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## Gauguin's Sculpture: *Eve* as Archetype of Tahitian Matriarchal Consciousness

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### Abstract

**Background:** The work of Paul Gauguin (1848-1903), a French artist of Peruvian descent, is understood of great art historical significance due to its avant-garde use of symbolism. Though primarily a painter, Gauguin also produced numerous sculptures in a proto-surrealistic, experimental fashion, from what can be understood as an anthropological perspective. Myth and ancient life are common themes in Gauguin's works. His sculpture, *Eve* (1890) is an example of a highly symbolic work—perhaps exploring matriarchal consciousness. Gauguin spent his final years in the Polynesian islands, mainly Tahiti, where he became engrossed in the study of his experience with the culture. Though some scholars have criticized Gauguin's approach to Tahitian themes as the product of colonialist fantasy, he may have in fact been exploring matriarchal themes through what Jungian analysis deems the "social unconscious".

**Aims:** The current study intended to clarify the thematic scope of Gauguin's Tahitian work, as one exploring themes of matriarchal consciousness.

**Method:** Three master paintings and two sculptures were visually analyzed following Jungian Synthetic Method, emphasizing the analysis of opposites and the presence of the Divine Feminine, represented in Jungian archetypes as "The Moon".

**Findings:** Results from the Jungian analysis of Gauguin's Tahitian works point to a significant prevalence of implied Moon shapes and symbolic allusions in key works like "Day of the God" and "Two Women", while works like "The Moon and The Earth" specifically depict scenes with archetypal feminine (Hina, The Moon Goddess) and masculine characters (Fatou, The Earth God). Because *Eve* (1890), a rendition of the Biblical figure with Tahitian features, precedes these works, perhaps she symbolically marks the beginning of Gauguin's exploration of matriarchal consciousness.

**Conclusion:** Jungian Synthetic Method successfully identified matriarchal themes in Gauguin's Tahitian works, reshaping understandings of Gauguin's Tahitian artworks as feminist and pre-colonial in nature.

**Keywords:** *Eve*, Jungian archetypes, Matriarchal Consciousness, Paul Gauguin, Symbolism, Synchrétisme.

## 1. Introduction

As the main exponent of *Synchrétisme* or Syncretism, a symbolic art movement, Paul Gauguin (1848-1903) has assumed a prominent place in modern art history. Gauguin was also one of the best-known promoters of European “primitivism”, a movement which encouraged an eschewing of the mores of Western civilization in favor of ancient or pre-Christian ways of living. Controversial for its ties with colonialism, the concept of the primitive nevertheless drove artistic and public fascination in Europe with historical and anthropological discoveries that took place during the 18<sup>th</sup> century. In his writings and artistic work, Gauguin—a French artist of Peruvian descent—proudly identified as “primitive.” He also documented his perception of primitive ideals and their manifestations in Tahiti, where he spent the final years of his life. Though some scholars regard Gauguin’s Tahitian work as colonial in gaze, his anti-establishment writings, documented in his book, *Avant et Après* (1923), and in his correspondences, suggest the opposite. Arguably, Gauguin, exploring an interest in ancient cultures as well as his own matrilineal Peruvian heritage, began working more fiercely with themes of matriarchal consciousness in his Tahitian work. Gauguin’s ceramic sculpture, *Eve* (1890), a rendering of the Biblical subject as a Tahitian woman (figure A1), serves as a prime example of his preoccupation with social-cultural ideals of the feminine, arguably acting as an archetype—a universal symbol of the Divine Feminine—and its relevance to more liberated ways of living.

To examine the archetypal nature of Gauguin’s *Eve*, the sculpture was visually analyzed through an art historical methodology based on Jungian psychoanalysis, a variant of psychoanalytic thought which emphasizes spiritual concepts over psychosexual development. Specifically, Jung argued that spiritual forces, beyond those of *libido*, mediate the formation of the unconscious. As such, psychological mechanisms like the *collective unconscious* drive conscious content and cognitive response. Images, thoughts, memories and events experienced by the conscious are mediated, in part, by the collective unconscious. *Archetypes*, symbolic representations of roles common across cultures—the Hero, the Mother, the Elder, the Woman, among others—also emerge from the collective unconscious, driving creative impulses and ways of affronting anxieties. Because the nuances of psychoanalysis are as vast as they are complex, this study will focus on the visual analysis of archetypes as they emerge in Gauguin’s Tahitian works. Specifically, the analysis will rely on Jung’s synthetic method: the analysis of opposites through Subjective, Objective, and Amplified considerations.

To establish the theoretical foundations for *Eve* as an archetype of matriarchal consciousness, related works from his Tahitian era will be formally analyzed for symbols relevant to the theme of Eve and, relatedly, that of the fall. Such analyses will lend coherence to the argument that Gauguin was, in fact, working from a feminist, if not anti-colonialist perspective, rather than the staunch pro-colonial standpoints argued by his detractors. To the author’s knowledge, a Jungian approach to the visual analysis of Gauguin’s Tahitian works has not been undertaken. As such, the present analysis establishes a novel framework for future research of Gauguin’s Tahitian works, and more generally that of modern art history and its symbolism.

## 2. Artist Background: Gauguin The Sculptor

Though Paul Gauguin is best known for his colorful, symbolic paintings, he was also a sculptor. His earliest known foray into the world of sculpture began in 1877, when he carved in marble the bust of his Danish wife, Mette, and that of his son, Émile (figure S1-S2). Though the busts are credited to him, it is likely that he received some assistance from Jules Bouillot, a professional sculptor and his landlord at the time.

As he continued delving into the world of art, Gauguin also pursued training in ceramics and sculpture. In 1886, a few months before leaving for Brittany, he met with ceramist Ernest Chaplet, intending to pursue ceramic work in his atelier. In a letter to Mette from December 1886, Gauguin wrote: “I am doing some art pottery. Schuff [fellow artist Émile Schuffenecker] says they are masterpieces, so does the maker, but they are probably too artistic to be sold. However, given time... perhaps... they will be an amazing success. I hope the Devil is listening!” (Gauguin, 1886, cited in Thomson et al., 2010). Clearly, Gauguin approached the making of sculpture with an enthusiasm parallel to painting, though perhaps more experimental in nature. Around this time, Gauguin also began working on subjects from Pont-Aven. The artist managed a few collaborations with Chaplet before leaving for Martinique in early 1887. *Double Vessel with Mask of Woman* (1887-8) is an example of the surreal-like ceramics which Gauguin produced at this time. Upon his return, Gauguin discovered that Chaplet had sold his atelier to Delaherche. No longer having access to Chaplet’s kiln, he wrote to Mette expressing his consternation. Soon after, Theo van Gogh offered to arrange a show for him at the behest of his brother Vincent van Gogh, who was a fan of his tropical works. An exhibition of Gauguin’s ceramics was arranged at Boussod & Valadon (Bodelsen, 1959).

*Vessel with Women and Goats* (1887-89) is another example of sculpted work from this time (figure S3). According to the Metropolitan Museum of Art, Gauguin took to sculpting his *hautes folies* (“crazy ideas”, as he once wrote to Félix Bracquemond) by hand, without the use of a potter’s wheel, guided by his primitive ideals. Such a technique evokes the wabi-sabi ceramics of the Momoyama period in pre-Edo Japan. The vessel, decorated with primitive motifs, perhaps alludes to ancient Greek myth since both Pan and Dionysus, the god of pleasure, were typically represented by goats. Themes of Eve as the primordial woman dancing with the Devil also emerges for consideration. The vessel’s rugged appearance is evocative of cave walls.

## 3. Divine Archetypes: The Feminine and the Moon

The concept of *archetypes* was formally developed by the psychoanalyst Carl Gustav Jung (1875-1961). In contrast to Freudian psychoanalysis, which maintains a psychosexual view of human development, Jungian psychoanalysis emphasizes the psychospiritual to explain events, images, and seemingly unrelated events manifesting in the outer world, making the unconscious, conscious. Archetypes, universal symbols representing some aspect of human consciousness, are one of the psychological means by which the unconscious brings certain themes to light. While there are many components to Jungian theory, this study will focus on the archetypal element to understand Gauguin’s *Eve* (1890) as a symbol of the divine feminine. For added clarity of visual analysis, other Jungian concepts will be briefly addressed.

### 3.1. Introduction to Jungian Terms

Archetypes represent masculine and feminine principles in the psyche. These are not literally streamlined with social notions of gender. Both men and women have masculine and feminine tendencies, so to speak, according to the archetypes which mediate their inner psychology. One of the best analogies of archetypal gender is that of the Taoist concept of Yin and Yang, which Jung considered in his theory. In Taoist terms, Yang—the Masculine—is active, powerful, dynamic, of the sky—while Yin, the Feminine, is receptive, still, of the earth. Jung labeled the feminine aspect of consciousness as the *anima*, and the *animus* as the male. In the simplest terms, a woman would have an *animus* as her male aspect, while the man would have an *anima*. Because of how Western society shapes growth and development, a woman is expected to think primarily from an archetypally feminine—albeit patriarchal—perspective, while the archetypal male in her person is less conscious. Social-cultural context and particular psychological background mediate to what degree the animus manifests in women.

Jung also spoke of the *genius loci*, a sacred space, which Tahiti appeared to represent for Gauguin. The *Ego* is the organizing principle of conscious experience and unconscious events; the aspect of the mind that makes sense of it all. The *Shadow* is an archetype for the repressed or “unacceptable” aspects of the psyche and can be gleaned from how Gauguin depicts opposites in his painted and sculpted work—simultaneously in the former, sequentially in the latter. Jung emphasized that the personal unconscious must always be dealt with, or made conscious, before trying to engage the collective unconscious. Otherwise, “the gateway to the collective unconscious cannot be opened” (Swan-Foster, 2018, p. 38). In other words, if personal troubles or anxieties remain unacknowledged or repressed, they will cloud the more expansive meanings of a work or event. Working with the Shadow is one way of managing the anxieties of the personal unconscious. From his writings and artistic work, we can glean some of Gauguin’s attitudes. His ability to deal with the collective unconscious seems relatively unimpeded, if not thriving, by the time that he began working on his Tahitian canon. We can infer that he mostly acknowledged the unconscious aspects of his psyche by boldly identifying with the primitive and extending that attitude towards his creations. Gauguin’s Tahitian art, then, can be interpreted as his “anthropological” understanding of the collective unconscious as manifested in that culture.

According to Swan-Foster, Jolande Jacobi, a Swiss psychologist who worked with Jung, supported the idea of the unconscious as an impersonal cognitive force, explaining the occurrence of events and images seemingly removed from personal knowledge or experience. A famous anecdote in psychoanalytic circles is that of Jung’s analysand and her scarab dream. As she relayed the details of the dream, a scarab flew into the office window! Such an event, deemed as an instance of *synchronicity*, is an example of how the unconscious seems to have its own life, and its immediately incomprehensible content stems from contact with the collective. Under such a lens, individual connection to a peculiar society and culture functions as a source of creativity (Swan-Foster, 2018, pp. 39-40).

### 3.2. Synthetic Method for Art Historical Analysis

Like Freudian psychoanalysis, Jungian theory can be used clinically or for the analysis of images. Jung relied on his synthetic method to understand the imagery produced by his analysands. The

synthetic method has three main components: Subjective, relying on personal view or individual associations; Objective, relying on external events influencing the creator or analysand; and Amplification, the noting of non-personal or collective associations to understand the messages from the personal and collective unconscious.

Jungian psychoanalysis was chosen as the framework for this study because Gauguin was the art-historical father of modern symbolism. While we have no access to Gauguin’s thinking during the making of the work, we can access his writings—essays and correspondences—to glean some of the subjective, while an awareness of the social-historical context surrounding the artist and the work can inform the objective. Informed by Gauguin’s writings and an interpretation of the Eve theme in the visual canon of his work, Amplification, the more widely sociocultural component of the synthetic method, will serve as the basis of this study.

Jung once said: “A symbol... lives only when it is the best and highest expression for something divined but not yet known to the observer. It... has a life-giving, life-enhancing effect” (Jung, 1921, as cited in Swan-Foster 2018, p. 104). To understand the archetypal value of a symbol, Jung relied on the analysis of opposites to activate the transcendent function, the cognitive faculty which brings to awareness unconscious material. Just the same, noting opposites within Gauguin’s work will maximize the range of relevant associations.

## 4. Archetypal Feminine: Symbolized by the Moon

In Jungian psychoanalysis, the Moon symbolizes the archetypal feminine due to its myriad presentations. According to psychoanalyst Erich Neumann (1994), the moon was originally seen as hermaphroditic due to its waxing and waning phases. The crescent represents the Moon’s animus, or symbolic female masculinity because it resembles a sickle, an instrument used since prehistory for crop reaping. Gibbous or waning presentations can be interpreted as the most androgynous, due to their varying degrees of fullness. Because the moon remains occluded in more distinctly hemispheric ways, the gibbous presentation is more directly associated with androgyny and the Shadow, or the hidden aspects of the psyche. This maleness should not be confused with that of patriarchal imposition. The maleness of the moon refers to the male aspects inherent in the female psyche. In Jungian terms, it is usually the Sun, especially in relation to the Moon, which has a patriarchal connotation. Only the full moon represents the full expression of the Divine Feminine—the seat of matriarchal consciousness.

### 4.1. Matriarchal Symbolism in Gauguin’s Tahitian Paintings

If we analyze some of Gauguin’s Tahitian works from the perspective of Jungian archetypes, we can notice a sort of progression in Gauguin’s conceptualization of Tahitian culture—past and present converge on canvas, with multiple associations. In *Mahana no atua (Day of the God)* (1894), painted four years after *Eve* (1890), Gauguin depicted the Tahitian Moon goddess Hina in what appears to be the full expression of the Divine Feminine (figure A2). The central figure gazes sensuously at the viewer, though the source of her sexuality, according to Neumann, would stem from her relation to the male aspects of the Moon. Both faces are signified by forward and backward facing figures as aspects of the goddess. The backward facing figure appears to more directly



relate to the dark male figure in the background—here allusive of the Archetypal Masculine, or the shadow aspect of female matriarchal consciousness, as emphasized by the arch behind them. As an androgynous figure, the moon is associated with growth, not just from a female perspective, but with the fecundity fostering growth in nature. Behind the dark figure, a stone semi-circle seems allusive to the half-moon, or the moon at its most androgynous. According to art historian Martha Lucy, primordial aspects of human evolution can be gleaned from the colorful ocean at Hina's feet, doubling as the miasma of Earth's ancient creation.

Similarly, *The Moon and the Earth* (1893) can be interpreted as an example of full moon matriarchal consciousness (figure A3). In *The Moon and the Earth*, Gauguin once again depicts Hina, the Moon goddess, in her Divine Feminine – Archetypal Mother phase, imploring Fatou, the Earth god, to grant humans eternal life. We can again appreciate a portion of creational miasma in the red pool near Hina's feet, the crimson color being significant for its associations with blood and the menstrual cycle. According to Neumann, in matriarchal societies, the onset of menstruation acts as a ritual induction into womanhood as a symbolic laying of the earthly woman and the Divine Masculine through synchronicity with the Moon.

“Prior to and following the modern woman's acculturation to patriarchal consciousness, [the Archetypal Masculine] is characteristic of woman's mentality; but it also plays an important role in the life of a man” (Neumann 1994, p. 66). In the painting, Fatou can be perceived as the Divine Masculine or the Moon's animus. Fatou's connection to the Earth as its reigning deity emphasizes his role as Divine Masculine, since “Mother Earth” regards Nature as feminine. One also must note Gauguin's intentionality in attributing matriarchal qualities to Earth's creation, contrasting with classical creationist myth. Depicted as a plea, Hina can be seen as appealing to the Divine Masculine within. According to Neumann, the matriarchal moon, of which Hina is reigning deity, contains different relational aspects to man as her Shadow self.

One of Gauguin's later works, *Two Women* (1901-2), can be interpreted as an example of the Crescent Moon, or the more fully expressed Archetypal Masculine in matriarchal women (figure A4). The painting was Gauguin's interpretation of a photograph entitled *Two Women from Tahiti* (1898) by Henri Lemasson (figure S4). However, in his interpretation, Gauguin removed the two women from their original setting, placing them in the middle of a lush, verdant field alluding to creation and the androgynous aspects of the Divine Feminine. According to Neumann: “The wisdom of the earth, of peasants, and, to be sure, of woman, corresponds to matriarchal consciousness” (Neumann 1994, p. 110). From a matriarchal perspective, woman adopts the role of “shamaness” or the voice of reason, so that the wisdom of the earth, of the common people and of women stems from the Divine Mother.

Formal analysis of *Two Women* suggests that the semi-circular tree canopy in the background alludes to the Divine Masculine in the same way as the arch behind the dark figure in *Day of the God*. A crescent shape can be traced between both women, linking older and younger, wise and introspective. The older woman appears as if a nocturnal mother, the matrix of all growth, with her dark eyes. According to art historian Norma Broude, Tahitian women held high positions in pre-contact Tahitian society and were deemed as *ari'i*, women of authority. The role is reminiscent of the Dahomey Woman King in the sense of a woman being the embodiment of the

archetypal masculine. “Although their roles may have been diminished under colonial rule, women had held high positions in pre-contact Tahitian society and continued to do so in Gauguin's day” (Broude, 2018, p. 86). Gauguin emphasized the woman's authority through her dark, stoic gaze and posture, acting as a pillar in support of the younger woman. Other archetypes at play in *Two Women* are that of the sacred maiden, “coming to age” upon first menstruation rather than on first sexual encounter.

According to art historian Marete Bodelsen, Gauguin frequently alluded to recurrent themes in his work. “Usually [*sic*] the recurrent theme is a human figure which, once caught in a characteristic attitude, is used as a pictorial element or ‘property’ in his subsequent compositions” (Bodelsen, 1959, p. 186). In his Tahitian paintings, one can infer that the recurrent theme in question is that of Eve as the archetypal feminine, and her relation to Gauguin's ideal of Tahitian matriarchal consciousness: A convergence of lively Maiden (initiated into womanhood on first menstruation rather than first sexual relation) and wise, Divine Mother.

## 5. Gauguin's Eve: The Beginning of an Exploration into Matriarchal Consciousness

Having been sculpted in 1890, *Eve* may have marked the genesis of Gauguin's exploration of matriarchal consciousness, symbolically initiating the artist as a bona fide “primitive.” In 1895, Gauguin requested August Strindberg, a Swedish playwright and polymath, to write the preface to the catalogue for an upcoming exhibition. Strindberg declined, reportedly not out of “unfriendly feeling” for Gauguin, but because he claimed not to understand his new, Tahitian art: “I will have none of this pitiful God who accepts blows. My God is rather *Vitsliputsli* [Aztec war god], who in the sun devours the hearts of men” (Strindberg to Gauguin in Chipp, 1996, p. 82). He also stated: “In your paradise there dwells an Eve who is not my ideal” (*ibid*).

Gauguin would use Strindberg's letter as the catalog's preface, despite the playwright's claim of misunderstanding the art. About *Eve*, Gauguin retorted: “The Eve of your civilized conception makes misogynists of you and almost all of us; but the ancient Eve, which frightened you in my studio, might one day smile upon you less bitterly” (Chipp, 1996, p. 83). He boldly added: “The Eve which I have painted (she alone) can logically remain nude before our gaze” (*ibid*). Unmarred by shameful patriarchal mores, Gauguin's Tahitian *Eve* can stand unveiled in her nudity. Since *Eve*, the sculpture predates the bulk of his Tahitian paintings, she is potentially the archetype from which his later thematic explorations of matriarchy spring.

### 5.1. Eve before The Fall

Accounting for historical context, Gauguin's concern with Eve, beyond personal history (one of Gauguin's self-portraits depicts himself as both angelic and demonic; figure A5), may have been inspired by John Milton's *Paradise Lost* (“Eve Sculpture and Words of the Devil”, National Gallery of Art, 2014). A passage from the 1674 version of the epic poem reads:

Th' infernal Serpent; he it was, whose guile  
Stir'd up with Envy and Revenge, deceiv'd  
The Mother of Mankind, what time his Pride  
Had cast him out from Heav'n, with all his Host

Of Rebel Angels, by whose aid aspiring  
To set himself in Glory above his Peers,  
He trusted to have equal'd the most High

(Milton, 1674, Book I)

From a feminist or matriarchal point of view, one can interpret the passage as the “infernal Serpent” of Western, patriarchal civilization, deceitfully imposed on Tahitian Eve—the “Divine Mother” and the symbolic representation of humankind’s original state of matriarchal consciousness: an undivided, fluid mind. Likewise, in the sculpture, we can appreciate how *Eve* stands within a circular base, symbolic of unbroken unity with the unconscious. Because Eve stands as a singular figure—neither Adam nor the Serpent (or the Lizard, an alternative representation adopted by Gauguin) accompany her person—she is the archetypal embodiment of Divine Feminine, or the archetypal feminine as the “Full Moon” of matriarchal consciousness.

Veiled by a blue glaze, Eve’s hair cascades down to her feet as another manifestation of the moon’s reign over matriarchal consciousness (figure A6). Like vegetation and natural growth, bodies of water are under control of the moon, emphasizing Eve’s unity with the Divine Feminine. Ideas of Venus emerging from the ocean are also at play. Eve’s nude Tahitian body, humbly and serenely posed, complemented by an expression of gentle curiosity on her face, contrasts with the *Venus pudica* of the Renaissance era, stoic in expression, aware of her nudity from birth.

In *Tahitian Eve* (1892), Gauguin substituted the serpent for a lizard and the apple for native flowers since neither is endemic to Tahiti (figure S5). The alternate presentation of these symbols can have equally alternative meanings. From the archetypal perspective, the lizard can symbolize either a nearing of the ritualistic ‘deflowering’ from the archetypal male moon (in “Tahitian Eve” especially) or the turn of events set in motion after the invasion of patriarchal consciousness by Western colonialism, especially in *Nave Nave Fenua* or *Delightful Land* (1892-93) (figure S6). This seems to be the case for the latter, corresponding more closely with Milton’s representation of Eve’s Fall. Gauguin designed *Delightful Land* as a woodblock print, printed each time with an increasing distortion of shapes and tones, mirroring the distortion of Tahitian culture by patriarchal European invasion.

Gauguin’s *Words of the Devil*, an oil painting also from 1892, again depicts Eve after the fall (figure A7). Scholars have argued that Gauguin’s early Tahitian works attempt to reconcile Gauguin’s expectations of paradise with the reality of what he encountered, and the preoccupation with the theme of Eve may allude more strongly to that of Tahiti’s symbolic fall from matriarchal consciousness. Though paradise still exists in the lushness of its vegetation, it now boasts a dark, menacing quality. Scholars at the National Gallery of Art, where the painting now resides, point to the tree appearing to lunge at Eve as if a panther, and phosphorescent plants on the ground alluding to the *tupapaus* or the Spirits of the Dead. Eve’s shameful expression mirrors the patriarchal shaming of the Divine Feminine. Represented in Jungian terms by the Moon begging the Sun for light, a burst of light appears to flicker above Eve in the painting, as if her glow is now externally derived. The male figure beside her, resembling a *tupapau* on his knees, may represent, the archetypal masculine now subjugated by the patriarchy, watching in horror as the crimson petals—the symbolic union with the Divine Feminine through menstruation—now flow and scatter away from him.

A comparison of *Eve* with *Oviri* (1894) points to the stark evolution (or de-evolution) of Tahitian consciousness from a natural, matriarchal perspective towards the patriarchal repression of the Divine Feminine (figure A8). Adding poignant symbolism to the latter sculpture, Gauguin planned for *Oviri* to act as the headstone for his tomb (it now resides at the Musée d’Orsay, Paris). Whereas *Eve* signifies light, wonder and benevolence, *Oviri*, Gauguin’s own creation, symbolizes a vengeful mother figure, the wounded Archetypal Feminine. Unlike Eve, who lives within the matriarchal circle, *Oviri* stands on a cubical pedestal, still worthy of admiration for her powerful, if maimed, existence—nevertheless alluding to the destruction of ancient ways of living.

## 6. Concluding Thoughts

An analysis of Gauguin’s history as a sculptor, paired with a comprehensive visual analysis of the artist’s Eve-related Tahitian works from a Jungian perspective, supports the idea of Eve as a representation of the Archetypal Feminine, initiating Gauguin’s exploration of matriarchal consciousness and its fall to patriarchal consciousness through colonialism. Eve and her Tahitian body are, therefore, the ideals of humankind unmarred by Western civilization’s restrictive mores. In this light, *Eve* denotes the Divine Feminine prior to the fall. As an effigy, she represents hope: her viewer can return to freer ways of being by appreciating the ideals which she stands for. As the antithesis of Eve, *Oviri* symbolizes the culmination of patriarchal consciousness; Tahiti’s fall mirroring that of Gauguin’s dream of paradise and its expectations. Methodologically, an understanding of archetypal themes by analyzing his paintings can clarify the narrative of Tahiti as seen through Gauguin’s eyes.

### Appendix A List of Artworks

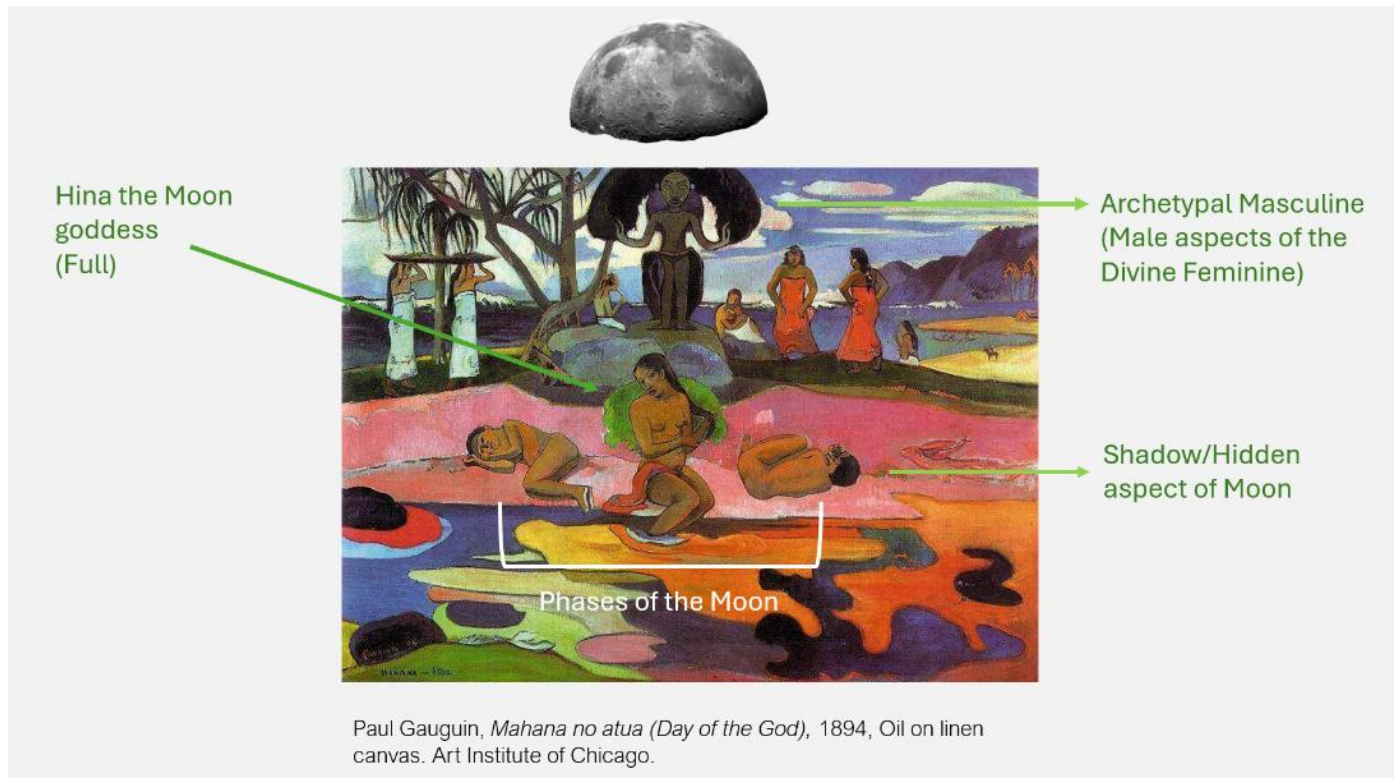
#### Figure A1

*Eve* (1890) by Paul Gauguin



Gauguin, P. 1890. *Eve* [Glazed Ceramic]. National Gallery of Art, Washington, D.C. <https://www.nga.gov/artworks/52381-eve>

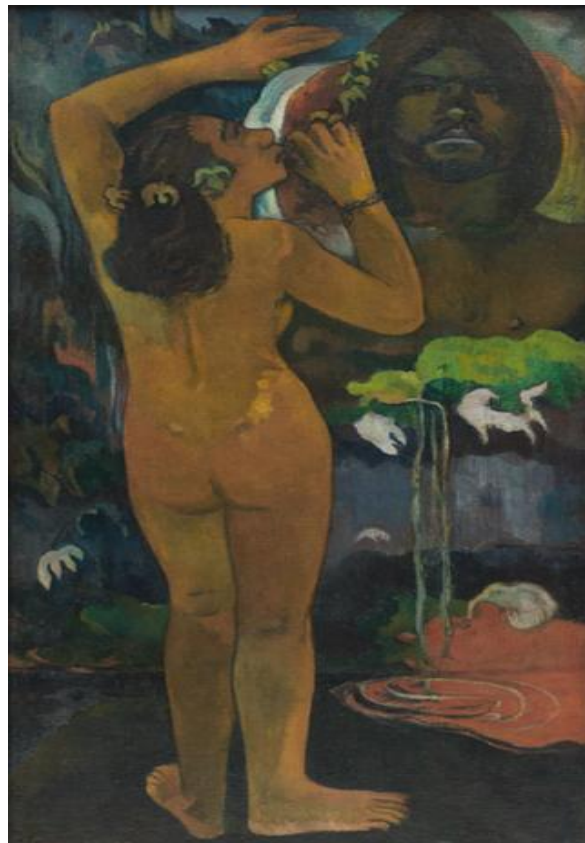
Figure A2  
Diagram of Archetypal Feminine Symbols in Day of the God by  
Paul Gauguin



Note: Gauguin, P. 1894. *Mahana no atua (Day of the God)* [Oil on linen]. Art Institute of Chicago. <https://www.artic.edu/artworks/27943/mahana-no-atua-day-of-the-god>

Figure A3

*The Moon and The Earth* (1893) by Paul Gauguin



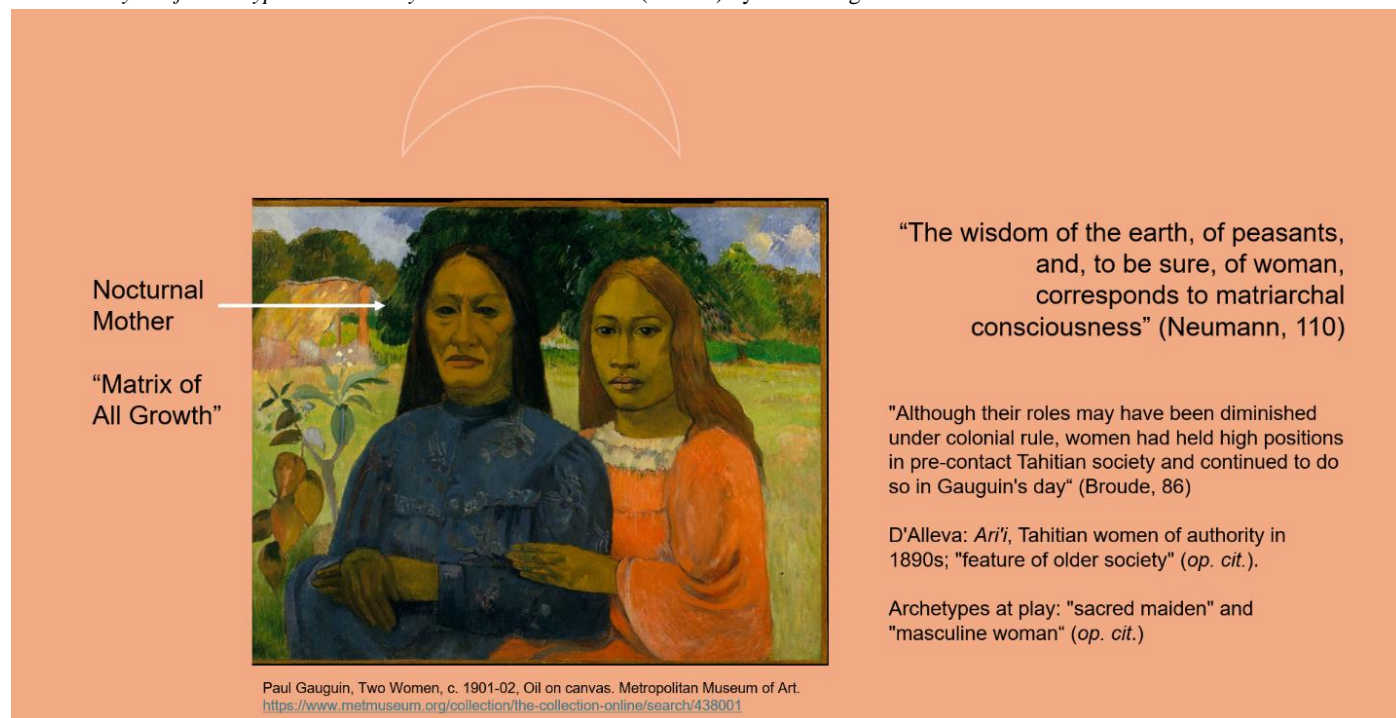
Gauguin, P. 1893. *The Moon and the Earth* [Oil on Burlap]. Museum of Modern Art, New York. <https://www.moma.org/collection/works/78621>



Note: **Hina**, an ancient Tahitian Moon goddess, implores Fatou, the Earth god, to grant humans eternal life. Hina, thus, is fully conceptualized as the archetype of the Great Mother.

#### Figure A4

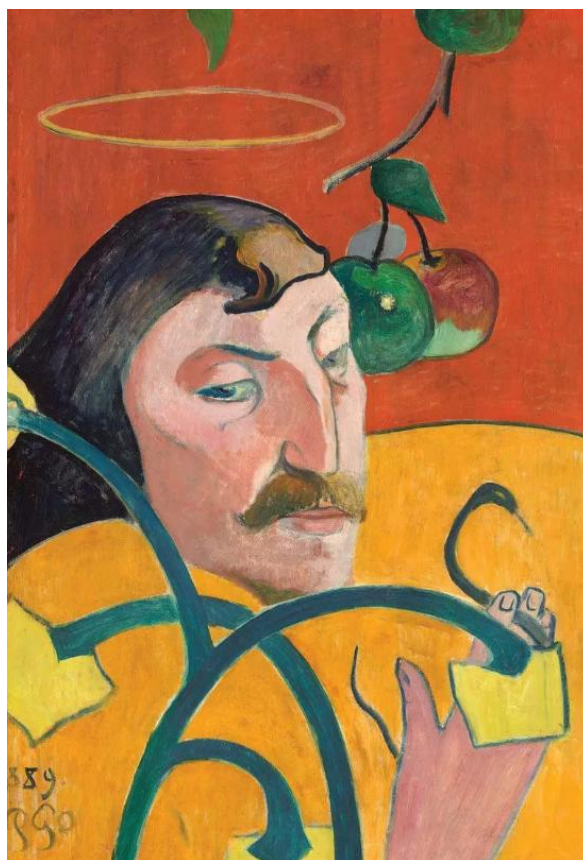
Visual Analysis of Archetypal Feminine Symbols in *Two Women* (1901-2) by Paul Gauguin



Gauguin, P. 1901-02. *Two Women* [Oil on Canvas]. Metropolitan Museum of Art, New York. <https://www.metmuseum.org/collection/the-collection-online/search/438001>

#### Figure A5

*Self-Portrait* (1889) by Paul Gauguin



Gauguin, P. 1889. *Self-Portrait* [Oil on wood]. National Gallery of Art, Washington, D.C. <https://www.nga.gov/educational-resources/who-am-i-self-portraits-art-and-writing/two-faces-paul-gauguin>

**Figure A6**

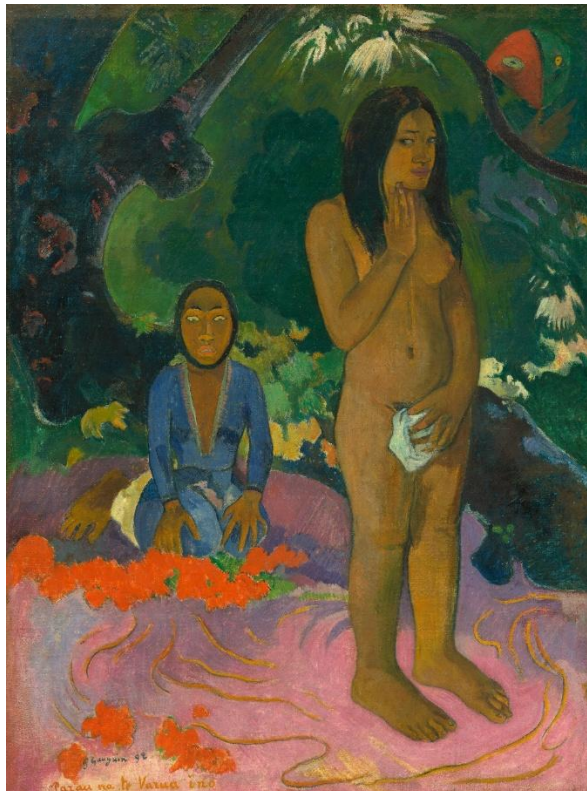
Gauguin, P. 1890. *Eve* [Glazed Ceramic]. National Gallery of Art, Washington, D.C.



*Note:* Dorsal view of *Eve* [sculpture] by Paul Gauguin.

**Figure A7**

Gauguin, P. 1892. *Parau na te Varua ino* (Words of the Devil). [Oil on canvas]. National Gallery of Art, Washington, D.C.  
<https://www.nga.gov/artworks/53130-parau-na-te-varua-ino-words-devil>





**Figure A8**

*Archetypal Comparison Between Paul Gauguin's Eve (1890) as the Light, conscious aspect of the Divine Feminine and Oviri (1894) as the wounded Shadow.*



Eve as light, benevolent aspect of Divine Feminine. Uncorrupted Matriarchal Consciousness.



Oviri (1894) as the shadow of the Divine Feminine/Archetypal Mother. Square base = allusive to patriarchal consciousness. Destruction of ancient ways of living.

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