

Nasturtiums with 'Dance' II: Matisse, 1912
The Three Dancers: Picasso, 1912

Reflections on Bidirectionality of Influence in the Matisse/Picasso Relationship and in Clinical Practice from a Complex Adaptive Systems (CAS) Perspective

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Jung's prescient and oft quoted line, "For two personalities to meet is like mixing two different chemical substances: if there is any combination at all, both are transformed" (CW 16, para. 163) is central to this paper which considers contemporary notions of bidirectional influence in clinical practice and in the Matisse/Picasso artistic exchange and relationship. Grounded in Complex Adaptive Systems Theory, the author looks at the multi-layered, co-created/co-constructed systems that emerge through human interaction and, in this case, through artistic productions. It is through mutually influencing relationship that individuation is furthered moving each person to an expanded sense of self and to greater complexity.

Key Words: bidirectionality, influence, Complex Adaptive Systems (CAS), interaction, misprision, explicit memory, implicit memory, emergence, co-construction, co-creation, self-organizing system, dyad, dyadic expansion of consciousness, complexity, moment of meeting, metaphor, Matisse, Picasso, Beebe, Lachmann, Tronick, Sander, Gilot, infant research, neuroscience, psychoanalysis, attachment.

Biographical Notes: Linda Carter is a Jungian analyst practicing in Boston and in Providence, RI, where she also lives. She is a graduate of Georgetown and Yale Universities and the CG Jung Institute-Boston. Linda is the US Book Review Editor for the *Journal of Analytical Psychology* and an Assistant Editor for the *Jung Journal* of San Francisco. She has made numerous presentations and edited *Analytical Psychology: Contemporary Perspectives in Jungian Analysis* (2004) with Joe Cambray. The upcoming Art and Psyche Conference (May 2008) has been a major pre-occupation for the last few years.

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Background

Embedded in nonlinear dynamic systems theory, this paper aims to concentrate on bidirectionality of influence in dyadic interactions using the Matisse/ Picasso relationship as a kind of artistic amplification. I will use contemporary ideas from other fields, particularly attachment research,

neuroscience, and psychoanalysis. Two Jungians who write about integrating this work into theory building and clinical practice are Jean Knox (2001, 2003, 2004) and Margaret Wilkinson (2003, 2004, 2005, 2006). I refer you to their books and articles in the *Journal of Analytical Psychology* for further elaboration.

Also, the contributions of colleagues George Hogenson (2001, 2004, 2007) and Joe Cambray (2001, 2002, 2004), who have published significant papers on systems theory and emergence, have offered groundwork for my own ideas. Additionally, psychoanalysts Beebe and Lachmann (2002), Stern (1998, 2004) and Tronick (1996, 2004) are infant researchers who look at the application of their findings in dyadic systems to illustrate emergentist paradigms as they manifest in human organization from brain to community. Further, they turn with gratitude to the pioneering research of Louis Sander (1982, 2002) whose work leads us toward thinking that we must conceive of life not as a property of the organism alone but as a process of multi-tiered, interacting systems. Finally, Alan Schore (2003a, 2003b), and Daniel Siegel (1999), are clinicians and synthetic thinkers who bring together research from neuroscience, attachment theory and therapeutic process.

Influence

The root meaning of *influence*, according to literary critic, Harold Bloom in his well known book, *The Anxiety of Influence* has to do with

inflow, and its prime meaning of an emotion or force coming in upon mankind from the stars. As first used, to be influenced meant to receive an eternal fluid flowing upon one from the stars, a fluid that affected one's character and destiny, and that

altered all sublunary things. A power – divine and moral – later simply a secret power – exercised itself, in defiance of all that had seemed voluntary in one. (1973, 1997, p. 26)

Bloom believes that “the *anxiety* of influence” has to do first with the young poet’s longing to identify with an established and idealized precursor and second with his competing need for independence and autonomy. Further, Bloom names this dilemma *misprision*, which he defines as the misinterpretation of the father’s creation by the son as a natural part of the Oedipal struggle. He gives as an example the young poet under the influence of his mentor who breaks from imitation thus bringing forward a new vision.

Misprision is a *necessary* misstep in the service of individuation and an original voice and identity. (One is reminded here of Freud’s fatherly psychoanalytic influence on Jung and Jung’s theoretical “misstep” with the publication of *Symbols of Transformation* as a move toward individuation.)

Bloom refutes the notion of conscious control when he talks about influence as a “‘secret’ power over what had seemed voluntary.” In other words, we may seem to have voluntary control over our lives but we, in fact, are guided by invisible, secret forces that stir, impel our movement shaping destiny. What astrologically is imaged as ethereal fluid flowing upon us from the stars can be understood as emotion. This palpable but ephemeral realm may be analogous to what contemporary neuroscientists and infant researchers call the implicit, that which is nonverbal and nonconscious contextualizing which greatly affects explicit consciousness.

We are subtly but profoundly moved by that which is implicitly out of range of awareness such as the influence of constellations of stars as Bloom poetically puts it, by brain function described by science, through interactive relationships as seen by infant researchers and through the clinical encounter as described by psychoanalysis. All of these experiences can exert pressures that are sensed and felt but not necessarily seen. We operate within nested systems, simultaneously influenced and influencing each other as we struggle constantly with the paradoxical needs for continuity and change (Sander, 1982, p.317).

Explicit and Implicit Memory

Let me more clearly define what is meant by implicit and explicit memory. To do so, I will turn to neuroscience (Damasio, 1999; Fonagy, 1999, 2001; Fonagy, et al 2002, Kandel, : 1999; Knox, 2001, 2003, 2004; LeDoux, 1996, 2002, 2003; Pally, 1998, 1998a, 1998b; Siegel, : 1999; Stern, et al 1998, 2002; Stern, 2004; and Wilkinson, 2003, 2004, 2005, 2006) to consider how these concepts are being integrated into contemporary analytic theory and practice.

Explicit memory also known as declarative memory (Siegel, 1999, p. 33) tends to be verbal and requires conscious awareness and focal attention for encoding. It includes both semantic (factual) memory and episodic autobiographical memory which begins to operate at about age two. Implicit or non-declarative, procedural memory (ibid) is present at birth and is devoid of a sense of recall. This includes behavioral, emotional, perceptual, and somatosensory memory. These memories have never, for the most part, been “conscious” and therefore cannot be forgotten. (An exception occurs, for example,

when learning a new skill such as playing the piano; one needs focused conscious attention on acquiring the skill but having accomplished this ability, it falls into procedural memory). The implicit is often conveyed through vocal rhythm, intonation, cadence, timing and through body movement and sensations usually out of conscious recognition. Coordination and integration of these two domains are influenced through early attachment experiences (Beebe and Lachmann, 2002; Stern, et. al. 1998; Tronick, 2007) and profoundly effect self and interactive regulations. How one relates to others and to one's internal world emanates not simply from internalization of the object but from the emergence of the "...process of mutual regulation" (Stern, et. al. 1998, p. 907).

Memory then is a dance between factual content and more subtle emotional and bodily processes. One can cue the other. For example, a dream can sometimes be recalled by getting hold of a feeling about it; by the same token a remembered face in a dream may bring forward an emotional sequence. Traces of explicit and implicit knowing and memory may arise in the interactions between and among dream figures.

The implicit is seen as nonconscious and best resonates with analytic models of dissociation such as proposed by Jung. Whereas the dynamic unconscious model based on repression founded by Freud does not account for the implicit. Repression depends on content that has been too anxiety provoking for the conscious mind to bear. These new differentiations of implicit and explicit memory confirm Jung's sense that there is more to the unconscious than historical trauma. How implicit memory and knowing fit with Jungian notions of the unconscious archetypal realm has begun to be explored.

A dramatic example of influence at the implicit level is demonstrated by Heller and Haynal (1997) in a paper entitled, "A doctor's face: A mirror of his patient's suicidal projects." Beebe and Lachmann (2002, p.41-42) describe this amazing study as follows: Fifty-nine patients who had attempted suicide in the previous three days were given an interview by the same psychiatrist. Two split-screen videotape cameras recorded the faces of both doctor and patient. One year later, 10 of these 59 patients had made another suicide attempt. It was found that the doctor's written predictions identified 29% of the re-attempters while 81% of re-attempters were identified by the doctor's nonverbal facial expression using Ekman and Friesen's Facial Action Coding System. The psychiatrist's facial behavior was more discriminating than the patient's facial behavior in predicting who would make another suicide attempt.

With his patients who would later try another suicide attempt, the psychiatrist frowned more, showed more head-and-eye orientation, and showed more overall facial activation and increased speech. The greater activation and negative expressiveness of the psychiatrist can be seen as both regulating his own inner state and communicating with his patient, both probably outside his awareness (Beebe and Lachmann, 2004, p.41).

This kind of implicit "knowing" or nonverbal influence subtly but profoundly exerts pressure on the diagnostic/therapeutic relationship.

Jung, Contemporary Infant Research and Bi-directionality

Jung presaged the fundamental ideas posed by contemporary researchers interested in bi-directional influence in the following where he says:

For two personalities to meet is like mixing two different chemical substances: if there is any combination at all, both are transformed. In any effective psychological treatment the doctor is bound to influence the patient; but this influence can only take place if the patient has a reciprocal influence on the doctor. You can exert no influence if you are not susceptible to influence (*CW16*: para. 163).

Further, we can see Jung holding the position that transformation takes place through interacting, mutually influencing systems in the following quote from *CW16*: para. 1 where he says that

Psychotherapy is...a kind of dialectical process, a dialogue or discussion between two persons. Dialectic was originally the art of conversation among the ancient philosophers, but very early became the term for the process of creating new syntheses. A person is a psychic system which, when it affects another person, enters into reciprocal reaction with another psychic system.

Jung's notions of system, synthesis, integration and the transcendent and prospective functions of psyche resonate with contemporary views such as that of Sander who says that

... if we begin with life, we begin not with the living organism itself, but [in other words] with a system---the organism and its environment. But if we begin with a system---the organism always within an ever-ongoing exchange with its surround---we are thinking of process with many levels of complexity occurring together. A process of many levels of complexity occurring together immediately becomes paradoxical since life process requires both ongoing continuity and ongoing change...It is process at all levels of complexity, from the molecular to our ecology within the solar system, that is required to keep the almost unimaginable diversity of parts combining to achieve the 'integral whole' that the living system represents (2002, p.14-15).

In an excellent article, psychoanalyst Frank Lachmann notes that bringing its own organization into the world “...the infant affects and is affected by its environment...Through their interaction both infant and environment are transformed” (2001, p. 169). This language and focus on mutability and mutual influence resonate with Jung’s concepts noted above. Lachmann and infant researcher/psychoanalyst Beatrice Beebe define systems models as those approaches that integrate the contribution of the individual and that of the dyad to the organization of behavior and experience. They use terms such as *co-construction* and *co-creation* to convey the mutual contribution of two partners in an ongoing co-ordination of both self and interactive regulation. They state that

...a theory of interaction must specify how each person is affected by his own behavior---that is, self-regulation and by the partner’s behavior--- that is, interactive regulation....Each person must both monitor the partner (influence and be influenced) and at the same time regulate his own state. Self-and interactive regulation are concurrent and reciprocal processes (Gianino and Tronick, 1988). Each affects the success of the other. They are optimally in dynamic balance to move back and forth (Beebe and Lachmann 2002, p, 26).

Further, Beebe and Lachmann point out the value of Tronick’s concept of “dyadic expansion of conscious” as follows:

...each partner (mother and infant, or therapist and patient affects each other’s ‘state of consciousness’ (state of brain organization). As each affects the other’s self-regulation, each partner’s inner organization is expanded into a more coherent, as well as a more complex state : ‘each individual is a self-organizing system that creates its own states of consciousness--- states of brain organization---which can be expanded into more coherent and complex states of collaboration with another self-organizing system’ (Tronick 1996, p.9) (Beebe and Lachmann 2002, p. 42).

This fundamentally emergent idea of dyadic expansion feels quite resonant, I think, with Jungian notions of the transcendent function and with Jung's notions of mutual influence and the *conunctio* articulated in "The Psychology of the Transference"

Complex Adaptive Systems (CAS)

We have considered both Jung's mutually influencing "chemical action" metaphor for the analytic dynamic and the mutually influencing interactive regulation of the mother/infant dyad; now, we can further consider the value of Complex Adaptive Systems in understanding the emergence of relationship at multiple levels. Cambray describes Complex Adaptive Systems (CAS) as follows (2002, p. 45):

These are systems that have what is termed emergent properties, that is, self organizing features arising in response to environmental, competitive pressures...CAS form gestalts in which the whole is truly greater than the sum of its parts. In the words of Steven Johnson, in these systems, agents residing on one scale producing behavior that lies one scale above them...The movement from low-level rules to higher-level sophistication is what we call emergence.

We operate within a network of interacting component parts which lead to the emergence of ever greater complex systems beginning with micro, local level connections moving toward larger, macro level patterns of organization. Think here of the interaction of neurons which "fire together and wire together" forming neural nets that form the brain out of which the mind emerges. so that the brain

and the mind are necessarily complex and self-organizing influencing each other as elements of the human organism in relation with an environment. This bottom up development is not directed hierarchically nor planned with the explicit conscious awareness or the overview of a grand designer; rather, natural patterns come into being outside awareness and can only be comprehended macroscopically in large numbers or with distance and perspective. Think of looking down on an ant colony or an aerial view of city neighborhoods.

Understanding of complex systems has expanded through computer simulations which are useful in detecting large scale patterns that emerge. We are influenced by repeating patterns allowing for continuity and by surprising breaks which lead to change. For example, mother and baby develop expectancies of “being with” the other which are forged through repetition offering needed continuity when suddenly, one day, a new sequence of behaviors emerges in the dyad and jumps the system to a new level. Memory of this event, if it is ongoing, becomes incorporated into interactive expectancies. Such interaction moves the mother/baby system toward new levels of complexity and simultaneously changes brain function of the participants (*cf.* Schore, 2003b, p. 97). In discussing Sander’s work, Beebe and Lachmann say (2002, p. 30): “... an interactive system is always in process, with a dialectic between predictability and transformation,” a view that would seem quite harmonious with Jung’s ideas about dialectic.

New ways of being with another are constellated in the intersubjective field of mother and baby and in the field of analysis which with repetition instantiate consistent patterns of neurons firing together and wiring together to

form attractor states or states of mind. This mode of therapeutic action and potential for change via interpersonal, intrapsychic relatedness happens through the interweaving of implicit and explicit domains. Traditional psychoanalytic notions of therapeutic process such as resistance and repression in the dynamic unconscious cannot account for the powerful effects of the nonconscious described here. These new ideas regarding the therapeutic value of the nonconscious, implicit domain which expresses itself in the present moment would seem to support more intuitive notions of the value of nonverbal modalities such as sandplay that allows for intrapsychic/interpersonal emergent processes within the immediate clinical hour.

Dan Stern and colleagues (1998) honor the importance of the transference but are also interested in the emerging “new” relationship that is co-created within the analytic dyad. This new relationship comes through the interplay of explicit and implicit domains. Stern, et al (1998, p. 908) note that interpretation rearranges the explicit relationship and *moments of meeting* rearrange implicit relational knowing. By *moment of meeting*, Stern, et al mean that it is a moment of intersubjective “fittedness” “...where both partners share an experience and they know it implicitly” (Stern 2004, p. 168). The therapist’s response must be authentic and spontaneous matching the immediate situation reaching beyond a neutral, technical response (Stern 2004, p. 168).

Clinical Example

An example of the presence of such an “other” occurred when a patient attended analysis on her brother’s birthday. This brother had died 10 years before at 24 and we had been talking a good deal about him in relation to my patient’s current romantic interests as they emerged in dreams. During the previous session, she had reported a dream in which a man for whom she had unrequited feelings had fallen out of a tree and died. The centrality of the relationship with her brother and the consequent loss that his death entailed powerfully affected relational, emotional, and career choices. Now this new man had become the focus of longing, and we discovered multiple resonances between his personality and that of her brother; however, also like her brother, he was unavailable. Subsequently, we discussed the tree as a world axis and the pivotal position that this man symbolized in her psychic life.

As my analysand reminisced fondly about her brother, his endearing qualities and quirks, I found myself enjoying his presence through her implicit knowledge of him. I knew much more than factual information, I had a “feel” for what this man really had been like. I got hold of a sense of his charm and flirtatiousness and found myself attracted to him. He was magnetic in personality and my patient had found it hard to ever say no, even though she was aware of his inclination toward narcissistic manipulation. This pattern had replicated itself in my patient with boyfriends who were charming but emotionally unavailable. To truly develop an intimate relationship, the patient would have to face and grieve the unavailability of her brother and the man in her life who was now the focus of

attention even though she felt them always with her. This process had begun as she was now letting in feelings of sadness and grief. Along with the patient, I felt the excitement of her brother's presence and subsequent gaping loss over not having access to have him due to incest barriers and then to his untimely death. I commented on the aliveness of his presence as she conveyed it and how overwhelming the loss of that presence must be. This brought a watershed of tears that gripped me as well. Implicitly her voice, facial expression, giggles over his humor and tears over his death, had fully positioned him between us in the room, giving me the sense that I actually knew and recognized this complex young man. She and I experienced intense togetherness typical of a *moment of meeting*. We had managed to coordinate implicit knowing of her brother and of each other with explicit factual information and direct interpretation of dream symbols. Letting go of her brother as a core complex eventually opened the patient up to other creative aspects of herself and to other kinds of relational choices. In this sense, the dream imagery predicted a much needed but painful change.

Personal Example

A dramatic example of implicit knowing occurred to me several years ago. I was traveling to say goodbye to my dying father and attended a professional dinner the night before. I sat next to a man whom I did not know well and we talked a good deal about his fathering and relationship with his children. Toward the end of the evening, he asked me if I knew Dr. Z which caught me by surprise as Dr. Z had been my psychoanalyst for five years. I was struck to be reminded of

the “good father analyst” on my way to visit my own disappointing father. On hearing of this encounter, my partner told a parallel story, taken from Richard Dawkins Forward to Susan Blackmore’s *The Meme Machine*. The story goes like this:

...when I became a tutor...I taught a young woman who affected an unusual habit. When asked a question which required deep thought, she would screw her eyes tight shut, jerk her head down to her chest and then freeze for up to a half a minute before looking up, opening her eyes, and answering the question with fluency and intelligence. I was amused by this, and did an imitation of it to divert my colleagues after dinner. Among them was a distinguished Oxford philosopher. As soon as he saw my imitation, he immediately said, ‘That’s Wittgenstein! Is her surname _____ by chance?’ Taken aback, I said that it was. ‘I thought so,’ said my colleague. ‘Both her parents are professional philosophers and devoted followers of Wittgenstein.’ The gesture had passed from the great philosopher, via one or both parents to my pupil. I suppose that, although my further imitation was done in jest, I must count myself a fourth generation transmitter of the gesture. And who knows where Wittgenstein got it?

Dawkins
(1999:vii)

We come to know the feeling of significant others in our analysand’s lives through their implicit conveyance of them. The presence of these “others” may be helpful as guiding spirits or intrusive as ghosts in the analytic field. The memory of an inspiring teacher, as above, may manifest in the analysand’s incorporation of mannerisms, gestures or voice tone. On the other hand, the incarnation of a psychotic mother may cause the analysand to experience inexplicable

hyperaroused panic via the sympathetic system manifesting as anxiety or hypoaroused dissociation via the parasympathetic system causing shut down and silence in the session. Through this implicit communication in the analytic hour and in dreams we, too, become well acquainted and respond, often preconsciously, to these embodied “others.”

Metaphor

Dream imagery and metaphors in analysis open a domain for playful interaction and allow multiple strands of a life to be interwoven. Psychoanalyst Arnold Modell (1997) argues that linguists, neurobiologists, and psychoanalysts can share a common paradigm through metaphor. He holds the forces of poetic consciousness in relation to contemporary theories about memory within an emergentist view. He says: “Metaphor is a fundamental and indispensable structure of human understanding, a basic and irreducible unit of mental functioning.... I believe that affects, metaphor and memory form a synergistic unified system” (1997, p. 106). The weaving together of word and image, implicit and explicit are also critical for art of all kinds. Although organization and planning are necessary for a creative piece, what inspires us is a feeling, a spirit, an awareness that is implicit. This kind of knowing may come from implicit memory/knowing not available as recollection or conscious thought but as a sense of archetypal patterning. A presence is felt incarnating in words, artwork, or dramatic production. Image and metaphor may capture an integrated aliveness of conscious and unconscious systems interacting, moving, living. Although organization and planning are necessary for a creative piece, what

inspires us is a feeling, a spirit, an awareness that is implicit as in Virginia

Woolf's view of rhythm below:

Now this is profound, what rhythm is, and goes far deeper than words. A signal, an emotion, creates this wave in the mind, long before it makes words to fit it; and in writing (such is my present belief) one has to recapture this, and set this working (which has nothing apparently to do with words) and then, as it breaks and tumbles in the mind, it makes words to fit it...(Desalvo and Leaska 1984:93-94)

Matisse-Picasso

In the next section of the paper, I will attempt to look at bidirectionality of

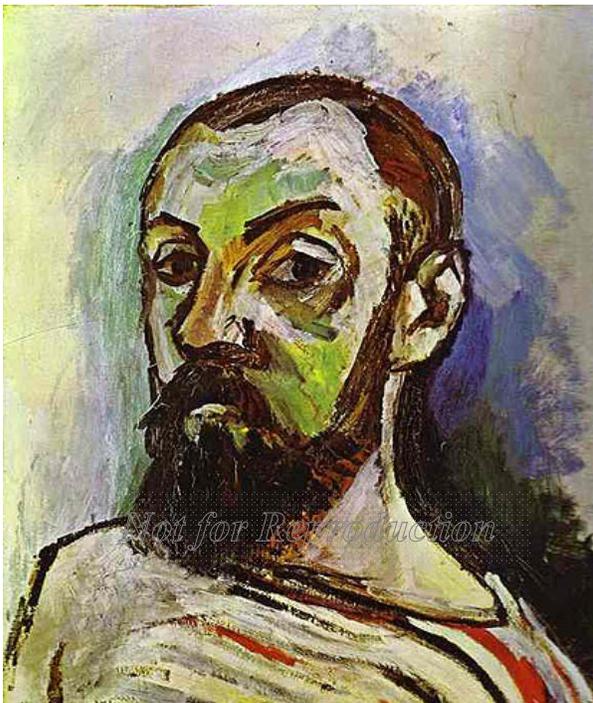


Figure 1 Self-Portrait: Matisse, 1906

influence in the Matisse-Picasso interchange as it is metaphorically communicated through artistic images uniting implicit with explicit domains and uniting conscious with unconscious and nonconscious processes.

Matisse and Picasso were engaged in a 50 year artistic dialogue, at times in conflict and competition, at others in harmonic synchronous

resonance. Their influence on one another was truly bidirectional and has been compared to a multidimensional game of chess with each move rearranging the

game challenging the partner to reflect and reconsider his own creative choice. The stunning show of their work side by side was shown in London (2002) sponsored by the Tate; in Paris (2002) sponsored by the Musee Picasso and the Centre Pompidou/Musee National d'Art (2002); and in New York sponsored by the Museum of Modern Art (2003). This carefully curated exhibition shone light on the amplifying effect of their interaction and one is reminded of Tronick's notions of "dyadic expansion of consciousness." They each take in the other, interpret or, as Bloom would have it, in the *Anxiety of Influence* (1973,1997) misinterpret the other leading to an original vision or voice, thus becoming even more himself in the work. It would be interesting to plot a graph of their artistic moments of meeting in



Figure 2 Self-Portrait with Palette: Picasso, 1906

which mutual influence is evident and moments of disengagement when they, in a sense, both look away from one another. The oscillations of this graph would need to be seen against a temporal, cultural background of the larger 20th century milieu from which their work emerged. Always at the creative edge of organization and chaos their visions and ideas changed forever the way that we

look at art. Says Bois (2001, p.16), “their dialogue is more than a private one; it is a matrix for most issues pertaining to the history of figurative art.” It is through the process of their interactive artistic and personal dialogue that modern art was born.



Figure 3 *Woman with Yellow Hair: Picasso, 1931*



Figure 4 *The Dream: Matisse, 1940*

A well known statement that Francoise Gilot at times attributes to Picasso, at other times to Matisse is as follows:

We must talk to each other as much as we can...when one of us dies, there will be some things the other will never be able to talk of with anyone else. (Bois 2001, p.16)

The confusion by Gilot does not seem due to difficulty with memory according to Bois (2001, p.16). We could probably guess that she was conveying the shared field of emotional experience that she sensed between them. Gilot seems to have picked up the strength of attachment that was powerful, alive, and mutually



Figure 3 Portrait of Mlle Yvonne Landsberg: Matisse, 1914

constructed. When Gilot reports the above lines as Picasso's, he is said to add, "All things considered, there is only Matisse" (Flam 2003, p. xi), which apparently became a regular refrain throughout the years. In emotional resonance, Matisse said, "Only one person has the right to criticize me...It's Picasso" (Golding 2002, p.24). Moving along with the shared goal of producing art, we could say that their creations represent the co-constructed third of the relationship.

The "other" is incorporated and the product is a kind of transcendent result. Said Picasso, "Matisse knows that it is impossible for me not to think of him. Between him and me, there is our common work for painting and when all is said and done that unites us" (Cowling 2002, p.7). Matisse once remarked that he and Picasso were "...as different as the North Pole is from the South Pole" (Cowling 2002, p.7). Yet, painting was a medium for dialogue and held the tension of contrasts in their personalities.



Figure 4 Woman with a Fan: Picasso, 1909

In 1942, Picasso bought Matisse's *Still Life with Basket of Oranges* which is said to have become his most prized possession. It held a prominent

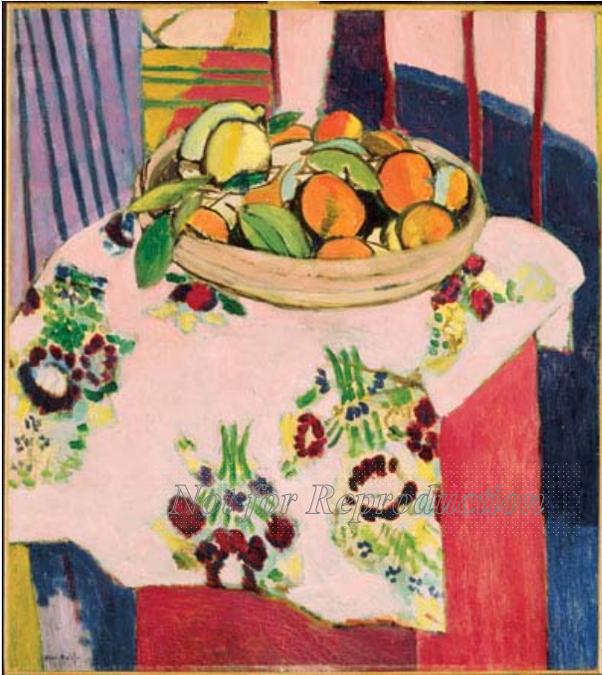


Figure 5 *Still Life with Oranges: Matisse, 1912*

place in his home and studio and was one of seven Matisse pieces that he owned and proudly displayed. He, at one point, confided to a friend, “more and more I feel the need to live with these” (Baldassari 2002:81). When Matisse heard that *Basket of Oranges* was on the market, he was interested in acquiring it, but hearing that Picasso had already done so, he was

so moved that he wept. Oranges were a potent symbol of luminosity and hope for Matisse and later in life, he arranged to have delivered to Picasso a crate of oranges on every New Year’s Day.

A touching story of exchange comes from Françoise Gilot. After the Second World War, both Matisse and Picasso were living in Southern France and visited each other regularly. On one occasion, Picasso brought some recent work for Matisse to see including his 1950 *Winter Landscape*. Matisse was in bed and recovering from surgery. Picasso put *Winter Landscape* on the mantle across from him and Françoise Gilot says (1990, p. 223), “Matisse was struck, as if by lighting. He fell in love with that painting.” Matisse asked to keep it for a while, which Picasso agreed to with reluctance. When Picasso and Gilot visited again two months later, Matisse pushed to hold on to *Winter Landscape* in exchange for one of his own. According to Gilot, this terrified Picasso, who saw

the piece as part of a new vision for his own work. A clear exchange was not agreed upon but *Winter Landscape* was again left in the care of Matisse. On the third visit, the painting remained on the mantle across from



Figure 6 *Winter Landscape: Picasso, 1950*

Matisse's bed, but this time surrounded by four models for vestments to be worn by priests at the Venice Chapel, which Matisse was in the midst of designing. The models were made of paper cutouts painted with gouache and were like murals. Says Gilot, "...they had authority and a sense of eternity...They spoke of 'life divine' but not of any particular religion or cult" (Gilot 1990, p.228). Gilot beautifully describes the artistic conjunction of their work (and their souls) with resonances and references to earlier exchanged paintings. Seemingly in response to Picasso's palm tree amidst a dark environment, on one of the vestments, Matisse uses the Latin words, *ESPER LUCAT* ---"Let hope shine." She goes on to say (1990 p. 228):

Joy and sorrow, color and light, obscurity and enlightenment were simultaneously present and equated. This was a magisterial *tour de force*.

The pull and push between the four vestments and *Winter Landscape* was something to behold—it took your breath away. In quality, they all measured up to one another. Seeing these masterpieces together was a great lesson in art, as well as a communion with the essence of life and death. There was a moment of silence in the room where we stood. It was all there, with no need for explanations. The cutouts and the *Winter Landscape* said it all without words, just with shapes and colors.



Figure 7 *Winter Landscape amidst Matisse's vestment models.*

To me, this encounter sounds quite profound bringing together light and dark, life and death, joy and sorrow. Matisse and Picasso had the capacity to balance one another bringing forward unexpected creative sparks stimulated one by the other and moving

them in new directions. Centered around a potentially heat generating hearth, together their work formed a whole and transcendent completeness, giving a powerful religious feeling or what, I think, Tronick might call *dyadic expansion of conscious*. Picasso's dark Spanish feeling painting exuded earthy, organic sexuality, while Matisse's vestments, in contrast, brought a sense of light, spirit and hope. The vestments carried through the image of the palm tree as a cross, stars, and stylized fronds. He had taken inspiration from Picasso's painting and

carried it in his own unique direction. Each man furthered the individuation of the other with stunning results. Influenced or influencing they maintained integrity and personal identity. This interchange was a co-creative process of interacting systems involving explicit manifestation shaped by implicit knowing of self and other and self in other. Their mutual adult attachment was one which fostered richness of emergent complexity.

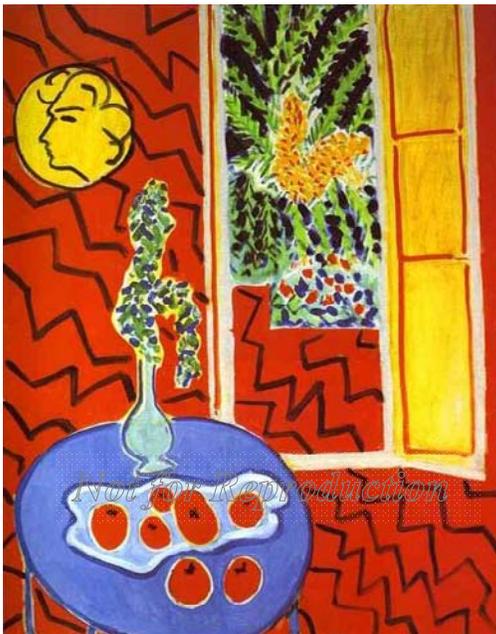


Figure 10 *Red Interior: Still Life on a Blue Table: Matisse, 1947*



Figure 11 *The Studio at 'La Californie': Picasso, 1955*

Matisse lived for four years after this episode and died November 3, 1954. His daughter Marguerite called Picasso three times to inform him, but Picasso refused to answer the phone and did not attend the funeral. Francois Gilot (1990, p.317) says that Picasso “...experienced his friend’s death as a kind of betrayal...he felt abandoned.” In December of 1954, Picasso worked on a tribute to Matisse based on a Delacroix painting *The Women of Algiers* (1834) a favorite of Matisse. He did a fifteen painting cycle of variations and said, “When Matisse

died, he left me his odalisques as a legacy, and this is my idea of the Orient, though I have never been there” (Baldassari 2002, p.333). Picasso’s *Women of*



Figure 12 *Women of Algiers Version O:*
Picasso, 1955

Algiers, after Delacroix (*Canvas O*) (1955) seems to contain a Matissean image of the feminine in the completed vertical figure in the foreground with a mirror in the background reflecting into Picasso’s own style of fragmented feminine images. Picasso incorporates the

reverberating dialogue including similarity and difference between them. He now carries both sides and conveys his own spirit and that of Matisse.

“[T]he intimacy between the two artists was often mediated by a third artist, sometimes a contemporary but more often an earlier artist they both admired” (Baldassari, et al 2002, p.334). Matisse and Picasso saw themselves as inheritors in “the great chain of artists” (Baldassari, et. al. 2002, p.334). They talked of “...how an earlier artist might remain ‘alive in the mind of another artist’ to maintain the continuity of the chain” (Baldassari, et. al. 2002, p. 334). In speaking of *Women of Algiers*, Picasso said, “I sometimes tell myself that perhaps this is an inheritance from Matisse. Why shouldn’t we inherit from our friends, after all?” (Baldassari, et al 2002, p.334).

Continuing the dialogue, Picasso painted from his own unique perspective but also imagining Matisse's imagining of Delacroix. Through this series, we glimpse Picasso's implicit knowing of Matisse's mind and artistic expression. We can sense the living transcendent presence of Matisse as it is incarnated through Picasso. This implicitly communicated sense of one another is reminiscent of my felt experience of my patient's brother who had died or the experience of the psychiatrist and patient interaction where the psychiatrist's face predicted the future suicidal behavior of his patients. We all subliminally carry others not only in our minds but on our faces, and in our bodies, and with Matisse and Picasso, in their painted creations. Fonagy talks about our need to see ourselves as reflected in the mind of others as an important element of self perception and interpersonal relationship. A problem occurs when we can't locate ourselves in the mind of the other, especially in infancy and early childhood. Picasso and Matisse were clearly able to locate themselves in each other's minds. Said Matisse (Baldassari, et al 2002, p.141), "I think that ultimately, there was a reciprocal interpenetration between our different paths." And Baldassari et al (2002, p.144) resonates with Fonagy by saying,

This was how the two artists most fruitfully borrowed from each other; not simply by borrowing from the other, but from oneself in the other; by discovering oneself in the other and, therefore, the other in oneself.

I have attempted here to bring together theoretical perspectives from analytical psychology, psychoanalysis, neuroscience and attachment theory with Complex Adaptive Systems at base. Hopefully, through the clinical material and the Matisse-Picasso relationship, you have gotten an essential understanding of

the bidirectionality of influence and how it may operate in human interactions of different kinds. For Matisse and Picasso, their painting functioned as an imagistic, metaphoric domain of cocreation. The complex process of transformation is emergent within the individual, within relationships, and through collective cultures. As analysts we place ourselves at the liminal edge of order and chaos, with expectancies from past history but hopefully open to surprise and to creative collaborative exchange.

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