

Exhibition of Dreams

Linda Koncz

Culture Studies Department, The Catholic University of Portugal, Portugal

Summary. I recorded two thousand interviews with people describing what they had dreamt at night while they were sleeping. Then, I invited local artists of Lisbon - painters, animation artists, and performance artists - to create an exhibition where the dreams were used as inspiration for the art-works. Dreaming and making art come from a similar origin; one is an unconscious action of creation, and the other is a conscious creative process. Interdisciplinary *Dream exhibitions* can blur the border between these different ways of creation, they can fade the hierarchy between the dreamer, the artist and the visitor. This empirical experiment offers a new, horizontal hierarchy between the dreamer, the artist and the viewer. The paper describes the uniqueness of the Dreampire exhibitions and their specific method in which dream reports serve as inspiration for the art pieces of different disciplines and suggests revision of the view on the relationship between culture and dreams.

Keywords: Mannheim Dream Questionnaire, MADRE, Spanish version, Dream, Validation, retest reliability, Dream Diaries

Introduction

The complex creativity of dreams is undoubted; some of us have Federico Fellini-like narrative complexity in our dreams but are not appreciated as artists in waking life. A night dream is a visual medium, a non-rational creative construction. We do not call it art because we do not have access to the raw material, only to its recall. A dream can not even stand before an imaginary jury to be considered part of the art canon because only its creator, the dreamer experiences it alone. There are no other art forms that fall within these criteria, therefore, it is hard to grant a dream the status of art. However, a dream is definitely a creation, a product of creativity.

Sigmund Freud already drew an analogy between dream-work and art-work; he applied his psychoanalytic theory about the interpretation of dreams to specific art-works in some of his essays, presenting a structural analogy between dream-work and artistic work. (Freud, 1997)

A few contemporary dream researchers also focused on how the study of dreams could bring us closer to understanding the process of creation.

Bert O. States rethinks the relationship between dreaming and the telling of stories. He likens the fictional narrative archetypes (Oedipus, Hamlet, etc.) and universal dreams (falling, being attacked, etc.) 'to master plots that help enlarge our perceptual and response system.' (States, 2003)

Fariba Bogzaran, the founder of the dream study program at the JFK University, defines two particular modalities of dreaming, 'lucid dreaming and hypnagogic dreaming, as powerful sources of artistic inspiration', specifically in modern art paintings. (Bogzaran, 2003)

Corresponding address:

Linda Koncz, The Catholic University of Portugal, Culture Studies Department.

Email: konczlinda@gmail.com

Submitted for publication: May 2022

Accepted for publication: August 2022

DOI: 10.11588/ijodr.2022.2.88895

Kelly Bulkeley, a leading dream researcher, analyses how dreaming provides a model for the narrative structure of David Lynch's movies. He compares "Mulholland Drive" and "Lost Highway" to Hindu myths in which characters get entangled in each other's dreams and dreams-within-dreams. (Bulkeley, 2003)

Deirdre Barrett, a dream researcher from Harvard, in her book, *The Committee of Sleep*, offers a variety of examples of how the world's famous practitioners in fine art, music, film, science, and literature have used their dreams to inspire their work. For example, Jasper Johns dreamed of his large American flag. Ingmar Bergman transferred dreams to film, and Mick Jagger woke up with the melody of '*I can't get no satisfaction*'. (Barrett, 2001)

I recorded more than a thousand interviews with people describing what they had dreamt at night while they were sleeping. Then, I invited local artists from Lisbon—painters, animation artists, and performance artists—to create an exhibition where the dreams were used as inspiration for the art-works. The videos of the dream reports were projected on a screen right next to the art-works.

The visitor could find the inspiration right next to the art-work. Usually, in art galleries and museum exhibitions, we do not see or know the starting concept of the exhibited work. The vague guesses of art historians about specific life events of artists that influenced their works are limiting and far from accurate. In this innovative exhibition setup, the road of inspiration could have been followed.

Dreaming and creating come from a similar origin; one is an unconscious action, and the other happens consciously. Interdisciplinary *Dream exhibitions* can blur the border between these different ways of creation, they can fade the hierarchy between the dreamer and the creator. This concept offers a new, horizontal hierarchy between the dreamer, the artist, and the viewer. These exhibitions honour the creativity of the dreamer as their dream is exhibited on a screen as an art piece. The dreamer is the seed, the artist grows this seed as inspiration for his work, and the viewer adds to this process by connecting the dream with the art-work and creating his or her own interpretation of it.

Different artistic disciplines have very different approaches to dreams, as became visible in Surrealism, which aimed

to recreate and present the unconscious processes of the mind. It is time to update our understanding of dreams' influence on art, as life, dreams, and technology have changed a lot since the time of Surrealism.

The *Dream exhibitions* opened interdisciplinary discussions between art and dreams. They raised questions about the similarities between conscious and unconscious story creation and the process of inspiration. Psychologists, curators, and dream researchers can all benefit from the outcomes of this empirical experiment on dreaming and imagination and can re-create the setup for further studies.

Traditional dream research considers Freud's findings and Surrealism's results to summarise the influence of dreams on art. This empirical experiment examines how different contemporary artistic practises use dreams as inspiration; the paper introduces *Dreampire*, an online archive of audio-visual dream reports, and gives an overview of the historical relationship between dreams and art. Then it describes the uniqueness of the *Dreampire* exhibitions and their specific method in which dream reports serve as inspiration for the art pieces of different disciplines. The article then shows how Freud's dream work functions were applied to analyse works of art by himself and how these functions are strongly applicable to the works of the *Dreampire* exhibitions. Later on, this essay focuses on how these exhibitions can be re-created and how the method can be polished further, and then discusses the new structure of authorship in the *Dream exhibition* setups, where the dreamer is considered as the co-author of the final works. The final part is about the cultural value of dreams and suggests to revisit the view on the relationship between culture and dreams.

Dreampire Collection

I co-created the online collection of 1700 dreams-found at www.dreampire.com-with the contribution of several film makers (Andras Muhi, Erika Kapronczai, Balint Revesz). These are recorded talking head interviews of people at public events and in public spaces, mostly between twenty and forty years of age, describing what they dreamt at night in London, Lisbon, and Budapest.

The dream reports were manually labelled by keywords, and I recognised the recurrence of specific figures during the labelling process. The most recurrent cultural characters in the collection are Hitler, Michael Jackson, Spiderman, Superman, Indiana Jones, and God. This finding of recurrent cultural imaginaries led me to further investigate how films influence dreams. This pool of dreams made it clear how frequently cultural figures appear in a large number of dreams. Dreams with contemporary cultural references are extremely common and have unrecognised cultural significance. There is an academic need for a more systematic and sustained investigation of media's colonisation of oneiric consciousness, especially in the new digital era.

Dreams and Art

In the Renaissance, dreaming was exclusively portrayed as a religious phenomenon. Consequently, the dream art of the 16th century did not portray the artist's dream but rather his representation of biblical dreams inspired by religious texts. Painting a dream had unique significance; it was a means of gaining access to the spiritual realm, so the artist of a dream most often portrayed religious characters from the bible. The Romantics expressed feelings bordering on

the mystical, often through visions and dreams. In European literature, the Romantic movement emphasised the value of emotions and the irrational inspiration of dreams. At the end of the 19th and beginning of the 20th centuries, the Symbolists conveyed subjective psychological and spiritual states through dreams and presented dreams in visual art forms. Later, the Surrealists used dream images and stories to create wild, unusual art pieces that represented the world of the unconscious. (Bergez, 2018)

At the same time, the debate about dreams in the Western world was elevated to a new level of public awareness thanks to the work of Sigmund Freud. Freud was also an important influence on the Surrealists, he believed that the seemingly illogical content of dreams contained significant meaning. (Freud, 1997)

The Surrealists aimed to break down the distinction between the real and the unreal. André Breton pronounced, in his 'Manifeste du Surréalisme' in 1924, that Surrealism focused on uniting dreams and reality, the unconscious and the conscious mind, to form 'an absolute reality, surreality'. According to the surrealists, free-associative thoughts and images are the fundamental building blocks of dreams; therefore, all artistic practises should be automatic and unaffected by aesthetic or moral judgement in order to reach 'pure psychic automatism'. (Breton, 1924 [1969] pp. 160)

The Surrealists revolted against rationality. Based on their experience, conscious decisions led to the First World War; thus, rationality was the enemy of life. They turned to the illogical, the accidental, the paradoxical, and the absurd. The Surrealists had little interest in what Freud called 'latent dream content' or the interpretation of a dream. It was the irrationality of the dream, not its rationalisation, that was important to them. (Breton, 1969)

Since Surrealism, the content of daily life has changed; therefore, the content of dreams has changed. Therefore, it is time to re-examine dreams and their representations in art.

Dreampire Exhibitions

I curated six exhibitions in Lisbon—*Giv Lowe Gallery*, *LX Factory*, *Bus Paragem Cultural*, *LX Roundabout*, *Condomino*, and in the cultural association, *Curious Monkey*—where I invited local painters, animation artists, sculptors, and graphic artists to create art pieces inspired by dreams from the *Dreampire* collection. The pieces were exhibited next to the dreams they were based on. I had the 'naive' concept of displaying the inspiration next to the art-work, more specifically to present the process of how dreams can inspire art. These exhibitions focused on the inspirational quality of dreams, more specifically on how a dream story can inspire an art-work.

These exhibitions capture the essence of the historical relationship between dreams and art in the form of an empirical experiment. In our visual era, an interdisciplinary *Dream exhibition* is the most accurate way to represent dreams artistically, with visual and performative tools, in both analogue and digital formats, to create a dream universe where the creativity of the dreamer meets the creativity of the artist. Dreaming and creating come from a similar origin; one is an unconscious action, and the other is happening consciously.

Interdisciplinary Dream exhibitions can erase the border between these different kinds of creations and can fade the hierarchy between the dreamer and the artist.

Method

This empirical experiment on how dreams can be used as inspiration for art-works was set up as follows.

I invited local artists, painters, animation artists, and sculptors. I offered a selection of dreams from the collection for the artists to choose from. I chose recent dreams with strong visual quality. On the first exhibition, I made a selection of fifteen dream reports; on the second exhibition, I reduced the choices to ten dreams; and on the last exhibition, to three dreams. The artists had two months to pick a dream and create their art-work. On the exhibitions, the works were placed right next to their inspiration, next to the projection of a talking-head dream report; therefore, the audience could follow the road of inspiration, how a dream turned into an art-piece.

Selected Paintings

Dream 1

“Suddenly, I’m pregnant. And I haven’t planned it and I’m really pregnant, I’m about to give birth but no-one wants me and I’m discovering it and I’m scared and I don’t want it. And I haven’t planned and I don’t want the baby, aaa. How come? What will I do? How can I keep on studying and traveling and how will I organise my life? And the baby is born and it’s blue. And it’s small like this and it’s ugly and I leave it on the table and I do something else and when I come back it has frozen to death. And it’s even more blue, I think it’s blue after, because I take him out of me and it...And I see that thing dead and I’m happy because I don’t have to take care of him anymore. “

Dream 2

“The world was sort of ‘The Planets of Monkeys,’ the film. I know there were people, and I was a monkey. They dressed me with this kind of Napoleon outfit. I had this costume, and the monkeys would have to wear that and they would have to behave—like the body would have to behave in the way that society wanted. And I felt really restricted like in the way I moved. And I ran. So when I was running they were pursuing me with dogs or something after me. And then I got out of the city and went into the forest, and while I was running, I was taking off the costume and my body was starting to be more like a monkey, instead of being a civilized body. And I felt like I was coming back to myself. The end of the dream was in the forest in the trees and I was like that [crouched down] and I felt ‘Oh I’m back to myself.’ “

Dream 3

“I’m in my room in Budapest and in my hands is my head but as a child head so I was I don’t know four years old. This is a head of a child, my head. And it looks like, I don’t know, like a still alive thing, and it’s so heavy and so big. And I’m just striking that head of mine and I’m talking to this head. And I told her or I told it, or I don’t know which is the best proposal. I told her: You know man, it’s not a wonder if you have psychological problems because somebody who has her own head in her own hands, of course, it’s definitely a big psychological problem and I told it to myself. Yeah, you know, my childhood head. “

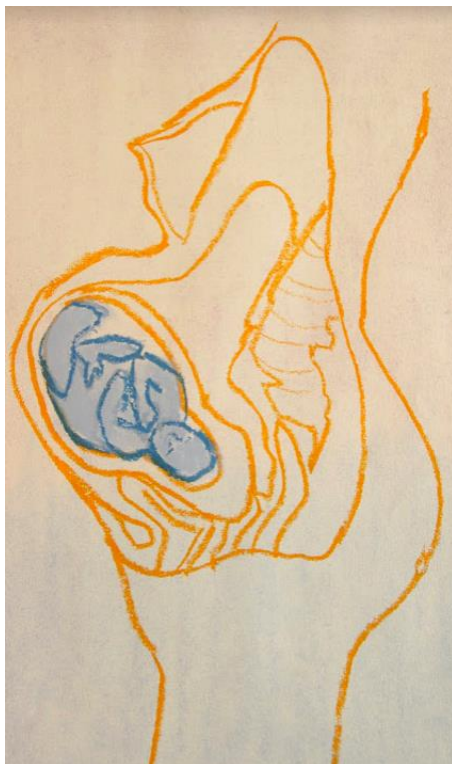


Figure 1. Paintings related to Dream 1 (artists: Joana Ribeiro left, Melania Ribeiro right)

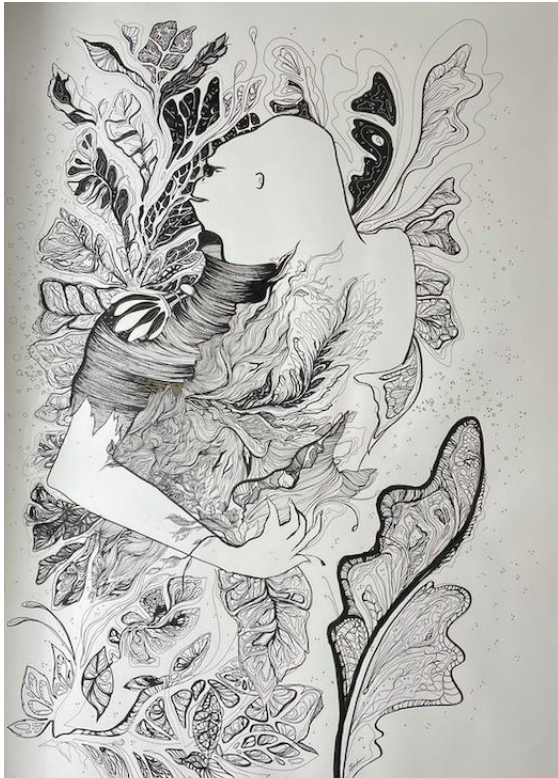


Figure 2. Paintings related to Dream 2 (artists: Amadea Kovič left, Lorenzo Degli'Innocenti right)

Dream 4

“A few days ago, I was flying the airplane and landed in Budapest. As the airplane was passing above the city, I saw the Erzsébet-Kilátó which is the Elizabeth Viewpoint, a tower on top of the hill, on the Buda side of the city. Then at night I had a dream that I was on that tower, on

top of the hill, and that around me there was the Milky Way, our galaxy. So from the top of this tower, I could not see Budapest, but I could see the galaxy and each star was emitting a beautiful blue light and I could see it all around me above and below and it was an incredible sensation, so beautiful.”

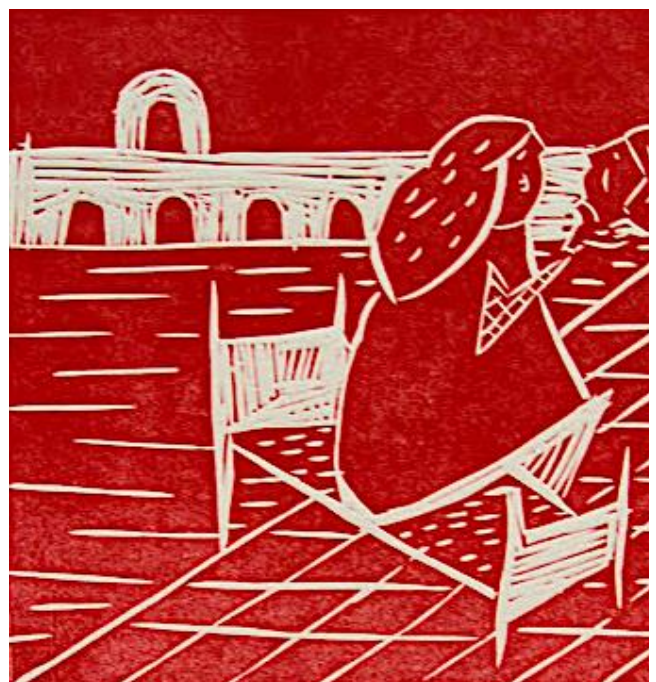


Figure 3. Paintings related to Dream 3 (artists: Nicolae Negura left, Ana Braca right)

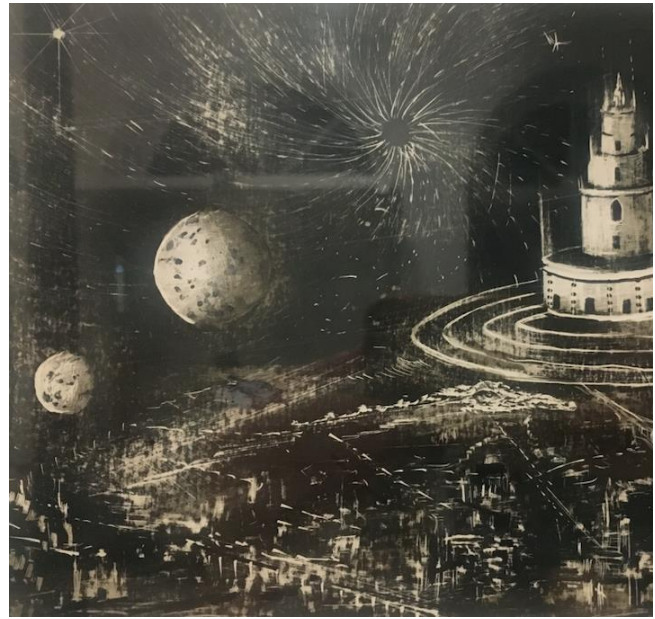


Figure 4. Paintings related to Dream 4 (artists: Ana Coito Couceiro left, Tiago Bettencourt right)

Dream 5

Left- I was really young, like five, six years old, and I'm in the swimming pool, in the deeper part of the swimming pool, and I don't know how to swim. And I'm feeling water coming up my neck. And outside I see looking at me with his arms crossed my swimming teacher - because back in the time I had swimming lessons- and Superman

with his cape in the wind. Both looking at me, watching me drown.

Dream 6

Right- Once I dreamt that I had an elephant and I went to a circus and I went with my elephant. So they stole my elephant, because they needed it. After the circus I went there to take my elephant but they took him to New York,

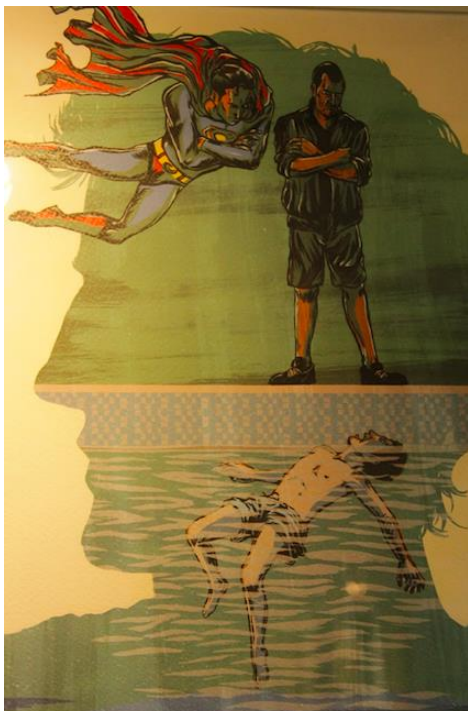


Figure 5. Paintings related to Dreams 5 and 6 (artists: Nicolae Negura left, Claudia LaPerna right)

so I had to go to New York and pick up my elephant, and I was sitting on a plane with my elephant in a leash.

Freud's Psychoanalytic Theory Applied to the Works of Art

The fact that dreaming and creativity are interconnected is also proven by Sigmund Freud's essays in which he applies his dream-work functions to the analysis of certain art-works, and the same concepts seem to appear in both visual media: in dreams and in fine art pieces. (Freud, 1997) For Freud, art is a non-obsessional, non-neurotic form of satisfaction, although art and psychoanalysis are different from one another. Art is a conscious creation, and its relationship to the audience is different from the doctor's to his or her patient. Freud's psychoanalytic interpretation of art is not a complete body of work but is expressed in the following essays: *Jokes and Their Relation to the Unconscious* (1905), *The Interpretation of Jensen's Gradiva* (1907), *The Moses of Michelangelo* (1914), *Leonardo da Vinci and a Memory of His Childhood* (1923). These essays apply psychoanalysis to art-works, presenting a structural analogy of dream-work to artistic work.

According to John A. Walker, Freud's description of dream-work could help us to understand how visual art-works are created by clarifying how pictorial signs are constructed. Even Freud applied his theories to art-works in his essays; therefore, dream-work and art-work are comparable, although 'dream-work is an unconscious process involving internal mental operations', while artistic work is a conscious mental process. (Walker, 1983)

It is important to understand the common elements of dreams, and so the free-associative logic can be recreated in the awake state by artists. According to Freud, the dream work that turns the latent content into manifest content is facilitated by three major activities: condensation, displacement and symbols. The final stage of dream construction is secondary revision, which involves applying a conscious thought process to the dream material to fill in gaps and tighten logical connections. In his essays, Freud uses the same concepts as he does to define the dream-work to analyse the works of art.

Freud's psychoanalytic theory applied to the works of art of the *Dream exhibition*

Freud's psychoanalytic functions are also present in the works of the *Dream exhibitions*, as there are art pieces based on dreams.

Paintings

On the *Dream exhibitions* which I have curated, the artists used different 'methods' of turning a dream story into a painting, but Freud's methodology seems clearly applicable to some works, as the art-works based on dreams, therefore the origin (the dream) and the work (the painting) use the same 'dream-work, art-work' method. Sometimes the artists focus on a specific moment of the dream, and it becomes the central theme of their piece. Sometimes the whole 'journey', the narrative, is captured by the piece. Of course, the focus also comes from the dream, as some dreams contain a captivating image. For example, the drawing and the linocut of the dream, *'The head talking to itself*

(dream 3). Also, the two paintings of the dream of the galaxy (dream 4) capture one image, the Elisabeth Viewpoint with the galaxy all around it. Some dreams have an impressive transition, for example, the drawing and the sculpture of the *'Becoming Myself'* dream (dream 2) captures the transition of the woman, who wears a Napoleon costume, transforming into a monkey.

Symbolism is present in the paintings of the *'Blue Baby Dream'* (dream 1); both paintings focus on the umbilical cord as the symbol of connection. In one of the drawings, the baby is still in the womb; in the other one, the baby is on the top of the mother's head, and the umbilical cord is like spiralling hair connecting them. Symbolism is also strongly present in the painting of the dream, *'Superman and my Swimming Teacher watching me drown'* (dream 5). The swimming teacher and Superman symbolize the consciousness on the top of the head; and the bottom part, where the dreamer is drowning, represents the unconscious.

Condensation is at play on the painting of the dream of the stolen giraffe (dream 6). The piece represents all dream elements in one single drawing, on one single structure. The elephant is balancing on a circus ball, on the top of New York, while her owner, the dreamer, is holding her.

Animations

The animations more or less follow the whole story of the dream, as they are based on moving images. Because animations can capture every moment of the transition between dream scenes, they add extra information to the dream images that were not described by the dreamer. For example, the animation *'Hide nor Hair'* by Tamás Rebák - animation link - adds elements that were not in the dream, just like the vinyl, the diver's helmet, and other objects and decorations in the room. The dream report does not contain all the visual details of the dream's location; therefore, the animator fills in the dream with his own imagination; it is an illustrative example of co-creation between the dreamer and the artist.

Notes for future exhibitions

I understood the power of multiple interpretations of the same dream on the first exhibition. I arranged the paintings of the same dream next to the screen where the dream was playing. Different artists used the same dream as inspiration in very different ways, the same seed influenced different artists' imaginations differently; the same dream generated many different art-works. The author of the dream and the author of the art-work collaborated, as the final work is their co-creation, even if they did not work on it together at the same time or in the same space. Using dreams as inspiration teaches us about how inspiration works, how the very same story influences us differently by focusing on a different detail or setting up a very different arrangement of the elements, or using a very different style or material. This empirical experiment directs our focus on the multiple roles of dreams in the contemporary cultural dynamics. Dreams serve as creation, inspiration and carry cultural information.

Exhibition by exhibition, I reduced the number of dreams to choose from. I wanted to give the freedom of choice to the artists, even if the choice was to choose between three different dreams. On the next show, I would like to offer one dream to all the artists to see how the very same story is interpreted by different disciplines of art. Animations have a different relationship to the narrative than paintings do.

A painting is a still image; it condenses the story into one image. An animation is a moving image; it captures every moment of the transition.

According to my experience, the dreamers who visit the show and see their dream turned into an art-work are extremely touched. Based on our conversations, they feel gifted when their inner world, their unconscious thoughts, are turned into a piece of art. They feel gratitude towards the artist and are proud of their contribution; they feel that their own imagination is exhibited inside the painting. In future exhibitions, I would like to give more visibility to the dreamers and treat them equally to the artists. I would like to present their names under the paintings, next to the artist, to define who is the dreamer whose dream inspired the painting.

The changed status of authorship on the Dream exhibitions: Who is the author of the dream? Who is the author of the art-work based on a dream?

The *Dream exhibitions* evoke theoretical discussions about art and creation, such as the question of authorship. Dream is a visual medium where the dreamer is the creator and the audience at the same time. The raw form of the dream itself can not be captured by the dreamer—only re-called. Who is the author of the dream recall? The dreamer in his dream? The dreamer when reciting it? Is there no author of a dream?

All these questions lead to the ultimate question: can a dream be considered an art piece? A commonly accepted definition of art is that art is created with imagination and skill, that it is beautiful, or that it expresses important ideas or feelings created by artists. A dream fulfils all the criteria of this definition except that the dreamer is not considered an artist. It is hard to categorise dreams within the arts because there is no original. A dream only has a remediation, a recall by the dreamer.

In the case of a theatre play, the camera recording of that play is not considered as an art piece. The reason is that the original was accessible, and the technological copy is just the documentation of the original. The recording shows the original; therefore, it proves the existence of the original. Therefore, the copy is not the art piece but a recording of the art piece. In the case of written myths and folk stories, we have no access to the originals as they happened a long time ago. Therefore, since the original does not exist, the written remediation can be considered as an art piece.

The relationship of the original to its documentation is always a question in the case of performance art. Photographs of a performance are not art pieces as they do not carry the aura of the performance. Walter Benjamin defines the aura as the here and now of a piece in *'The Work of Art in the Age of Mechanical Reproduction'* (1935). His essay is a cultural criticism that proposes and explains that mechanical reproduction devalues the aura (uniqueness) of an object of art. Documentation can even take away the magical atmosphere of the original, as it is just a snapshot of the complete piece. An out of context image can lead to a different interpretation than the complete piece itself.

These examples in the field of art show that time plays an important role in defining what has the status of art. When the original does not exist anymore, the remediation can be considered an art piece, like a written myth. Although, when the original only exists in the present moment, like perfor-

mance art, the remediation is not an art piece, just a documentation. In the debate about a dream's artistic status, not only time but space is an important factor, because only one person can experience a dream.

A dream is a visual medium, a non-rational creative construction. We do not call it art because of its inaccessibility. Because we do not have access to the raw piece, just its recall, it cannot be considered part of the canon of art. We might call it evidence but not an art piece, and not even evidence of an art piece because only its creator experienced it. He or she is the only one who can report about its artistic or non-artistic qualities and values. There are no other art forms or art pieces within these criteria, and therefore it is really hard to grant a dream or a dream recall the status of art. However, it can indeed be called a creation, a product of creativity.

In history, some events like the Holocaust can only be accessed by stories told by survivors. These Holocaust interviews become part of historiography as they document history. They are historical evidence. (Langer, 1991, 216) A dream recall is the only evidence of the dream that happened and witnessed by the dreamer who is telling it. Therefore, it is an evidence of personal history.

The dreamers who shared their stories with the *Dream-empire* collection became interactive participants in the artistic process. It made a solid and new connection between the art-work, the artists and the dreamers. According to Boris Groys, installation is a new political order, as it has a new hierarchy (Groys, 2009). The *Dream-empire* exhibitions were like installations in this sense, there were no vertical hierarchy between the artists, the works, the dreamers, and the spectators. They had a circular interaction with each other, and the creative power of dreams got into the spotlight.

Conclusion - The cultural value of dreams

Psychoanalysis rose to popularity at the beginning of the 20th century and is most associated with Sigmund Freud. He theorised that certain unconscious and repressed memories and thoughts could become sources of neurosis. These memories and thoughts could be brought to the surface through free association. The noblest way of this therapy, according to Freud, was dream interpretation. (Freud, 1900, 33)

The other leading figure of psychoanalysis and dream theory is Carl Jung. He focused on the imagery and symbolism of dreams and believed that dreams could have several interpretations depending on the dreamers' personal associations and on the dreams' relation to the 'collective unconscious'. According to Jung, the 'collective unconscious' is a portion of the unconscious mind which is not formed by personal experiences but inherited and formed by the collective experience of mankind. (Jung, 1981)

Freud and Jung did not focus on the artistic value of dreams. Freud did not write about the socio-cultural aspect of dreams; his centre of attention was on his patients' personal history, memories, and family relations while analysing their dreams. Jung was interested in the archetypal images that can reflect past or even future events, not necessarily on a personal level but more on a collective level.

In ancient times, there were no fully formed art forms yet; therefore, dreams had a huge relevance in understanding and presenting life; mythology is full of dreams, for example. Today, art forms and disciplines are fully formed and help us

to understand and reflect on life; therefore, dreams are losing their cultural relevance. Dreams are part of psychological and spiritual discussions but are not fundamental to the daily reflection on life anymore.

Deirdre Barrett's dream research, which is mentioned in the introduction, reveals how famous artists drew inspiration for their art pieces from their dreams. We only know about the famous art-works which were inspired by dreams but there are probably a million other examples which are unknown to us because they have not been published. (Barrett, 2001)

It is clear that dreams have an important function in generating art, serving as inspiration, and remediating cultural artefacts. The *Dreampire* collection includes many dream reports in which cultural figures and film scenes appear; therefore, dreams have an important function in culture.

My research's focus is on the cycle of how dreams influence art and how culture influences dreams. Some of the art-works exhibited are proof of this cycle. When a dream with Superman gets painted, the painting circulates the cultural figure of Superman in the cultural sphere. In this way, dreams carry cultural imaginaries in between the unconscious and the conscious worlds of creation to store them, update them, and remediate them in the cultural memory.

Dream exhibitions are important manifestations of the fact that dreams carry cultural functions, they act as inspiration, but even more significantly, dreams themselves can be seen as artistic creations. They evoke emotions and convey unique ideas. Their relevance is blurred in our contemporary daily life, a dreamer does not consider his or her dream as a piece of art upon waking up, but when artists work with dreams, the dreams' artistic value becomes undoubtable.

Links:

Animation:

Tamás Rebák

<https://vimeo.com/219275180>

Performance:

Lisbon, Portugal, 2021

<https://vimeo.com/647426224>

References

- Bulkeley, Kelly. (2003). Dreaming and the cinema of David Lynch. In: *Dreaming: Journal of the Association for the Study of Dreams*. Vol 13(1), 49–60
- Barrett, Deirdre. (2001). *The Committee of sleep* New York, Crown Publishers
- Benjamin, Walter. (1936). *The work of art in the age of mechanical reproduction*, Munich: Schocken/Random House, 1936
- Bergez, Daniel. (2018). *Painting the Dream: A History of Dreams in Art, from the Renaissance to Surrealism*, Abbeville Press
- Bogzaran, Fariba,. (2003). Lucid Art and Hyperspace Lucidity, *Dreaming: Journal of the Association for the Study of Dreams*. Vol 13(1) 13-27.
- Breton, André. (1969). *Manifestoes of Surrealism*, University of Michigan Press, Michigan,
- Freud, Sigmund. (1997). *The Interpretation of Dreams* Translated by A. A. Brill, Wordsworth Editions
- Freud, Sigmund. (1997). *Writing on art and literature*, Stanford, Calif. : Stanford University Press
- Groys, Boris. (2009). From Medium to Message. In: *The Art Biennale as a Global Phenomenon*, Open, No. 16
- Langer, L. L. (1991). *Holocaust testimonies: The ruins of memory*. Yale University Press. States, Bert, O, 2003. *Dreams, Art and Virtual Worldmaking*, *Dreaming: Journal of the Association for the Study of Dreams*. Vol 13(1) 3-12
- Jung, C. G. (1981). *The Archetypes and The Collective Unconscious*, *Collected Works*, 9 (1) (2 ed.), Princeton, NJ: Bolling
- Walker, John A. (1983). *Dream-work and Art-work*, In: *Leonardo*, Vol. 16, No. 2, pp. 109-114