

Ways of Perceiving, Curation Essay

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My proposal for this exhibition in which I have entitled 'Dream Sequence' will display the works of four diverse artists that will conform with my chosen ideal themes. While focusing on Carl Jung's theory of individuation through the dialogue between ego and self (discussed in the book 'Ego and Architype' by Edinger, 1991) I intend to surround the following themes such as identity, truth and surrealism within my exhibition. It will be held at the Odeon BFI IMAX cinema in London, a grand screening theatre, a perfect place to exemplify our dreamlike stream of consciousness. I consider dreams to be like blurred films projecting in our minds, thus a connection to the chosen location that embodies imagination and creativity. The theatre also is the heart of art and has heavily influenced the industry, Obrist summarises "Poetry, literature and architecture have all been influenced by cinema. Krüsi himself always said that cinema and TV were a big influence." (Obrist, 2014, p17) Through curation, I have chosen significant pieces of work that establishes my concept; dreams reveal more than they conceal, dreams are the guiding words of the soul. (Jung and Shamdasani, 2009, p 233).

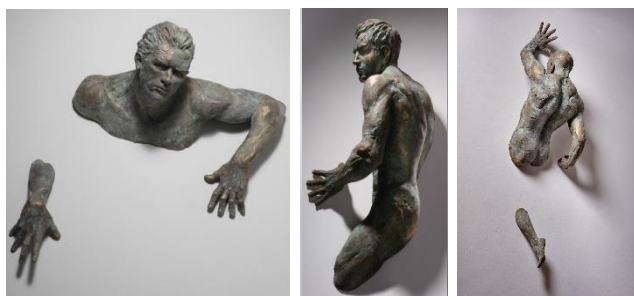
As for the foundational layout for the exhibition, it will be displayed in one room with equal dimensions of 10 metres with a mirrored ceiling that captures the spectators' reflection. In relation to the ceiling that mimics the element of self-identity; the floor within the room will be covered in a mist of smoke to heighten the impression of walking into a dreamlike reality. Furthermore, the mist is a connotation to the theme truth that enables the viewer to gain a sense of discovery and what lies further beyond the veil. An immersive, peaceful ambiance track will be continuously played on loop to further the illusion of merging the spectator into a hyperreality like dream simulation. The idea behind this sparked from Hans Ulrich Obrist's concept of creating a 'contained space', "The space presented different 'worlds inside worlds; This was probably the fundamental idea of the Gesamtkunstwerk: to create a self-contained world." (Obrist, 2014, p50). The room will be located at on the first floor of the Odeon BFI IMAX, which will grant the required space for the exhibition but also staying inside of the building without obstructing Odeon's main purpose of screening films. The room will be set up with traditional white walls known as the white cube format; "a clean spare gallery space" (Obrist, 2014, p 43) to enhance the psychological feeling of entering a place of unconscious thoughts, along with the connotations of a clear mind.

Throughout history, dreams have inspired people and helped them to truly be themselves by providing wisdom. In the words of Carl Jung "Dreams pave the way for life, and they determine you without you understanding their language." (Jung and Shamdasani, 2009, p 233) Things you might have never considered or thought about may end up being in your dream in which opens us up to new ideas and concepts about ourselves. Our dreams and aspirations in life are formed within our actual dreams, we visualise hopes and ideas that all spark to life in the act of dreaming. "Sometimes we accomplish our greatest deeds in dreams." (Jung and Shamdasani, 2009, p 242). The impact I would like my exhibition to have on the spectator is to enlighten themselves of how important dreams are; how they shape and form our very essence and way of thinking.

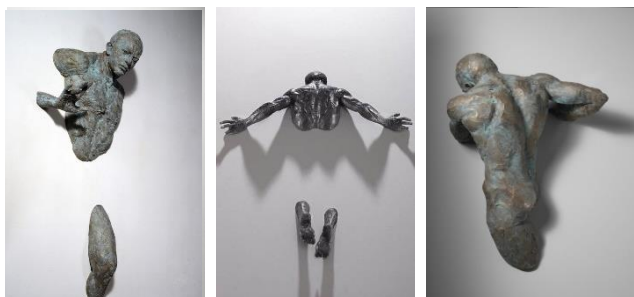


FIGURE 1

The first noticeable piece the spectator will see when entering the room due to its grand scale in size is 'figure 1'. Tracey Emin, creator of the piece 'My bed' will be located by the nearby entrance of the room to stimulate an impression for the spectator that they have left their world of reality and began a journey venturing upon a dream that explores the ego and self; shrouded within a mist. The bed is a place known for safety, a vessel in which dreams spark and take shape hence the importance of the piece. Despite the origins of 'My bed', a piece about Tracey's personal life filled with trinkets that have a deep relationship towards her and people from her past; the element of individualism is what enlightens me as dreams are significant individual thoughts define us. Tracey summarises the piece as a "beautiful and elegant time capsule", a personal experience which we all encounter while our minds drift into a dream. "In this deification mystery you make yourself into the vessel, and are a vessel of creation in which the opposites reconcile." (Jung and Shamdasani, 2009, p 253, Footnote 211.) The bed acts as a transportation mechanism that delivers us to the dream world. "The bed has a real presence in literature and art history as a metaphor for life, death, illness, recuperation and isolation" (Emin - 'My Bed' at Tate Liverpool: Curator discusses exhibition, n.d.) This implies the major influence and connotations the bed will inflict upon the spectator. The piece is also a signifier of the beginning stage of sleeping. If we deconstruct the process of dreaming, it is



influenced by 4 key stages. The first stage being where you commence for sleep, in which the brain produces alpha and theta waves (The 4 Stages of Sleep (NREM and REM Sleep Cycles, 2019). The 'My bed' piece represents the first stage of the dreams, closed eyes ready to enter a deep slumber, the beginning of the dream sequence.



FIGURES 2-7

Within the depths of the room, the spectator will encounter the embrace of Matteo Pugliese's sculptures from his ongoing series 'Extra Moenia', a Latin phrase that translates to 'Outside the walls'. The sculptures will be displayed on different areas on the white walls away from the 'My bed' piece to show

development of the dream sequence journey as the spectator walks deeper into the room. Each sculpture portrays a similar meaning of context but through a different movement and emotion that the spectator can relate to. As the title of the series suggests 'Outside the walls', the connotation of entering the dream state has been implied as the exhibition has curated an additional meaning for everything within it. Embedded in the walls, entities emerging and breaking through a 'fourth wall' and submerging themselves to a new plane with new possibilities and discovery. Similar to how the fourth wall is represented through television and film, where the audience is transported to another possible reality, this depiction breaks down the barrier between reality and imagination. The emotion they carry differs for each sculpture which gives them all a different meaning.

Figure 2, entitled 'Turn Change', has the connotation of altering fate; reforming events from the past and bettering a future that is to come, something most has felt or envisioned in a dream. Figure 3, entitled 'Choice'; a decision we make that shapes the path we must walk upon in life, a dream can help us determine which choice to make. Figure 4 entitled 'Becoming', a self-reflection of the person you have turned or will grow into echoed in a dream. 'Believer', the 5th figure with connotation of hopes and desires in which we all thrive upon but lack the knowledge of ambition. "You should always ask yourself what you desire, since all too many do not know what they want." (Jung and Shamdasani, 2009, p 249, Footnote 190). Figure 6, entitled 'Zenith', a feeling when we are at our highest point in life; dreams about the zenith enlighten you regarding your potential and drives the dreamer to their objectives and wants. Finally, figure 7 entitled 'Last Chance', a recalling of a near result that cannot be changed once time as past. These sculptures represent the second stage of the dream sequence, when the spectator finds themselves in light sleep between the walls of reality and the dream state.

FIGURES 8-9



Two paper sculptures by the artist Li Hongbo will also be included in the exhibition, located on separate podiums opposite each other to serve a better focus to each piece. The unique medium used allows the sculpture to expand and stretch becoming distorted and warped in the process, which connotes to the visual elements of a dream. Each piece will be assisted with an individual dressed in a white morph suit to demonstrate the piece's potential and importance; a guardian like character that paves the way, which then creates a stronger response from the spectator without ruining the dream reality being conceived. The sculptures reveal to the spectator how the mind saunters away into a dream, leaving the physical form and wondering free, making the spectator feel absorbed from the capability of the pieces' function and realizing the impact a dream has; highlighting how powerful dreams are and how they can affect our moods, feelings and influence. When our minds transcend into a dream, the idea of time no longer exists as your perception of awareness has been suppressed. "Five minutes in the real world gives you an hour in the dream." (Nolan, *Inception*, 2010, Film). The sculptures highlight this concept when they become distorted and stretched, implying how the surroundings of reality become blurred and forgotten. This concept of distortion also indicates the third stage of the dream sequence where the spectator has entered deep sleep, where you would feel more disoriented if someone were to wake you within this phase.

FIGURES 10- 15



Each dream is unique, expressing a different feeling through varied scenarios, sometimes so lifelike we believe our surroundings. "The dream is not only the fulfilment of infantile desires, but also symbolizes the future. The dream provides the answer through the symbol, which one must understand." (Jung and Shamdasani, 2009, p 233, Footnote 53.). The artist Johnson Tsang who created the 'lucid dreams' and 'open mind' series using unglazed clay to forge realistic face sculptures. The faces acting as blank canvases with no colouring is combined with an array of surreal worlds, a place perhaps the spectator has connected with or waits for adventure. For those who struggle to remember or explain a dream, the sculptures help provide a visual recreation of dreams that are often experienced by people, pushing the boundaries; and projecting the spectator's imagination in a physical form. Similar to Figures 2-7, the face sculptures will be displayed on the walls sharing the space with the 'Extra Moenia' series as they both share a bond together which

helps reinforce the connotations and themes stated. The sculptures are the final stage of the dream sequence, known as REM sleep, where intensive dreams occur as the brain is more active in stage 4.

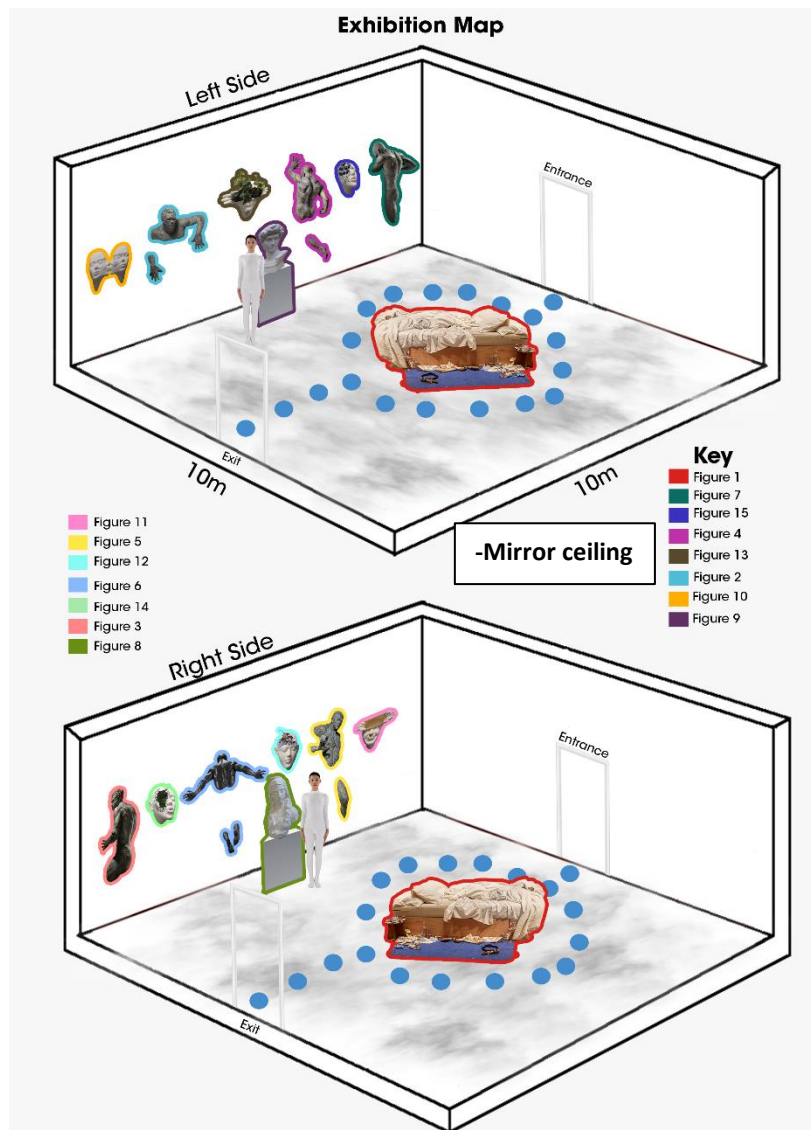


FIGURE 16

As illustrated in the diagram above, I have curated a dreamy atmosphere where the spectator can journey through a hyperreality; a recreational dream sequence that explores the themes of identity, truth, and surrealism as intended. The elements within the room help to reinforce the impression of my chosen themes and encourages the spectator to think about dreams and understand the importance of them. As the spectator approaches the exit to leave the room, the ambiance track played in the background will fade out and become quieter to imply the dream sequence they have entered is ending as the spectator is awakening and is in close reach of reality.

Figure

Figure 1: Emin, T., 1998. *My Bed*. [Bed, bedroom objects].

Figure 2: Pugliese, M., U.D. *Turn, Change*. [Bronze].

Figure 3: Pugliese, M., 2008. *La Scelta*. [Bronze].

Figure 4: Pugliese, M., 2019. *Becoming*. [Bronze].

Figure 5: Pugliese, M., 2016. *Believer*. [Bronze].

Figure 6: Pugliese, M., 2010. *Zenith*. [Bronze].

Figure 7: Pugliese, M., 2005. *Last Chance*. [Bronze, Carrara Marble].

Figure 8: Hongbo, L., 2014. *Bust of Ancient Girl*. [Paper, Glue].

Figure 9: Hongbo, L., 2015. *Bust of David*. [Paper, Glue].

Figure 10: Tsang, J., 2016. *Still in one piece*. [Unglazed clay].

Figure 11: Tsang, J., 2017. *Open Mind*. [Unglazed clay].

Figure 12: Tsang, J., 2018. *Falling in love*. [Unglazed clay].

Figure 13: Tsang, J., 2016. *Ethereal Beauty*. [Unglazed clay].

Figure 14: Tsang, J., 2019. *Healing in Process*. [Unglazed clay].

Figure 15: Tsang, J., 2018. *Here And There*. [Unglazed clay].

Figure 16: Smith, C., 2020. *Exhibition map*. [Digital generated art].

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