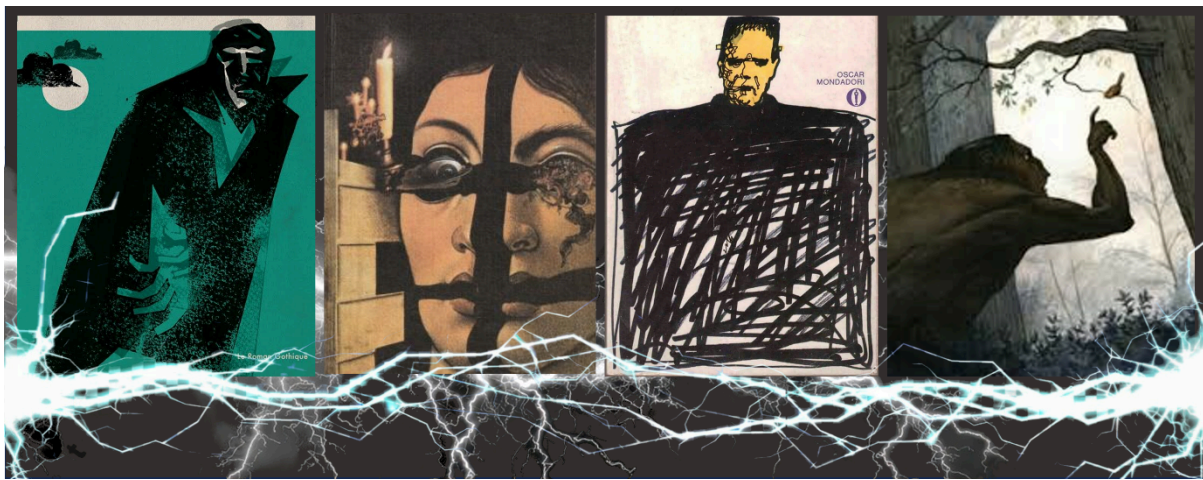




Australian and New Zealand Society of Jungian Analysts
Professional Development Seminar

Frankenstein and Our Creatures

Saturday 30th May 2026, 9.00 am – 12.00 pm AEST
Online via Zoom



*He easily eluded me, and said,
"Be calm! I entreat you to hear me, before you give vent to your hatred on my devoted head. Have I not suffered enough, that you seek to increase my misery? Life, although it may only be an accumulation of anguish, is dear to me, and I will defend it. Remember, thou hast made me more powerful than thyself; my height is superior to thine; my joints more supple. But I will not be tempted to set myself in opposition to thee. I am thy creature, and I will be even mild and docile to my natural lord and king, if thou wilt also perform thy part, the which thou owest me. Oh, Frankenstein, be not equitable to every other, and trample upon me alone, to whom thy justice, and even thy clemency and affection, is most due. Remember that I am thy creature: I ought to be thy Adam; but I am rather the fallen angel, whom thou drivest from joy for no misdeed. Every where I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous."*

"Begone! I will not hear you. There can be no community between you and me; we are enemies. Begone, or let us try our strength in a fight, in which one must fall."

Mary Shelly (1820): *Frankenstein*, Vol 2. Chap 2, Frame 5

This seminar unfolds across four presentations, each exploring key psychological and symbolic themes emerging from Mary Shelley's novel *Frankenstein*.

Presentation 1: *How to Build a Human Being: The Two Conversations of Victor Frankenstein*

Presented by Brendan McPhillips

Abstract: What does it mean to create a human being? In Mary Shelley's novel *Frankenstein*, Victor Frankenstein—shaped by a loving early life and marked by the loss of his mother—becomes driven to overcome death itself. He succeeds in creating life, but what emerges is experienced as profoundly disturbing and repulsive.

The novel unfolds through two central relationships: Victor's encounters with his Creature, and his conversations with Robert Walton, the Arctic explorer who rescues him. From a Jungian perspective, the Creature may be understood as the emergence of the shadow—the disowned “not-me” aspects of the psyche.

In telling his story to Walton, Victor initiates a second transformation. Walton, himself isolated and longing for connection, becomes the one who makes the return journey from the underworld—carrying with him a deeper integration of what is most feared: the terrifying and repulsive creature who lives in what W. B. Yeats called our “rag and bone shop of the heart.”

Presentation 2: *Rage of the Feminine*

Presented by Louise Fanning

Abstract: Since the #MeToo movement, heightened cultural awareness of violence against women and girls has prompted renewed attention to the voices of women creators in film. One emerging form is the subgenre *FemGore*, which explores the cultural treatment and lived experience of the feminine body—engaging themes such as ageing, pregnancy, violence, and the expression of emotions often deemed unacceptable, including anger and rage.

Rage is a pervasive force in the recent film *The Bride!* (2026), written and directed by Maggie Gyllenhaal. Drawing inspiration from Mary Shelley's *Frankenstein*, the film employs striking visual motifs—blood, violence, and visceral expression—to give form to a raw, unsettling, and unapologetic feminine rage.

This presentation explores how rage is visualised in Gyllenhaal's film through a lineage that traces back to Shelley's original depiction of the Creature, and through the aesthetic legacy of *Bride of Frankenstein*, directed by James Whale. In doing so, it considers how contemporary cinema reclaims and reconfigures the expression of rage within the feminine.

Presentation 3: *The Unbearable Experience of Ugliness*

Presented by Jacinta Frawley

“Oh! No mortal could support the horror of that countenance... so hideous... he was ugly then.”
— Frankenstein

Abstract: The experience of ugliness can be an almost unbearable form of suffering—often hidden from view and difficult to bring into the therapeutic space. In Mary Shelley's *Frankenstein*, beauty and ugliness shape judgments of good and bad, acceptance and rejection, love and hate.

This presentation explores how these themes move—consciously and, more often, unconsciously—within clinical encounters. How might Shelley, Victor Frankenstein, or the

Can art illuminate contemporary experiences of “ugliness”? And what possibilities for understanding emerge when this suffering is approached symbolically?

Presentation 4: *Created Beings — An Archetypal Perspective*

Presented by Juliana Kaya Prpic

Abstract: From Frankenstein, we are drawn into a wider constellation of stories in which life is brought into being. Across mythology and folklore, figures such as Pandora, Pinocchio, Pygmalion, and the Golem illuminate different dimensions of creation—whether retaliatory, relational, idealised, or instrumental.

Across these stories, what is created is never neutral. The created being comes to mirror something of its creator—and of the culture from which it emerges. Where relationship is absent, distorted, or overdetermined, the consequences unfold in different ways.

Within this wider field, the figure of Prometheus offers a powerful lens through which to understand Frankenstein as a modern myth of creation. What does it mean to take up the Promethean act—to bring something new into being—and to remain in relationship with what follows?

PRESENTERS:

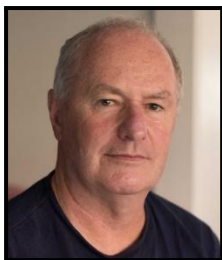


Jacinta Frawley graduated from the C.G. Jung Institute, Zurich in 2000. She is a Training Analyst and former Director of Training, ANZSJA. A Certified Sandplay Therapist (STANZA/ISST) she has written and presented extensively on therapeutic topics and is an award-winning advocate for women's health. A past President of the C.G. Jung Society of Sydney, she has a long-standing interest in the meeting place of culture and therapy. She is continually encouraged by how a Jungian lens, turned toward everyday experience, reveals the extraordinary.



Louise Fanning worked for many years as a fashion and costume designer and now tutors in visual culture, including film studies, at Western Sydney University. She completed her PhD at WSU in 2024, titled *“How Do I Look?”: #MeToo and the Cinematic Representation of a Woman's Inner Life—Themes of Myth and Power.*

Her research examines how the use of Hero's Journey myths in film has shaped representations of women, often overlooking the complexity of their inner lives. She is now interested in how contemporary theorists and filmmakers are reimagining the cinematic representation of women.



Brendan McPhillips is a psychotherapist whose work has been shaped by a longstanding engagement with Jungian thought. His early formation as a psychotherapist was further shaped by a wide-ranging exploration of the human psyche, including the work of Heinz Kohut, Russell Meares, and Sigmund Freud.

This journey has led to a deep appreciation of the enduring insight of Carl Jung, particularly his early recognition that any therapeutic relationship of depth requires profound psychic change in both patient and therapist.

Brendan's other passions include history, music, and anything that involves the food and wine of Burgundy.



Juliana Kaya Prpic is a training analyst at the C.G Jung Institute in Küsnacht, Switzerland. She has a deep interest in archetypal images, symbols and metaphors, as they appear in dreams, the embodied experience and the intercultural experience. At The University of Melbourne, her work focuses on engaging with Aboriginal communities around Australia to recover Indigenous knowledges and culture, and to integrate Indigenous perspectives and ways of knowing into the science and engineering curriculum.

BOOKING

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| Date: | Saturday 30 th May 2026 |
| Time: | 9.00 am to 12.00 pm AEST |
| Venue: | Online via zoom |
| Cost: | |
| Full fee: | \$120 AUD (incl. GST) |
| Early Bird: | \$100 AUD (incl. GST) until 15 th May 2026 |
| ANZSJA trainee / Student: | \$100 AUD (incl. GST) |
| ANZSJA member: | \$80 AUD (incl. GST) |
| Cancellation: | No refund for cancellation after 22 nd May 2026 |
| PD Certificate: | 3 hours (Certificate issued after event) |

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