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To Our Readers

Special Issue: Immigration

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To Our Readers

Special Issue: Immigration

At seventeen years old, I asked my father if we were white. I was stunned by the strength of his anger in response to the question. In it I learned that we should never talk about the issue again because, yes, we were white and there was nothing more to say about it. Ten years ago, at his funeral, neighbors hedged the question, “Was your father white?” in the many subtle ways that only white people know how to ask. I can remember bristling because I recognized this was just what my father always had to contend with. I also knew the question came out of a cultural complex about the Portuguese in this country. My racial confusion was born of the long-standing stratifications of race my father had faced as a descendant of Azoreans living in Hawai’i and later living in Corregidor in the Philippines.

Two things made me know we weren’t quite white. My grandfather was as dark as a Black man, and, although I only saw him infrequently when he came into the port of San Francisco from his seafaring journeys to the East, I knew I was part of a cultural heritage that was certainly not the white America I was growing up in. And, I later learned, the Azoreans in Hawai’i were, in fact, considered “Caucasian but not white.” Generations of my people left the Azores (an archipelago off the coast of Portugal), some to avoid having their sons drafted into colonial wars in Africa and others for work in a new and promised land. Generations of Portuguese worked in the cane and pineapple fields in Hawai’i until they were replaced by new farmworker classes of Asian immigrants: Filipinos, Chinese, and Japanese.

Hawai’i was a United States Territory during my father’s youth and was quite removed from life on the mainland. It was a world made up of stratified groups in a hierarchy of race and role. My father’s acquisition of racial identity was a process. Unlike many islanders, for instance, Cubans who were considered white in their homeland and then considered Hispanic or Latinx upon arriving in the United States, my father had the opposite experience. Considered not white and third down in the racial hierarchy in Hawai’i, he arrived on the shores of the mainland only to find himself instantly white. His name had been changed by my grandmother’s remarriage to a New England WASP, and voila, his third-class racial identity had been transformed almost overnight.

His seeking a white identity, however, never ended. He always had the haunting experience of being an outsider in white America. I knew he was troubled by it, and my bringing it up at the age of seventeen was an unwelcome reminder of his turmoil. In my thirties I reclaimed the

family name *Benevedes*. It seemed only fitting to integrate what had been for generations a name that suffered the diminishing effects of class, race, and otherness. As an adult, I realize how important my father's outsider experience has been for me. Along with my gay identity, it has provided me with an acute eye and penetrating perspective on cultural complexes that are the defining power of the other.

In this special issue of *Jung Journal: Culture & Psyche* we feature the immigration experiences of analysts and candidates from the C. G. Jung Institute of San Francisco as well as poems on immigration from the larger community. These deeply moving accounts and reflections tie the sociocultural with the personal and illuminate the development of personal complexes in the context of cultural complexes. These stories are both heart-wrenching and uplifting. They provide us with a way to know, in greater depth, those who live and work among us in this small and dynamic community known as the C. G. Jung Institute of San Francisco.

Shoshana Fershtman introduces the contributors in the introduction to the section. These manuscripts originated in an intramural program entitled, "Leaving, Crossing, Landing: Immigration, Liminality, Individuation," presented at the San Francisco Institute in February 2022, and coordinated by analysts Lynn Alicia Franco and Anna Spielvogel of the Diversity and Inclusivity Committee. In addition, I invited an additional paper of similar theme to accompany those of the intramural: "The Mango Tree in my Canoe" by Natalia El-Sheikh, a candidate in the institute. In her paper she describes an immigration journey from Columbia to the United States. Beginning with a story of return to Columbia after ten years away, nostalgia and grief flood in and serve as the "canoe" for remembrance of a life-changing journey.

In "The Pieces of the Puzzle on the Psychological Effects of Immigrating," Carolina Rosales-Wyman brings us the timely description of a work deeply relevant to the theme of this issue, that of immigration. Here she reviews Robert Tyminski's *The Psychological Effects of Immigrating: A Depth Psychology Perspective on Relocating to a New Place*. As an immigrant and contributor to this special issue on immigration, Rosales-Wyman has a unique perspective on the effects of immigration. She has also worked in the mental health field with immigrants for thirty-five years. As she describes the book, "It is written in a way that makes readers feel they have descended into the depths of the immigrant psyche. Insightfully and humbly, Tyminski shows us how to attend to the moment, look at the symbolic and archetypal aspects of the immigrant's experience, and, not least, grapple with the analyst's own story, self-reflections, and countertransference when confronted with the human suffering of loss, trauma, and nostalgia." Her subjective experience of the read will likely mirror our own: "I love that this book is full of stories of immigrants that are told, not as clinical cases, but as personal accounts in the form of conversations inside and outside the therapy room. In this book, the author weaves concepts, mythology, and human stories of immigration, enlightening us on its psychological effects on the individual." The immigrant's path is a journey into the unknown and, in so being, is unique in every telling. Here, Tyminski paints with a broad palate of color to provide the reader with stories that are enriching and informative.

I found myself wishing that we could all spend more time telling each other our origin stories as a way to build cohesion and a depth of connection among our members. These stories provide us with an opportunity to reflect on our institute as a microcosm of a particular stratum of America, in some respects in contrast to the poems, gathered from the larger community. Frances Hatfield, our poetry editor, introduces us to these poems and others in the two expanded poetry sections.

In addition to our immigration focus, we received an opportunity to feature the yarn paintings of Harry Wilmer, a Jungian analyst with a strong social justice career. I didn't know Harry, who died in 2005, until I was recently introduced to him through Susan Negley, our analyst colleague in San Antonio, Texas. Susan recently received much of Harry's artistic work from his wife and children and, generously, had it photographed for this issue of the journal. Here we feature a curated group of Harry's yarn paintings, a talk Harry gave on the symbology of yarn painting, as well as two touching and informative introductions to him and his important work from Betty Sue Flowers and Susan Negley.

Finally, Helen Marlo, our reviews editor, provides us with Kenneth James's review of Dale Kushner's *M* in "Mary Magdalene: An Imaginal Resurrection." In James's words, "Poet Dale Kushner explores this enigmatic link between the archetype and its expression in her latest volume, *M*. In this beautiful work, Kushner dives deeply into the archetypal ground that I call 'The Magdalene,' an aspect of the divine feminine that is a constitutive element of psyche and world." What I particularly like about this review is the inclusion of the book author's poetry as part of a tasting menu prior to the meal.

I remain deeply moved by the intimacy in the stories and poems in this issue, and it is with great sadness I inform our readership that I received a letter of resignation from Frances Hatfield, poetry editor of *Jung Journal: Culture & Psyche*. Frances's term will end with this issue. This is so poignant for me because Frances has been such an integral part of the journal during my tenure as editor-in-chief. Early in my time as editor, I brought in Frances to bring a contemporary and fresh perspective to the poetry section that would mirror the humanistic and social justice orientation that I was putting into place, and she has accomplished that in spades. Her work is fresh, vital, and oriented to the emergent realities of our everyday lives.

Besides her masterful contribution as the poetry editor, Frances has been the editor-in-chief's editor. Every editor needs an editor, and Frances has provided her skillful use of language in such a way as to make my work potent and relevant. She worked diligently with my words to elicit deeper meaning and expand my thinking in the "To Our Readers" section and in every written contribution I made to the journal.

Frances's deep and broad contribution to the journal deserves recognition, and her leaving necessitates our heartfelt thanks and congratulations for a job well done on every level. The journal would not have soared as it has without her many and enduring contributions.

Our managing editor, LeeAnn Pickrell, created a poet's collage from the works Frances curated in her role as poetry editor over the past three years. "Frances has brought us poetry that not only speaks to the complexities of our times but also allows us to feast on life's bounty. Beginning with Dorianne Laux's 'Blossom' (14:2), she has invited us to 'Shake hands / with the

unknown,' through a diversity of poems, including Danusha Laméris's 'Arabic,' in which 'I spoke that golden language / with the girls of Beirut' (14:3). She invited us into the sacredness of the analytic hour in an excerpt from H. D.'s 'The Master' (14:4) about her analysis with Freud: 'And it was he himself, he who set me free / to prophesy . . . you are a poet.' Her poetry selections always reminded us to 'know kindness as the deepest thing inside, / . . . sorrow as the other deepest thing,' as in Naomi Shihab Nye's 'Kindness' (15-1). She presented poems in conversation with paintings in ekphrastic poems such as LeeAnn Pickrell's 'Ode to Coffee' after Richard Diebenkorn's *Coffee* in 'that first sip of morning' (15:2); Farnaz Fatemi's 'Ink,' after Shirin Neshat's *Identified* in 'The ink of my eyes is the same you used / to write me out of the story' (16:1); and Joan Logghe's 'Our Lady of Sorrows Fiesta,' after *Sofia* by Catherine Ferguson, '[walking] the razor's edge between dark and light' (16:2). Frances also brought us poems from our Jungian community and the Deep River Poets (15-4) from the San Francisco Institute. In her selection of poems that speak to 'the spirit of our times' her poet's sensibility is fully revealed: the California wildfires of 2020 burn in 'wind that carries the knowledge of fire' (Charles Atkinson, 'Psalms for Hail and Ash,' 15-3); the stark reality articulated in Ingrid LaRiviere's 'Baby' and 'Counting' that 'there are no shadows' ('Shadow' 16:3) in the Supreme Court's decision to take away a woman's right to reproductive choice; the trauma of war in a selection of poems from Ukrainian poets that bring us 'too close to infinity' (Ostap Slyvynsky, 'Like Wood without Fire,' 16-4); and, of course, the immigrant's journey amplified so powerfully by this issue's poems. This is only a sampling of the poets and a taste of the poetry—open to the depths yet accessible, rich in imagery and metaphor—that she has brought to us as readers."

We will miss Frances.

On a personal note, I want to inform the readership of my transition out of the role as editor-in-chief of *Jung Journal: Culture & Psyche*. With the poignancy of leaving something good, I have resigned as editor of the journal effective this issue. These last five years as editor have been hopeful, exciting, creative, and, at times difficult. I thank the C. G. Jung Institute of San Francisco for giving me the opportunity to be at the helm of the publication. John Beebe once told me, "Have something for everyone in each issue." Sage advice that I always tried to adhere to. In my vision for the journal as it evolved, I felt it important to provide the Jungian community with articles, images, poetry, and reviews that represented a social justice orientation, curate an emerging voice of social relevance in a post-Jungian world, and bring Jungian thought to new levels of integration with the conditions of this troubled, yet beautiful modern world. I made a commitment to, as often as possible, feature people of color on our covers. I did this as a reminder of the great diversity of our world that we can forget in the "white normative" experience of our lives in analytic institutes.

As the emerging collective psyche is rattled by existential crises, it has been my hope that the work presented here would provide a thoughtful orientation to our rapidly changing social and environmental landscape. During my tenure, we were able to publish a special art issue (13:3), a special issue concerning contemporary clinical topics (14:4), an issue on the spiritual psyche (16:4), and this issue on the effect of immigration on the individual and social psyche. "The Other Within and Without" and "Am I my Brother's Keeper?" (14:3) were especially

important contributions by two groups addressing race and racialized intersubjectivities in America and an HIV/AIDS retrospective on the traumatic effect of that pandemic on the psyche of those who lived through it. One the most important issues was Winter 2020 (14:1), where we featured portraits of trans men and women based on the work of Jess Dugan and Vanessa Fabbre and also an interview I conducted with a disabled gay man: “Shifting Identity, Emerging Self: An Interview with Robert Andy Coombs, aka CripFag.”

The art profiles we included throughout these volumes were extraordinary, highlighting the work of the artists among us in the institute as well as Hilma af Klint (14:3) and, in the present issue, Harry Wilmer (17:1). The political climate of the day was also highlighted by a number of brilliant authors who helped us see our way through the confusing and frightening landscape of the modern day, such as in Denise Grobbelaar’s paper, “The White Lion as Symbol of the Archetype of the Self and the Cannibalization of the Self in Canned Hunting” (14:2). Several articles explored an analytical psychological understanding of the impact of COVID-19 during the darkest days of the pandemic when we were faced with such an unknown and terrifying event, which completely disrupted our daily lives. Finally, one our finest issues, Summer 2022 (16:3), featured art from the African diaspora, the art and life of Romare Bearden, a stimulating paper on the anus, and a piece on otherness in the art of Francis Bacon.

Being editor-in-chief does not, and did not, come without controversy. In the end, I believe this helped sharpen the focus of the journal and the readership. There were moments of consternation over what I chose to publish, but I hope in the end our process of resolving differences helped the community grow. I am most proud of bringing in the voices of the disenfranchised because their experience helps us see what might otherwise live in our shadow, invisible and unrecognized. It is part of an editor’s job to stretch and open the world for readers. I hope I have done that. There have been so many creative papers published in the past five volumes that my mind spins in reviewing the vast and enormous vision of our authors. Sincere thanks go out to each author who allowed our editors, reviewers, our managing editor, LeeAnn, and me to enter their creative mind space with suggestions and edits all in the effort to embellish the gold in each submission.

Every editor has people they turn to when there are difficult decisions to be made and when the job just feels too big to handle. Laura Soble, as the new chair of the Jung Journal Committee, is one of the most talented leaders I have worked with—deeply experienced and wise. When she came on board we worked together every day to preserve the integrity of the journal. The Jung Journal Committee is in good hands with her at the helm. John Beebe (founding editor) and Katherine Olivetti (former editor), as advisors to the editor, have provided me with sage advice and direction throughout. The editing group, started and led by Katherine, has been a wellspring of community and editorial support. Our editing group members are feature editors Susan Calfee and John Gosling and associate editors Nickie Amerius-Sargeant, Eliana Barulic, Carolyn Bray, Constance Burton, Natalia El-Sheikh, Robin Greenberg, Kathleen Murphy, Grace Reid, Laura Soble, Ann Strack, Janice Teece, and Caterina Vezzoli. This group has been a keen support of the work of the journal by providing reviews of

submitted manuscripts and in-depth discussions of journal-related matters. More recently, as editors in the trenches, Nora Swan-Foster, the American co-editor-in-chief of the *Journal of Analytical Psychology*, and I have been able to share the joys, difficulties, and ironies of leading two prominent publications.

Special recognition goes to LeeAnn Pickrell who as managing editor was and always is brilliant. She had an answer and solution to every problem I encountered and was steadfastly reliable and supported all aspects of the journal production. Without her experience in all aspects of the publication, there would be no *Jung Journal*. She has worked with three editors and held disparate pieces of the production together for all of us as a profoundly competent editor.

Helen Marlo, our reviews editor, also working under three editors, has produced a formidable collection of reviews of post-Jungian literature. One of the busiest people I know, Helen always managed to make herself available for full participation in the production of each journal issue. I could always count on Helen's discernment in the choices of reviews to publish and found her to be the kindest reviewer in her editorial feedback to authors.

Two additional acknowledgments must be made. First to Charlotte von der Hude for her continuous financial support of *Jung Journal*. Charlotte backed our work year after year with a tenacious loyalty that breathed life into our creative spirits. Without Charlotte, the journal would have vanished years ago. She was always the wind beneath my wings, inspiring me to continue because she often acknowledged the importance of what we were undertaking.

Finally, a deep and heartfelt thanks goes to Tom Singer who always inspires me with his prolific creativity. I have known Tom since my early twenties, and he has supported me through the good times of creative flow and the more difficult times of publishing.

I am so moved to have been your editor and have valued the work as an important part of my own individuation process. Farewell for now, and I hope to make contact with our readers through other creative projects I undertake as I am relieved of the job of guiding this great whale.

Jeffrey Moulton Benevedes, Editor