

In-between Western and Eastern Culture

In-between Western and Eastern Culture:

a comparative study of Japanese Sand garden in Zen Buddhism

and

Sand Play Therapy by Carl G. Jung

and

their possible relation to art

Juri Suzuki

Contents

0	Introduction	
1	C.G Jung and sand play therapy	6
1.1	Image of the world	14
2	Zen Buddhism and Japanese sand gardens	16
3	Observation from comparing sand play therapy and Japanese Sand Gardens	20
4	Comparison Jung's philosophy and Zen Buddhism and Minimalism	28
5	Conclusion	34

0 Introduction

When I was child, I used to play at a vacant lot close to my house in Koriyama, Fukushima. When I was ten years old, a big and high housing project was built on the vacant lot. This new building left my house in the shade for most of the daytime.

My junior high school was in the next town. I participated in a wind music club. The school was located on a hill. The music room was on the 4th floor. I used to see the sunset every day.

When I started high school, I returned to my hometown to live in my grandfather's house. I enjoyed it, but I didn't want to stay in Fukushima anymore. There was nothing for me there, being a teenager, the countryside was very boring.

I moved to Tokyo to study architecture at the Tokyo University of Science where I received a B.S. in architecture in 2005. I hated Japanese architecture, but I loved the minimalist architecture of Italian born Carlo Scarpa and the Swiss born Peter Zumthor. My professor was researching the use of light in architecture. I was not really interested at that time, but still learned a lot on this subject. I have since come to realize that light and shadow are the main subjects in my work.

While studying at the university, my best friend committed suicide. This had a big impact on me; I couldn't stop thinking about the choice to die. After that, I couldn't see a future for myself and didn't have any hope. It was like I was surrounded by darkness and I didn't know how to go backwards or forward. I had lost a sense of where I was standing in the world.

I had been working at an architecture office for three years. The office was post-modernistic and old fashioned. It was painful working there for three years. I realized that a lot of my stress was caused by the fact that I was working on projects I didn't love.

About seven years ago a friend suggested that I might find the works of Jungian psychologist Hayao Kawai interesting. Hayao has been described as the founder of Japanese analytical and clinical psychology. He introduced me to the sand play therapy concept in Japanese psychology. After reading his books, my anxious feelings disappeared. His thoughts are still alive in my mind.

I hated Japanese society, so I made plans to go abroad. I applied for the Rietveld Academie, even though I didn't speak English. In 2008 I came to Amsterdam to study fine arts at the Gerriet Rietveld Academie. This was my first experience of Western culture and I became interested in how those two cultures, east and west, have influenced each other in the areas of psychology and art.

After I was living abroad I started to miss Japan. Although I hated the buildings of Tokyo I started to miss them. While living in Amsterdam I couldn't forget the buildings of Tokyo and so I started to draw them. I also used the concept of the sand play therapy box in my work. I started to use space as a reflection of my mind.

I missed Tokyo so much that I decided to return for half a year. When I was back in Japan I decided to stay for a whole year. In that year, 2011,

a big earthquake hit the north part of Japan. My hometown was not threatened by the tsunami, but it did cause the nuclear reactor to explode. My family house was 57km from that nuclear plant. I started following the news closely and watched the conference of Tepco on the internet. My hometown was heavily contaminated by the radiation. The radiation reached all the way to Tokyo. I was living in Tokyo at that moment, and couldn't leave my house.

The mountains and sunsets changed after the disaster. My hometown no longer felt like a safe place to return to. I couldn't go there without experiencing a feeling of sadness. My world had changed.

I knew that there were a lot of things which I noticed after I lost. I got lost to go back to, or not. I decided to turn back to Amsterdam. I tried to integrate my experiences in Fukushima in my work. But it didn't work out well. It felt forced to make a work that was directly connected to a specific problem. Finally, I started listening to myself. I thought it would be the only way to recover. I learned to talk with the space.

In this paper I will be comparing and confronting the sand play therapy by Jung as well as looking at the functions and influence of Japanese sand gardens by Zen Buddhism in contemporary society.

I'm an artist that primarily creates art that is a combination of film and sculpture installations. While I was still living in Japan I became interested in the work of C.G.Jung; particularly, Jung's writings about the conscious and unconscious workings of the mind. My previous research has helped me to take subjective thoughts and feelings and translate them into works of art. Through working in the art fields in the Netherlands I have become curious about sand gardens from both a Western and Eastern perspective. I am researching sand gardens and sand therapy to discover their similarities and differences.

The main question this research will be; what is the common point of

sand play therapy and Japanese sand garden? What is the role of objects in the sand play therapy and Japanese sand garden? Do they have a common point? Through comparing sand play therapy and Japanese sand garden, I try to find the difference and same notion of Western and Eastern culture.

During my research I became interested in Zen gardens and the philosophy behind them. I also became interested in sand play therapy, which were developed by a student of C.G.Jung. This paper will examine the development of sand gardens and Zen Buddhism as well as sand play therapy and Jungian philosophy. Finally, I will be looking at minimalist art and the possible influence and connection to Eastern and Western philosophies.

My sub question this will be; if the sand play therapy by Jung and Japanese sand garden by Zen Buddhism have common points and same role, does minimalism have common points and same role with Jungian philosophies and Zen Buddhism? Can I find these same points? If I can find, what points are same?

My key words are light and shadow, image and space, conscious and subconscious, experience through the experience like Zen garden or minimalism and how to experience here and now. I think "It is here" is connected to the thoughts with Zen and minimalism.

Shadow has two meanings, one is real shadow and the other is shadow of mind thoughts by Jung. I'm researching that subjective thoughts transform to objective thing.

1 Carl G. Jung and sand play therapy

In this chapter, I will introduce who Jung was, what he did, and what the sand play therapy is. I will write about the history of sand play therapy. I will describe what it looks like; material, form, and how it is made, what it is for, the meaning through the position of the object in the space, and the intention behind it. After that, I will write why the sand play therapy becomes popular in Japan, and what the meaning is of shadow and image of the world and of the unconsciousness by Jung and how the symbolism plays a role in it.

Carl Jung was a Swiss psychologist and psychiatrist. He lived from 1875 to 1961.¹Jung makes a clear distinction between the conscious and the unconscious mind.

He defined the collective unconscious by the deepest layer of the unconscious, which expands beyond the individual psyche. He researched many symbols in Eastern philosophy and religion, and reflected on his own dreams and visions. He became fascinated by the way common themes ran through so many different myths and cultures. He believed all human thinking is linked, and that myths and culture represent an underlying inner knowledge.

Dora Kalff, a Jungian therapist, developed sand play therapy in Switzerland in the 1950s and '60s based on her studies at the C.G. Jung Institute, Zurich, in Tibetan Buddhism.

1 Snowden, Ruth. (2010). JUNG THE KEY IDEAS. (Hodder Education, London) P.XXII.

Sand Play therapy consists in playing in a specially proportioned sandbox. The size is approximately 19.5 x 28.5 x 2.75 inches. The floor and sides are painted with water-resistant bright-blue paint. The boxes are filled with dry or moist sand. The patients can use a number of small figures; trees, plants, stones, marbles, mosaics, wild and domesticated animals, ordinary women and men pursuing various activities, soldiers, fairytale figures, religious figures from diverse cultural spheres, houses, fountains, bridges, ships, vehicles, etc. With these figures the patients give a formal realization to their internal worlds.²

The patient places miniature figurines in a small sandbox to express confusing feelings and inner experiences. This creates a visual representation of his/her inner world and reveals unconscious concerns that are inaccessible in any other way.³

Sand play therapy is a method for both children and adults to materialize unconscious thoughts. By visualizing the unconsciousness it tries to heal the mind and integrate unconscious feelings into the conscious mind. Life becomes a more conscious process, making it possible to break through the narrowing perspective of our secured conception and fears. The sand

2 Kalff, Dora M. (1991). Journal of Sandplay Therapy, Volume1, Number 1,1991. "introduction sandplay therapy" . <http://www.jungforum.com/graphics/Sand-play%20-%20Kalff,%20Introduction%20to%20Sandplay%20Therapy.pdf> (visited 22nd NOV 2012)

3 "Sandplay Therapy Studies, What is Sandplay Therapy?". UC SanDiego Extension. <http://extension.ucsd.edu/programs/customprogram/documents/whatis-Sandplay.pdf> (visited 22nd Nov 2012)

play therapy aims at building a new relationship with our own depth, connecting the internal and external world of the patient. ⁴

Sand play therapy establishes a safe and protected space. The patient plays to set up a world corresponding to his or her inner state. The patient can do free, creative play, unconscious processes are made visible in a three-dimensional form. ⁵

The therapist/counselor provides the patient with a free and protected space. This helps to investigate the patient's inner world. During the therapy, the therapist and patient observe and talk about what is happening in the sand play therapy.

In 1965 the sand play therapy method was introduced by Hayao Kawai who was a researcher at the Jungian Institute. The method became very popular in Japan. One of the reasons for its popularity is, that it is a nonlinguistic method. The play doesn't make use of expression through speaking as much as for instance Western therapy. For the Japanese this appears to be a very effective method because in Japanese culture it is not so common to talk about feelings.

Jung calls the unconscious part of the personality the shadow. It represents the negative aspects of a personality that a person rather not admits to having. The ego and the shadow work together as a balancing pair. The shadow is the dark side of our nature, all that we see as being inferior and uncivilized. ⁶

4 "Sandplay Therapy Studies, What is Sandplay Therapy?". UC San Diego Extension. <http://extension.ucsd.edu/programs/customprogram/documents/whatis-Sandplay.pdf> (visited 22nd Nov 2012)

5 Kalff, Dora M. (1991). Journal of Sandplay Therapy, Volume 1, Number 1, 1991. "introduction sandplay therapy" <http://www.jungforum.com/graphics/Sandplay%20-%20Kalff,%20Introduction%20to%20Sandplay%20Therapy.pdf> (visited 22nd NOV 2012)

6 Snowden, Ruth. (2010). "JUNG THE KEY IDEAS" (Hodder Education, London) P.XXII

Jung thought the experience was important for his research. He emphasized his research was made as part of his experience. The shadow is arisen from world of images. The shadow doesn't have conceptual clarity or meaning. Jung compared the image and the concept. He defined that the image had vitality but no clarity, the concept was clear but not vital.

Sand represents land, box painted blue represents water. The figures have different meanings each patients.

Jung distinguished symbols and sign. If the symbol is not a substitute for such a simple thing known, the best thing that occurred in an attempt to express some relatively unknown ones, would not be considered appropriate representation method other than this.

We can't recognize about self itself. We can become aware of how it works through the expression of symbolism of self.

Jung noticed that the patient spontaneously arise his/her inner mind, not looked at symbols of circle or square in the dream or fantasy. In the Eastern culture, there were many shapes, which was called Mandara, have significance on the subject of square and circle. ⁷

7 Kawai, Hayao. (1967 first publication / 2007). "Introduction to Jungian psychology" (Baihuukan Kabushikikaisha, Tokyo)

1.1 Image of the world

“The human’s conscious mind is integrated by the ego, and the context of conscious mind is understood by the language. For example, the name, place of birth, the knowledge that you studied at school can be all verbalized. What you can’t understand in your ego, it is more difficult to describe by the language. If something is in unconscious mind, it is not understood by the consciousness. But the area of consciousness and unconsciousness are not clear. The middle of the area of conscious and unconscious minds is thought as images.”⁸

For instance, I assume that my art works are conceptual art that is based on concepts. If so, concept is verbalized, and it is understood in the conscious mind. But can everything in art be understood in language?

For me, art is expressed as the image as it is defined by Jung. First, I try to clarify my idea in words. But when I make works of art, can I verbalize everything in words about my works? I don’t think so. And if this is not possible, is it not possible anymore to define my art as conceptual art?

We can’t reach to area of the unconscious mind. But we can catch the field of the image. I think that what we try to catch in the field of image is expressed in art. The thing that becomes clear through making art is verbalized. Making art is digging in my mind to reach the image, and then I try to verbalize what I thought and found. I think making art is the way to verbalize my image in language and to embody my image, and do both

⁸ Kawai, Hayao. (1987 first publication / 2000 25th publication) “Phenomenology of Shadows” (Kabushikigaisha Koudansha, Tokyo)

alternately.

In Jung’s image of the world, it becomes visible in dream and myth and folk tales, legends. Jung invented the Rorschach test. In the Rorschach test, the counselor shows ink stains to the patient. The ink stains are obscure so the patient has to use his imagination. The patient answers several things. Though they see the same image, each patient gives different answers. The counselor can find out about the image of the world of the patient from his response.

I make shadow in my work by projecting the light from the beamer to the objects. In my work, I don’t have a vision of concrete messages. I project the image of the bubble in the space. The objects and viewers are in the same space, they form the shadow in the space. Each viewer has a different comment to my work. I suppose that the viewers use their own inner image when they verbalize what they see in my work like they would do in the Rorschach test.

I don’t give any question and I don’t have any answer for them. I don’t give the viewer questions and answers. I would like to make works that suggest the viewers to use their imagination. I think appealing to the inner mind of the viewers is interesting. We can verbalize almost everything in our society. But I can play with images of the world in art. The meaning of making and seeing art is to reach the image world of the viewer and to connect his/her inner world by him/herself.

2 Zen Buddhism and Japanese sand gardens

I write a short introduction what I am going to do in this chapter. I will write that what the Zen is, history of Japanese sand gardens, what it looks like; form and material, how it is made, what it is for, and I will reveal the meaning through the position of the object in the space, and intention. After that, I will write that how the symbolism play a role in sand gardens, what the thoughts if the shadow is in Japan, connection tea ceremony and sand garden in Zen, and unconsciousness in Zen.

Zen is a form of Buddhism developed in China during the 8th century. Zen Buddhism wants us to see into the spirit of Buddha.

“Theorisation may be all very well when playing baseball, building factories, constructing fortresses, manufacturing industrial goods or murderous instruments of various kinds, but not with creating objects of art, or mastering arts which are the direct expressions of the human soul, or acquiring the art of living a life true to itself. Anything in fact which has to do with creation in its genuine sense is really “untransmittable,” that is, beyond the ken of discursive understanding. Hence Zen’s motto, “No reliance on words.

In this respect Zen is opposed to everything that goes by the name of science or scientific. Zen is personal while science is impersonal. What is impersonal is abstract and does not take notice of individual and has no

signification, and Zen is just its reverse. Words are needed in science and philosophy, but they are a hindrance in Zen. If words are needed in Zen, they are of the same value as coins in trading. ⁹

A Japanese sand garden is called “karesansui” in Japan, it was developed in Japan in the later Kamakura period(1185-1333). In Japanese sand gardens there is an important principle which can be literally translated as ‘the beauty of blank space’.

In the sand garden there are two main elements; rocks and sand. The rocks are light and dark gray. The sand consists of crashed or decomposed granite, small pebbles, or fine gravel. Light colored granite can be used to brighten up a Zen garden in a dark area, but avoid using it in sunny areas where it will be too glaring. It is bounded by the wall.

A priest maintains the sand garden, and uses a rake to create the patterns in the sand. There are special wooden rakes, solely for that purpose. Or a regular garden rake is used to represent water ripples or waves. ¹⁰

The sand garden is seen as a physical representation of the Zen Buddhism. It materializes Zen self examination, spiritual refinement and en-
9 Suzuki, Daisetsu . (2005). “Zen and Japanese culture” (Koudansha international Company, Tokyo)
10“Zen Gardens” WASHINGTON STATE UNIVERSITY Clark Country Extension
http://clark.wsu.edu/volunteer/mg/gm_tips/ZenGardens.html (visited on 24th NOV 2012)

lightenment. The Japanese sand gardens are not to be entered, especially not the sand areas. It is only to be viewed from a designated distance.¹¹

A sand garden is regarded as an expression of the individual world of thought. Taking care of the gardens is part of the priest's practice, it is meant to be an act of contemplation every day. The gardens represent a cosmic view of the universe. The true meaning is only to be found in the viewer's imagination and interpretation of the abstract symbolism landscape. The surrounding wall forms a visual boundary to enclose this quiet escape place.

The sand garden was originally created to foster meditation and to teach the principles of the religion.¹²

In a sand Garden, all objects represent natural things. The garden represents a human activity. Sand represents water. Stones are the most important elements in a sand garden. Stones represent the eternity in nature. The shapes of the stones can be divided into five categories, called the five natural stones. Stones can represent; wood, fire, earth, metal and water.

"The dry gardens of Zen temples must have been closely identified with this lunar character, for they made exhaustive use of light gray stones and sand that reach aesthetic heights under moonlight."¹³

11 Historical Japanese Gardens "Zen Garden" (2001) <http://gallery.sjsu.edu/old-world/asiagate/gardens/jpggardens.html> (visited on 23th Oct 2012)

12 Historical Japanese Gardens "Zen Garden" (2001) <http://gallery.sjsu.edu/old-world/asiagate/gardens/jpggardens.html> (visited on 23th Oct 2012)

13 Plummer, Henry. (2000) "Architecture and Urbanism June 1995 Extra Edition" (a+u Publishing Co., Ltd, Tokyo)

The light comes from the sun into the Japanese sand garden and the shadow becomes visible along the wave of the sand. People who contemplates in front of the sand garden, is inside of the temple. Inside of the temple is darker than outside, the reflection from the white and gray sand light into the temple. I think Japanese try to place value in the shadow as well as the light a decade ago. I think people tried to accept the shadow not to get rid of that and tried to make the light and shadow equal in the daily life.

"Underneath all the practical technique or methodological details necessary for the mastery of an art, there are certain intuitions directory reaching what I call Cosmic Unconscious...but the experience is acknowledged to be an insight into the Unconscious itself as source of all creative possibilities, all artistic impulses, and particularly as Reality above all forms of mutability beyond samsara-sea of birth and death."¹⁴

Zen Buddhism tries to reach the cosmic unconscious. I think this is the same as the collective unconscious by Jung. The goal of Zen is to reach the cosmic unconscious. Reaching the unconscious means to throw away the ego in Zen. I try to make art not to express my ego but to reach my unconscious. It takes time to reach the cosmic unconscious. But I would like to reach it. If I don't do that, I just consume and I would be battered in society and feel emptiness and I would lose myself.

14 Suzuki, Daisetsu . (2005). "Zen and Japanese culture" (Koudansha international Company, Tokyo)

3 Observation from comparing sand play therapy and Japanese Sand Gardens

Comparison Diagram, sand play therapy and Sand Garden

	Sandplay therapy C.G.Jung	Japanese sand garden
When did it start?	1950s and '60s	later Kamakura period (1185–1333)
Where did it use?	Switzerland	Japan
Who did it start?	Dora Kalff, Jungian therapist, on her studies at the C.G. Jung Institute, Zurich	unknown, Sesshu (1420-1506).
What it looks like? form, material	approximately 19.5 x 28.5 x 2.75 inches; floor and sides painted with water-resistant bright-blue paint.Boxes of dry or moist sand are provided. The figures : trees, plants, stones, marbles, mosaics, wild and domesticates animals, ordinary women and men pursuing various activities, soldiers, fairytale figures, religious figures from diverse cultural spheres, houses, fountains, bridges, ships, vehicles, etc.	In the sand garden there are two main elements; rocks and sand. The rocks are light and dark gray. The sand consists of crashed or decomposed granite, small pebbles, or fine gravel. Light colored granite can be used to brighten up a Zen garden in a dark area, but avoid using it in sunny areas where it will be too glaring.
What is it for?	Sandplay is in therapy both with children and with adults in order to gain access to the contents of the unconscious.	Its physical form represents Zen Buddhist philosophy, Zen self-examination, spiritual refinement, and enlightenment.

Comparison Diagram, sand play therapy and Sand Garden

	Sandplay therapy C.G.Jung	Japanese sand garden
The meaning	Sandplay therapy establishes a safe and protected space. The patient plays to set up a world corresponding to his or her inner state. The patient can do free, creative play, unconscious processes are made visible in a three-dimensional form.	A sand garden is regarded as an expression of the individual world of thought. Taking care of the gardens is part of the priest's practice, it is meant to be an act of contemplation every day. The gardens represent a cosmic view of the universe. The true meaning is only to be found in the viewer's imagination and interpretation of the abstract symbolism landscape. The surrounding wall forms a visual boundary to enclose this quiet escape place.
Intention	The therapist/counselor provides the patient with a free and protected space. This helps to investigate the patient's inner world. During the therapy, the therapist and patient observe and talk about what is happening in the sandplay therapy.	The Zen garden originally was created as an aid to meditation and to teach the principles of the religion.

Comparison Diagram, sand play therapy and Sand Garden

	Sandplay therapy C.G.Jung	Japanese sand garden
How does symbolism play a role in it?	Symbols speak for internal, energy-bearing images, for dispositions of human-ness which, if they become visible, exert a continuing influence on the human being's development. Symbols with numinous or religious content therefore speak of an inner spiritual order that can be the basis for a healthy development of the ego, which creates the link to the external world.	<p>In a Sand Garden, all objects represent natural things. The garden represents a human activity. Sand represents water. Stones are the most important elements in a sand garden. Stones represent the eternity in nature. The shapes of the stones can be divided into five categories, called the five natural stones. Stones can represent; wood, fire, earth, metal and water.</p> <p>Wood. Tall vertical. Implies high trees. Also called 'body stones', are to be placed in the back of a grouping.</p> <p>Metal. Low vertical. Implies the steady and firmness of metal. Often grouped with tall verticals. They are sometimes called soul stones.</p> <p>Fire. Arching. Branches that shape like fire. These types of branches are called stone atmosphere and peeing stones.</p> <p>Water. Flat or horizontal. Called level base stones or mind and body stone. Often used for the harmonization in rock groupings.</p> <p>Earth. Reclining. Often known as root or prostrate stones. Usually placed in the foreground to create harmony.</p> <p>- Rocks represent power and desire or feeling of tranquillity. In the Oriental's perception, rocks suggest mountains, islands.</p> <p>- White sand cones represent the Shinto salt cones of purity.</p> <p>- Crane and turtle islands represent symbols of longevity.</p>

Similarities and differences, sand play therapy and sand garden

	similarities	differences	
		sand play therapy	Japanese sand garden
material	sand are provided	dry or moist sand	crushed or decomposed granite, small pebbles, or fine gravel
object	Both are put some objects.	Figure, tree or human or many different things which client want to use.	rock, gravel, sand, and perhaps a few pieces of moss.
wall	both are surrounded by the wall which means closed space	19.5 x 28.5 x 2.75 inches, Box. Miniature. A Box is painted blue.	human scale
How does people connect with those?		Client play in the sandbox. He can make his own world in it.	The Japanese sand gardens often are not to be entered, especially the sand areas of the garden.
What is it for?		Sandplay is the method in order to gain access to the contents of the unconscious.	its physical form represents Zen Buddhist philosophy, Zen self-examination, spiritual refinement, and enlightenment.
meaning of the space	safe and protected space.	Inside of the room.	Enclosure functions as the garden's definition, and is often a quiet escape place. The surrounding wall represents a visual boundary or by placing stones against the ground and gravel. Outside.
meaning of these		Sandplay therapy establishes a safe and protected space. The patient plays to set up a world corresponding to his or her inner state. The patient can do free, creative play, unconscious processes are made visible in a three-dimensional form.	A sand garden is regarded as an expression of the individual world of thought. Taking care of the gardens is part of the priest's practice, it is meant to be an act of contemplation every day. The gardens represent a cosmic view of the universe. The true meaning is only to be found in the viewer's imagination and interpretation of the abstract symbolism landscape. The surrounding wall forms a visual boundary to enclose this quiet escape place.
How does symbolism play a role?		Sand represents land, box painted blue represents water. The figures have different meanings each patients.	All objects represent natural things. The garden represents a human activity. Sand represents water. Stones are the most important elements in a sand garden. Stones represent the eternity in nature. The shapes of the stones can be divided into five categories, called the five natural stones. Stones can represent; wood, fire, earth, metal and water.

The traditional Japanese sand garden developed from 1185 to 1333 in Japan and is based on Zen Buddhism. Dora Kalff, a Jungian therapist, developed Sand Play Therapy in Switzerland in the 1950s. Kalff based her therapy on both Jungian and Tibetan Buddhist philosophy. Although more than 600 years separate these movements there are many similarities as well as many differences.

I will write about the similarities of sand play therapy and Japanese sand gardens. Sand play therapy is played in the box that is bounded by the wall. Japanese sand garden is bounded by the wall. Both works are spread out sand on the floor or field. Both works are placed some objects. In sand play, the patient transforms sand and place objects. In Sand Garden, priest groom a garden as his practice. Both works are protected and safe space.

Differences of the sand play therapy and sand gardens are; scale is different. Sand play is small scale. Sand garden is human scale. Sand play is used inside of a room. Sand garden is made outside bounded by the wall. In Sand garden, The visitor doesn't allow to enter the Sand garden. The visitor can see from inside of a room where is opened and belong to between inside and outside, or semi-indoor space. The material is different. Sand play is used of sand. Sand garden is used white gravel. In sand play, sand is meant to be field. In sand garden, the gravel is meant to be water. In sand play therapy, where the complexities of the inner world are explored and integrated into the psyche for emotional healing. The client is given the possibility, by means of figures and the arrangement of the sand in the area bounded by the sandbox, to set up a world corresponding to his or her inner state. In this manner, through free, creative play, unconscious processes are made visible in a three-dimensional form and a pictorial world comparable to the dream experience. Sand garden is meant more for contemplation. Sand garden is regarded as expressions of individual worlds of thought. Sand play therapy is connected with inner world of the client.

Sand gardens are regarded as representational of Zen discipline and individual world of thoughts. The visitor cannot enter a Sand garden, but must stand outside the space and allow his/her imagination to interpret what the forms represent and to then reflect on that experience.

In sand play therapy, the individual uses sand and other small objects in a small box (approximately 19.5 x 28.5x 2.75 inches) and arranges these objects to reflect his/her inner world. Both sand gardens and sand play therapy use objects to represent various states of mind.

Based on the specific shape of a rock, there are five categories within sand gardens that have been identified as the five natural stones;

“Taido: wood. Tall vertical. Implies high trees. Also called body stones, placed in the back of a grouping.

Reisho: metal. Low vertical. Implies the steady and firmness of metal. Often grouped with tall verticals. It is sometimes called soul stones.

Shigyo: fire. Arching. Branches that shape like fire. These types of branches called stone atmosphere and peeing stones. Often placed in the front and to one side of other shapes.

Shintai: water. Flat or horizontal. Called level base stones or mind and body stone. Usually used for harmonization in rock groupings.

Kikyaku: earth. Reclining. Often known as root or prostrate stones. Usually placed in the foreground to create a harmony appearance. - Rocks represent the sense of power and desire or feeling of tranquillity. To the Oriental's perception, rocks suggest mountains, islands. - White sand cones represent the Shinto salt cones of purity. - Crane and turtle islands represent symbols of longevity. ¹⁵

Further, gravel, sand, and perhaps a few pieces of moss make up the elements of a sand garden.

15 Historical Japanese Gardens “Zen Garden” (2001) <http://gallery.sjsu.edu/oldworld/asiagate/gardens/jpgardens.html> (visited on 23rd Oct 2012)

In comparison, the elements used in sand play therapy vary widely. Elements include trees, stones, religious figures, fairytale figures, toy animals, toy soldiers, houses, fountains, etc. There is no prescribed set of materials used; the therapist will have on hand a wide variety of objects from which the patient can choose to represent his/her inner world.

Sand gardens express eternal nature. If we stand in front of the Sand garden, what we see are abstract forms that invite the viewer to contemplate these forms and to look into his/her inner world. The way we relate to these objects, becomes a way to relate to one's self and one's world.

Sand play therapy asks the patient to give his/her inner world a visual representation through the use and arrangement of objects. What the patient create is then analyzed as a representation of the patient's collective unconsciousness.

Hayao Kawai first introduced sand play therapy in Japan in 1965. His research led him to conclude that the Japanese mind would suit the practice of sand play therapy. Because Zen Buddhism and sand gardens had already existed in Japanese culture for hundreds of years, there was already an established connection between using nature and objects as a way to contemplate one's inner world. Also, the Japanese culture is very formal and restrictive; feelings are not easily brought out and discussed, where as sand play therapy allows the individual to express him/her self through objects.

4 Comparison Jung's philosophy and Zen Buddhism and Minimalism

In this chapter, I will introduce about Minimalism and after I will compare Jung's philosophy and Zen Buddhism and Minimalism.

Minimalism is an extreme form of abstract art that developed post-war in USA. It can be seen as an extension of the abstract idea that art should have its own reality and not to be an imitation of other thing. Aesthetically, Minimalism offers a highly purified form of beauty. It is also viewed as representing such qualities as truth. Because it doesn't pretend to be anything other than what it is. The painter Frank Stella remarked, "What you see is what you see." Expression and illusion and the use of symbols and metaphors were abandoned and art became an intellectual game. In minimalism, the form of the artwork and the identity of the artist were not relevant. There is similar notion in Zen Buddhism that says, "Now, there is a table in front of you. When you knock the table, it makes a sound. That is everything"

Minimalism can take many forms, like paintings, sculpture, music, etc. The sculptor Carl Andre began in 1960's working with objects related to space. This was really the starting point of site specific work based on minimalist principles. Unlike Sand Gardens, where each object has a specific meaning, in Andre's work the objects mean nothing beyond what they are. For example, in his work "five corners", the viewer is invited into the space where 144 steel plates are arranged in various patterns on the floor and the viewer is free to explore the entire the space. Although at first glance it appears that there are similarities between minimalist art and Sand Gardens, in their approach to space and a minimal use of

objects, this is where the similarities appear to end. In minimalist art, the artist is celebrating the uniqueness and beauty of an object as a pure form that is art in and of itself. In Sand Gardens, the objects not only represent physical forms often in complex arrangements, their deeper meanings invite the viewer into another world both through visual imagination and self reflection. Perhaps most significantly, the greatest similarities between Zen philosophy (including sand gardens) and minimalist art is their stated goal: that the viewer is directed toward the simplicity of the here and now. ¹⁶

The Buddhist priest Itabashi taught that whatever truth you can find the point is to experience this truth. Zen thoughts cannot be expressed in words. Zen is the opposite of theoretical thinking. Similarly, the arts are often direct expressions of the human soul and are untransmutable. ¹⁷

John Cage, the minimalist musician, said in an interview regarding the subject of silence; I love sounds just as they are. I have no need for them to be anything more than what they are. I don't want them to be psychological. ...I just wanted to be a sound. Don't have to mean anything that is in order to give very deep pleasure. Sound experience which I prefer to all others, is the experience of silence. And silence almost everywhere in the world is the traffic. If you listen to Beethoven or Mozart, you see the always the same. But if you listen to traffic, you see it's always different.

¹⁸

It is my understanding that the Buddhist priest Itabashi and John Cage were both trying to say the same thing: the experience of the moment is what's important. I think they suggest that what we need is to live and feel the moment.

¹⁶ Rider, Alistair. (2011) "Carl Andre Things In Their Elements" (Phaidon Press Limited, London)

¹⁷ Taguchi, Randy and Itabashi, Koushu. (2008) "May I live? Dialogue about the life and death"(Tokyo Shoseki Kabushikikaisha)

¹⁸ John Cage about silence (2007). (visited 12th Dec 2012) <http://www.youtube.com/watch?v=pcHnL7aS64Y>

Comparison Jung's philosophy and Zen Buddhism and Minimalism

	Jung	Zen	Minimalism
important thoughts	experience	experience	
		moment, now	moment, now
		without language	
looking for	unconsciousness	unconsciousness	
		everything is in front of you	what you see is what you see
	philosophy	religion, buddhism	art movement
	1900's	1185–1333	1950's
	Western Europe	Japan	America

In Japan, some poet and writer write about shadows. Shuntaro Tanikawa writes about white and black in his poem "A Personal View of Gray".¹⁹ His way of writing is subjective but also sculptural. I pick up "in praise of shadows" Junichiro Tanizaki.²⁰

Tanizaki, in his book, compares the aesthetics of Western and Eastern culture. I read this book when I lived in Japan. After I read this book again after I came to Amsterdam, I sympathized more with his idea. Japanese tableware and foods are made under the faintly dim Japanese traditional architecture. The atmosphere from incandescent lamp or candle is so much different from each other. The influence from the different kind of lights to the food is also different. White dishes from western culture don't fit with Japanese traditional architecture.

When I read Tanizaki's comparison of Japanese and Western culture, I have to think about the fact that United States occupied Japan after the Second World War. I cannot help think-

¹⁹ Tanikawa, Shuntaro. (1975). "Definitions" (Sichosha, Tokyo)

Translation; Lento, Takako. (2011). "the art of being ALONE" (Cornell University, Ithaca, New York, 2011)

²⁰ Tanizaki, Junichiro. (1975 first publication / 2012 23rd Publication). "In praise of shadows" (CHUOKO-ROKON-SHINSHA, INC.)

ing that there is a sense of inferiority in the Japanese self-conscious against the image of the West today. Japan had its own culture, and has come to develop its own art and diligence. However, Japanese cannot incorporate the development of natural science from the West. General Headquarters from United States made a new constitution for Japan after the Second World War. More than 60 years have passed since the war, the Japanese state cannot be independent or separate from the United States and also cannot be vassals of United States. Japan must be independent from the United States in peaceful way.

I had never experienced Western culture until I came to the Netherlands. There is no art which has a Western context in Japan. While I have learned about art in the Netherlands and read "in praise of shadows", I think as a Japanese that Japan needs its own art in Japanese contexts. There are many art event and things is called "art" in Japan. I feel there are a few critics and people who can write criticism in Japan. I was told "there are a few critics and people who can do interpretation in Japan." However, what is the meaning of the definition of art? I realized that I meant the person who can be a critic and interpret art under the western art context. How do I read Japanese art? Should I read under the Western art context? If the art only exists under the Western art context, how do we consider about the other area of art in the world? Can we read the same conventions as in the Western art context?

If I think the definition of contemporary art is in the Western context, the thing called art in Japan can be seen as Art Brut. When I went to art event in Japan, I was disappointed about it. Because I expected Japanese art had a Western art context. But if I see Japanese art is different from the Western art context, I might see it in another way. But when I try to see another way to interpret the Japanese art event, I can't see another way. Because I have learned art in a western art context, I don't have another way to see. Do I see that Japanese art has an extension in drawings or child play or Japanese subculture? If I try to see the different

way of art, I can't see without Western art context. If I think this way, is it possible to develop Japanese original art?

While I had lived in Japan, I thought Japanese culture is inferior to the Western culture. I think Japanese think Western culture is better.

After I came to Amsterdam, I felt that neither Western nor Eastern culture was superior or inferior to the other, they are just different from each other. The house and town are westernized in Japan. It is nonsense to think Eastern culture is inferior, looking back on the old Japanese culture. Like Tanizaki said, there is an original Japanese aesthetics. I feel disappointment the Japanese traditional aesthetics got forgotten nowadays. I wonder how it is possible to make new art based on ancient Japanese conventions.

The art I've learned in Western culture is an art with engaged society. Its perspective is skewed, and nobody can see the culture from the same view. When I see the world, I think that I need several different perspectives, and not an only single point of view.

5 Conclusion

I'm curious about the relationship between the existence of the object and its shadow. Jung wrote "The shadow is an unconscious part of the personality that contains weaknesses and other aspects of personality that a person cannot admit to having." When I put the light on the object, there is a shadow in the back. The shadow proves the existence of the object. There is no object without shadow.

In my work I examine the connection between the object and its shadow. I would like to make them equal to each other.

When I create an installation I place several objects in the space. Recently, I made an installation from wooden boxes upon which I drew images of Tokyo. I used six boxes and placed them on the floor representing the different places that I had lived and worked in Tokyo.

For me art means expressing my inner world. It is exercising my mind. In my work I try to transform my inner voice to something objective or visible. It may help the viewer to experience a space or a void outside of the society, outside of the everyday life. I think it is what we need and what we miss in this society.

I could never stop making art. It is a way to connect to the world. I do it for myself, but it is also a commitment to help people in society to have a moment of peace and reflection and to have a chance to experience another way of viewing their own lives and realities.

In Zen Buddhism everything is in front of you. In my understanding, Zen

Buddhism tries to teach us to think of nothing. By learning about Zen Buddhism, I would like to make art that makes the viewer forget about his daily life and to just be there in the moment.

In modern Western society we have so many cultures living together in a concentrated space. I'm curious about the fact that we share time and space and nothing more than that and nothing less than that. For me, these kinds of realities are close to minimalism and Zen Buddhism. My own experience is that life can often be so busy and chaotic that finding inner peace and time to reflect seems almost impossible. My work is a sort of therapy for me, helping me to slow down and to concentrate. All of my problems and concerns disappear while I am working on an installation.

If we don't have religion anymore to make our mind quiet, to detach the noise of daily life, could art take its place? Can it reset and refresh our mind like the Japanese sand gardens that were designed centuries ago? Art for me is similar to sand play therapy. Art should provide us with a separate, quiet space.

When I look at the evolution of my own work I see a shift away from expressing my inner world (like in sand play) to an interest in expressing myself in a Zen way. This artistic expression mirrors my own personal experience and interest in Eastern and Western cultures, with a return to my Japanese roots.

When I compare Jung's philosophy and Zen Buddhism, there are some

similarities. These two are looking for our collective unconscious. Zen Buddhism doesn't rely on language. Jung tried to organize and assemble the theory of the human's mind. The way of looking is different but what they research is definitely the same.

Jung had researched about personal unconscious and collective unconscious. I suppose he wanted to know about human's collective unconsciousness. I think what Jung was researching was about the unconscious of Zen Buddhism. Jung's philosophy and Zen Buddhism are looking for same thing, but the road is different. Natural science has developed, We can get almost everything which we can buy with money. But natural science can't deal with the mind. What I want to catch is how to deal with the mind and how to find silence in my mind. In the past, people were helped by the religions. Freud and Jung tried to clarify the inside of the mind. However, have human's mind developed in the past 1000 years? Our minds can't develop like natural science or practical things or knowledge. I think the mind can go into great depth through it's own experience. It does not understand but through experience.

I think Zen Buddhism and Jung's philosophy try to deepen our mind. And in modern society, we have to look for it by ourselves, otherwise we just spend our life in consuming society.

For me art is a way to develop my inner mind and make my inner mind deep. At the same time, I think art is a new form transformed from the ancient tea ceremony in Zen. For me, art makes me forget secular stuff. The modern people find pleasure when they consume and also get knowledge. And more and more people seek radical things. I think we can't fill our mind or be satisfied by consuming. If we want to enrich our mind, we shut down to the society without internet for a moment and are in silence without covering artificial things, then we can find satisfaction and experience in our mind.

In that sense art is necessary in modern society and art has to be made and experienced by all the people.

Sand play therapy and sand garden are bounded by the wall and blocked from the outside of the world. Both works form a safe and protected area. In sand play therapy, sand means land and wall painted blue means water. The figures have a different meaning for each patient in sand play therapy. Sand represents water and rocks represent fire, steel, water, earth in Sand garden. Sand play therapy has begun in 50's in Switzerland. Sand garden has started about 1185 in Japan.

The patient expresses his inner world in the sand play therapy and heals his inner mind. The visitor heals his inner mind by seeing sand garden. The maker is central in sand play therapy, the viewer is central in sand gardens.

In Zen Buddhism everything is in front of you. In the interview of John Cage and story from Itabashi priest, I think both people talked same thing "everything is in front of you." There is a similarity in Zen Buddhism and Minimalism. Frank Stella said, "What you see is what you see".

I try to catch "Everything is here now" in my work. I'm influenced by Zen Buddhism and Minimalism. I am a maker as well as viewer. It heals my inner mind for me to make my art works. I try to see my inner world by seeing my art works as a viewer though keep distance from Chaos of daily life. It is difficult to feel in front of you. My subject of research is to feel the fact in front of you like sand garden.

Bibliography

1. Snowden, Ruth. (2010). JUNG THE KEY IDEAS. (Hodder Education, London) P.XXII.
2. Kalff, Dora M. (1991). Journal of Sandplay Therapy, Volume1, Number 1,1991. "introduction sandplay therapy" . <http://www.jungforum.com/graphics/Sandplay%20-%20Kalff,%20Introduction%20to%20Sandplay%20Therapy.pdf> (visited 22nd NOV 2012)
3. "Sandplay Therapy Studies, What is Sandplay Therapy?". UC SanDiego Extension. <http://extension.ucsd.edu/programs/customprogram/documents/whatisSandplay.pdf> (visited 22nd Nov 2012)
4. "Sandplay Therapy Studies, What is Sandplay Therapy?". UC SanDiego Extension. <http://extension.ucsd.edu/programs/customprogram/documents/whatisSandplay.pdf> (visited 22nd Nov 2012)
5. Kalff, Dora M.(1991). Journal of Sandplay Therapy, Volume1, Number 1,1991. "introduction sandplay therapy" <http://www.jungforum.com/graphics/Sandplay%20-%20Kalff,%20Introduction%20to%20Sandplay%20Therapy.pdf> (visited 22nd NOV 2012)
6. Snowden, Ruth. (2010). "JUNG THE KEY IDEAS "(Hodder Education, London) P.XXII
7. Kawai, Hayao. (1967 first publication / 2007). "Introduction to Jungian psychology"(Baihuukan Kabushikikaisha, Tokyo)
8. Kawai, Hayao. (1987 first publication / 2000 25th pabulication) "Phenomenology of Shadows" (Kabushikigaisha Koudansha, Tokyo)
9. Suzuki, Daisetsu. (2005). "Zen and Japanese culture" (Koudansha international Company, Tokyo)
10. "Zen Gardens" WASHINGTON STATE UNIVERSITY Clark Country Extension http://clark.wsu.edu/volunteer/mg/gm_tips/ZenGardens.html (visited on 24th NOV 2012)
11. Historical Japanese Gardens "Zen Garden" (2001) <http://gallery.sjsu.edu/oldworld/asiangate/gardens/jpggardens.html> (visited on 23th Oct 2012)
12. Historical Japanese Gardens "Zen Garden" (2001) <http://gallery.sjsu.edu/oldworld/asiangate/gardens/jpggardens.html> (visited on 23th Oct 2012)
13. Plummer, Henry. (2000) "Architecture and Urbanism June 1995 Extra Edition" (a+u Publishing Co., Ltd, Tokyo)
14. Suzuki, Daisetsu . (2005). "Zen and Japanese culture" (Koudansha international Company, Tokyo)
15. Historical Japanese Gardens "Zen Garden" (2001) <http://gallery.sjsu.edu/oldworld/asiangate/gardens/jpggardens.html> (visited on 23rd Oct 2012)
16. Rider, Alistair. (2011) "Carl Andre Things In Their Elements" (Phaidon Press Limited, London)
17. Taguchi, Randy and Itabashi, Koushu. (2008) "May I live? Dialogue about the life and death" (Tokyo Shoseki Kabushikikaisha)
18. John Cage about silence (2007). (visited 12th Dec 2012) <http://www.youtube.com/watch?v=pcHnL7aS64Y>
19. Tanikawa, Shuntaro. (1975). "Definitions" (Sichosha, Tokyo)
Translation; Lento, Takako. (2011). "the art of being ALONE" (Cornell University, Ithaca, New York, 2011)
20. Tanizaki, Junichiro. (1975 first publication / 2012 23rd Publication). "In praise of shadows" (CHUOKORON-SHINSHA, INC.)

Written by Juri Suzuki 2012-2013

Designed by Juri Suzuki

Theoretical Adviser Christel Vesters

Printed in Amsterdam, the Netherlands 2013

Thesis for graduation at the FineArts Department, the Gerrit Rietveld

Academie, the Netherlands in 2012-2013.