

## Annex II.1

### The loggia of dreams (1)

An installation in situ and an art workshop project and offered by [anton roca](#)

#### The dream as an experience of vision

The dream is the element which is chosen by both the fulcrum of the lever and space for reflection in this proposal.

Can treat the dream as a projection of the existential space of reality. As the shadow cast by a given object, the dream is the projection of a part or all of a given real. I.e., the own existential reality.

From the shadows, one can reconstruct the shape of the object originally. More or less faithfully, but not as an absolute. Can not make a logical distinction on the form that produces the shadow. If is flat or round, for example.



*Shadow as a mirror of reality.*

(1) **Loggia**, or **Lodge**, an open space forming a balcony built into a facade, in which the roof is supported by arches or columns. So the title of this project could also be: Dreams lodge

The shadow instead of the object, to which is inevitably linked, deals with conditions of space where the shade comes materialize: surface, texture, color, etc... Which become components of the shade. Thus, environmental conditions determine the form in which the shadow is just materialized. The ethereal nature of the shadow is enriched with new elements that can bring other perspectives on the original object. Such change the perception of reality of the object.

We can say that the shadow is a visual experience in which the conditions of perception are altered. Similarly, in the dream, which is involuntary, the characteristics of conscious experience of the day are also very impaired.

The time of dreams come to be characterized by emotions, perceptions and thoughts concerning people, situations or objects experienced by the dreamer as if they were real and more rarely with the awareness of their unreality.

As the shadow, the nature of dreams, dream consciousness, does not need to adapt to the rules of perception of reality and, as governed by affective laws, can also release logical and social standards.

As time and space are unreal, the dreamer may be placed in two different places, and at the same time, be a spectator of the scene.

A person dreamed can be experienced by the dreamer as two different people, without contradiction, because the logical principle of "identity" is no more valid.

That what we wrote about the possibility of reconstructing the reality of the object causing the shadow can be applied to language translation of the dream in the language of logic-discursive experience daytime. I.e., enrich operation defined by Freud "secondary elaboration" (2), with features of ethereal dream. As such, the symbolic value of conscious experience dreamlike - well known since antiquity (3) – and, in a representation level, using the change in dimension and distorted vision plans which offers us the dream. Acting like that, the dream can wake up personal aspects unknown to us.

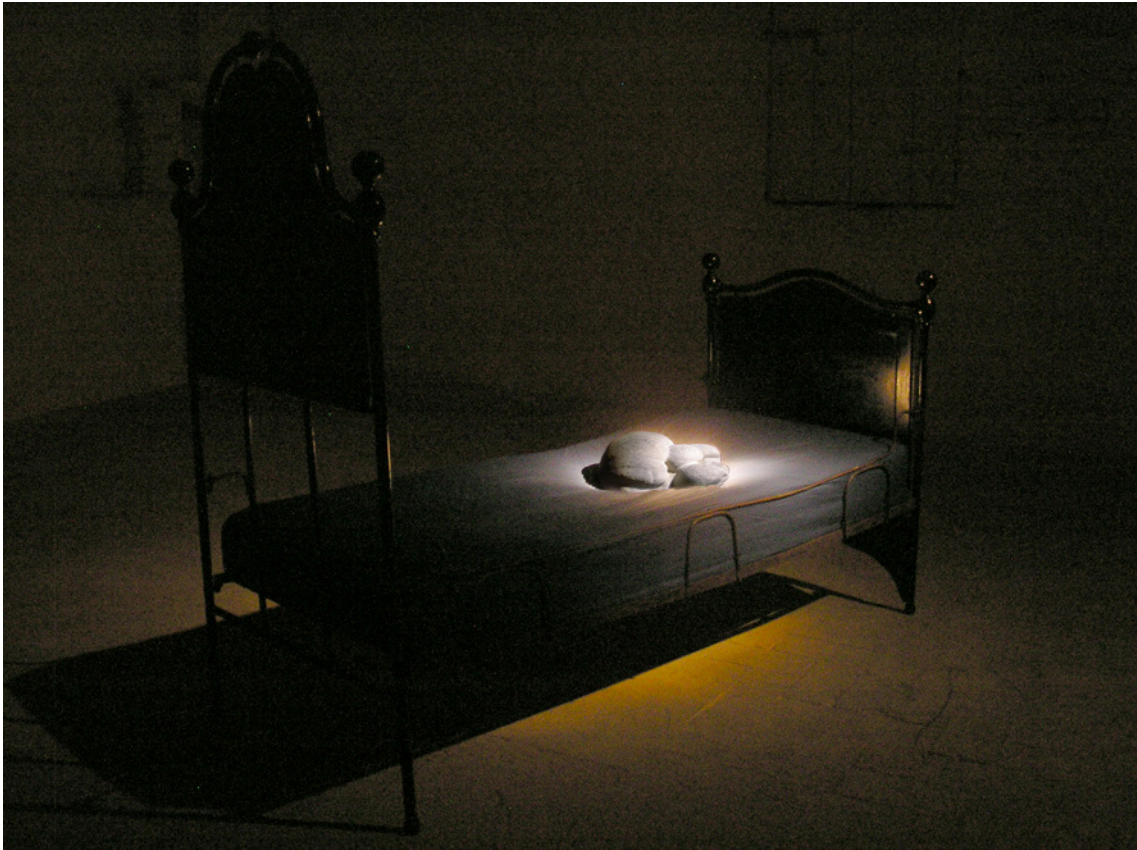
So we may regard the dream as an "alter ego" of our existential dimension. A mirror placed in front of life itself reflecting the light of day, the awake time, in the dark time of the dream (4), the night time. Who allows us to have a visual experience, managed by the psyche. See images, even without eyes!

(2) "**Secondary elaboration**": According to Freud, it is to restructure the dream in a comprehensible form and in sequence.

(3) The Greek letter **Artemidorus** was the first who gave a scientific impromptu to the dream when emerging from the magical halo around dream, existing and beloved by the authors before him. Artemidorus opened a slow, inexorable path towards a scientific understanding of dreams.

(4) Into the original text in French: **Songe**. I play with the idea of dreaming, as an involuntary action that happens during the time we sleep, and the idea of the dreamer, as an existential condition. Dreamer here can have the same value as idealist, if speaking of the day (waking hours) or **onironauta** \*, when we speak of sleeping night time.

\* **Onironauta**. Onironautica, or lucid dream, is an experience in which one can be conscious of dreaming. The dreamer, called onironauta, may, by practice, explore and modify his own dream.



*The dream as an experience of vision.*

On the other hand, in a physical level, it is true that the shadow is necessary to our body to have the sense of balance. Might we ask ourselves if dreams are necessary to balance, well on the emotional balance, but to the existential one?

### **Dream as commonplace (5)**

The dream could be seen as expressing a sense of community, as something that belongs to us all (like a commonplace): the community of dreamers (6). But how strong are the links between individuals that defines this sense of community if they only share the common place of dreams and not the individual experience of what was dreamed?

Attending to the logic in which dream is proposed into this project, it is an expression of existential territory and, at the same time, a metaphor of personal territory where each of us inhabits: one's own body or the social body, that is seen as a collective body.

(5) **Commonplace.** I work, since a few years, using the “luogo comune” (in Italian) concept. That concept could be translated also as “topical”. So, “commonplace: that what is accepted by everybody”. So, “luogoComune” (in Italian) is used, in my work, in relation to physical or mental places or spaces, in which, by motivational factors associated with its own nature - for example a table (see the work “tavolaEuropa”, done in 2002) -, all differences are welcome, as an expression of ancestral normality and, for that, common or topical, to all who inhabit a given territory.

(6) A temporal community, who comes to be, among individuals who decide to share part of its own inner, intimate space or territory.



*The dreamed body. Found object (stone)*

In The Loggia of Dreams, it will be possible to donate dreams. Those one dreamed during the night time, but also the dreams of waking hours, that ones dreamed at open eyes!

These dreams related to body, body representation or body feeling, also telling us about social change, epochal change and also personnel and about man (human behave), in general. We will become Onironauta (4), dreamers of awake time, among sleeping time.

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## **La Loggia des Rêves. Project for an installation *in situ***

**The loggia of dreams** is a multimedia project conceived as an on going workshop, having the dream as the subject. We will work by video recording the dreams that people had dreamed about body, in the form of an interview or rather monologue (after the internal monologue of Joyce in his book *Ulysses*).

With the group of people we will develop an installation *in situ*, titled **La Loggia des Rêves**, in the exhibition space, which a central object, such is i.e. a bed. This central object will be surrounded by twenty video-monologues (monitor TV).

To recall the logic of the dream I imagine this video projection as a sort of superposition, both sound and image, of the video monologues in a unique spatial situation, but with several TV monitors, where the different stories related to the dreams are video proposed in a contemporary time.

Must work in video editing and show the twenty, or more, video monologues in a "crescendo" situation in which, by composing the video material as it was a sound material, will show contemporary two or three monologues in two/three different monitors, while the rest are dark. When these monitors will end the monologue will go down to dark screen and other monitors will join the round situation, proposing other video monologues and so on...Till the end of the projection in which the whole monitors will show all the video monologues at the same time: the overlap of sound and image sharing space. But with a difference: From one side, sound will occupy the whole space, while the image will rest on a focused location: the monitors.

It might also be possible to produce small shorts (video) related to the contents of the collected dreams...

I guess this installation project as a space mirror, in relation to time awake: night / day. A mirror that asks: Where are we more real, during the dream or when we are awake?

Other possibilities to develop and enrich the work:

- Dreams and Mythology: Gilgamesh, Sumer, Egypt,
- Seek connections between dream and literature ... Ancient Greece: Artemidoro of Dalda, Aristotle "Traumnovelle" by Arthur Schnitzler (Italian: Doppio sogno - *Double dream*-), ...
- The dream in the art ... Lascaux Caves: the buffalo hunter.
- In movies ... Buñuel, Kurosawa, etc..

The work group should be limited to, maximum, twenty students and the criterion for choosing them could be to have a dream to tell.

*To be continued...*

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