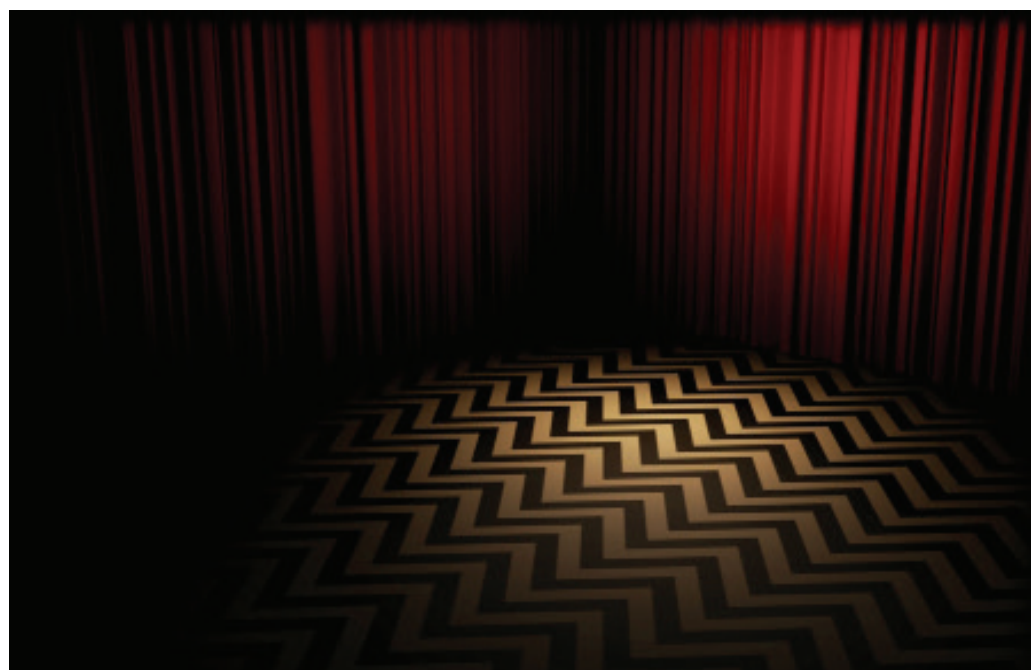
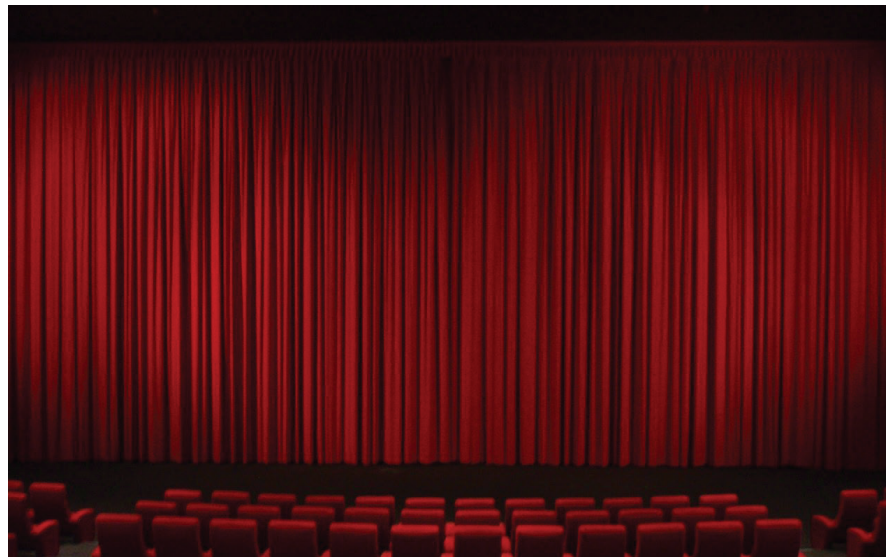
Salinger, J. D.: *Raise High the Roof Beam, Carpenters* (1955)

-referring to Seymour’s suicide and his social engaging problem.

LOCATION I.



LOCATION II.



CRISIS (REALITY)



She is in the bathtub, her face hardly visible from the surface of water. The water is running, her face is indifferent. In the interior we see the window with the the resembling dark red curtain of the movie theater, and the plants, growing up on everything (towel, soap, mirror, sink..)



Outside the bathroom we see the carpet soaked in a puddle coming out from te bathroom.



CRISIS (SURREALITY)

Ophelia-like character lost her sense of sobriety. Her wounds are deeper than her actual wounds on her palm, and this is when she loses control. Difference of reality and fantasy is represented through the theatrical scene and the bathroom.

The wounds are symbols of the human touch, of which she lost her mind.





TRANSFORMATION



A woman with short reddish hair, wearing a pink dress, is shown from the chest up, looking down and to her left. She is in a dimly lit room with warm, yellowish light from lamps in the background. The text is overlaid in white, serif font.

LA PETITE MORT(E),
VIRTUE, BODY,
SEXUALITY, LUST,
BETRAYAL, FLOWER,
DAMP, DRY

CHARACTERISTIC

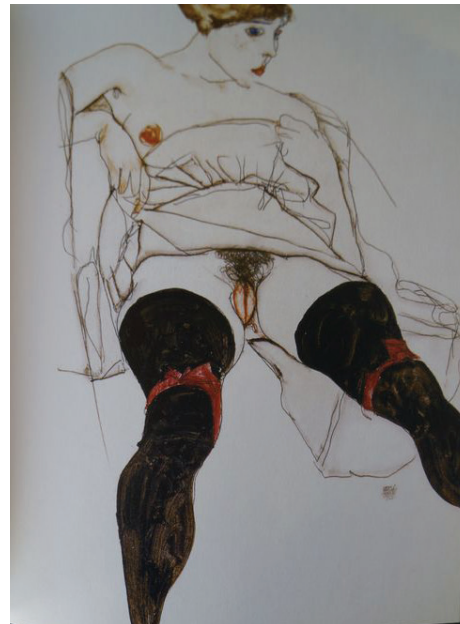
La petite mort (“little death”) is the brief loss or weakening of consciousness. This character talks about a sexually abused woman, whose femininity and intimacy was betrayed. Her character is an erotic and bodyconscious mature woman, not only instinctual anymore but aware of her behaviour as well.

Scenes would show the character in a transmission having a piece of jungle behind her, and later from a wider angle showing the jungle as a piece of backdrop in the picture.



ARCHETYPAL MOTIVE

Luxuria (Lust) is one of the seventh deadly sins, usually thought of as intense sexual desire, which leads to fornication, adultery, rape, bestiality, and other immoral sexual acts. Femme fatale

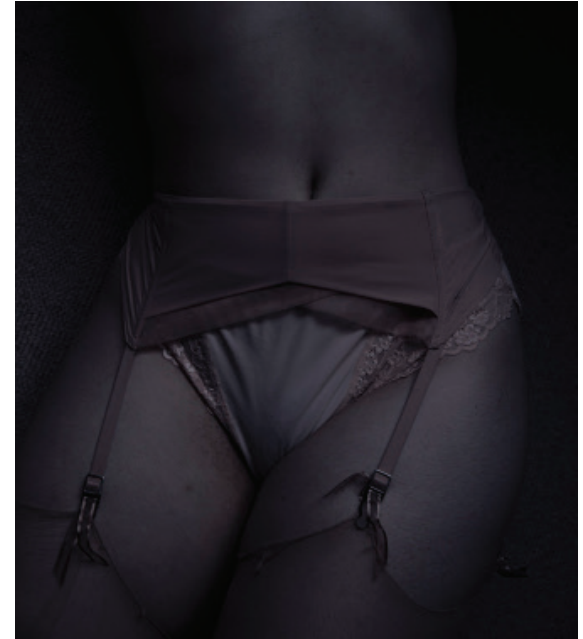


FRUIT & FLOWER

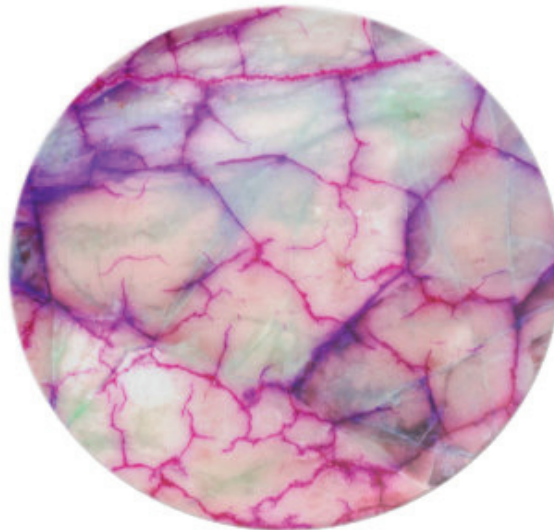
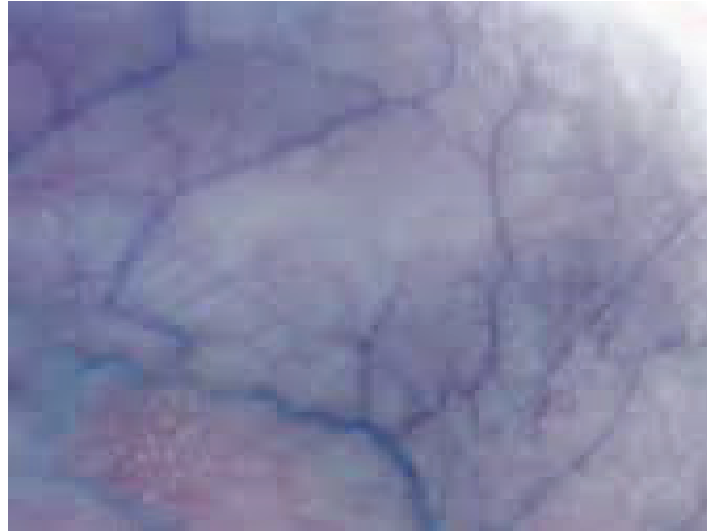
- Deflower, decay
- Time



COSTUME



BRUISES, CRACKS



Close up the mouth, and wounds resembling to th environment - dry and and cracked.

LOCATION



SPACE AND CHARACTER



CRISIS



DEATH



She is humiliated, wrapped in foil naked, and suffocated while left alone in a vacant empty, endlessly dry field. She is vulnerable, her skins dries out, her veins are visibly cracking, just as her lips starts to crack and bleeds. In the background we see an old white American car from the back with its red lights on.



CAMERA ANGLE



CAR INT. / EXT.



A painting of the Virgin Mary with a Sacred Heart. She is depicted with a serene expression, wearing a white robe and a pink veil. Her hands are positioned to hold a Sacred Heart, which is a heart with a crown of thorns and a sword piercing it. In her right hand, she holds a lily, and in her left, she holds a carnation. The background is a soft, light blue. There are several butterflies: a monarch butterfly on the left, a purple and orange butterfly on the right, and a small pink butterfly at the bottom. There are also several flowers, including a purple carnation on the left and a pink carnation on the right.

LIGHT, FALL,
SACRIFICE, WINGS,
FEATHERS, HEAVY,
BURDEN, PURE

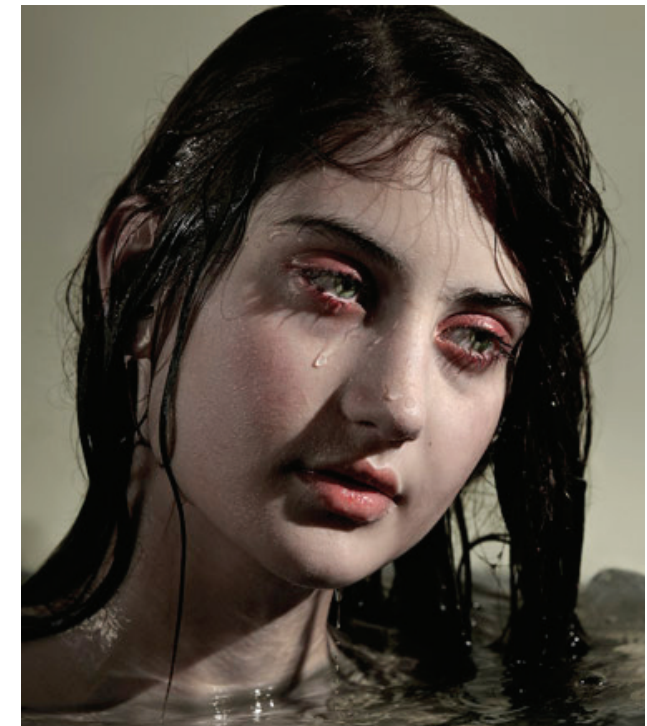
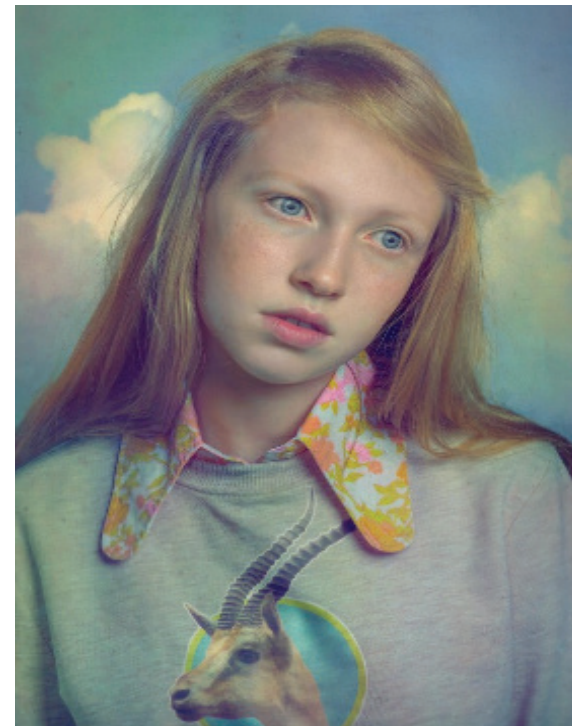
CHARACTERISTIC



The core characteristics here is that she prioritize everyone, and that she carries everybody's bricks on her shoulder. She wants to make everybody happy, to help, even if it comes with sacrifice, only because she thinks she can take it, therefore it's her duty to facilitate other's existence.

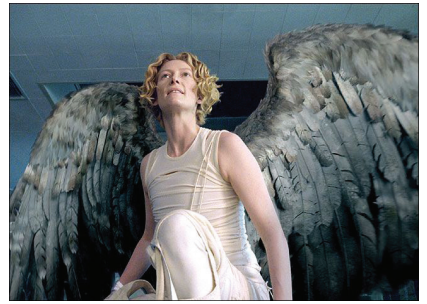
Her great weakness is letting go, and accepting when something or somebody's life is not her responsibility.

This archetype is also known as: The Innocent, Utopian, naive, mystic, saint.



ARCHETYPAL
MOTIVE





SYMBOLS



LOCATION

- rock mine
- pastel colors



CAMERA ANGLES

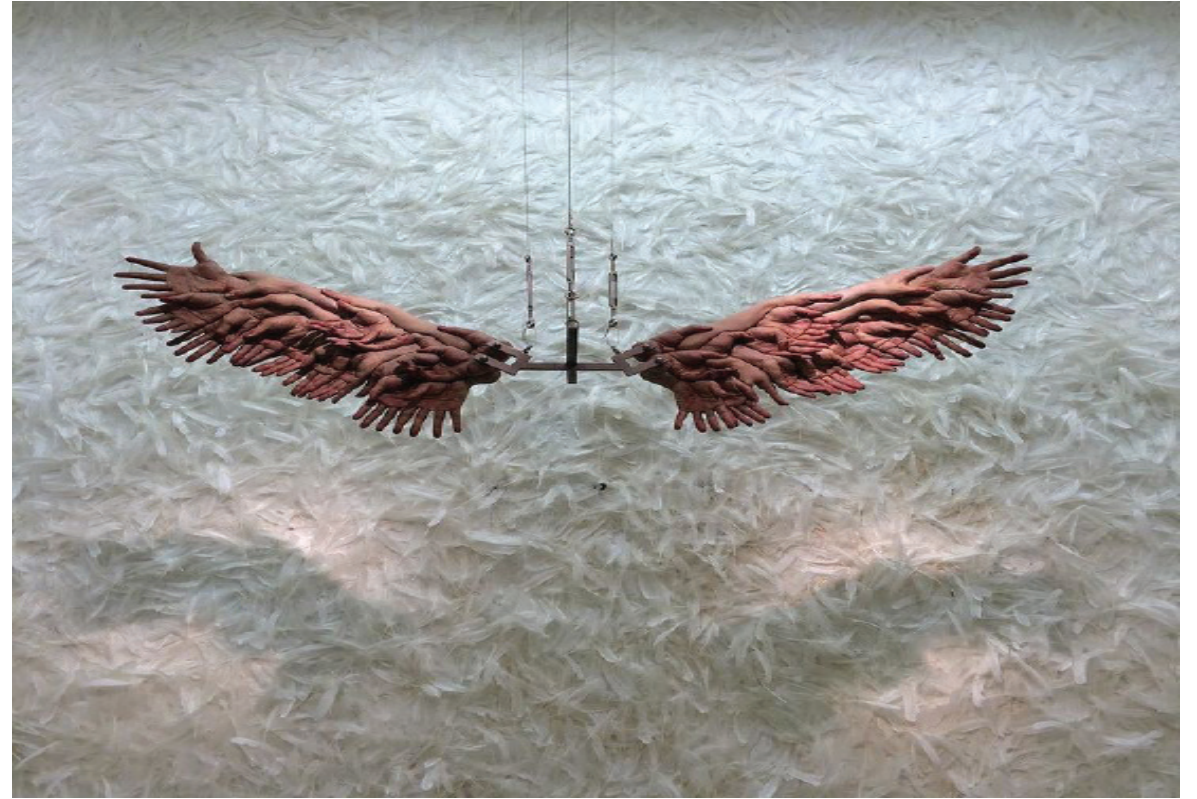


CAMERA SHOTS

(Extract from J.D. Salinger: A Girl I Knew 1948.)



WOUNDS



CRISIS



DEATH



She is at the bottom of the rock mine, in Evelyn McHale's iconic photographic position (she is thought to be the most famous Empire State Building suicide victim)
Feathers (from wings?) fall upon her as she touched the ground.
Fallen angel

DOUBLE EXPOSURE / TRANSFORMATION

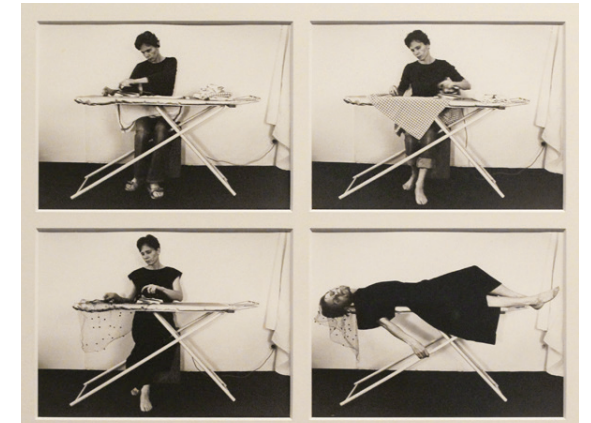


A close-up portrait of a woman with light-colored hair, looking directly at the camera. The image is overlaid with a vertical gradient from blue on the left to orange on the right. The text is centered in white, bold, uppercase letters.

ANGER, HOME,
INVASION, WARMTH,
FIRE, COMFORT,
COMFORMITY

CHARACTERISTIC

She is a woman who has always been the perfect hostess, house wife. She has lived others' life instead of hers, and sweeps away her needs, waiting. She gives home for people in need, she takes in people and serves them, and shares what she has. She is part of the house, her dress is the same material as the textiles of the curtains, pillows. She doesn't exist as an individual. She doesn't want to proceed her career, she is the perfect background for her husband, and family. Her biggest duty is to keep the house's warmth.



Modern **HOMEMAKER**

**1945
MEALTIME
MAGIC
EDITION**



**Victory DEMANDS
MORE CANNING**

**174 WAYS TO SERVE
HOME CANNED FOODS**



ARCHETYPAL MOTIVE

This character's inner goddess is Hestia. Her name means "hearth" or "fireplace," and her status shows how important the hearth was in the social and religious life of Ancient Greeks. Making and preserving fire was both essential and difficult for more primitive societies, which made the household fire a sacred element at a very early stage of history. In later days, Hestia became its embodiment. Her only manifestation among humans was the crackling of the fire. (Aristotle says that it is the sound of the goddess laughing)



PORTRAIT



Family portrait/group photo of the same looking girlfriends, sisters on the top of the TV, or the fireplace. The glass is reflecting where her face is making her face hard to see. She is one of the identical girls, or a member of an average family.

DETAILS



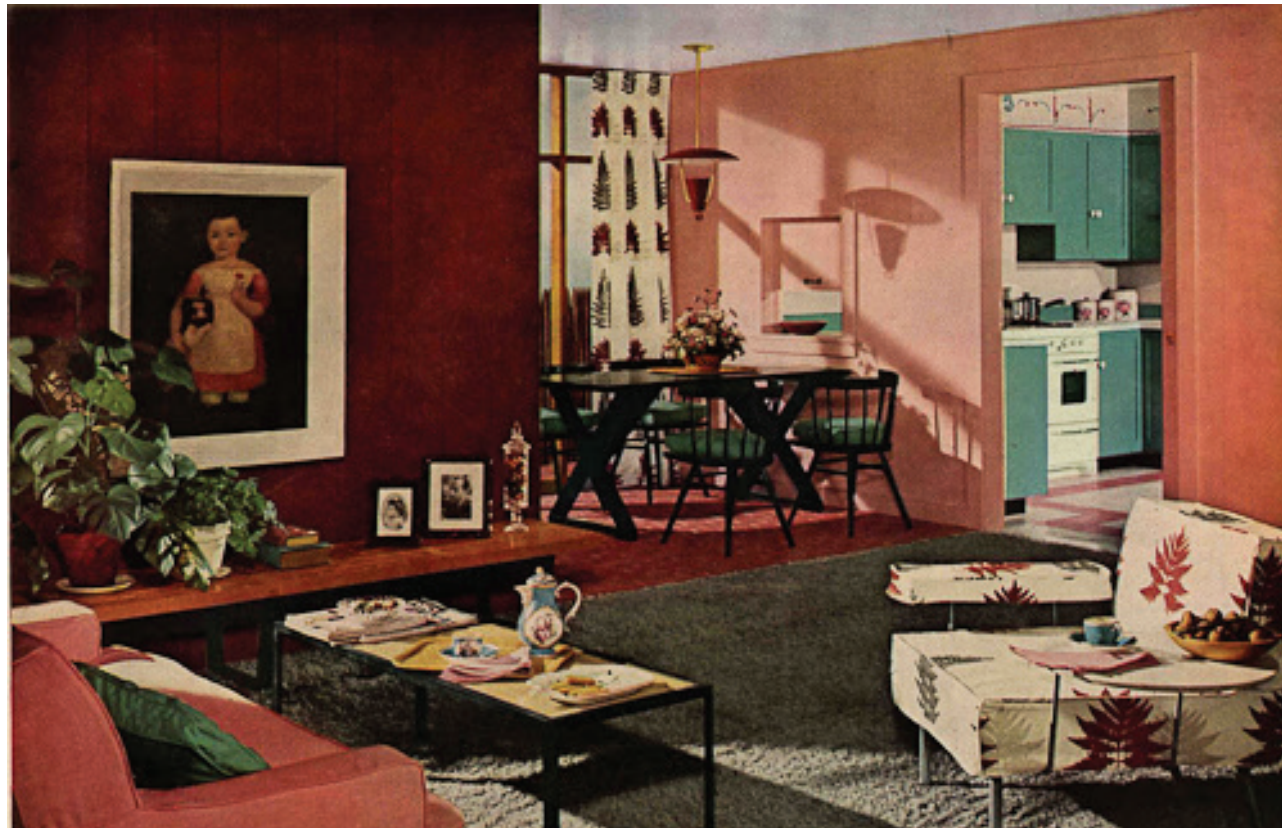
Close up of a 'home prayer' embroidery that is an inevitable part of old Hungarian households.

Flowers as symbol of the harmonic household here resemble the shape of fire. Everything here has flower patterns.



LOCATION

1950's living room with a door to the kitchen, large windows, fireplace, stairs preferably, and maybe a piano.



PARTY SCENE



CAKE/ TABLE



We witness the moment when she reaches the turningpoint, puts her cigarette out and lights the house on fire.

Close up on she putting off her cigarette in the leftovers of a fancy cake. Cake is a feminine attribute, as much as it represents the warmth of home. Cakes and cakelike symbols has a fertility significance.



CAMERA ANGLES

Close up on her legs, dropping the lighter that catches the curtain of the same patters of her clothes, pillows?



CRISIS

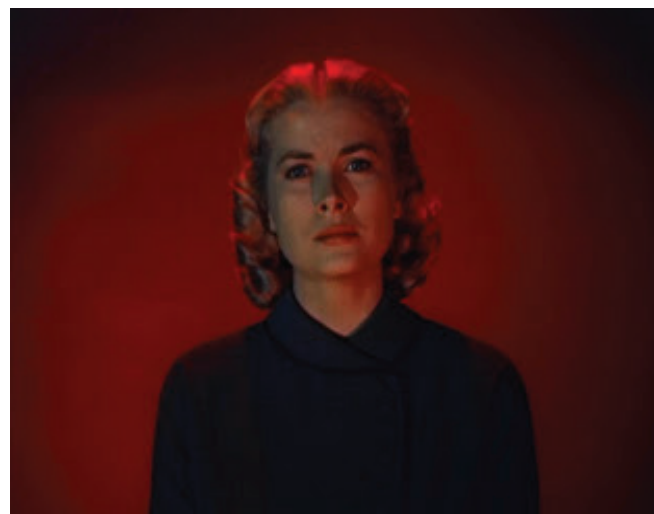


TURNING POINT

- She turns away from the crowd.



TRANSFORMATION



The house sets on fire. We see her close up and the party behind her, suggesting it will all burn. She has a satisfied and relieved look on her face.

The burning dollhouse is an essential part of the character representing a fake security and harmony.

FIRE





DIVA,
ENTERTAINMENT,
CLOWN, CENTER,
PRIDE, PEACOCK, EYE
SHINE

CHARACTERISTIC

Superbia (pride) as one of the deadly sins is present with this character. She is the proud entertainer, who charms everybody. Her beauty fascinates everybody, and she cheers everybody up. While focusing and adapting the outside world, she loses contact with her own center. She moves in the surface and dies deep within, losing faith and strength.

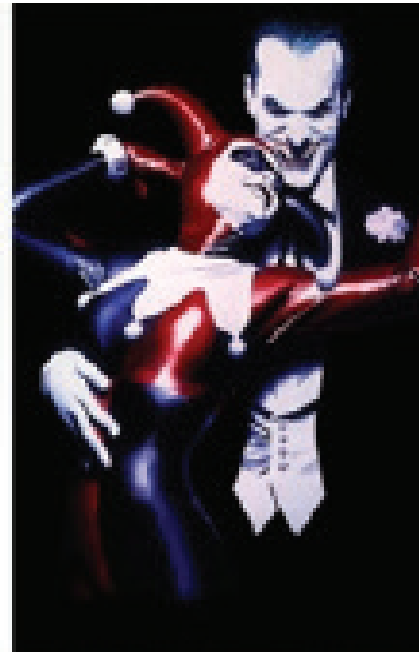
She wants to live in the moment with full enjoyment, to have a great time and lighten up the world.

Her greatest fear is being bored or boring others. This archetype is also known as: The fool, trickster, joker, jester or comedian.

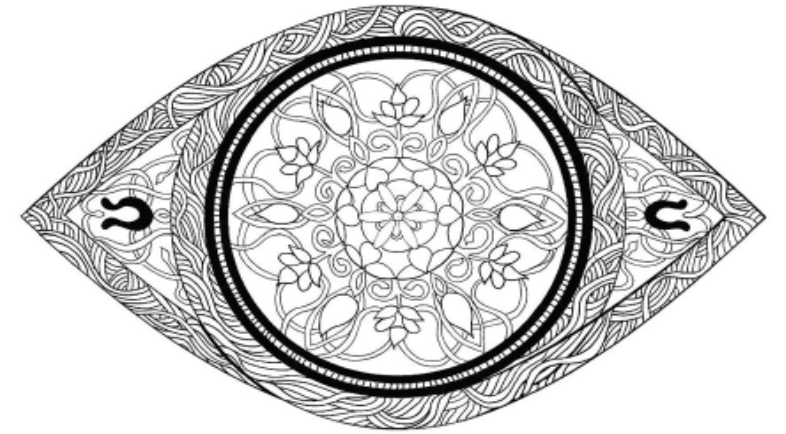
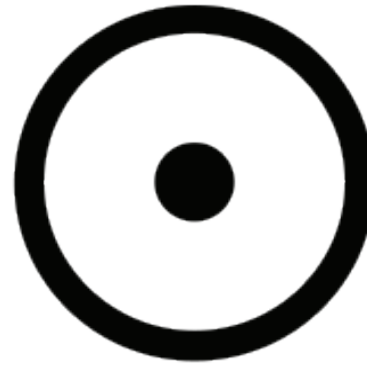
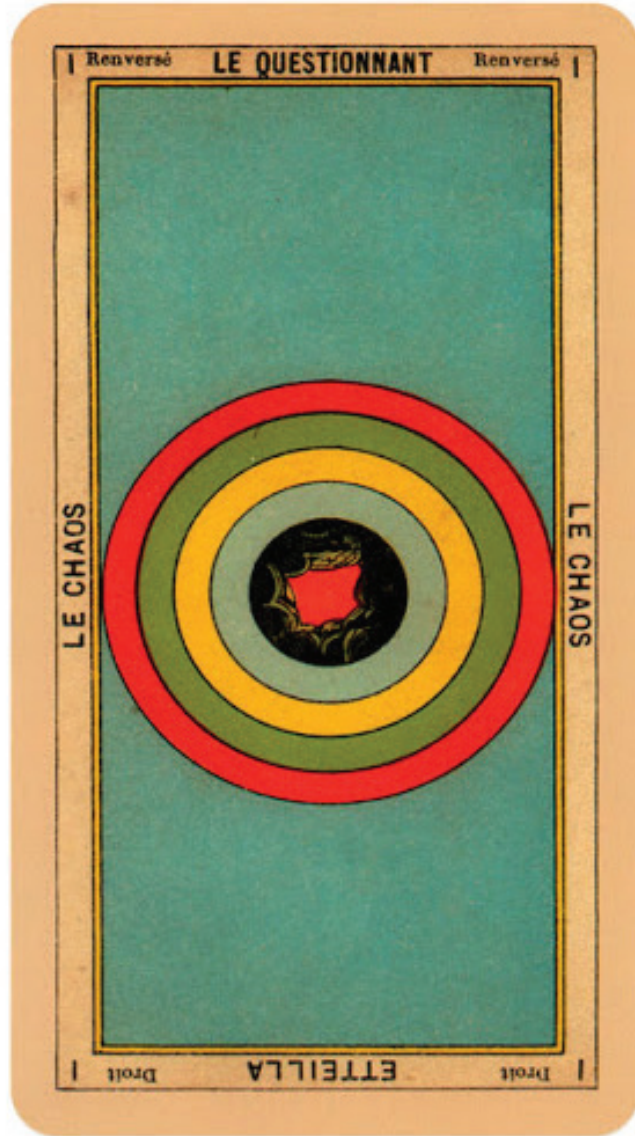


ARCHETYPAL MOTIVE

The trickster is an alchemist, a magician, creating realities in the duality of time and illusion. In mythology, and in the study of folklore and religion, a trickster is a god, goddess, spirit, man, woman, or anthropomorphic animal who plays tricks or otherwise disobeys normal rules and conventional behavior.



CENTRIC SYMBOLS

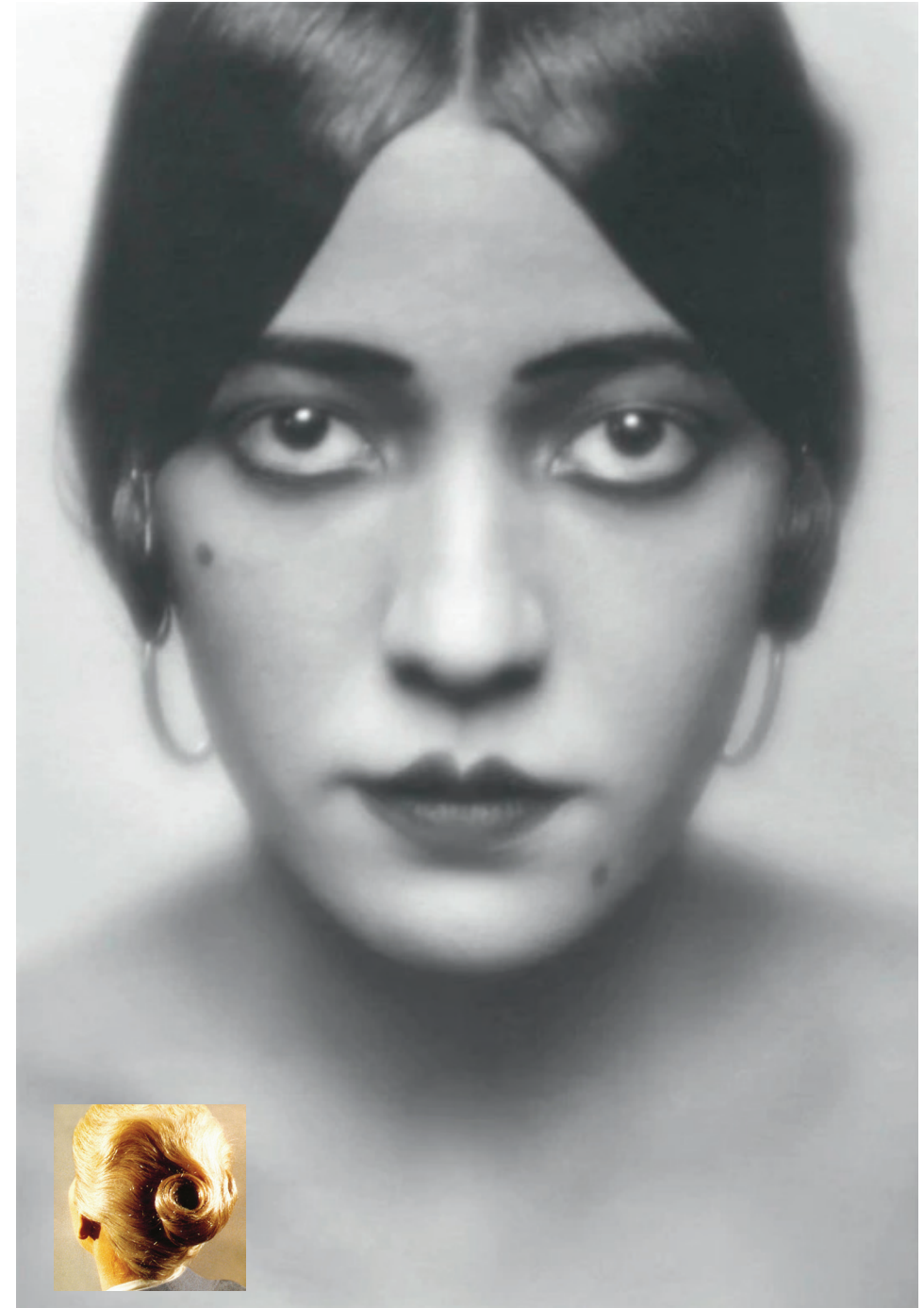


COSTUME

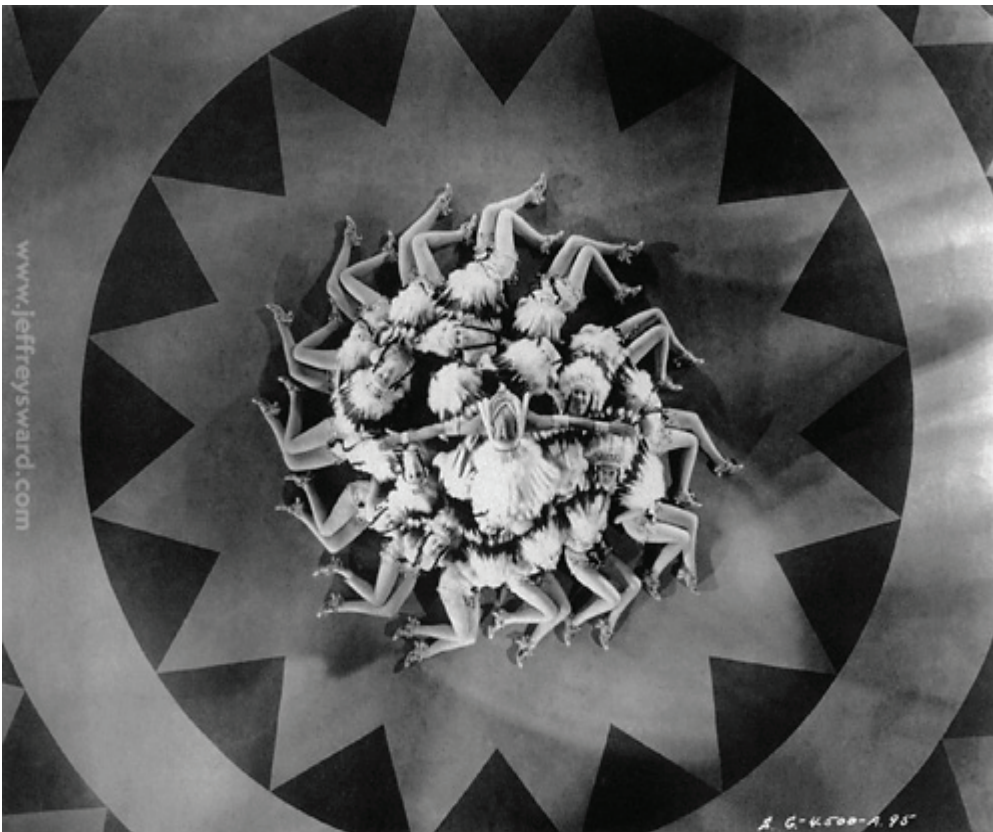
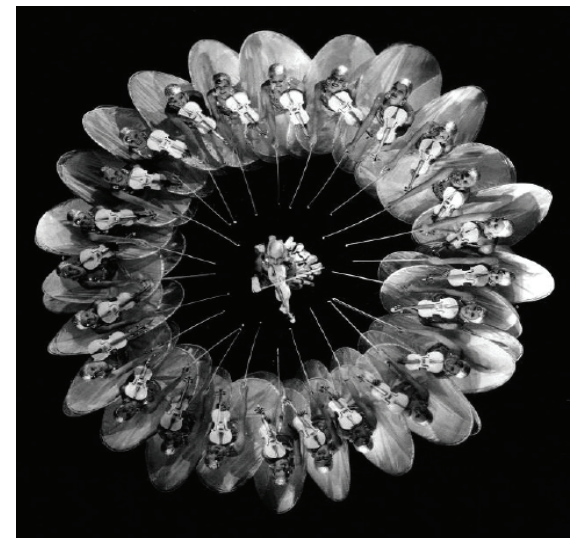
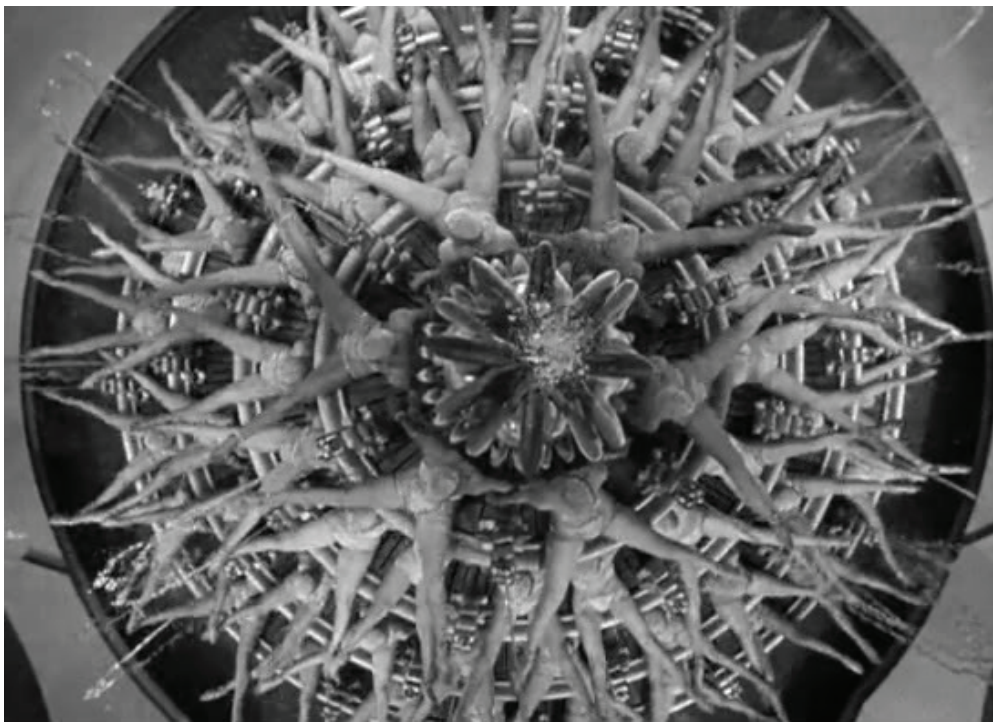


Each dancer has peacock feather on her dress symbolizing pride, extravagance and beauty while also having eye forms.

MAKE UP



CHOIR



Mandala, as the symbol of our inner selves - its center, like an eye- symbolizes the focus where we are connected to the transcendent, the midpoint to connect with God in us, represented in the choir of the revue dancers.

CAMERA ANGLES



The details and additional photos built upon the relations of up and down, inside/outside and the form of the circle.



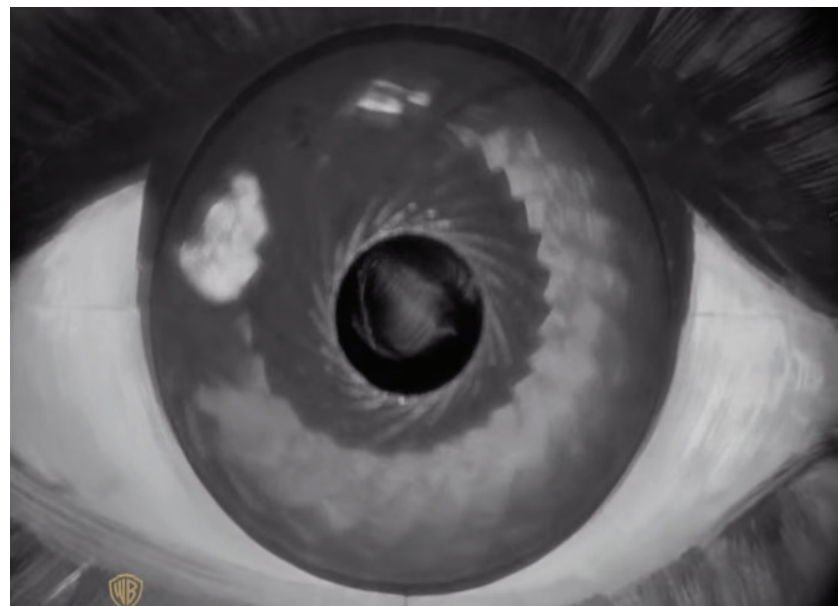
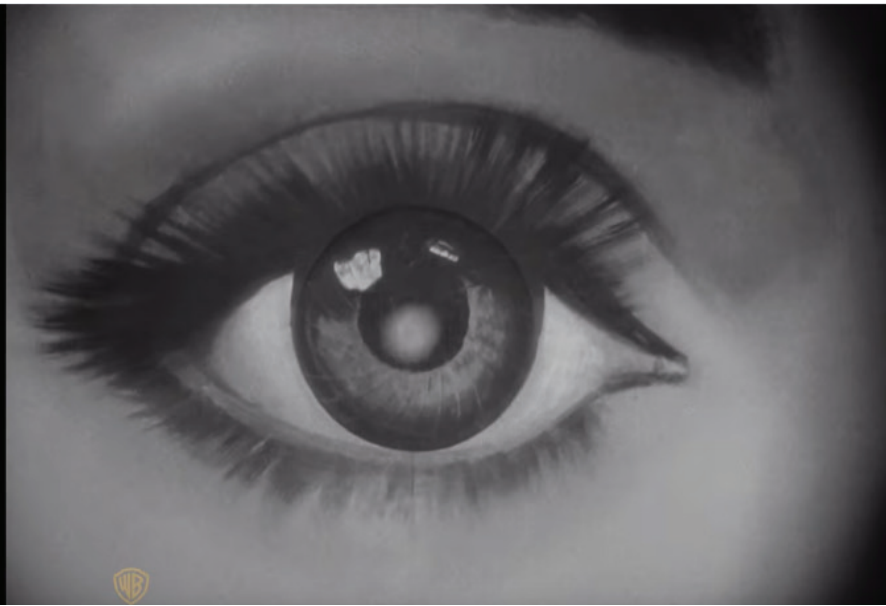
LOCATION, LIGHT (STAGE)



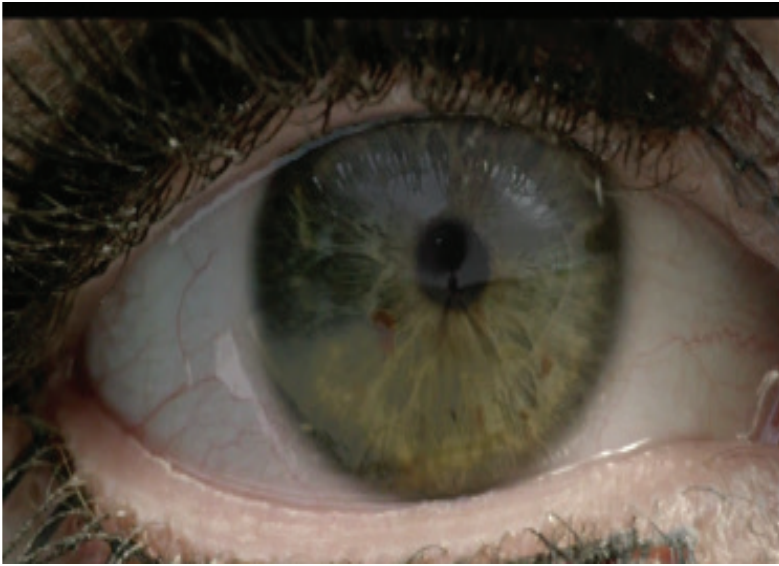
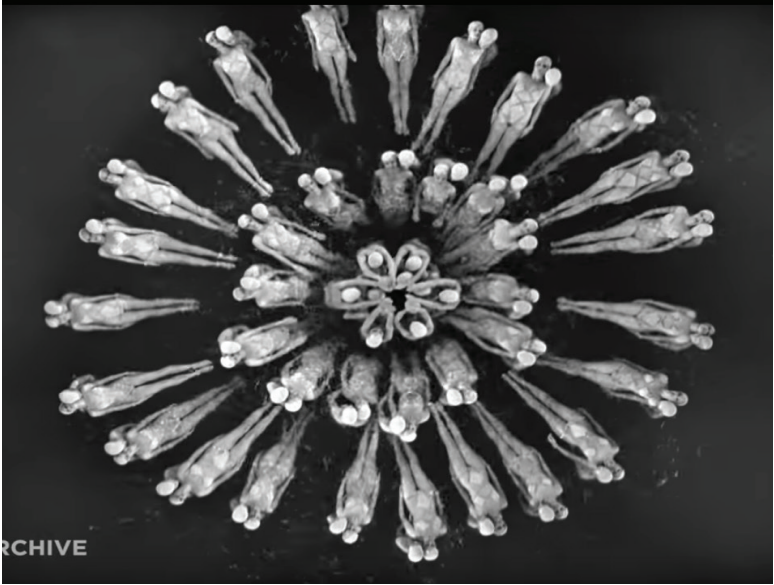
In the middle of the stage there's a huge eye of which the core opens to lift the heroine up as she gets closer to the camera the movement closes back up on her eyes.



STAGE MOVEMENT



CAMERA MOVEMENT



DEATH



It shows a dance choir from above, a kaleidoscope-like circle form of identical revue girls. The main character is shot at the head/ gets misbalanced and falls, deforming the mandala-like shape. Some girls are still smiling to the camera, some are looking at her body.

TRANSFORMATION



Transformation happens as the circle is broken and she becomes an individual.



DREAMS,
DESIRES, HOPE,
FAIRYTALES, NEST,
BLIND, SECRET
WORLD

CHARACTERISTIC



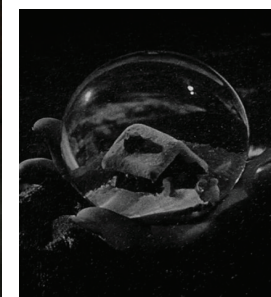
This heroine doesn't want to see and face reality, she lives in her own movie. She is a blind naiva, she wishes for the impossible, doesn't want to grow up, lives in a dreamworld. She wants to escape to small and safe places. She projects her desires to her environment.

The character overlaps with different characters: Childlike Empress- higher objects/ Alice, Ophelia- movies, projection, Guardian Angel whose eyes are red and watery, The Obsessive - who finds easy to slip into inner visions.

Scenes shows the character at the dinnertable, with family fantasizing about tiny creatures. She dies in a theatrical car scene, with a background projected in the back.



MAGICAL REALISM



IMPAIRED



LOCATION



DAYDREAM



HER WORLD



CRISIS

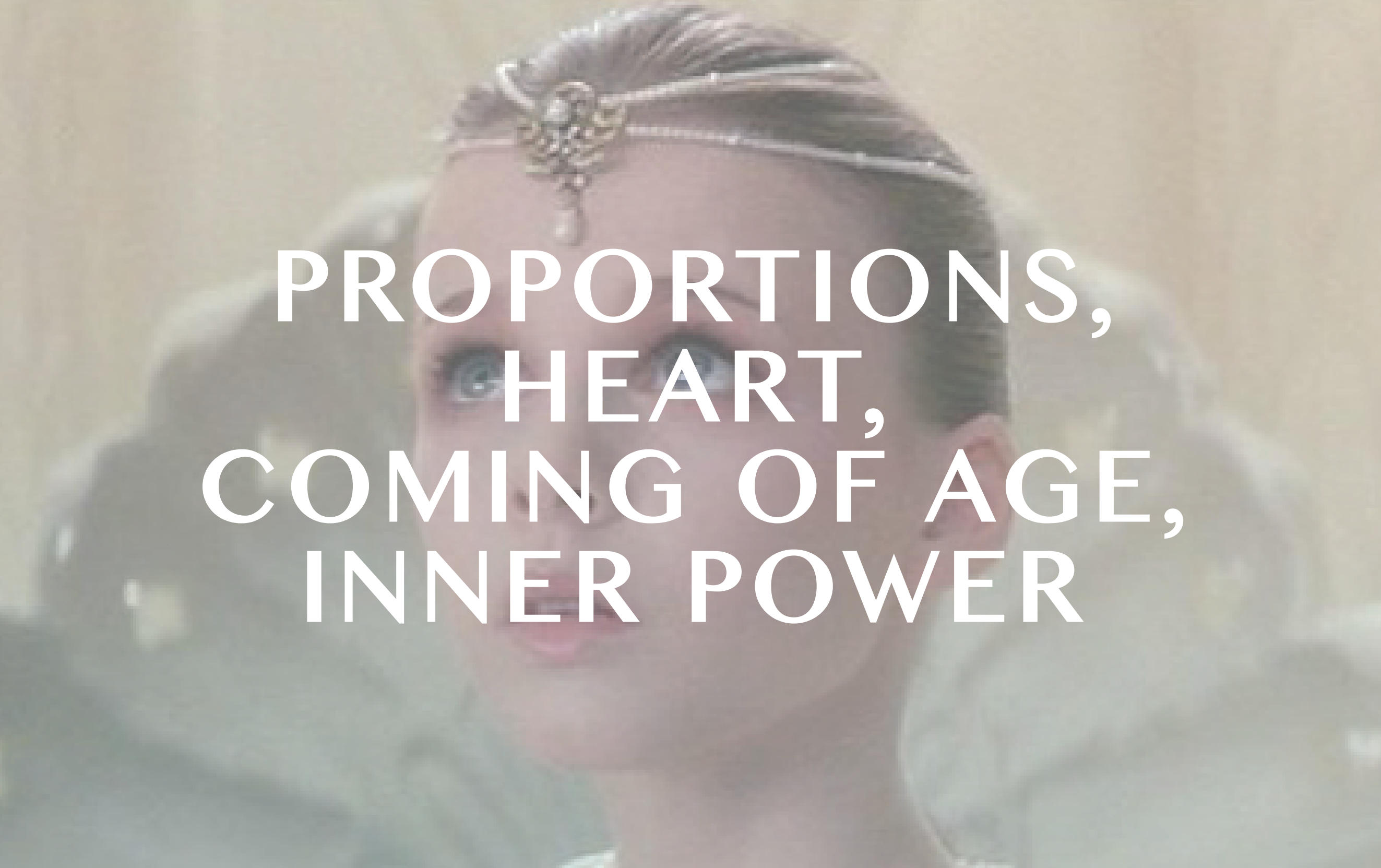


TRANSFORMATION

Abstract death that we don't see physically happen. As it everything happens in her world, we just see her life disappearing (The film cuts behind her on the road) As the tableau we see a car ironically crashed, an exaggerated accident on the side of a road.







PROPORTIONS,
HEART,
COMING OF AGE,
INNER POWER

CHARACTERISTIC

The core idea of this character is the mysteries of the female transformation from being a girl and maturing to be a woman visualized by these surreal proportions and misplacements, and the presence of blood. She no longer fits in her world. She beats her own heart- both being the perpetrator and the victim herself.

This character talks about a small girl who is not treated accurately to her age. Sometimes she is expected to be a grown up and deal with serious life issues. She is told how to behave, act or decide. She cannot follow her heart anymore. This is a rite through passage but she is stuck in this in-between stage being neither an adult nor a child. Ruling as a masculine behaviour vs. emotional and instinctual leadership.

As opposed to the previous (dreamer) character which doesn't want to grow up, this one can't stay as a child any longer.

(As a child I lent my voice to the Childlike Empress character in the movie Neverending Story)



PROPORTIONS

Big door - small girl
Small door - big girl
inside - outside



LOCATION



CAMERA ANGLES



CRISIS



NECKLACE



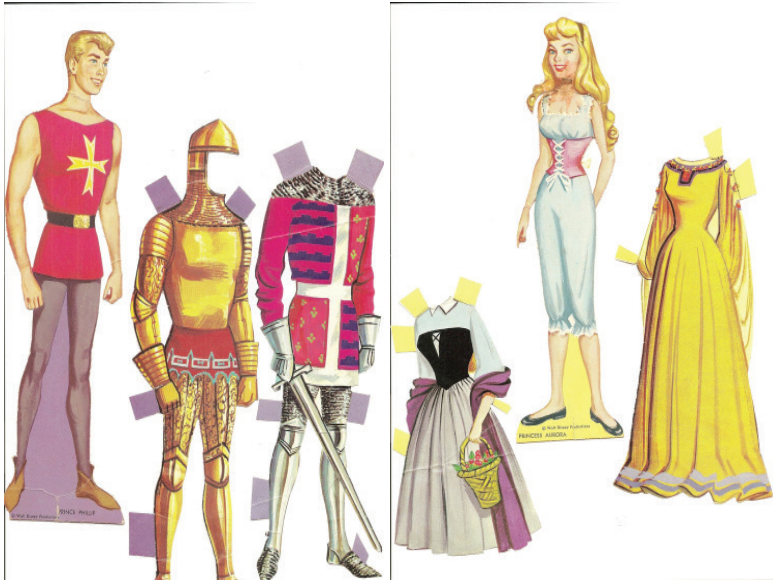
Her portrayal is a portrait in a heartshaped medalion on her own neck.

HEART

- her heart in her own hands
- surgical chest



CUT-OUTS, CARDS



TRANSFORMATION

Sleeping Beauty as a captured princess is an expression of the transformation. Bettelheim believes that the underlying cause for Sleeping Beauty's deep sleep is because it is time for her to reach puberty. Females' puberty are often associated with a period of "quiet concentration", because this is when they are learning how their body functions. Teenage females are often also sleepy because of there is a dramatic amount of changing occurring inside their bodies. She pricks herself with a spinning wheel, and bleeds. Another argument in Bettelheim's criticism is that once someone goes through puberty, they reach a new section of their life; as in Sleeping Beauty when her father the king leaves, she is then introduced to a new King, her future husband. This shift of kings is to be paralleled to the new sections of life that puberty puts a person through. The last thing that is addressed in Sleeping Beauty is waiting to be sexually active. The thorns from bushes around the castle eventually go away and the bushes turn to flowers.



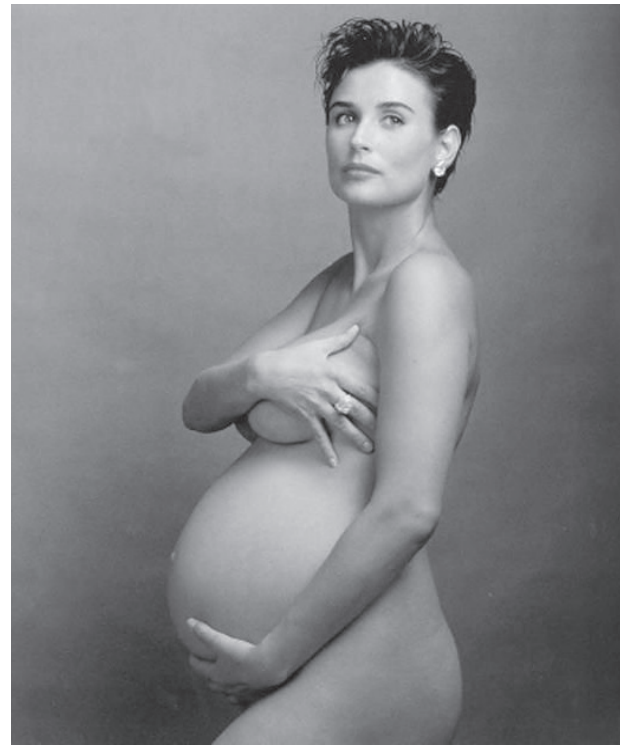
PRINCE FLORIMOND FINDS THE SLEEPING BEAUTY





MOTHER OF
A DAUGHTER,
DAUGHTER OF A
MOTHER

CHARACTERISTIC



Is it a societal pressure that make us feel useless unless we are mothers? How old a woman can be to be a mother? Can someone only be a mother of their own gential descendents? Can to be a mother equally important as to be somebody's daughter? What do we women do with our lives besides rasing a family? What's the limit of our bodies? Can we stop the biological time clicking in our heads?

SYMBOLS



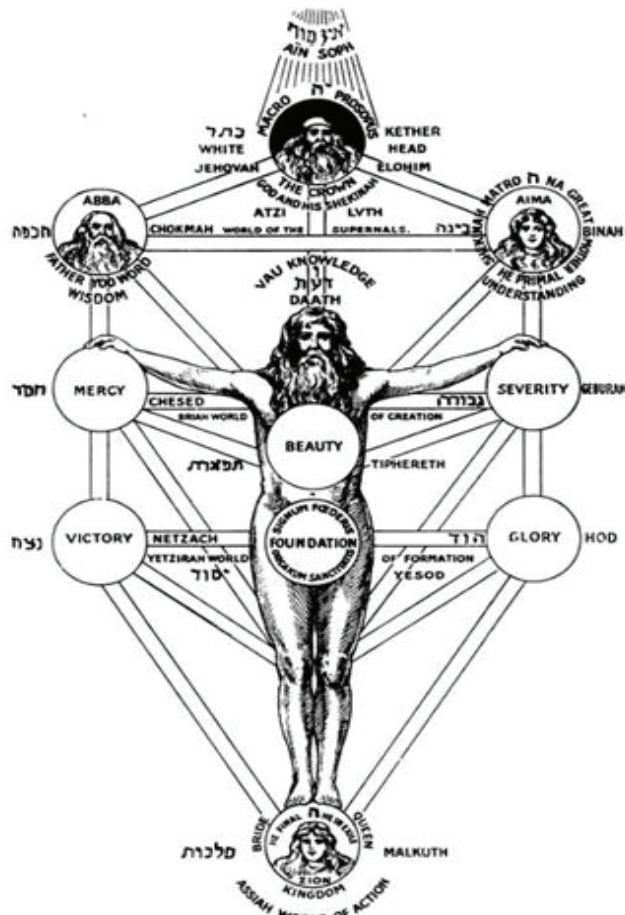


LOCATION

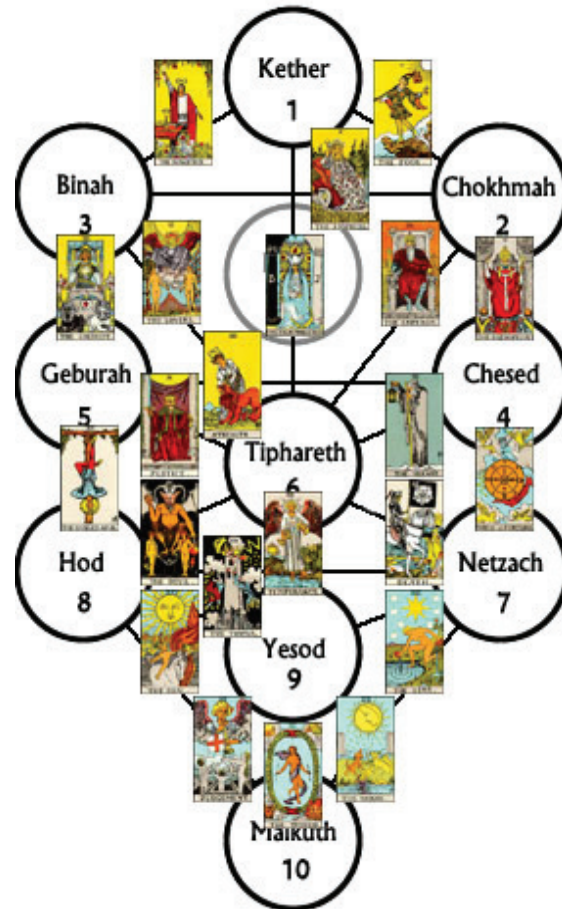


HOPSCOTCH

Girl jumping on hopscotch drawn on the asphalt in a socialist playground. Hopscotch represents the paths of growing up, a girl maturing into a mother. The tree of life carries the life therefore the change within itself.



THE SACRED TREE OF THE SEPHIROTH

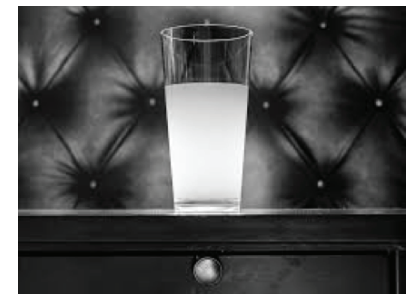


TRANSFORMATION



Blood-transformation mystery associated with the female body. Constant blood cycle, blood becomes milk. Menstruation, birth, lactation - in synchrony with time and the Moon.

Glass of milk - Its purity associated with the innocence of a child is a token of strength, a strength which is not repulsive.



DEATH/ REBIRTH



Rebirth, skin, husk.
amnion, globe,
protective bubble

A close-up portrait of a woman with blonde hair, looking directly at the camera with a slight smile. The image is overlaid with white text in a bold, sans-serif font. The text is centered and reads: "POWER, STRENGTH, FEMALE COMMUNITY, WARRIOR, FIGHT".

**POWER, STRENGTH,
FEMALE COMMUNITY,
WARRIOR, FIGHT**

CHARACTERISTIC

In Greek mythology, the Amazons were a tribe of warrior women. My character describes a distrustful and dishonoured heroine who can only rely on herself, and grows rhino skin. She is a leader of a female group, they live in a superior ability to survive patriarchy. This character talks about the dilemma of starting over, trusting, and admitting that can't win by herself even if she is really strong.

At this phase, she stops being a protector of the group, and she floats also into as an immortal image of the invincible vulnerability of yang-femininity. Going against the current, she admits her weakness, and starts to individuate. Her inner male self is a tiny boy who she is dragging around to protect. She chooses the possibility of freedom.

The scenes depicts the character while holding a Flag of a snake (snake representing umbilical chord, phallus- her masculine part, immortality by the skin - transformation. In Japan snake represents death and underworld), bees and beehives, and totem columns. Moving against the flow (and the gravity) of an atmosphere that Jungian analyst Gareth Hill has described as the “static masculine” she proudly arrogates to herself the energy of the feminine, its natural capacity for autonomy, initiative, and agency, to animate her landscape. This “dynamic feminine,” is the cultural solution to the restrictive premature commitments. She chooses to stay poised on the threshold of life's possibilities.

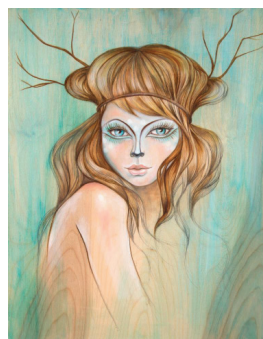
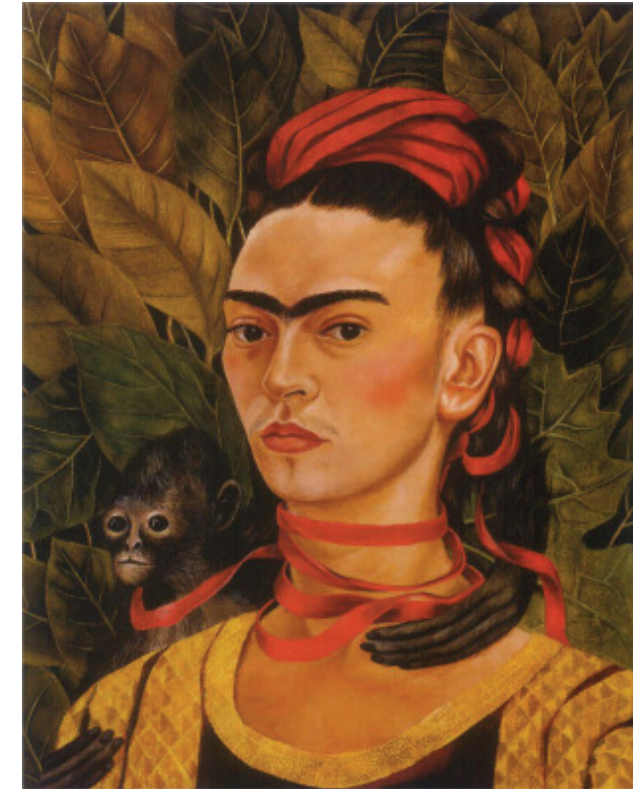
ARCHETYPAL MOTIVE



This heroine is related to an Artemis like character who was the Hellenic goddess of the hunt, wild animals, wilderness, childbirth, virginity and protector of young girls, bringing and relieving disease in women; she often was depicted as a huntress carrying a bow and arrows.

In feudal Japan there was a type of female warrior belonging to the Japanese nobility, were trained in the use of weapons to protect their household, family, and honour in times of war.

Bees in hebrew is Dvorah. Deborah is the only female judge mentioned in the bible.



FEATURES



LILITH

Lilith's character has evolved throughout the years. She began as a female demon common to many Middle Eastern cultures, appearing in the book of Isaiah, Babylonian Talmud, and incantation bowls from ancient Iraq and Iran. She is described as threatening the sexual and reproductive aspects of life, especially childbirth. A medieval Jewish text called the Alphabet of Ben Sira describes her as Adam's first wife who disobeyed him and God and asserted her equality to Adam, giving a legendary origin to her demonic behavior. She also appears in Kabbalah as an evil reflection of the feminine aspect of God along with Samael. Jewish feminists, seizing upon her assertion of equality, have reclaimed Lilith as a symbol of autonomy, independence, and sexual liberation.

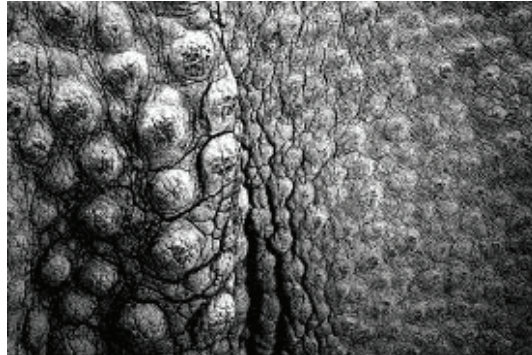
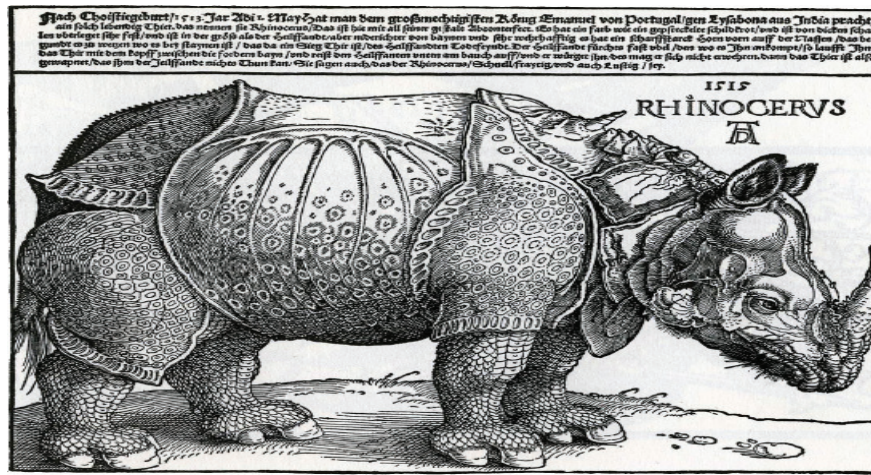


COMMUNITY & NATURE

Nature - forest as a secret female location, sect-like, witches, nymphs



COSTUME, SKIN

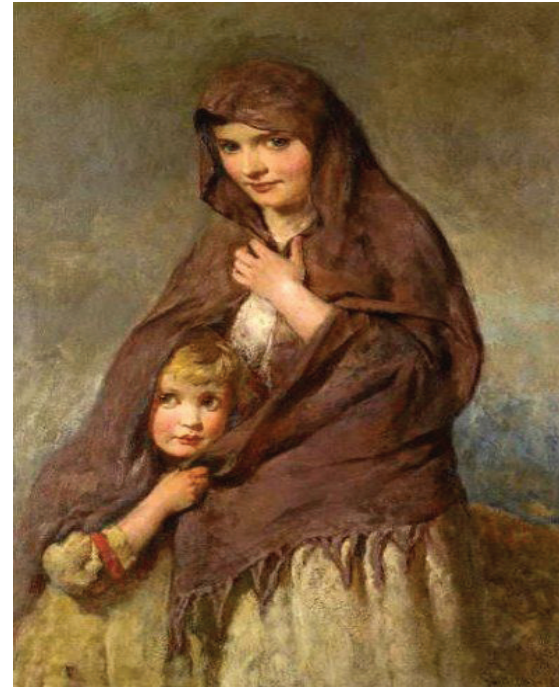


CRISIS



paper dolls, lock ups,
chain

MOTHER & SON



LEAVING





OUTLAND,
ROOTS, TIES
DISAPPEAR, PIECES
BELONGING, HISTORY,

CHARACTERISTIC

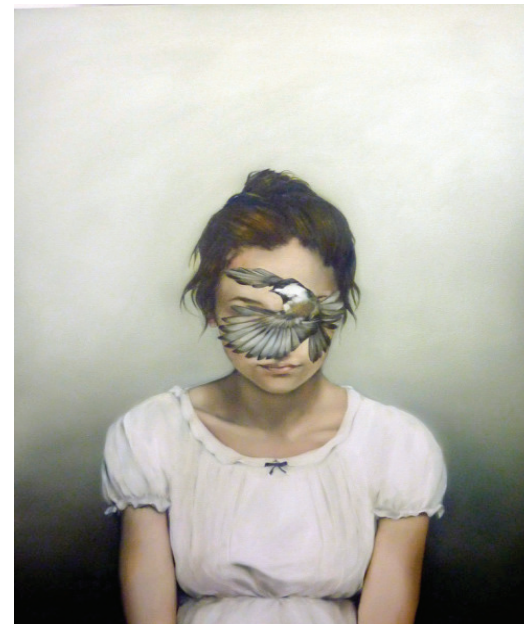
This woman doesn't belong to anywhere anymore. No nationality, no religion. Tries to find a place where she can settle down, she is escaping from rootlessness. She is captured in transition, homeless and homesick. She is a victim of losing her roots. Her problematics relates family heritage, and nationality.

Images show some documents of passports, letters, images of my maternal grandmother.

Many of these images are related to ropes, cords, lines, webs, strings that holds us safe, connects, and ties at the same time. The portrayal would be with a family member's portrait in front of her face, or her face covered by random elements.

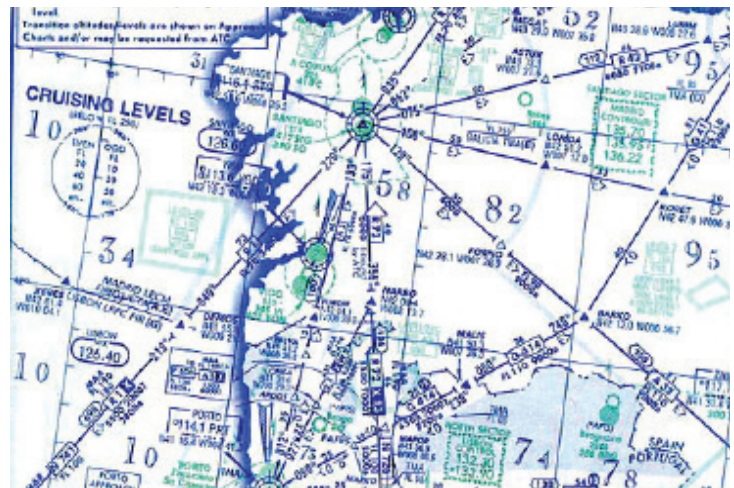
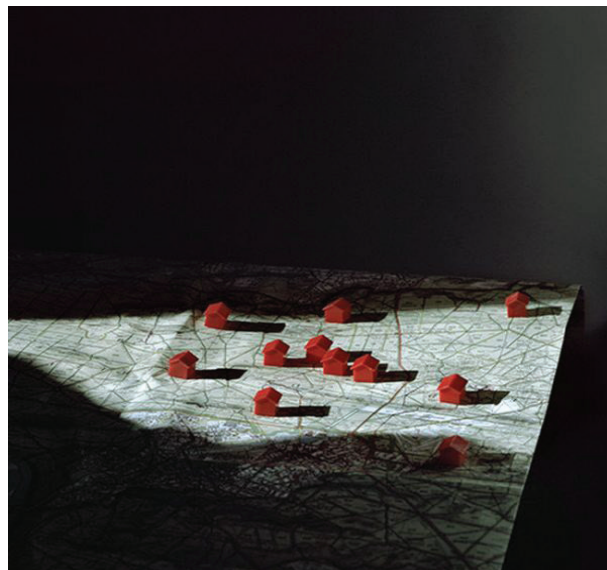
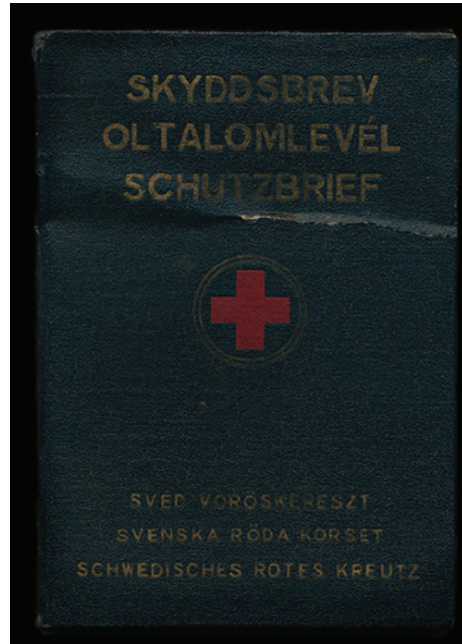


LOST IDENTITY





MEMORIES

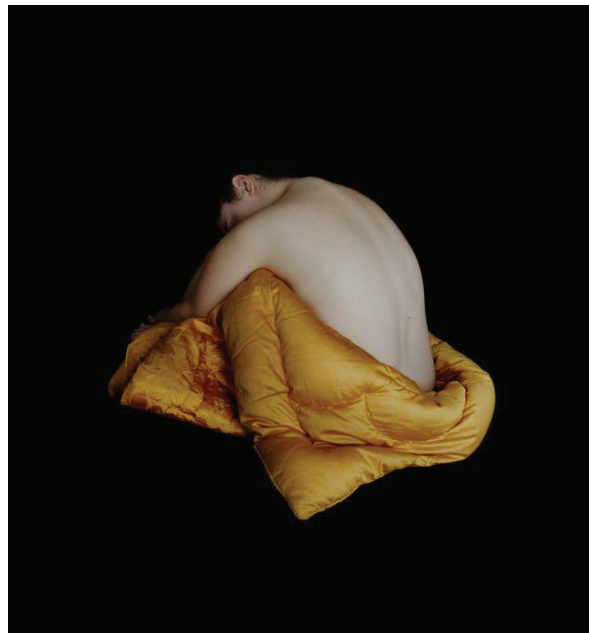


ESTABLISHING - SPLIT VIEW AIRPORT



ROOTLESS

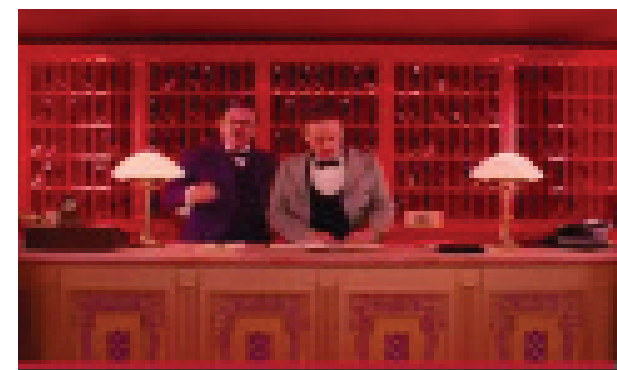
- fog, mist no sense of space



RAILING TO HOLD



LOCATION INT.



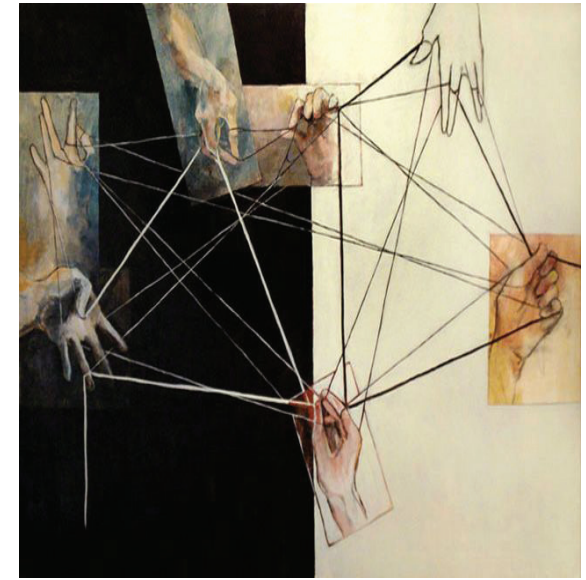
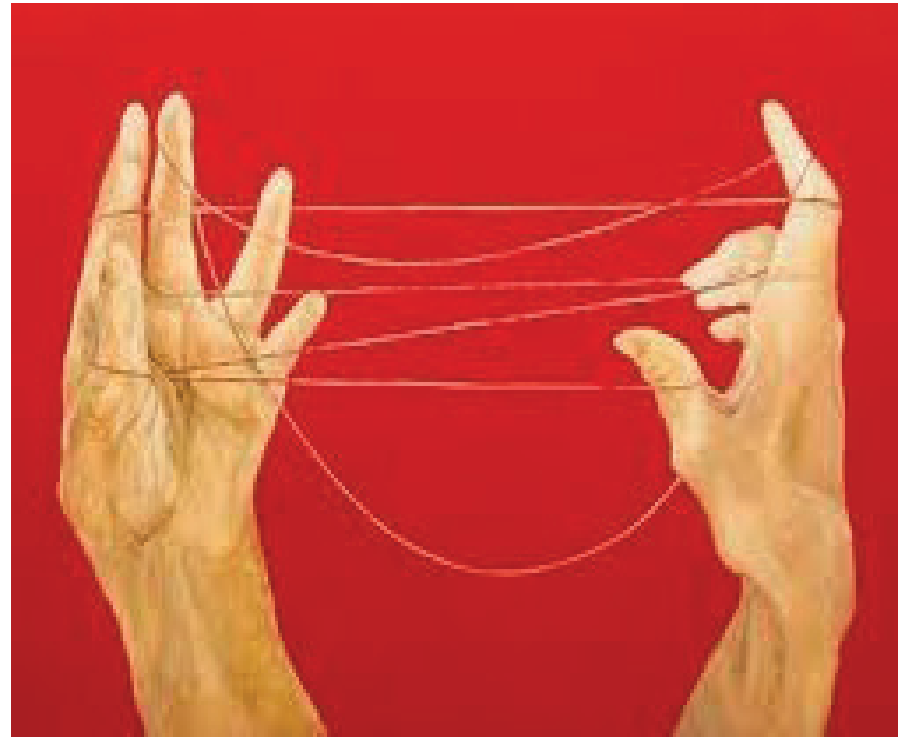
LOCATION INT.



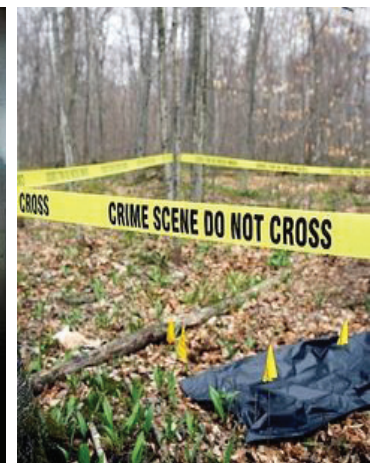
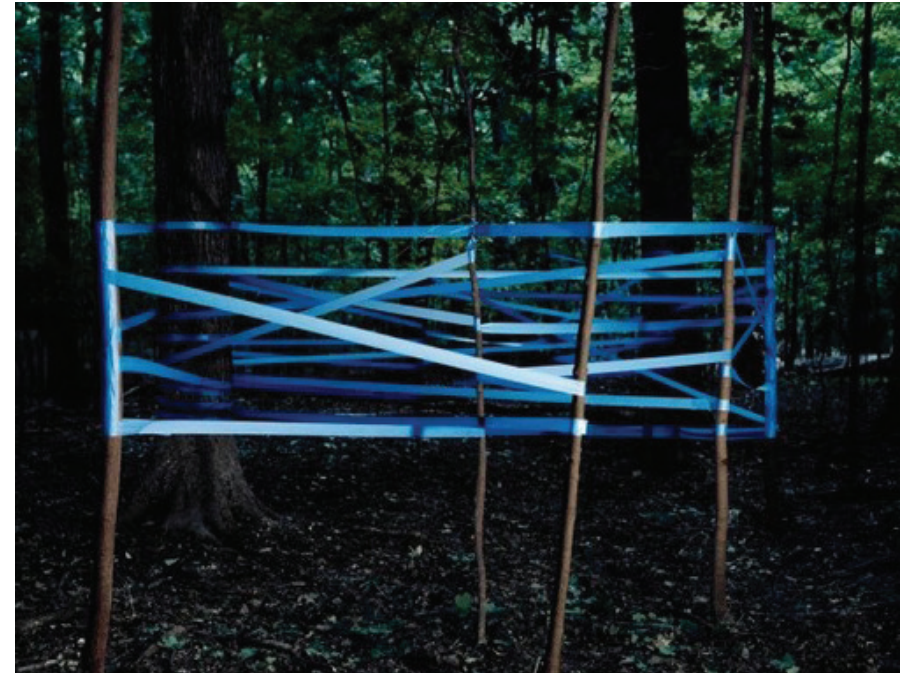
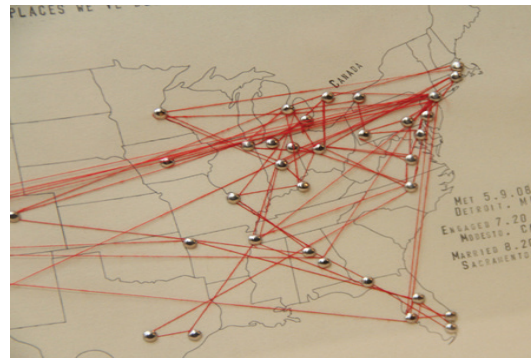
She lies on the floor of an abandoned empty hotel, vacant reception desk with lots of keys. She lies dead on the floor with luggage, because of the house crashing on to her. She has head scarf on. We see a huge hole on the damaged floor, the ceiling is crashed, wood is sticking out.. The sun shines in, drawing strong lines.



CAT'S CRADLE



STRINGS





HALF FULL / HALF
EMPTY,
JINJANG, DISSOLVE,
UNITY

CHARACTERISTIC

Animus is expressed as the masculine inner personality in the female's unconscious. The core problematic of this character to find out, learn and accept that Anima-Animus (the masculine and feminine side of the spirit) co-exist within.

If somebody can't integrate both sides of his or her psyche, will never reach a healthy relationship. Will always look for the masculine substance from outside.

This heroin will learn to trust, and overcome her fearful animus, so she can learn to freely connect, and men is no longer an overwhelming enemy, or obstacle. She stopped being alert of being sized up, she becomes an equal partner.



COSTUME



MEN AROUND



LOCATION



CHESS



CRISIS



TRANSMISSION



A hand holding a pair of scales with a heart and a skull on the pans. The scales are positioned in the center of the image, with the hand at the top. The heart is on the left pan and the skull is on the right pan. The background is a textured, light brown surface.

BALANCE,
CROSSROADS,
DECISIONS, RIGHTS,
DUALITY, TRUTH,
SYMMETRY

CHARACTERISTICS

She presents a character that mediates between the people who are important to her. She takes over the responsibility and she speaks for everybody else. Tries to balance out conflicts around herself just as much as between her inner selves.

Her core desire is to find the truth, not to have conviction, take (balanced) decisions. She analyses to understand the world. She is careful being unbiased, and constantly looking for poise. She finds it hard to separate emotions, to be objective, she is problematic in keeping boundaries.

As an Archetype it's also known as: The sage, expert, scholar, detective, advisor, thinker, philosopher, academic, researcher, thinker, planner, professional, mentor, teacher, contemplative.



ARCHETYPAL MOTIVE

Hecate in ancient Greek religion and mythology, is a goddess who was capable of both good and evil. She was depicted as a woman with three heads, as she is the goddess of the three paths, and she is to represent the past, present and future.

She has the ability to see into the Underworld of the sleeping and the dead, she also reminds us of the importance of change, helping us to release the past, especially those things that are hindering our growth. Hecate served as a representative of the harvest moon. She lights our path, protecting us even when we are unaware. She is the keeper of the keys of wisdom and transformation. She is variously associated with crossroads, entrance-ways, light, magic, witchcraft, knowledge.

As Hecate mediates between humans and the deeper world within the Persephone myth cycle, the MEDIATOR replicates this archetype. She is the guardian to deeply troubled, she guides back and forth, ensuring the smooth transitions, everything to be in balance, and to make rightful decisions. -Hecate's symbols were a pair of torches, keys and daggers - the serpent, polecat, and dog were considered her sacred animals.



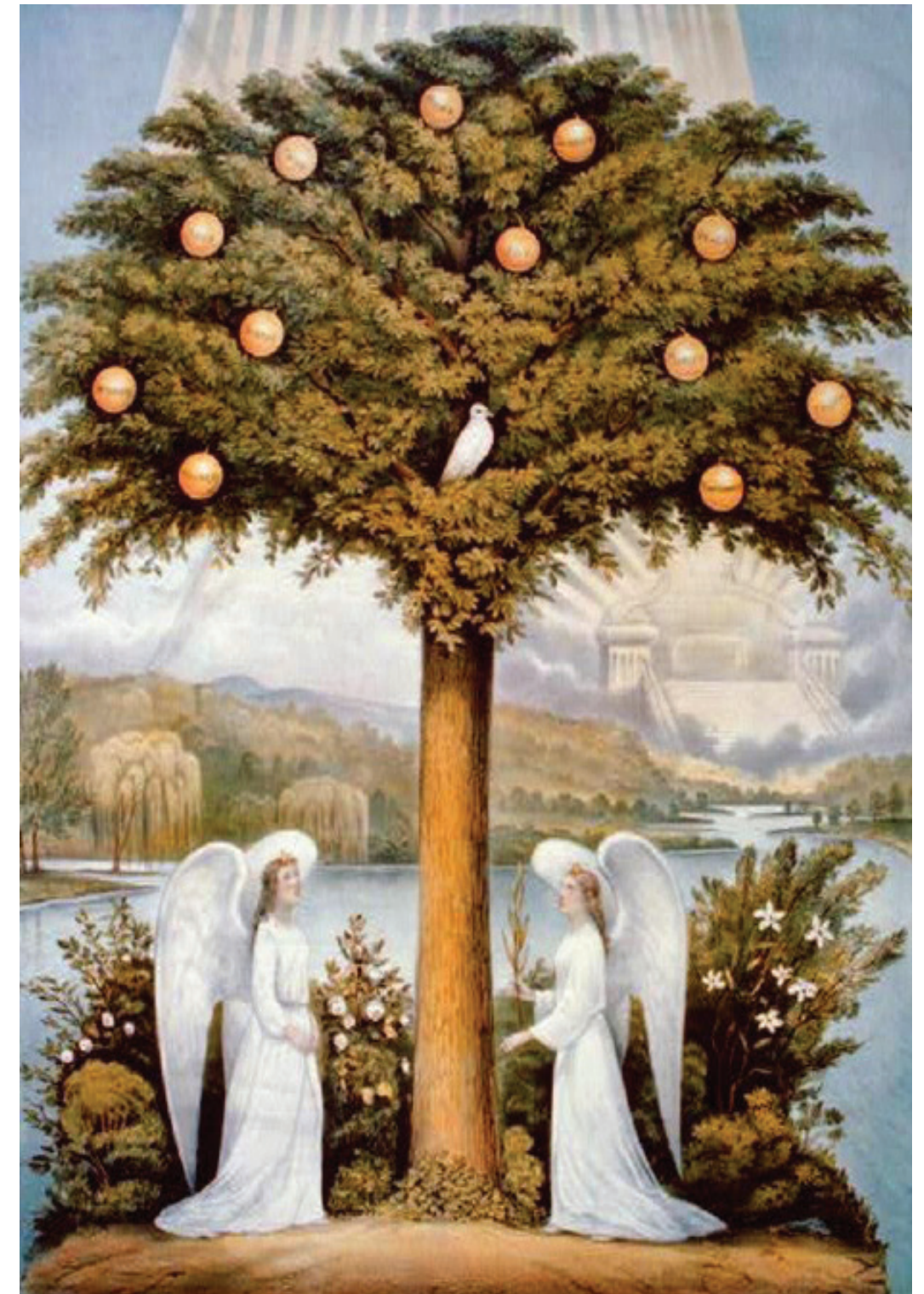
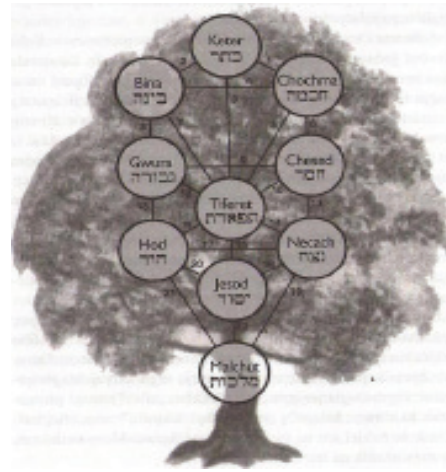
SYMBOLISM

In Egyptian religion, the heart was the key to the afterlife. To them the heart was the source of human wisdom and the centre of emotions and memory. Because of its apparent links with intellect, personality and memory, it was considered the most important of the internal organs. It was thought that the heart was examined by Anubis and the deities during the weighing of the heart ceremony. If the heart weighed more than the feather of Maat, it was immediately consumed by the monster Ammit.

- Pendulum, torch
- Duality of death and life
- Right to decide and choose



THE TREE



Kabbala mentions a cosmic tree, that grows by itself, that started growing in Paradise and have been growing ever since. The selected when learning Kabbala gain the fruit of the Tree of Life, and this leads them to learn to keep the inner balance.

The Tree of Life works as a kind of map of internal forces that are what ultimately define our personality, our way of understanding life and the way in which we relate to it and to others. Accordingly man is compared to the tree, but upside down. The tree reaches into the earth for its nourishment and man reaches towards the heavens for our spiritual growth.

LOCATION

Crossroad in the fields (preferably 3 ways). A tree (preferably a fruit tree) stands alone in one of the crossings. No other trees around. The roads are dirt roads. The sun can make long and flat shadows on the ground, as we go ahead in time with the sequences (from close ups to full shot) we start at morning and arrive to dusk with the full shot (giving the feeling of distancing and an objective viewpoint)

Hung from a fruit tree at the crossroad upside-down, the MEDIATOR finds the way between the conscious and the subconscious. She dies as being a pendulum, and this leads her to find her inner balance. Her clothes is ripped. The dusk is making long shadows. The shadow is a representation of the personal unconscious. We see creatures at the bottom of the tree.



STILL LIFE

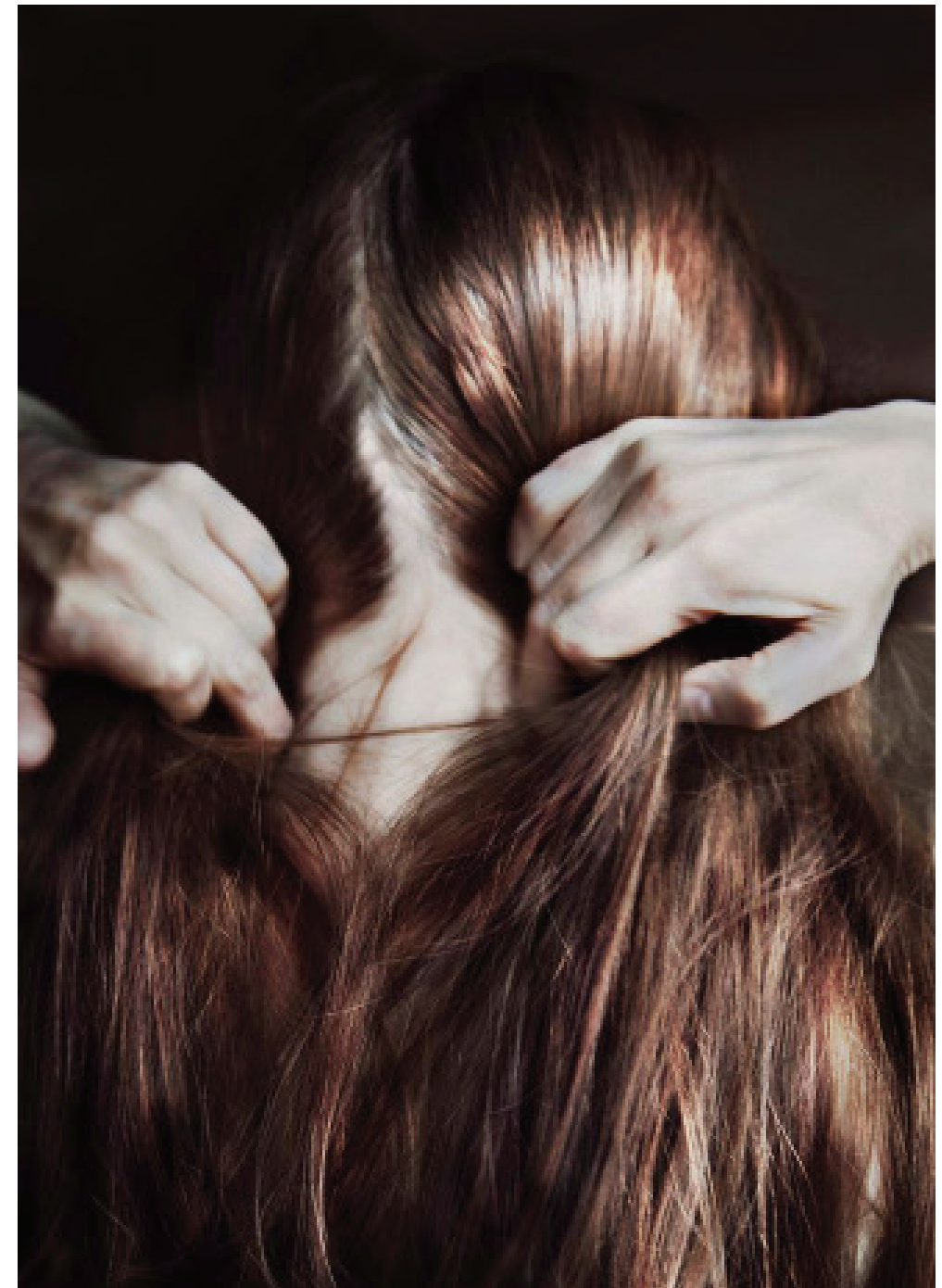
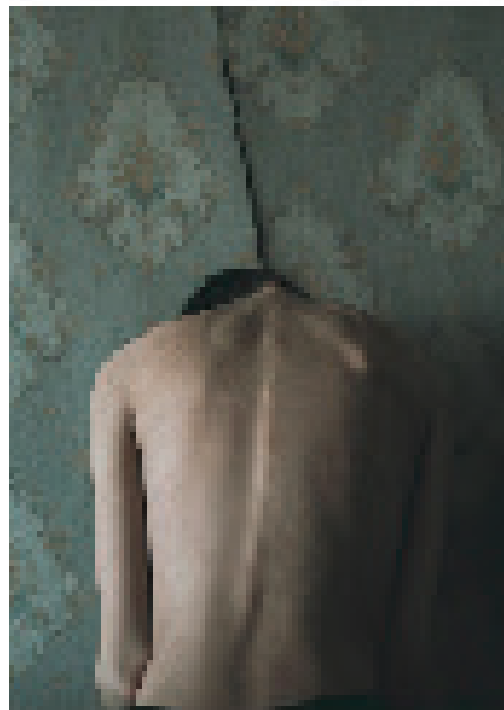
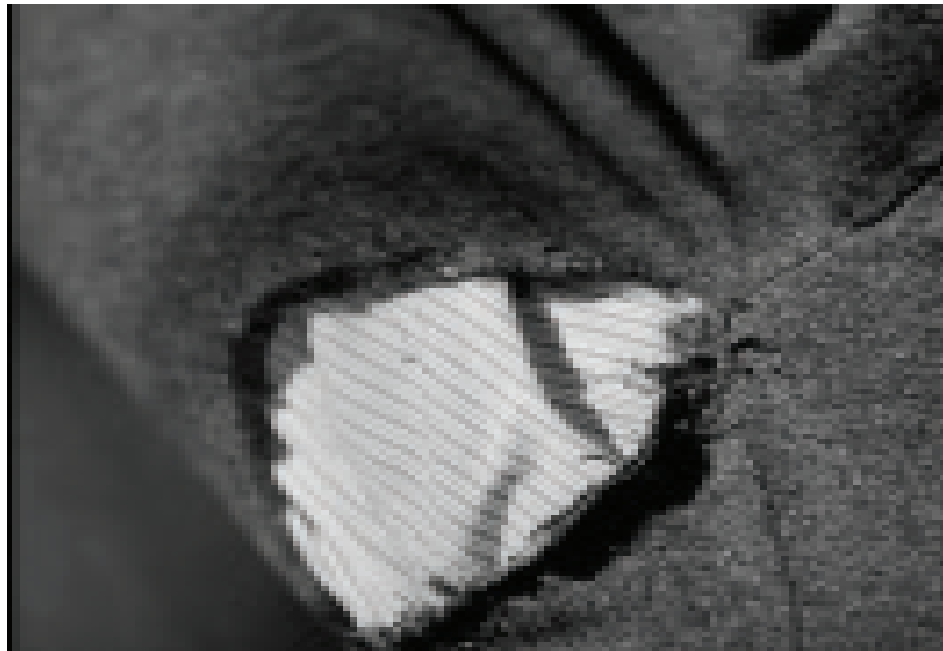
A vanitas is a symbolic work of art showing the transience of life, the futility of pleasure, and the certainty of death, often contrasting symbols of wealth and symbols of ephemerality and death. Vanitas paintings are inspired by memento mori, a genre of painting whose Latin name translates to “remember that you have to die.” Like memento mori depictions, these pieces often pair cut flowers with objects like human skulls, waning candles, and overturned hourglasses to comment on the fleeting nature of life. A still life (also known by its French title, nature morte).

Duality and the (slight) change of the view is represented through a stereo photograph of the still life.



CRISIS

Time of decision - inner tension leading to crack.



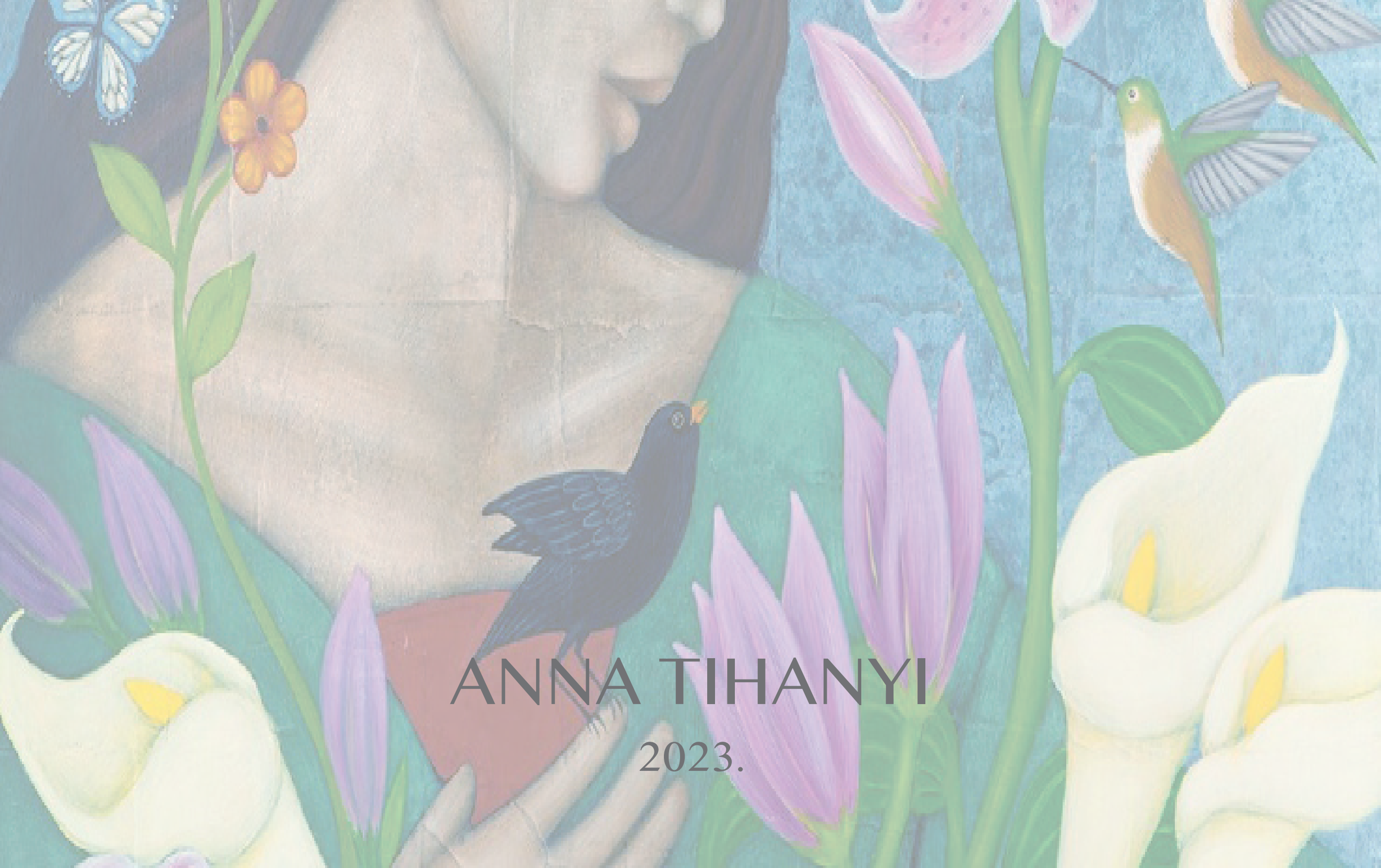
CAMERA SHOTS, ANGLES



TRANSFORMATION

The twelfth card in Tarot, The Hanged Man shows a man suspended from a T-shaped cross made of living wood. He is hanging upside-down (Kabbalistic view), viewing the world from a completely different perspective. His facial expression is calm and serene, suggesting that he is in this hanging position by his own choice. He has a halo around his head (reflection), symbolising new insight, awareness and enlightenment. His right foot is bound to the tree, but his left foot remains free, bent at the knee and tucked in behind his right leg. His arms are bent, with hands held behind his back, forming an inverted triangle. The Hanged Man is the card of ultimate surrender, of being suspended in time and of martyrdom and sacrifice to the greater good.





ANNA TIHANYI

2023.