

# Integrating C. Jung's Psychology and Taoist Seclusion Culture in Studio Practice: Pathways to Self-Inquiry

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**Abstract**

This work examines the interrelationship between Carl Jung's psychology and Taoist seclusion practice, revealing how the psychological and spiritual domains can be accrued through artistic creativity and individual growth. This research employed a qualitative self-reflecting technique, gathering seven interviews with experienced experts from China. The analysis employed a three-step coding to unveil aspects of the themes and patterns related to Jungian archetypes, Taoist enclosed practices, studio artistic expression, the individuation process, unconscious symbolism, and creative synthesis. The study has found that the implementation of the study of Jungian psychology and Taoist principles will result in artists getting a holistic approach to creativity. This will help in self-discovery, innovation as well as spiritual growth. Participants highlighted the role played by Jungian archetypes, the unconscious symbols in directing creativity, and the therapeutic aspects of Taoist retreat, which helps achieve peace and inspiration. Moreover, the study of the artistic expression of the studio and the individuation process gave them chances to see the relationship between spiritual and psychological dimensions and a deeper understanding of self and the world surrounding them. Through this investigation, we aim to get the big picture of the psychology, spirituality, and art connection on the universal themes and myths which exist in the humanity currents of creativity and cultural expressions. This research's theoretical and practical implications can be summarized in the context of art, psychology, and spiritual practice, which can enhance and inform the framework for therapeutic interventions, educational practices, and cultural initiatives to foster creativity, wellbeing, and personal growth.

**Keywords:** Jungian Archetypes, Taoist Seclusion Practices, Studio Artistic Expression, Individuation Process, Unconscious Symbolism, Creative Synthesis.

## INTRODUCTION

In the last couple of years, psychology and spirituality in art have increased. This crossroads allows one to see things from the angle of creativity, self-awareness, and personal growth.<sup>1</sup> The concept of the collective unconscious, archetypes and individuation created by Carl Jung are the foundation of psychology, art therapy and spirituality.<sup>2</sup> This has drawn the attention of artists exploring the human mind to the concept of the symbolic language of the unconscious and self-discovery through transformational power.<sup>3</sup> Taoism, the philosophy emphasizing harmony, balance, and spontaneous serenity, may serve as the root for inner peace and artistic creativity.<sup>4</sup> This study, therefore, explores the association of Jungian psychology with Taoist concepts with studio practice, proving the capacity of the combination of psychological and spiritual dimensions for artistic expression and quality of life.<sup>5</sup>

In recent years, empirical research has shown the common branches in psychology, spirituality and art.<sup>6</sup> These profound relationships have been studied, revealing the cognitive bases of creativity, the therapeutic effects of creative pursuits, and the spiritual dimensions of human development and wellness. According to Warchał-Leśniakowska<sup>6</sup>, the mental state of flow that generally occurs during the creative process in which an individual is highly focused and immersed enhances his/her motivation, productivity and subjective well-being. Huang<sup>7</sup> worked with self-actualization and self-expression in art, highlighting authenticity, autonomy, and creative freedom. Moreover, scientifically, it is proven that artistic expression is an effective means of psychosocial revival and wellness. Broderick<sup>8</sup> theorized that art therapy leads to decreased levels of depression, anxiety, and trauma among people with mental health problems. Science has established that art can be a channel for self-expression, emotional processing, and improved social skills, enabling people to overcome adversity and develop resilience.<sup>8</sup> The spiritual has been demonstrated to have the capacity to trigger creativity and personal growth in people - artists and non-artists. Similar to Yu<sup>9</sup>, meditation, prayer, and mindfulness are found to be associated with connecting to some high power or transcendent reality. This often provides individuals with more creative thinking and problem-solving. Tang<sup>10</sup> researched how the Taoist concepts of woo wee and siren were translated into art, going further to propose that they led to instinctive and effortless activity that fostered creativity and intuition. Nevertheless, the advances attained in this area cannot be denied, and a few gaps need to be investigated and explored in the future.<sup>11</sup>

While progress has been made in psychology, theology, and art research, there are still clear holes in the literature.<sup>12</sup> First, the interrelatedness of psychology, spirituality, and art was neglected, disrupting their synergistic influence on people's experience.<sup>13</sup> A multidisciplinary research involving psychology, philosophy, studies on religion, and art theory is needed to fully capture the complex relationship between these disciplines. Most of the research has not taken into account eastern artists' cultures.<sup>14</sup> The sociocultural influences on artistic expression and the intersection of psychological and spiritual aspects with culture identity, values, and customs must also be further studied.<sup>15</sup> Through cross-cultural perspectives and methods, researchers nowadays can better understand the universal themes and expression that unite human creativity and culture.<sup>16</sup> The largess of artistic expression has been studied earlier, but not so much on its clinical and communal applicability. Research on the art therapy of psychological healing, wellbeing and personal improvement should be done for various communities.<sup>17</sup> The research on the long-term effects of art engagement on mental health and quality of life needs to be carried out for counseling individuals to utilize art therapy in healthcare and education systems.<sup>18</sup> This will enable us to identify the intersection of psychology, spirituality, and art, which can benefit therapeutic interventions, educational systems, and culture in promoting creativity, wellbeing and existence.

By building a bridge between Jungian psychology and Taoism, which includes archetypes, the collective unconscious, woo wee, and siren, I hope to explore artistic expression and personal development.<sup>14,19</sup> This investigation draws on previous empiricists' research to explore the transformative power which incorporates psychological and spiritual processes into the creative process, laying its theoretical foundations, examining its practical aspects of creative work, and bringing forward new study directions. The study combines qualitative self-inquiry approach and field experts from various cultures, including artistic use of Jungian psychology and Taoist principles during studio practice and the universal themes and narratives evident in human creativity and culture.

## LITERATURE REVIEW

The psychology of Carl Jung, the Taoist seclusion in studio practice provide an insightful view into human cognition

and imagination. The analytical psychology of Jung covers the aspects of the unconscious mind, archetypes, and individuation to explain human psyche and creativity.<sup>20</sup> Taoist seclusion culture highlights the cultivation inside, concord with nature, and qi, the vital energy. Artists are done through exploring the collective unconscious and, at the same time, being very natural by a combination of these ideologies.<sup>21</sup> The concept of the individuation is the basis of the Jungian psychology where the process of unification occurs to achieve the completeness and individualization.<sup>19</sup> Taoist seclusion culture focuses on introspection and self-exploration for the artists, which gives them mental privacy and allows them to dive deep into their mind.<sup>22</sup> Meditation, qigong, and an experience with nature may give artists access to the collective unconscious for good ideas. Using both Jungian psychology and Taoist seclusion practice in a studio practice allows the artist to have greater levels of self-understanding and connection to the process of creation.<sup>23</sup> The cyclic mechanism of nature and the dynamic interplay between yin and yang help artists to give in to inspirations and [their ideas to] grow naturally.<sup>24</sup> The integration of both traditions' principles aids in the artists' artists find a balance and peace of mind, thus transcending the ego-oriented demands that often obstruct artistic creation. The studio becomes a creative vessel that travels through self-discovery, spiritual enlightenment, and artistic development.

### **Jungian Archetypes**

The Jungian archetypes are common symbols or patterns that drive our ideas, actions, and emotions.<sup>25</sup> These Jungian archetypes include the good old sage, loving mother, hero, shadow and others. Each archetype has individual traits, motives, and symbolic implications that chiefly reflect the collective unconscious.<sup>26</sup> Jungian mythic archetypes are a valuable source of symbolic images and motifs for studio artists. Drawing on these universal principles, artists can find material and meaning in these archetypal forces which give their work depth and strength.<sup>27</sup> Artists may times immortalize heroic characters in their work, capturing universal concepts and history that ring a bell in peoples' memories.<sup>28</sup> The Jungian archetypes serve as a medium with which artists seek to establish a connection with the viewers on a more symbolic level, thus enabling them to appeal to the collective unconsciousness as opposed to individual experiences.<sup>3</sup>

Through Jungian archetypes artists comprehend human nature and the dualism of the human's psyche where there are lights and shadows.<sup>29</sup> Jung argued that the shadow represented the primitive and hidden sides of our nature that people tend to ignore or forget.<sup>3</sup> Artists' studio practice for the shadow archetype exploration can reveal and change them as they face their inner demons and take humanity possession. Recognizing and using their shadow aids artists in grasping themselves and the reasons behind their creative attempts, using their unconscious to drive their work.<sup>1</sup> Jungian archetypes explain the connection of all life and phenomena as artists experience the interconnectedness of the entire human experience. Going through the Jungian archetypes makes the artistic process more productive and links the artists and audiences together, thus using the road to creativity.<sup>5</sup>

### **Taoist Seclusion Practices**

The Taoist seclusion practice has existed for many years, guiding practitioners to inner growth, harmony with nature and spiritual enlightenment.<sup>6</sup> The main part of Taoist seclusion methods is to withdraw a person from the outer world to connect with the Tao, which is the root of all, through *woo wee*, which means effortless, and *siren*, which is natural.<sup>5</sup> Taoists are set to meditate, qigong, and take time out in nature to calm the mind, balance the body, and unite with the universe.<sup>9</sup> Taoist aesthetic strategies empower the processes of art making and draw the artists closer to the environment and into a harmonious relationship with it, eventually guiding them to self-discovery and creative expression.<sup>11</sup>

Taoist solitude practices aimed at artists that allows them to stay in balance and harmony with the universe while simultaneously revealing the duality nature of the ego.<sup>13</sup> In Taoist philosophy, yin-yang stands for contrasting and mutually supporting components of the universe, including light and darkness, male and female, and other pairs of opposites.<sup>15</sup> Taoists reach to meditate and qigong to bring balance between these opposing energies in oneself. Taoist seclusion techniques teach artists to embrace the fluctuation of inspiration, energy and feelings in the studio as they are the artists' muses. Artists acquire faith in Tao's wisdom and are taught to release their controls as they follow *woo wee* and *siren*.<sup>17</sup> Taoist detachment also breeds humility and respect for nature as well as an active rejoicing in the creative process, underlining an artist's insignificance in comparison to the universe and encouraging them to embrace their work with curiosity, openness, and awe.<sup>19</sup>

## **Studio Artistic Expression**

Among the studio arts are painting, sculpture, photography, installation, and performance. A studio is an artist's inner world, a cocoon where he freely explores, tries, and discovers himself.<sup>21</sup> The artists communicate with their materials sent here to deliver intuition, spontaneity, and accident to them.<sup>22</sup> Based on individual or collaborative efforts, artists use diverse approaches and various mediums and/or philosophical standpoints to give shape to their visions, thus expanding the boundaries of artistic tradition and simultaneously challenging the viewers to see the world in a new manner.<sup>24</sup> Artists try to explore new methods and materials as a challenge to themselves. Thus, communication, self-discovery, spiritual growth, and creative evolution are all at the core of studio painting.<sup>26</sup> Through art, artists have the ability to connect with their inner psyches and their audiences, and through all these taps on individual differences, they are able to access the general human experience.

## **Individuation Process**

For Carl Jung, the self-actualization process is a fundamental journey of self-discovery and psychological integration accompanied by people's attempt to achieve completeness through self-realization by integrating their psyches.<sup>28</sup> Individuating itself concerns dealing with the person, shadow, animus/anima and both conscious and unconscious aspects of self.<sup>29</sup> The dreams interpretation, the active imagination, and the self-reflection expose the motives, patterns, and conflicts through which the feelings, ideas, and behaviors are generated.<sup>2</sup> Artists discover themselves and their artistic nature by looking into their unconscious world and facing those things that scare or interests them the most.<sup>4</sup> Artists convey about themselves, their feelings and experiences to their audiences and admirers using creativity, identifying themselves with their creations.<sup>6</sup>

Individualization entails a continuous trial and error, as a person keeps growing, transforming, and discovering themselves.<sup>7</sup> When they turn the gaze inward, people encounter the challenges that test their mental toughness and power. Lifelong self-development takes place through such stages, for example, facing the shadow self but also through handling the existential problems and the different personality traits<sup>8</sup>. The individuation course is where studio practice acquires meaning and value as the artists give an insight to the core of their being and offer a distinct point of view to the public. Art can inspire introspection, empathy, and personal growth by arousing viewers' curiosity to dig into their lives.<sup>10</sup>

## **Unconscious Symbolism**

According to Jungian psychology, the unconscious life is full of symbolism seen in dreams, fantasies, and art.<sup>12</sup> It can take the form of motifs, archetypes, or images drawn unconsciously from the mind. Carl Jung considered the unconscious mind as an immense and infinite repository of psychological material represented by symbols symbolizing universal themes, patterns, and experiences.<sup>14</sup> People can use symbolism unconscious to describe their thoughts, emotions, and wishes, and it can bring out hidden meanings and messages.<sup>16</sup> In the studio, unconscious symbolism is a part of the individual's vision and expression. Artists form their symbol and archetypes from their subconscious to make their work meaningful.<sup>18</sup> Artists symbolize universal themes, making their art appealing and understanding to the viewer through symbols, signs and figures.<sup>20</sup>

Thus, the unconscious symbolism not only merges the personal unconscious with the collective unconscious, but also ties people to human history and culture.<sup>19</sup> Jung thought that symbols like the mandala, serpent and tree of life are spreading in several cultures and civilizations which signifies a common symbolic language.<sup>23</sup> Through symbols and signs, people address the collective unconscious while revealing the essence of human qualities in the audience. Visualization and motif become a natural part of the studio work due to unconscious symbols.<sup>25</sup> Artists see the shared unconsciousness that goes beyond individual distinctions, creating art that can amaze, surprise, and trigger recognition. Symbolism on the unconscious level propels individuals on a journey of self-discovery, creative expression, and spiritual growth that surpasses their own ego.<sup>27</sup>

## **Creative Synthesis**

The creative synthesizing is the merger of different things such as ideas, influences and materials to create new solutions, artworks or expressions.<sup>3</sup> Creative synthesis cooperates various perspectives, experiences, and inputs to generate novel concepts and forms of expression.<sup>29</sup> By themselves, through their own inner power, people anchor in their knowledge and skills to make new discoveries and establish new connections. This creative synthesis excels

in the unusual combinations and intersections which bring about effects that surpass the components of each part separately.<sup>3</sup> Creative synthesis is the thing that brings artistic technique into existence, as artists use their influences, techniques, and mediums to make their vision come true.<sup>28</sup> Artists give the breadth and variety of human experiences by mixing factors such as history, culture and personalities. Through the creative ability to synthesize, artists can channel their creativity to innovate and explore fresh forms of expression.<sup>27</sup> Through synthesis, artists create the most powerful art that touches the viewers and elevates art, impacting the culture for the future generations.

The creative synthesis is the key to multidisciplinary collaboration and the exchange of ideas by bringing together the experts of different fields.<sup>24,26</sup> Scientific experts and artists take inspiration from the sciences, philosophy, and technology to create new forms of thinking and functioning. The interdisciplinary approach in this case is filled with energy.<sup>25</sup> It promotes creativeness and discovery as people juggle between various disciplines to solve complex problems and get new information. Artists find their style by blending diverse art forms, techniques, and traditions through creative synthesis, which leads to creation of expressive and interactive works.<sup>22</sup> Creative synthesis enables artists to depict complexity of modern life by using classic methods and collaborating digital technologies or by mixing textures of unknown matter with traditional materials.<sup>19</sup> Synthesis of creativity plays a crucial role in uniting artists and creating a platform for exchanging ideas, inspiration, and perspective, often exceeding original views and intentions. Synthesis empowers the artists to enjoy the opportunity for new creative arenas and determine the future of art.<sup>21</sup>

## METHODOLOGY

The participants of our qualitative inquiry were seven practitioners from the fields of psychology, Taoist philosophy, and studio art from China. Participants were chosen based on their expertise and experience in the corresponding fields and largely, these individuals were selected for their deep knowledge of Carl Jung's psychology and Taoist asceticism culture. The sample covered people from different backgrounds including academics, practicing artists and spiritual beings to ensure the comprehensive evaluation of the research topic. Participants were selected through purposive sampling inviting individuals who were acknowledged experts on the subject could contribute significantly to integrating Jungian's Psyche and Taoist Seclusion in studio practice. Subsequently, to the subject's consent, interviews were arranged at a time and place most suitable for both of us in person or online. Before the beginning of the interviews, the informed consent was acquired from each participant.

This research then conducted semi-structured interviews with each participant, where the emphasis was placed on their experiences, opinions, and the lessons they learnt about the topic under research (see table 1). The questions used in the interviews were developed specifically to elicit deep data for analysis, which participants utilized to reflect on their day-to-day practices and integrate Jungian psychology and Taoist seclusion culture in studio practices. The interviews were held in Mandarin Chinese, the participants' mother tongue, and lasted between 60 minutes and 1.5 hours each. All interviews were recorded with the participants' permission and transcribed word by word for later study. These theories helped to identify themes, patterns, and insights in the interview transcripts.

**Table 1:** Respondents Profile.

Respondent	Gender	Age	Occupation	Expertise
R1	Female	45	Professor	Psychology
R2	Female	38	Artist	Studio Art
R3	Male	50	Taoist Monk	Taoist Philosophy
R4	Male	55	Scholar	Jungian Psychology
R5	Male	42	Painter	Studio Art
R6	Male	48	Sculptor	Studio Art
R7	Male	60	Researcher	Eastern Philosophy

The analysis process involved several iterative stages: The analysis process involved several iterative stages: In the first step, each transcription was systematically marked to note important concepts, ideas, and themes that recur more than once. Thus, these concepts later received the rule code to gather the essence of each information and idea. In the second phase, hierarchal and grouping of codes were done for the better understanding of the links and relationships between different ideas. Motifs were exerted and improved tenderly source data was versus source data and over nightly analysis methodology

was sustained and ordered. Employing the third stage of analysis, the recurring themes and trends from the data were achieved through a coherent narrative that emphasized the key findings and insights associated with the research objectives. Through triangulation method as our guidance, the coding and analysis of data was conducted by independent researchers, rather than a single observer, to check research rigor and feasibility. Reflexivity as well as transparency were bolstered during the entire data analysis process which was done with consideration of the study's researchers, their biases and assumptions. Member checking was used, and hence participants were provided with an avenue to correct or affirm the findings during the last stage of the research so that the results could be corroborated (see table 2).

**Table 2: Interview Guideline.**

Variable	Interview Guideline
Jungian Archetypes	<ol style="list-style-type: none"> <li>1. Can you discuss your understanding of Jungian archetypes and their relevance in psychological theory?</li> <li>2. How do you perceive the role of Jungian archetypes in the creative process?</li> <li>3. Can you provide examples of how Jungian archetypes manifest in art?</li> <li>4. In your opinion, how might artists consciously or unconsciously engage with Jungian archetypes in their work?</li> <li>5. How do Jungian archetypes intersect with other aspects of the human psyche, such as the shadow or the anima/animus?</li> </ol>
Taoist Seclusion Practices	<ol style="list-style-type: none"> <li>1. How would you describe Taoist seclusion practices and their significance within Taoist philosophy?</li> <li>2. Can you discuss the potential benefits of Taoist seclusion practices for artists?</li> <li>3. How might the principles of Taoist seclusion inform artistic expression?</li> <li>4. In what ways do you see Taoist seclusion practices intersecting with other spiritual or meditative traditions?</li> <li>5. How can artists integrate Taoist seclusion practices into their studio practice?</li> </ol>
Studio Artistic Expression	<ol style="list-style-type: none"> <li>1. What does studio artistic expression mean to you?</li> <li>2. How do you approach the creative process in your own studio practice?</li> <li>3. Can you discuss any specific techniques or mediums that you commonly use in your artwork?</li> <li>4. How do you navigate challenges or creative blocks in your studio practice?</li> <li>5. How do you see your artwork evolving over time?</li> </ol>
Individuation Process	<ol style="list-style-type: none"> <li>1. How do you understand the concept of individuation in the context of Carl Jung's psychology?</li> <li>2. Can you discuss your personal experiences with the individuation process?</li> <li>3. How might the individuation process influence artistic expression?</li> <li>4. In what ways do you see the individuation process intersecting with other aspects of human development?</li> <li>5. How can artists facilitate the individuation process through their studio practice?</li> </ol>
Unconscious Symbolism	<ol style="list-style-type: none"> <li>1. What is your interpretation of unconscious symbolism and its significance in psychological theory?</li> <li>2. Can you provide examples of unconscious symbolism in art?</li> <li>3. How do you see unconscious symbolism influencing the creative process?</li> <li>4. How might artists engage with unconscious symbolism in their artwork?</li> <li>5. In your opinion, how does unconscious symbolism contribute to the depth and richness of artistic expression?</li> </ol>
Creative Synthesis	<ol style="list-style-type: none"> <li>1. How do you define creative synthesis and its relevance in the context of artistic practice?</li> <li>2. Can you discuss any experiences or examples of creative synthesis in your own artwork?</li> <li>3. How do you approach the process of creative synthesis?</li> <li>4. In what ways do you see creative synthesis fostering innovation and experimentation in the arts?</li> <li>5. How can artists cultivate creative synthesis in their studio practice?</li> </ol>

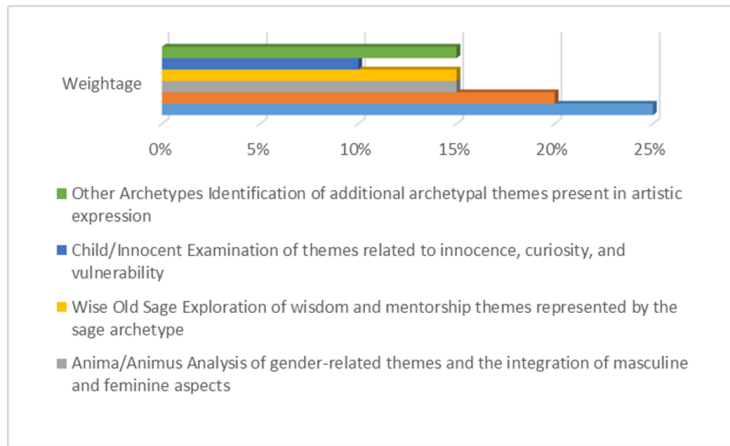
## RESULTS

Results of the analysis are discussed below in respective headings.

### Jungian Archetypes

The manifestation of archetypes as universal forms or symbols that guide one's thinking, emotional, and behavioral ways not only connected us to the inner unconscious part, but also to the community or the whole of mankind. Furthermore, the participants highlighted Jung's archetypal ideas as important in the artists' journey as they were the image-makers, weaving the imagery and the backdrop for their work. The conversation brought out the vitality of archetypal symbolism in transcending the juxtaposition of individual experiences and harness the neutrinos of universal understanding.

R4: "With their enduring power and universal appeal, Jungian archetypes perform as stand-out symbols with which people at large identify on a mythical level. This trend is also reflected in my personal experience where I notice that story lines populated by archetypal figures like the wise elderly, invariably, capture this signature sense of the universal experience." R6: "The process of speaking to the archetypes as part of my artistic journey has been an important part of it." Plunging into the depth of the collective unconscious, I am able to attain a resource that is beyond the worth of my individual experiences and that of the limited personal recollection. Through Jungian archetypes, a girl definitely conveys the emotions and insights, which are related to the overall human psyche. She manages to connect with the audience on a deep level using the universal language (see figure 1).

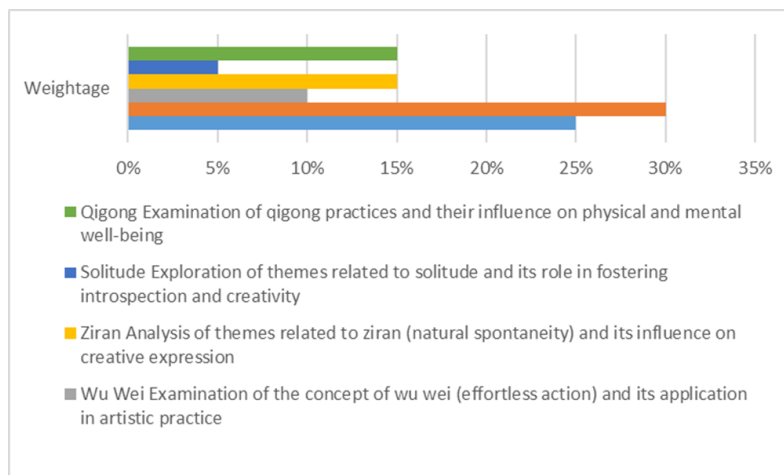


**Figure 1:** Thematic Analysis for Jungian Archetypes.

The quotes from the interviews reveal the importance of Jungian archetypes in artistic expression as well as the way how this expands the connection with the researchers' collective unconscious. R4 indicates the common idea of archetypal symbols and their function for age able communication of universal themes and stories. Not only does this conform to the general conversation on the function of Jungian archetypes as a powerful and rich vocabulary of symbols and motifs for artists to work with, but it also echoes the dominant function of this stream of thinking in Jungian therapy.<sup>20</sup> In the same manner, R6 testifies to the spearheading influence that exploring archetypes as a subject matter holds for him in his artistic journey. It also highlights the clear and profound emotions that such imagery evokes through the viewer. These insights, however, enhance the empirical evidences obtained as a result of this study, confirming how essential the Jungian Archetypes are to guide artistic procedures and reveal the profound essences of human beings.<sup>19</sup>

**Taoist Seclusion Practices**

Looking at the amalgam of Carl Jung's psychology and Taoist seclusion culture, participants shared an experience of contemplation of the centrality of Taoist seclusion as an instrument of inner growth, harmony with nature, and spiritual enlightenment, through studio practice. The course of discussion made it clear that the Taoist withdrawal practices in the form of meditation, qigong, and engrossing in nature offered artists a process of getting a quiet mind, evened out body, and being influenced by the harmonious flow of nature. Participants accentuated the importance of Taoist recluship that could offer artists with the room for the quiet internal reflection as well as mediation for the needed creative inspiration.



**Figure 2:** Thematic Analysis for Taoist Seclusion Practices.

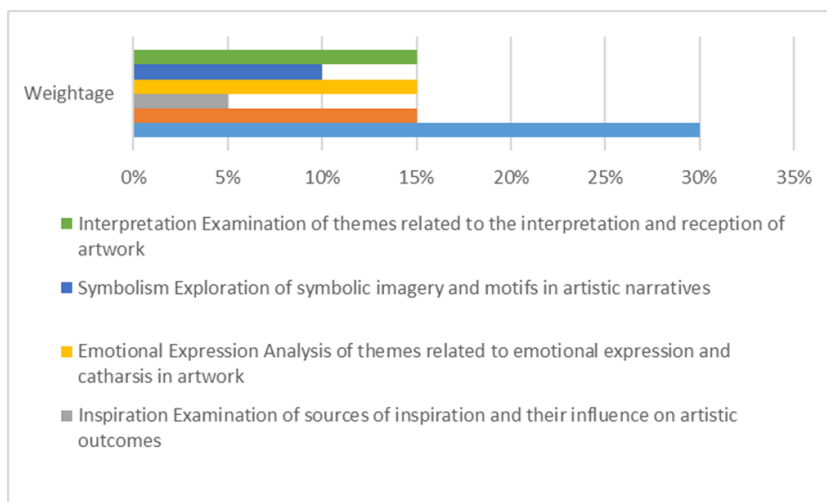


R3: To my art such Taoist seclusion practices are core helping me to find out the way to inner peace and inspiring my art. Through exercises like meditation and Qigong I can silence the mind and use the reserved one coming from nature wat rmy creative brain. R7: As a student of Eastern philosophy, there is no doubt, I have been wondering, for a long time, about the point when the application of Taoist principles intersects with art. In my opinion, there is no doubt that Taoism through its seclusion practices gives artists an opportunity to tune in to our world harmonizing ourselves with natural rhythms promoting the sense of harmony and balance, which is an evident fact (see figure 2).

The quotations from the interviews illustrate the great role Taoist seclusion in guiding artistic rendering and make it easier for the artist to go deeper in the process that he/she is undertaking. Through R3, the Taoist practices are highlighted as crucial for the success of artists' creative endeavors. Taoist-inspired meditations and qigong are potent means to overcome the demon of distraction by settling the mind and thus providing access to a deeper creative component, if an artist is willing to integrate them into a creative practice. With this in line with the general discussion on Taoist seclusion as a tool for creativity, an artist gets an inner space for insights under this condition and is stimulated to purely consider these. Likewise R7 may stress the role Taoist principles play in art creation and how they enable the artist to realize the goals of woo wee and siren that portray a coveted balance and harmony existing in the art piece. Previous research confirmed that Taoist ideas influenced artists to a remarkable extent as well as they formed the foundation of their spiritual practice. For example, Taoist philosophers like Graham<sup>18</sup> have analyzed in more detail the relation between Taoist philosophy and art and have pointed out how the principles of wowed and siren affect the creative process in arts. Analogously, scholars like Zeng<sup>17</sup> had examined the functional importance of Taoism based activities like qigong and meditation: these activities are thought to improve physical, mental well-being, consequently increasing creativity and innovation. These perspectives serve as a basis for the results of the study and therefore are supporting the theory behind the Taoist seclusion practices which can be used to guide the artists' creativity and to reveal deeper connection with the creator.

### Studio Artistic Expression

The fusion of Jung's psychology and Taoist reclusive culture was highlighted during a studio practice interaction that involved participants talking about artistic express in their studio. During the conversation, the artistic techniques that artists use to plot their studio process were shown to be various. Studio attendees shared their viewpoints concerning studio as a place for gaining new knowledge, trying different things and self-fulfillment. They highlighted the impact of intuition, improvisation, and happy accident as instrumental in artistic creation as well as the important role of subjective choice of media, technique, and idea which culminates from one's personal interests and history. Furthermore, the dialog focused on the real challenges and the pride while having such creative work, which are the obstacles of getting creative hold and suffering uncertainty and at the same time, using your imagination and going beyond conventional art ideas. In a nutshell, the artists highlighted the studio as being a safe house that not only allows the individual to fulfill their artistic quest and to also show off their creative flare.



**Figure 3:** Thematic Analysis for Studio Artistic Expression.

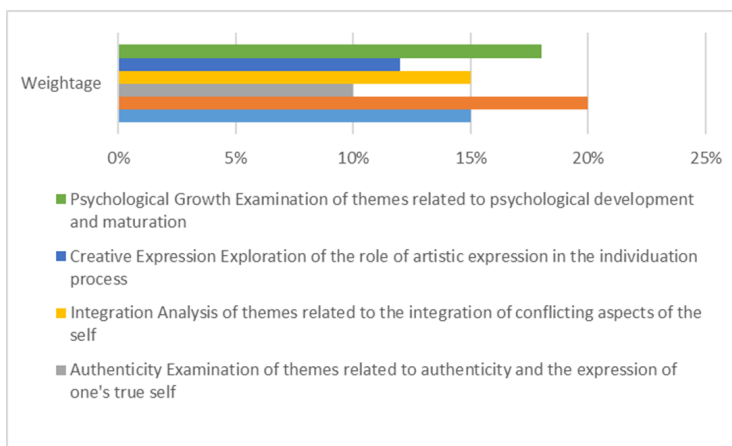
R2: To me, the studio is a “sacred place,” a virtual co-creative center where I am fully involved in the creative process. It is there that I feel most alive, most myself. In the studio, I get the chance not only to express my inner self but also to translate every single thought and emotion I have to the outside world through my artworks which speak of the human experience. R5: The studio practice is a very discovery-oriented voyage where I always keep on de-boxing my mind from the restrictions. The paths that are well known are not going to make you a great artist; hence, it’s about pursuing the unknown, the unexpected, and allowing the intuition to lead the way. In the studio, I do nothing but keep on experimenting, learning, and developing as an artist (see figure 3).

The quotes from the interviews point out that such places of production in the studio give a room for artistic exploration, experimentation and self-expression. As R2 states, studio practice is inherently a deeply personal activity that serves as a reminder of how the studio is a born ground upon which art is created and where self-discovery takes place. This is aligned with the studio is presented as the place where artists can dive into the art process deeply, realizing their individual associations and vision. R5, similarly, emphasizes the essence of studio way of learning stressing on the difference of being in a studio to that of pure working. Previous research<sup>15</sup> connects with the results of this project, bringing to the surface the nature of art practice as a vehicle of self-expression and a medium for artistic development. As an example, such researchers been dedicated to the study of flow, since Morris<sup>16</sup> provided descriptions of state of the mind where the artist is completely focused and immerse in the work during studio practice. The theoretical base for these studies is often supported by such key insights, ending up with the conclusion that studio practice is subconsciously used by artists as a place for trying, exploration, and self-expression.

### Individuation Process

Throng individuation process, which was one of the most important aspects of Carl Jung’s psychology combined with seclude culture in studio practice became a live-making experience. The participants had a dialogue on either individuation as a spiritual journey, psychic integration, or altogether. Participants kept referring to the process of individuation being a critical life long process whereby an individual starts to seek their true identity and shares his creativity with others. Considering this, Taoist principles like woo wee and siren and Jungian concepts need to be integrated into each other aimed at helping with the individuation process and a better inner connection with one’s creative self.

R4: The individuation process occupies the main place in my view of human mind and creative process. By my own experience of self-exploration and becoming more consequent, I have learned more about the nature of the humans, their shadows and anima/animus that are hidden in their minds. For achieving perfection and adequacy, one has to integrate these latter aspects with all the parts of the self that are available. R6: Individuation being a process innate to artists’ journey as well as mine is an inherent part of the creative process. By tapping into the universal psychological experience of archetypes and the collective unconscious, I am able to find a purer source of creativity and understanding that goes beyond those limitations of my individual ego. The self-actualization process gives me the opportunity to feel more in line with my authentic self and give the world my own perspective (see figure 4).



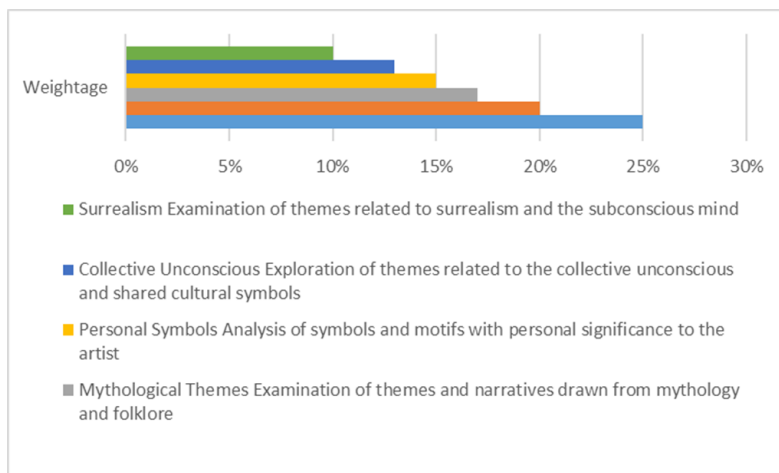
**Figure 4:** Thematic Analysis for Individuation Process.

The direct quotes from the interviews highlight the artwork that resulted from the individuation process, and it was this process that helped them to connect more with their inner self. Being R4, it stresses all through the transformation of the individual which should be inclusive of all aspects of one's self to meet the purpose of becoming whole and authentic in their artworks. This accord with the whole presentation in which individuation is a process that means self-discovery and psychic unity. For instance, R6 points out to something else that is in the process of individuation and artistic expression. He also highlights how understanding the Jungian concepts give artists the opportunity to dig deeper and find the latent creative talents. These observations show the self-transformation capacity of the individuation process of the interpersonal exploration and the creative words. Numerous studies do assess the relevance of the stated study in the context of individualization in artistic expression and personal growth. For example, according to Daiyun, *et al.*<sup>14</sup>, the process of individuation brings integration of various function of self. Individuals will develop wholeness and authenticity as they integrate various aspects of self. Likewise, Buetow<sup>13</sup> examines the contribution of individuation function that allows for the development of creativity and expression of oneself. He implies that for individuals the process of individuation offers the opportunity to tap into individual creative capacities as well as an ability to present oneself in authentic manner to the outside world. This knowledge provides the foundation for the researchers in discovering that individuation theory is the key element helping to develop a style and self-disclosure within a creative process.

### Unconscious Symbolism

Through the ties of linking Carl Jung's psychology, and Taoist seclusion introspection on the surface of art demonstration, students defined unconscious symbolic representation as the key motif. The motif of unconscious symbolism as a basis of the symbolic language proved to be so significant in providing artists with an abundant reflex of motives and symbols which they could use when creating their works of art. Additionally, hidden nature of symbolism in people was represents as a vehicle for helping others in deeper understanding of human mind and collective consciousness. In the artist's unconscious symbolic engagement to common universal themes and narratives, which shapes the perception of humanity, the artistic creation resonates deeply with the human experience (see figure 5).

R3: "My artwork is driven by psychological symbols which to me serve not only as a tool for communicating the viewers on a deep level but also an extremely resourceful tool for discovering and using those motifs that connect with the universal sides of human personality. R5: "By definition, the function of the artist is to catch and recreate the symbolism that stems from the unconsciousness. The artist gets sparks of inspiration either through dreams, fantasies or insightful moments, where the archetypal symbols are starting to appear and in clear sight, these symbols are telling the shared story of humanity."



**Figure 5:** Thematic Analysis for Unconscious Symbolism.

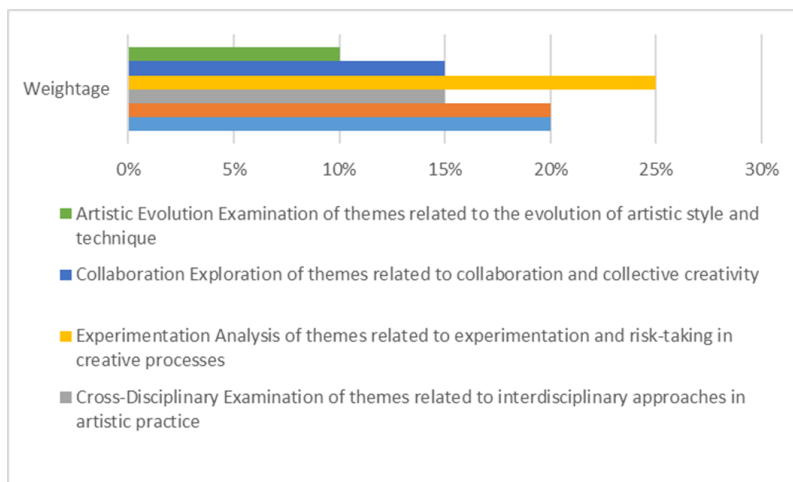
The statement from the interviews on the one side bring out the parallels of the unconscious symbols that play a crucial role in artistic expressions and as well as contributing to the relationship between the imagined and the real in a society. R3 focuses on the transformative nature of unconscious representation in their art, showing how it works like another kind of language through which the artists can communicate to their audiences as a whole. Here we agree

with the fundamental portrayal of repressed symbolism which serves the artists' well by creating the wide array of symbolism and motif, available to them in all their artistic pursuits. These intuitions are well indicative of the depth of an unconscious symbolism to inspire one's creativity as the means of expression of the self. Recent research<sup>11</sup> in psychoanalysis and art support the historical discovery of this research, which points to the unconscious meaning of symbolism in the artistic creation process and the development of psychological theory. Zuo<sup>12</sup> for instance believe that the unconscious symbols represent archetypes that are in everyone's mind, even though they are in the deep of our unconscious mind they are, in fact, emerging from the same collective unconscious, the place where they are shared and they influenced how people think or behave. These data are the basis of the result, and they are consolidated by the theories of philosophers, who show that the unconscious symbols have the power to control the artistic practice and, therefore, the human psyche will be understood deeper.

### Creative Synthesis

While the analysis of connections between the thoughts of Carl Jung and the Taoist seclusion culture in studio practice resulted in the discovery of the creative synthesis as the key point of any artistic expression, participants were the only ones learning about it. The general conversation summarized the creative fusion of the many different ideas, influences and inputs into a new and united whole in the end. This, as a consequence, offers a platform both to come up with new solutions and very interesting artworks. Also, it seemed obvious that the art of creative synthesis is on the forefront of every informed and considerate practice which offers the possibility to change, review, and improve artistic direction. The case in point here was that the participants emphasized how artists are able to create synthesis of creativity provided that they make use of processes such as: intuitiveness, experimentation as well as critical reflection, which in turn breeds innovation and discovery in the artistic community.

R2: "My artistic pursuit is an ongoing creative synthesis of different ideas and styles, which tangibly demonstrates the potential for interdisciplinary collaboration and experimentation that leads to the production of artworks that are meaningful to the viewers in a profound way. R6: "I, as a sculptor, am always trying to discover new ways of combining different materials and techniques to my artwork. By acquiring knowledge from various disciplines and traditions, I am able to make sculptures that are beyond the restrictions of typical forms, and enable the viewers to contemplate the world in a more critical way (see figure 6).



**Figure 6:** Thematic Analysis for Creative Synthesis.

The quotation from the interview reflects the role of creative synthesis in the navigation of artistic expression within the artistic community that results in innovation. R2 stresses the transformative nature of art making in their artistic practice, remarking that it affords them the ability to identify surprising parallels and meet at the crossroads between divergent ideas and impacts. This is in line with the main message of a combination of multidisciplinary perspectives and experimentation to give rise to creative synthesis. Besides, R6 emphasizes the function of creative association

that is instrumental in the breakthrough of new practices in art-making and in bringing viewers' attention to works that evoke a deep sense of understanding in them. The insights are a reflection of the ameliorating effect of creative synthesis on the innovative and experimental aspects of the artistic community. Research papers from the past corroborate this study's findings, pointing out the contribution of creative synthesis in unlocking creative expression and innovation. For example, Tang<sup>10</sup> postulates that when creative people are involved in the process of synthesis, they manage to combine different ideas and influences to produce unique solutions and artwork. In the same line, researchers like Yu<sup>9</sup> have looked at interdisciplinary collaborations as a catalyst to creativity and innovation, supporting the argument that artists tap knowledge from various sources and disciplines to push the limits of artistic production. Such conclusions not only correlate with the results of our study but also strengthen the need for creative synthesis in terms of guiding creative expression and influencing the development of the artistic community.

## DISCUSSION

Carl Jung's psychology and Taoist recluses in combination with the practice of studio, reveal the ancient wisdom and new artistic knowledge. Through the Taoist and Jungian Archetypes, the artists can find themselves and reach beyond the ego, linking them to the higher movement of humanity and cultural heritage. Jungian archetypes and Taoist seclusion encapsulate the fact that the two are inseparable. Jungian archetypes assist an artist to understand the human mind and the inherent things which hold the universal human experience together, this study concludes. Taoist seclusion helps artists gain tranquility and spirituality needed for a quality art production. The artists attain such insight through their connection with the inner realm of the mind, which allows them to tap into the subconscious, the source of all creativity. Psychological and spiritual dimensions of artistic creativity enhance holistic view of creativity helping artists discover the inner world and a huge universe. Jungian psychology and Taoist artistic isolation in studio procedure help artists to recognize themselves, to reveal oneself, and to develop spiritually. In this research, the subject matter was about how Jungian archetypes and Taoist ideas assist people to understand themselves and the universe better. Meditation, qigong, and nature immersion become the artists' breath and heartbeat that help them find peace and harmony within them, informing their work. Artists borrow Jungian mechanisms such as individuation process and the unconscious symbols to explore beyond their egos and achieve both self-actualization and artistic expression. Such an integration of psychic and spiritual dimensions of the artistic creative process gives artists an opportunity to change their state of mind and communicate to the audience universal life experience commonly shared by people in general.

In a sense, incorporating Carl Jung's psychology into Taoist seclusion culture during studio practices unveils artistic creation and social advancement. The studio art encourages experiment, exploration, and self-discovery. The studio participants said they felt like the artists had access to intuition and spontaneity and used them to create their work. Through art, artists try out the different techniques, materials, and concepts to communicate their perspective. The studio further provides the solitude and isolation that allows artists to go very deep in their artistic quest. Through studio art, artists find individual self-actualization and creativity to see and be seen outside egoistic limits. The studio practice helps artists to delve into the individuation process and recognize the intricacies of human psych and the power of art to transmit. This study explored how individuation is a process of self-realization including exploration and integration of persona, shadow and anima/animus. Artists give birth to new ideas and inspiration by looking deeply into the mind. Taoist concepts of woo wee and siren, when combined with Jungian idea of the Individuation Process, bring peace and harmony in the creative process of artists.<sup>8</sup> The research participants investigated ways creativity and individuality contribute to growth of self- and world consciousness. Artists apply Jungian principles like individuation process and Taoism ideas of woo wee and siren to reach self-realization and find artistic expression above the ego. The combination of psychological and spiritual components of artistic expression gives the artists the opportunity to get deeper into their inner selves and to touch the deeper meanings that make human beings what they are.

It is from the joint consideration of Carl Jung's psychology and the seclusion culture of Taoist that profound disclosures of artistic production and the human subconscious are learned, which are symbolized unconsciously and creatively synthesized. Symbolism of the unconscious, as revealed by participants in this work, is the content of dreams, images, motives and archetypes that surges from the depth of the soul and finds its expression in reality, fantasies and creativity.<sup>5</sup> Participants particularly emphasized the role of emotional symbolism which is that is the base for the artists for using them as symbols and motifs that enrich their work. The archetypes of the shadow, anima/animus, and the collective unconscious provide the artists with a sense of the depth of the psyche, which in turn they explore for maximum meaning and effect. In the course of unearthing the

hidden meaning, artists can embark on a voyage of self-discovery and artistic expression that existed beyond their ego, allowing the unconscious aspects to connect to the deeper forces of human experience and cultural heritage.<sup>7</sup>

Being able to synthesize and visualize stimulates the creativity of artists and facilitate them to make their work of art. Artists who are passionate about their works take and borrow from several fields and disciplines in the process of pushing their skill and making the most profound works. More so, the use of the Jungian concepts like archetypes and the collective soul in attunement with the Taoist principles of wu wei and siren result in a culture of exploration and discovery to within the art community. Through the process of artist research, discovery and creation, this notion of innovation and invention goes over and beyond the common forms and conventions.<sup>6</sup> This amalgamation of both the psychological and spiritual characteristics of artistic development enables artists to change their perception and connect with universal ideas and tales that are generalized to the experiences and emotions of all humanity.

Arts that take people beyond their egos and allow them to view the world differently from what they would normally experience as a result of a blending of several connotations and contributions are made by mixing lots of different influences and ideas. Artworks of the practitioner culturally resonate with the collective unconscious of Jungian way and Taoist way, which exemplify the harmony and balance. Originating with the discovery of subconscious symbolism and further developing to creative blending, artists start out on a path of self-actualization and creative fulfilment which goes beyond the boundaries of traditions and old conventions.<sup>6</sup> Through this fusion of psychological and spiritual aspects of artistic creation, the artists are capable of the change of mood and awareness and connect their mind with broader themes and narratives that people share.

Hence, the Taoist influence on the psychological approach to art creation by Carl Jung allows artists a unique perspective to all their work. Through the use of archetypal imagery, exploring the depths of the unconscious mind, and getting inspired by various sources of arts, artists on a journey of self-discovery and creative fulfilment, which leads to effective transformation. Through the evaluation of Jungian ideas and Taoist doctrines, artists are brought in being awe-inspiring and having peace of soul that is reflected to a degree in their artworks, thus encouraging the audience to be part of the universal stories and themes that human beings possess. It is in the process of artists exploring their inner world and expanding their ability to connect with our shared humanity that the inclusion of psychological and spiritual perspectives in creativity becomes a means of tapping into their imagination, inspiration as well as self-growth.

## CONCLUSION

In conclusion, combining Carl Jung's psychology and Taoist hermitage culture in studio production can be thought of the as complex process of self-discovery, express their creativeness and a journey of spiritual growth. This research focus is on the projection of Jungian archetypes, the unconscious symbolism, and the artistic expression in studio, the individuation, and the creative synthesis that unveils how psychological and spiritual sides are integrated with the creative process. The theoretical and practical consequences of this research, in fact, affect many types of stakeholders, including artists, psychologists, and spiritual practitioners, and demonstrate how arts are a multidomain life value and artistic expression can be very beneficial for the individual as well as culturally. Looking at the future, the research and communication domain in this area can prove to be a big source of inspiration for various applications of research, therapeutic interventions, educational institutions, and cultural activities supporting imagination, healing, and collective unity in the world of diversity and interconnection.

## Implications of the Study

Such discovery has broad implications concerning ones psychology, spirituality, and art as well. In this investigation, we reveal how one can successfully integrate the cultural and philosophical backgrounds in the creative process. For example, the use of Carl Jung's psychological framework together with Chinese Taoism practice, which provides inspiration in the studio. We get the knowledge of artistic expression and the universal myths through the study of human unconsciousness myths, collective consciousness and individuation. The Taoist principles embedded in the process of seclusion stresses the unity of body and mind and the connectedness of the individual, nature and the Universe. These theories are related to art-making and they also have larger implications for human life, intercultural communication, and consciousness scientific efforts. The research adds our horizon of humanities into the realm of psychology and spirituality and so through the multi-disciplinary investigations and discussions, the people can explore on the creativity.

This academic project covers the artists, psychologists, and spiritual practitioners' stakeholders. The application of Carl Jung's psychology ideas and Taoist seclusion concept into studio practice may influence the development of creativity, individuality for the art workers. Jung's archetypes, the unconscious symbolism, and the individuation process have become a vast and rich source of symbolic and metaphorical ideas for artists to rely on when creating their artwork. Through Jungian psychology and Taoism we can learn to be more creative, critical thinking skills, emotional intelligence, and cross-cultural comprehension. This research goes beyond the studio as it is not only situational, it has futuristic applications with the development of the creative ability, the process of personal development and the attainment of overall well-being.

### **Limitations and Future Research Directions**

This paper discusses how Carl Jung's psychology and Taoist seclusion culture are in studio practice; so far, there are defects and restrictions in this research. Such a qualitative self-inquiring approach, used in the study and reliant on the opinions of field experts, can negatively affect the generalization of the outcome. The 7 Chinese artists may fall short from the range of perspectives and stories of the artists from other nations or different regions. Qualitative research that uses self-reported data can be biased and misinterpreted resulting in inaccurate study conclusions. Digital media, performance, and installation artists may be less prominent in the art realm as people are still used to the time-honored studio practice. The approach of the study which is Jungian psychology based and Taoism principles focused may conceal other cultures and spiritual traditions that have an effect on the arts. It needs a more complex analysis of cross cultural creativity factors.

To address the limitations and elements of insight for this sector, future study could have artists from diverse cultural backgrounds and artistic styles as participants. The benefits of a cross-cultural approach would open up the psychological and spiritual side of art. It gives a comprehensive bearing that reveals common themes and stories in various cultures. The focus of longitudinal studies could be on artists' development and personal shift towards include Taoist elements in their studio practice. The future investigations can unfold the complex relation between the psychology, spirituality, and the artistic expression that benefits therapy, education, etc.

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