

How have Light and Shadow affected images and exhibition spaces visually and psychologically?

By Holly Morris-Price

Student ID: 2104336

Course: BA Photography in the Arts

Word Count: 4,852

Contents:

Figure List:.....	Pg 3
Summary of Topic:.....	Pg 4
Introduction:.....	Pg 4 – 5
Chapter 1 - Light and Emotions:.....	Pg 5 - 11
Chapter 2 - Shadows and their Visual & Psychological Impact:	Pg 11 - 20
Chapter 3 - Lighting in Gallery spaces and their effect:.....	Pg 20 – 24
Conclusion:.....	Pg 24 - 25
Bibliography:	27

Figure List:

Figure 1. - Ho, F. (1959) *Sun Rays* [Photograph] Available at: <https://fanho-forgetmenot.com/hong-kong-yesterday-1> (Accessed: 09/12/2023)

Figure 2. - Ho, F. (1982) *Old Companions* [Photograph] Available at: <https://fanho-forgetmenot.com/a-hong-kong-memoir-1> (Accessed: 09/12/2023)

Figure 3. - Valbuena, P. (2010) para-site [*cubo blanco*] [Photo of installation] Available at: <http://www.pablovalbuena.com/para-site/> (Accessed: 10/12/2023)

Figure 4. - Herve, L. (1945) *Eiffel Tower* [Photograph] Available at: <https://www.michaelhoppengallery.com/artists/84-lucien-herve/> (Accessed: 11/12/2023)

Figure 5. - Gildersleeve, O. (2017) *Shadow Spaces* [Photograph] Available at: <https://owengildersleeve.com/portfolio/shadow-spaces> (Accessed: 11/12/2023)

Figure 6. - Caravaggio (1599 – 1600) *The Calling of St Matthew* [Oil on Canvas] Available at: https://en.wikipedia.org/wiki/The_Calling_of_St_Matthew (Accessed: 13/12/2023)

Figure 7. Vermeer, J. (1665) *Girl with the Pearl Earring* [Oil on Canvas] Available at: <https://www.theartstory.org/artist/vermeer-johannes/> (Accessed: 13/12/2023)

Summary of Topic

The topic of my thesis investigates the Emotional and Visual transformations from light and shadow in different images, which is like how an image with very harsh shadows can be considered quite intense, or how a soft glow can be looked at and feel very relaxing and how this psychological impact is something interesting, due to its ability to attract an audience as it creates this false reality that you step into as soon as you enter the exhibition space, therefore exploring deeper into this and how it helps an artist to convey their own messages or narratives within their work this intrigues my own practice

Introduction

The area I am going to look at is how the use of light and shadow is used for every piece of work we produce and how the lighting in an exhibition space effects an audiences view of the work. However, I want to narrow that down to directly look at how the impact of light and shadow changes an image, both visually and psychologically. The way you can look at a piece of work that is heavily contrasted and feel connected is something that I want to look at as it coincides with my own practice quite heavily as I focus a lot on light and shadows conveying unusual contrasts, sometimes making the work look abstract and strange. The psychological

impact of light and shadows is interesting due to its ability to create a dreamlike world that conveys the narrative of that set of images, that you get to physically experience while also not being there fully, for example when you're in the space your mind becomes unconscious, and you can experience all these different emotions without everyday worries on your mind.

To begin with, light plays one of the most important parts when taking a photograph. It allows you to have an even tone through the whole image and you can highlight and reveal certain features within a set or even on a model's face or body.

You can change the whole atmosphere of the room by changing the colour of the light itself, this then draws attention towards the spot that has been highlighted or revealed so there is more of a contrast in the subject or more of a contrast in the emotions of the image. When looking at the idea of light revealing something or someone, a wonderful example of light being used to highlight or reveal something is Fan Ho's Sun Rays.



Figure 1

In Figure 1, we can clearly see that there are 3 people, however the sun only reveals the detail of the clothing and bags that are being carried by 2 of them, this image is a great visual representation, of how light works to show you something rather than express something, however I also want to look at how it emotionally changes an image, therefore looking at the different types of lighting that is at a photographers disposal and how each one effects the emotions of the image. While you have soft light, hard light, natural light, backlight and many others in terms of the way you can light an image, the strength of that light also matters, especially if your image is conveying emotion through it, as said by JP Stones (2023) “an abundance of light is

linked to positive emotions, while the absence of light is used to describe negative emotions”.

Looking at this comment and how light links emotions through the intensity of itself, it shows that there is already a set connection between more and less light, however for example, an image with a relaxing visual but low light, harbours a negative emotion, which affects that singular image, or the whole set of images, suddenly becoming a ‘lonely’ image, instead of a relaxing image, however, if you changed that for a softer light or even a natural light, it still keeps the relaxing ambience visually, while keeping the darker lighting present. Another example of how that visual can be altered, is if the light being shone into the image was a distinct colour, for example, red, suddenly the emotion within the room becomes intense or romantic, or if you use the colour blue, it could show that the room feels cold. This shows that even the slightest change to the lighting of an image can transform the whole piece, this is mainly emotionally as by altering the lighting, it doesn’t transform the room, model or surrounding area physically it does however alter the tone and feelings behind the image.

JP Stones (2023) also comments on how the direction of the light can affect the image also, how it can decide how an audience will perceive your work, and how the original emotions will convey. Taking this into account it shows another way light is extremely important when working with emotions in photography, I think in a lot of ways lately, that importance is forgotten about, and then images are created with meanings that

the photographer can see clearly within the piece of work but are conveyed differently to the audience because potentially they've used the wrong kind of light or angle meaning that the work loses the original meaning intended by the photographer. An example of a photo with lighting that displays the emotions or at least the feeling within it is another piece by Fan Ho, called Old Companions.



Figure 2

In this photograph (*Figure 2*), the lighting is soft and natural, however the way it falls perfectly to highlight these two older men smiling together, it's obvious that they are either friends or have some type of bond, how the light falls helps to show us that, it displays the emotion behind this image which is that of nostalgia and happiness, but there's also another way to look at this image in terms of emotion due to the seemingly blank expressions on the faces of the people around them suggesting, that within that

space the image was taken, these two companions were the very few that were smiling happily. Therefore, I feel that this shows the way in which natural light and angle can be used within photography. While this photo is a candid shot and not posed, the angle was created naturally and then it was just positioning the camera in the right place that made such a beautiful shot possible for Fan Ho. It also creates an opportunity for a narrative, related or not, to be taken away from the composition and contents of the image.

Furthermore, while light in portraiture can evoke emotion within an image, it is also able to transform a space. Going back to my example earlier of a relaxing image, if that image is taken with the darker lighting, then the space will appear much smaller and personal, while if it's lighter, then it will appear more spacious to the audience, the colour of the light doesn't directly affect this change, however it can harmonize with it to really sell that the space you're in or looking at, has a tense, small feel, or a calm spacious feel.

Considerations of the light and angle are often used in the field of architecture when considering the perspective of each space. The usage of light allows a space to be manipulated visually and helps plan the layout of the room or building, therefore, in photography it works in almost the same way, due to the similar concept of visually manipulating a space, much like how artist / photographer Pablo Valbuena uses

projection, light strips and illusions to create and manipulate a space as seen in his work called 'para-site' (Valbuena, 2010)

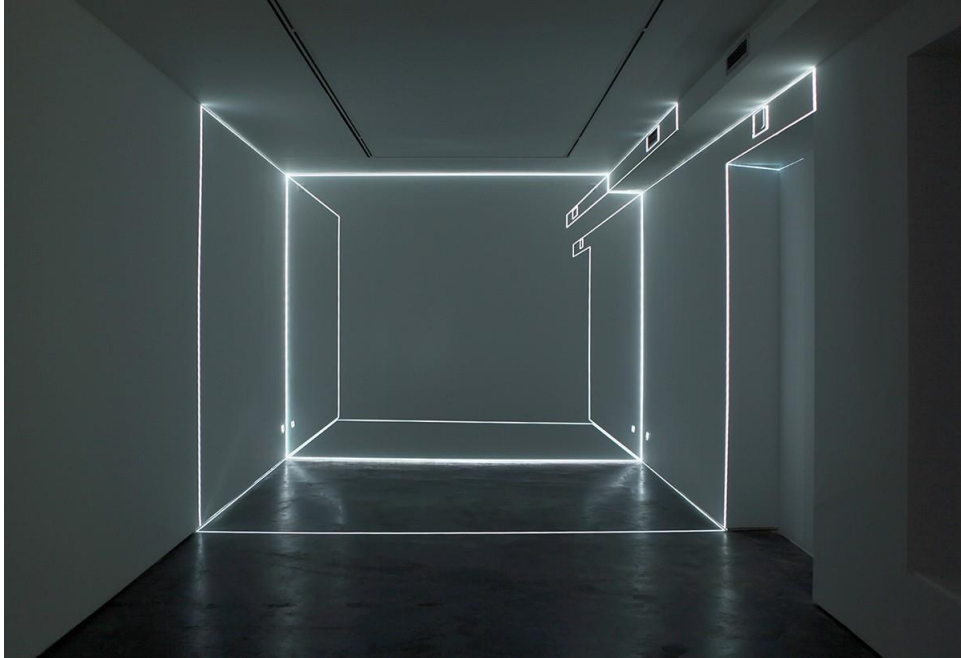


Figure 3

Valbuena's work looks at using light slightly differently for certain pieces of work like the one shown above, he uses a combination of projection to create an illusion or light strips that then become an illusion also. This way of using light to manipulate a space is so interesting because it's not what you would typically think of when you want to transform or manipulate a space, so the fact this kind of effect can be achieved so easily is interesting and effective. In the image, it makes the section of the room look much longer than it truly is, this plays on the idea of illusion since it almost looks like there is a mirror in place to separate or divide the space, and due to Figure 3 being presented this way with the strips of light, it almost feels as if you are looking at a

blueprint for the space and it's showing how they are going to expand it. From looking at how light plays with emotions both visually and emotionally, it's noticeably clear that light conveying emotion in an image can be practiced in several diverse ways and gather the same result for an image, or installation piece and how it can also create the atmosphere for that showing of work depending on intensity, tone, angle, and also the colour of the light.

Following on from this, the other end of the scale is shadows and how they also change the image or installation piece. One thing that should be taken into consideration when talking about shadows, is that a shadow cannot exist without light, a light source is a core piece that is not only used for taking photos but also creating the shadows that adds the depth and dimension to it. Now while the shadows within an image can't carry a specific emotion behind it in most cases, shadows relate to negative or intense emotions so unless the emotion is within that range, shadows would struggle to carry a positive emotion as light does, however in certain cases, the shadows in the work can carry a more intense feeling or even maybe a sense of nostalgia by adding a harsh or soft contrast or depth to the images. By adding this depth to the work, sometimes it creates an interesting visual that appears very abstract and textured, and by adding contrasts to work whether that be a sharp contrast, or a soft contrast, you create a focus point for the image showing an audience where they should be looking at, much

like adding leading lines into the image. One photographer's work that gives that abstract and textured feeling is Lucien Herve and his photo of the Eiffel Tower.

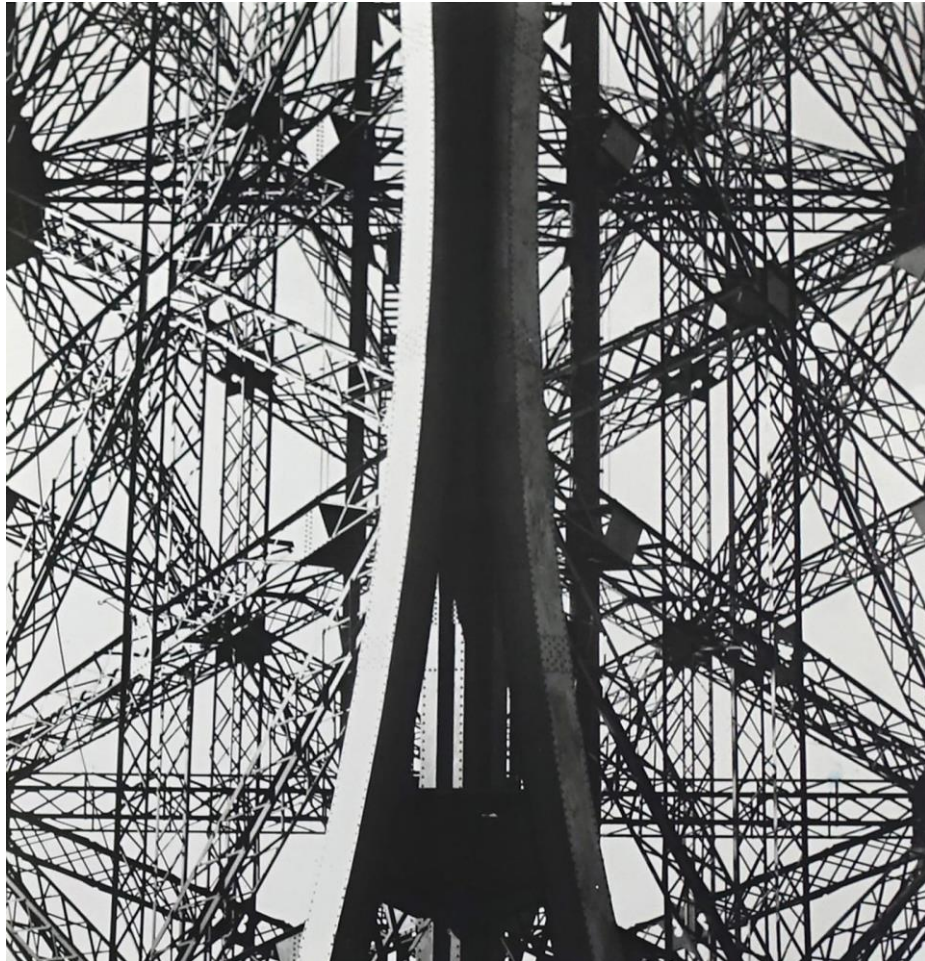


Figure 4: Eiffel Tower (Lucien Herve, 1945)

In the image taken by Herve you can see how the angle the photo was taken at creates an interesting composition within the whole frame, almost as if the image is just mirrored in editing, however the way the shadows fall from this angle it really defines the bars and the angles it's at beautifully, and that's also what makes this work have that abstract appeal. Without the photos title you wouldn't be able to recognize that this was the Eiffel tower just at a different angle and a closer shot. While photographing

landmarks, you want to capture the most recognizable feature of that landmark so that people can understand what the photo is about from the second they look at the photo, in this case it doesn't really follow that principal, and looks more at the architecture of the building much like Lucien Herve's other pieces of work, it's focuses much more on the structure of places rather than the actual building or structure itself, which is why the work feels so abstract, and with the use of the shadows and how they fall within the frame, it shows the texture within certain parts of the structure. This is just one way that shadow can affect an image in a visual way, while you can change it depending on the composition of the image, whether that is a closer shot, or wider shot, it all affects the image.

Another way shadows visually affect a photo is by making it look like a space is smaller or there's something that's been 'removed' from that photo. A fitting example of a certain area being removed or appearing empty because of a shadow, or just a shadow altering the appearance of a space is from a collection called Shadow Spaces by Owen Gildersleeve (*Figure 5*).

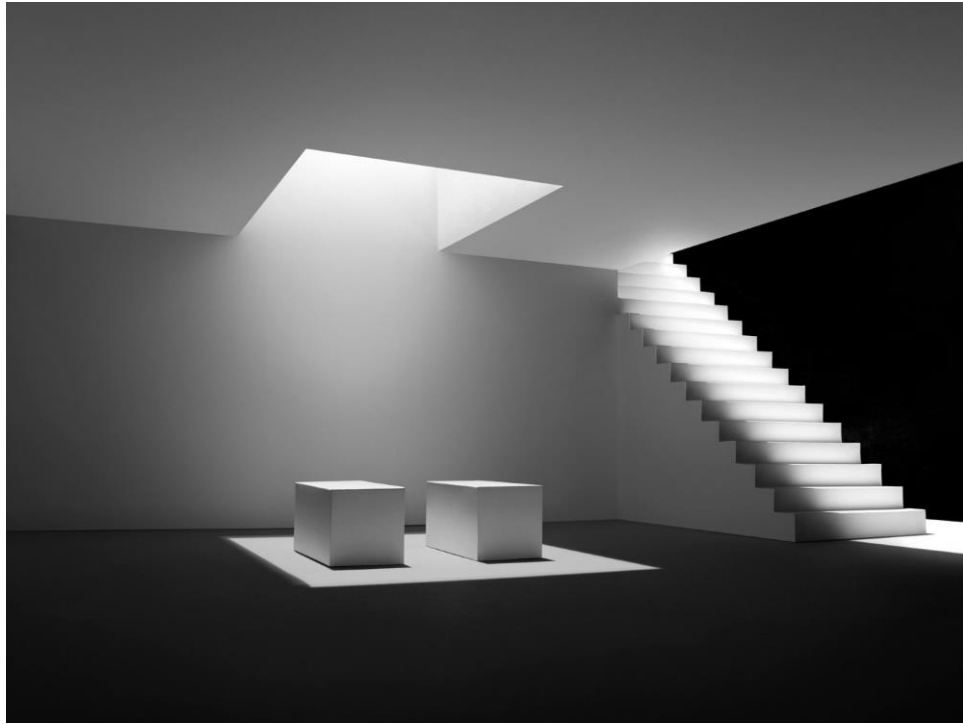


Figure 5: Shadow Spaces (Owen Gildersleeve 2017)

In the image we can see that there are some harsh shadows within it, namely the missing wall to the right of the image, and the floor. This shows how the shadow on the floor creates the illusion that the space in the centre is just a floating platform with light shining down onto it, rather than just a floor with 2 blocks in the space. While visually this image has been manipulated in a very surreal way, the shadows also create an aura of anonymity, as if the space in the image has no life to it at all.

This supports the idea of shadows mainly carrying negative emotions in a photograph instead of positive ones, this comes from the normalised perspective of darker shades or colours symbolising something negative such as how black symbolises emotions or feelings like depression. Leading on from this, it shows that a shadow can have a

psychological effect on a person's perspective of that work depending on the harshness of the shadow. In an article written by Tobias Weaver (2022) for orionphilosophy, he talks about the Swiss psychiatrist and psychoanalyst Carl Jung and how the shadow is considered as another form of ourselves, Weaver (2022) also says that Carl Jung describes our shadows as “the unconscious part of our character or personality that does not align with the ideal version of what we’re aiming for;”.

This means that when we look at an image that has shadows in it, sometimes it does not align with what we feel is correct or what we would expect to see from reading the title or collection name. In Weavers (2022) article he mentions Jungian Psychology, which is a type of verbal therapy that looks to find a harmony between both the unconscious and the conscious mind through a thorough analysis of both mindsets. In a blog by Routledge, they mention how heavy emotions and feelings such as depression or addiction can be caused ‘when your authentic self is blocked’ (Routledge, 2022) meaning that Carl Jung’s theory behind a shadow being a completely different side to us can also translate into a photographic setting by creating a completely different or opposite meaning to your image.

In the article by Weaver (2022) about Carl Jung and the Shadow Self, he breaks it down into the ID, Ego, and Shadow and how each has an impact on us, therefore, to show how shadows can affect us in an image, that same breakdown can be applied. If we create the shadow in an image to be the opposite of what is intended for the

image, then we add another meaning to it or possibly create a deeper connection with the audience by showing that turning to this 'shadow self' isn't just a negative part of you that you share alone, everyone around you has some sort of person they never want to become, and by putting that into photography you allow that mindset to open up and not block off the authentic person sharing that mindset alongside it, and then in the psychological perspective, you create a piece of work that can leave people questioning or even engaging deeper with the work.

Therefore, when working with shadows in photographic work there's a lot to consider about the message it relays to not only yourself, but how it comes across to an audience and the multiple different perspectives an individual can experience from the message or feelings portrayed, therefore allowing the shadows to portray either the emotions that someone doesn't want to feel, or by visually manipulating the frame to create something more confined or to create a focus point within the work, it lets the shadows transform the work in several different ways and carry or enhance the feelings running through it, this makes the ways you can change an image with shadows clear, along with the effect it actually has on both the work itself and the audience, whether that be psychologically through the theory of our shadow self, or if that effect is purely just visually altering the work.

However, looking back at the history of art the use of dark shadows to supply contrast in work was used very often in Renaissance paintings, this is due to a painting being

a two-dimensional piece, they needed a way to add depth and contrast within it that was effective enough to volumize the subject of the image. This concept would go under the Italian word 'Chiaroscuro' and would be how artists display the contrast within the painting and how certain aspects were depicted. The translation of the word is 'light-dark' which refers to the contrast of light and shadows. One piece of work by artist Caravaggio called 'The Calling of St Matthew' (*Figure 6.*) uses Chiaroscuro in a way that affects the whole artworks composition in an interesting way.



Figure 6: The Calling of St Matthew (Caravaggio 1599-1600)

As can be seen in figure 6, the lighting and shadows in this piece create a contrast that almost points to what the focus of the painting is by using a ray of light coming through. The shadows are soft but add enough contrast to the image to create that more three-dimensional appearance that was sought after for with the painting. While it was used in painting more commonly, there were also many Film Noir's that used this lighting concept for black and white films, Chris Heckman (2021) talks in an article for studio binder about black and white films and how it was "notably German Expressionist films" that held the concept of low and high contrasts within the film shot lighting. When using Chiaroscuro in the world of cinematography however, it added a dramatic visual to the whole scene that was being shown. The contrast created mystery in some scenes, and others a tense atmosphere which made them so effective.

Another way shadows were used back when renaissance art was at the focal point of artists, was Tenebrosity, but unlike the Chiaroscuro painting technique the light and shadow painted onto the work is drowned out by painting heavier shadows over the light, almost creating a pitch-black background for a painting, much like the painting of 'Girl with the Pearl Earring' by Johannes Vermeer (*Figure 7.*) back in 1665 where the harshly shadowed background allows for the definition of the model in the painting. While a shadow is dark, it's not black, a shadow can be any colour as it is just a change in the vibrance of that colour, referring back to the painting by Johannes

Vermeer 'Girl with the Pearl Earring' (*Figure 7.*) you can see that this is not black, it has a blue hue in it showing that a shadow is never just the colour black and is a lowly saturated version of whatever colour is most dominant in the shadowed space.



Figure 7

The blue tint to the darkness of the background harmonises with the painting due to the band of blue that the girl is wearing, this shows that we are just looking at a darker tint of a blue or even a navy blue that has been taken even darker. A Shadow like this with a colder tone creates a serious setting for the image, however the composition parries that by having a more relaxed pose that is slightly off centred. Therefore, Shadows play a significant role in both photography and shadow, and the way shadows have been used throughout the decades has changed in some ways, but it

has also continued to work the same way as when it was popular with Renaissance painting and proves that shadows are just as significant as light when looking at their impact.

While in the work itself, light and shadow will affect it in the separate ways that I've looked at such as visually and psychologically, when put into an exhibition space, the layout of how you would light that work or space also changes how it comes across to an audience. Therefore, making sure that you light the wall correctly plays a key role in not only setting up the exhibition, but it is also something to consider when planning out the work in the beginning.

To begin with, each way of lighting the work creates a different aura, so if you use a backing light on an image, it can come across as the main image in the exhibit due to it highlighting the work and lighting up the frame, but it can also come as a very demanding form of display lighting since it creates this dramatic effect behind the frame which tries to capture the audience's attention as they walk around the exhibition space, this impacts the audience in an alluring way, encouraging them to go over and look at the work to find out why that type of lighting has been used and what the contents of the image are to make it such an important piece within the room compared to the others. In a blog about the immersion within an exhibition by Chris Cleek, he says "By altering the surrounding environment, artists set the stage for visitors to suspend their idea of reality and embrace the artist's alternative." (Cleek, 2023). This

means that by using light in the exhibition space you can create a space for people to ignore what's going on in the present time and focus on the things around them for a short while, it creates a safe space for people's imagination to run wild and not worry. This psychological way of curating is effective in several ways, creating a stimulating experience for those who attended is one, as I mentioned this safe space gets created for those who need it.

However, another way this works is visually also, if as an artist you use the light and shadows to your advantage, you create not only an immersive experience, but also something interactive. While it's a known answer of putting your hand in the light will remove it from that area on the painting, or photograph, people will still look at that light and interact with it creating shadows in the light that then reflects on the work, which creates a stimulating experience for them, and engages them with the artist's work and their own world that is being shown there.

The Lighting in these spaces play such a significant role in adding the illusion that the artist wants to show to their audience, so it's important to get it right. Whether that is making sure the angle of which your light is pointing at creates the right shadows or lights the image correctly, to making sure that everything works within this light. An artist's world is the most immersive part of an exhibition and is what you will experience, from this an artist works to build more narratives within their world to provide an audience with more relaxing opportunities while viewing the work, adding

into the psychological way that lighting effects an exhibition space, the colour of the light also plays a huge factor in this as we associate colours with emotions as discussed previously.

Therefore, if an artist wants to drive the work in a way that reflects the narrative in an intense or maybe sinister way, then you would use a dim red light to create that cliché, with a visual representation of red to convey the intense emotions. The use of coloured lighting is tricky to work with due to the clashing of colours with certain pieces of work, if you pick a certain colour then you also run the risk of losing colours in pieces of work throughout the whole exhibit, so in most cases a neutral lighting is used to convey the rooms emotions as a whole for the artist.

A substitution for the red lighting could be a warmer tone of this neutral lighting since if this is dimmed down you don't lose visibility of any of the colours in the displayed work, it provides the same intense setting for the work to sit in and then the works purpose in the space becomes even more apparent in the case of making sure that it can convey the emotions that the lights are setting up. On the other end of the scale of tones in light, one that is most commonly used in current exhibits is a cooler white light, this accentuates colours such as blues and greens, but it also allows for the contrast with work to stand out even more, while this light is a cooler tone compared to that warmer light to create the intense feeling for the work, the cooler light allows the artist to have an exhibition where the work does all the talking that is needed. A

cooler light doesn't necessarily create a completely different world that you enter upon attending, however it creates a white space that is at peace, so the only thing on your mind in that space is the artwork or photography being displayed in front of them. For an artist, light plays that role in an exhibition, enhancing the emotions that they want to convey through the work, allowing people to forget about everything and look at what's in front of them and the beauty around them, the shadows then allow the contrast between each person's shadow to physically take form and wander around that world that has been created. This psychological effect to an audience is something that will make them keep returning to future exhibits and look more into who the artist is because it creates for them a positive experience when they visit that first show which allows the creator of the work to then grow and expand as an artist.

The way light visually affects an exhibition is different however, it can be a defining factor of it, or can make the piece look unprofessional and hard to look at. For example, when you frame a piece of photographic work, you want to make sure that you don't have a glare from the spotlight or floodlight that is pointed towards your work, and you don't want the light to be too overpowering, or else it completely overpowers the work that's being framed and it can also flow over to the work beside it and impact that work also. Meaning, when lighting the work visually, you need to pick something that not only draws people towards the frames, but also a way of lighting that compliments it. There are varied factors to consider with the lighting of work such as size of what's on

the wall, shape, colours or tones that run through the pieces, and how they are displayed, as if there is a round canvas on the wall, you don't want to have a beam of light pointing at it, this makes the work look strange on the wall due to different shapes, whereas if you use a circular spotlight you're keeping the same shape making it look more consistent on the wall, this same logic applies for whatever tones run through the work, if it's warm tones, you use a warmer light, if it's cooler tones, you use a cool light to compliment those tones, therefore this shows another way in which light can affect the work in an exhibition space.

In conclusion, light and shadow have had a significant impact on images and on paintings over the years. While I discovered that Light doesn't have much of an impact on people in a psychological way as compared to shadows, I found that the way light can affect an image is wide and each has its own way of affecting the work, whether that's working with coloured lights to convey an emotion throughout the whole piece or if it's using a different form of light to create a piece of multi-media work to convey an unrealistic scenario, or space within an artist's mind. However, I also found that shadow became a much deeper insight both in the practical aspect when creating work, but also when thinking about the psychological impact of an audience and what it says about the work. It proves that there are so many ways it can change an image due to it acting as another part of an artist that has completely different views that I never knew existed until now. Shadows have a much bigger

impact on work in a psychological way compared to light, which is why shadows can't exist without light in the more metaphorical way, rather than the literal way.

Finally, the way lights can change the whole feeling of an exhibition is much more insightful as to how an artist or photographer may plan their work to make such surreal impressions on the audience and those who come to view the work in general.

Light and shadow as a whole have affected both images and exhibitions in many ways, these range from points such as the way your mind slips into an unconscious state when you enter an exhibition allowing you to experience the world created on the walls, but it has also effected the way work is made in all different mediums, such as photography with how we use the contrast to our advantage in both colour and black and white photography, and also in fine art paintings, with how the contrast in backgrounds effect how a painting looks.

Bibliography

Blogs:

Cleek, C. (2023) *Immersive Art: What Makes an Exhibition Experience Immersive?*,

13 March. Available at: [https://www.bridgewaterstudio.net/blog/immersive-art-](https://www.bridgewaterstudio.net/blog/immersive-art-exhibition-experiences#:~:text=We%20appreciate%20these%20works%20because,them%20in%20very%20real%20ways)

[exhibition-](https://www.bridgewaterstudio.net/blog/immersive-art-exhibition-experiences#:~:text=We%20appreciate%20these%20works%20because,them%20in%20very%20real%20ways)

[experiences#:~:text=We%20appreciate%20these%20works%20because,them%20in](https://www.bridgewaterstudio.net/blog/immersive-art-exhibition-experiences#:~:text=We%20appreciate%20these%20works%20because,them%20in%20very%20real%20ways)

[%20very%20real%20ways](https://www.bridgewaterstudio.net/blog/immersive-art-exhibition-experiences#:~:text=We%20appreciate%20these%20works%20because,them%20in%20very%20real%20ways). (Accessed: 14/12/2023)

Heckman, C. (2021) *What is Chiaroscuro in Film? Definition, Techniques &*

Examples, 14 February. Available at: [https://www.studiobinder.com/blog/what-is-](https://www.studiobinder.com/blog/what-is-chiaroscuro-definition-examples/#:~:text=In%20cinematography%2C%20the%20term%20refers,chiaroscuro%20lighting%20a%20standard%20style)

[chiaroscuro-definition-](https://www.studiobinder.com/blog/what-is-chiaroscuro-definition-examples/#:~:text=In%20cinematography%2C%20the%20term%20refers,chiaroscuro%20lighting%20a%20standard%20style)

[examples/#:~:text=In%20cinematography%2C%20the%20term%20refers,chiaroscuro](https://www.studiobinder.com/blog/what-is-chiaroscuro-definition-examples/#:~:text=In%20cinematography%2C%20the%20term%20refers,chiaroscuro%20lighting%20a%20standard%20style)

[%20lighting%20a%20standard%20style](https://www.studiobinder.com/blog/what-is-chiaroscuro-definition-examples/#:~:text=In%20cinematography%2C%20the%20term%20refers,chiaroscuro%20lighting%20a%20standard%20style). (Accessed: 12/12/2023)

JPStones (2023) *Emotional Photography, Lighting Can Capture Emotion*, 17 April.

Available at: [https://jpstonesphotography.com/emotional-photography-how-lighting-](https://jpstonesphotography.com/emotional-photography-how-lighting-can-help-capture-emotion/)

[can-help-capture-emotion/](https://jpstonesphotography.com/emotional-photography-how-lighting-can-help-capture-emotion/) (Accessed: 08/12/2023)

Routledge (2022) *What is Jungian Psychology?*, 25 January. Available at:

[https://www.routledge.com/blog/article/what-is-jungian-](https://www.routledge.com/blog/article/what-is-jungian-psychology#:~:text=At%20its%20fundamental%20level%2C%20Jungian,unconscious%20parts%20of%20the%20mind)

[psychology#:~:text=At%20its%20fundamental%20level%2C%20Jungian,unconsciou](https://www.routledge.com/blog/article/what-is-jungian-psychology#:~:text=At%20its%20fundamental%20level%2C%20Jungian,unconscious%20parts%20of%20the%20mind)

[s%20parts%20of%20the%20mind](https://www.routledge.com/blog/article/what-is-jungian-psychology#:~:text=At%20its%20fundamental%20level%2C%20Jungian,unconscious%20parts%20of%20the%20mind). (Accessed: 10/12/2023)

Weaver, T (2022) *Embracing The Shadow – Carl Jung*, 29 November. Available at:

<https://www.orionphilosophy.com/stoic-blog/the-shadow-carl-jung> (Accessed:

10/12/2023)