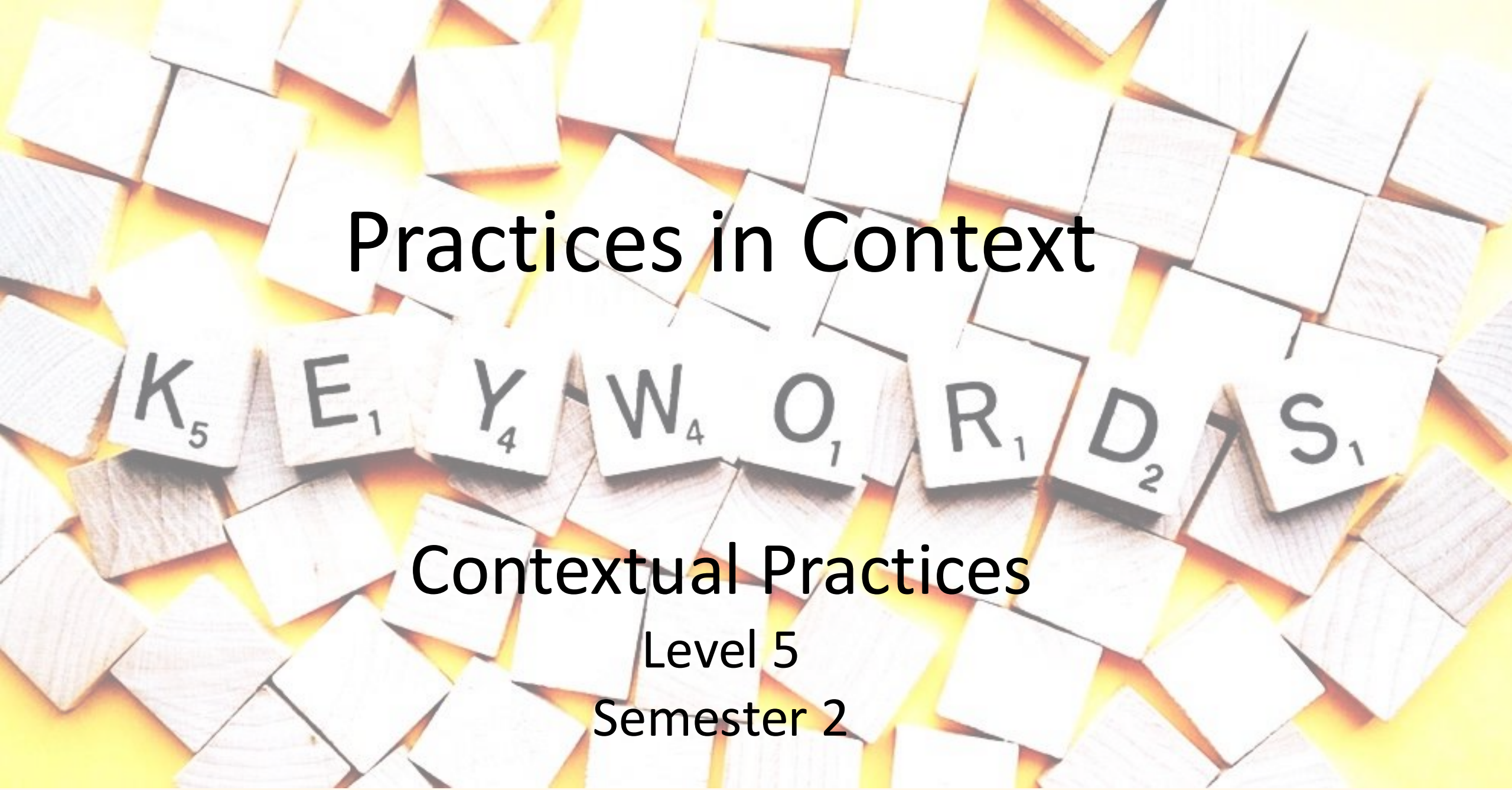

KEYWORDS



Practices in Context

Contextual Practices

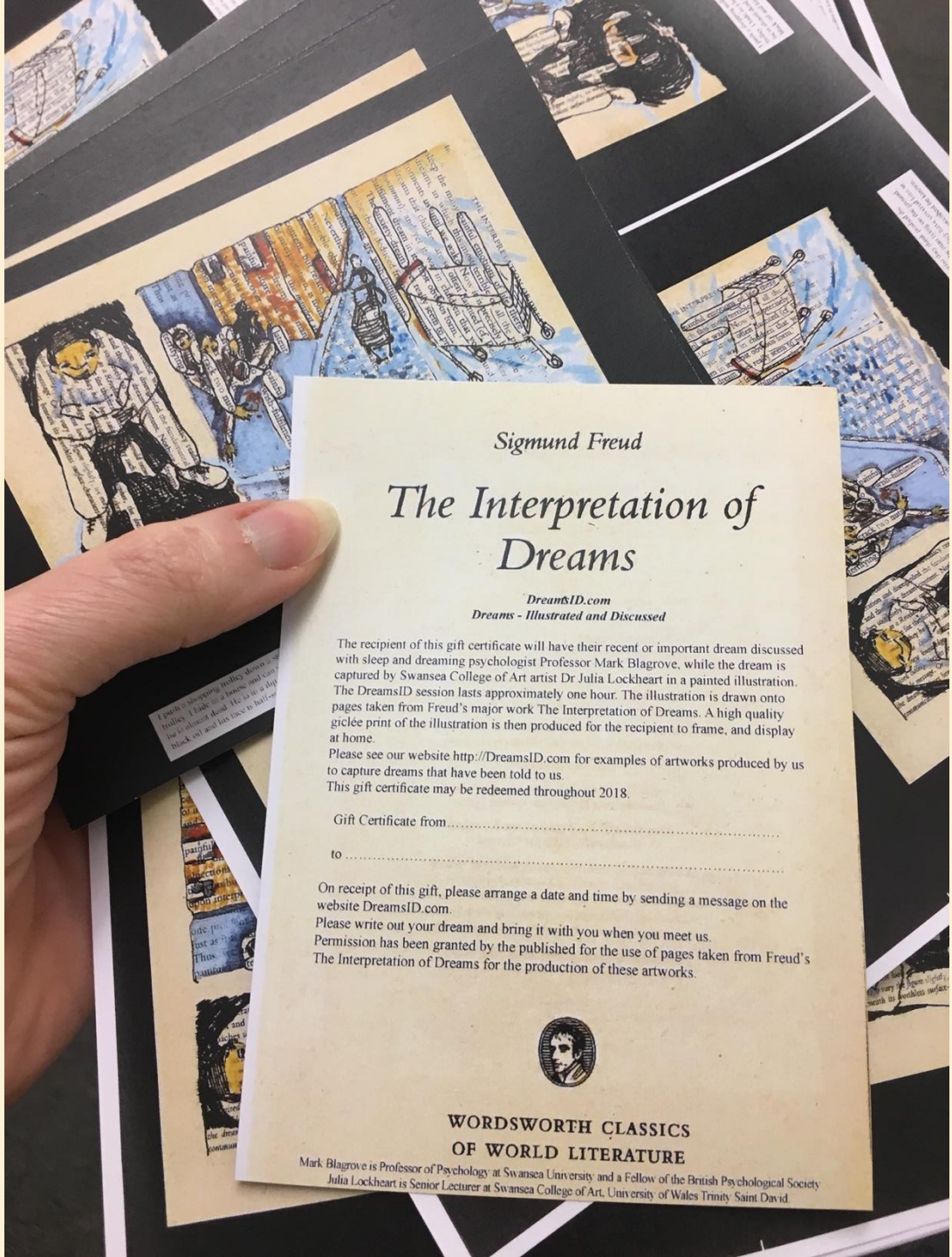
Level 5

Semester 2

Practices in Context

Julia Lockheart

Title: The Interpretation of Dreams,
3 Keywords: **SYNTHESIS,**
EMPATHY, DREAM INTERPRETATION.
Text: Freud, S (1899) Interpretation of Dreams. London: Penguin.
Philips, T. (1973) The Humument: A treated Victorian Novel. London: Tetrad Press
Robert Lockheart

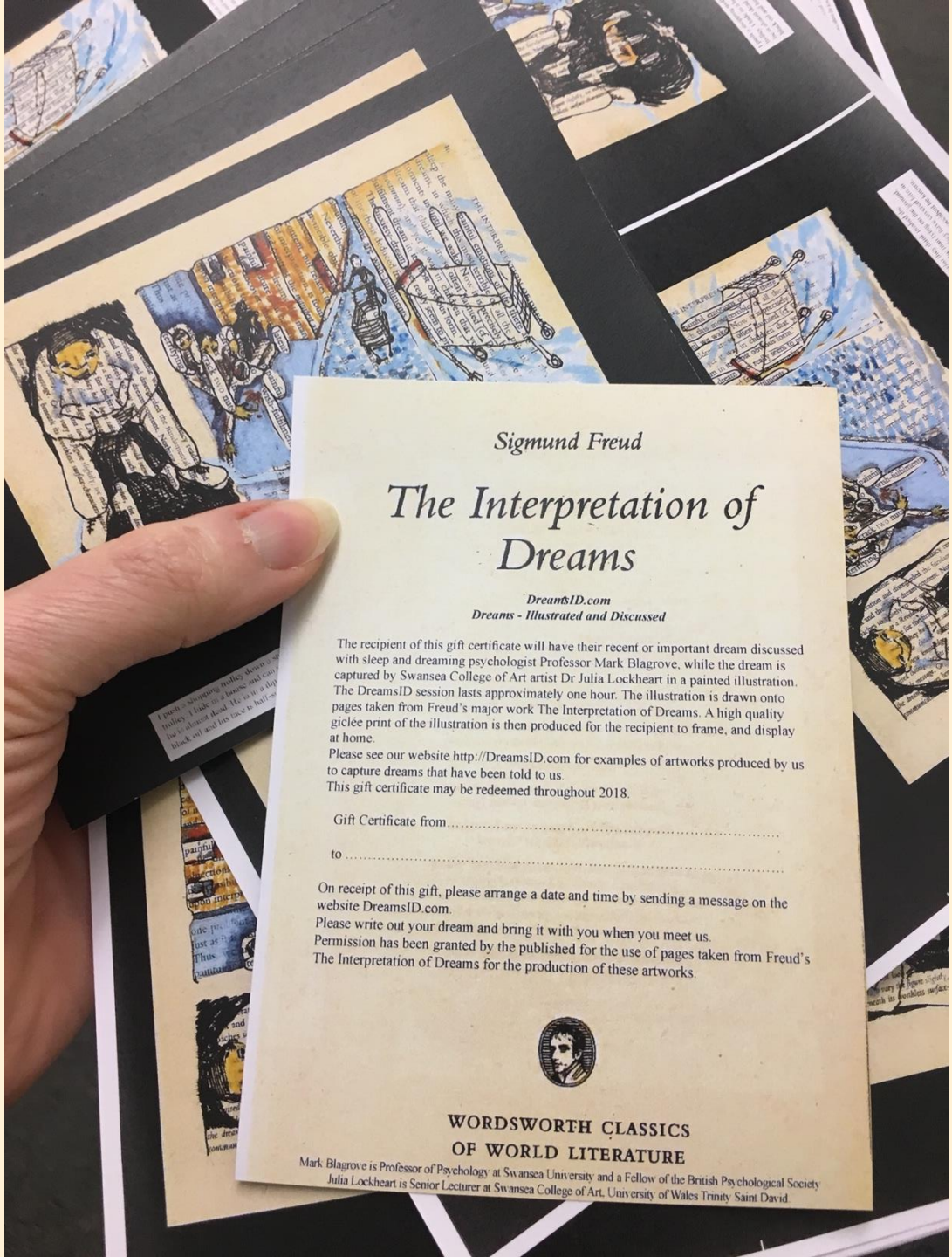


Practices in Context

1. Biographical Background (Context)

Keywords

- **SYNTHESIS**
- **EMPATHY**
- **DREAM INTERPRETATION**



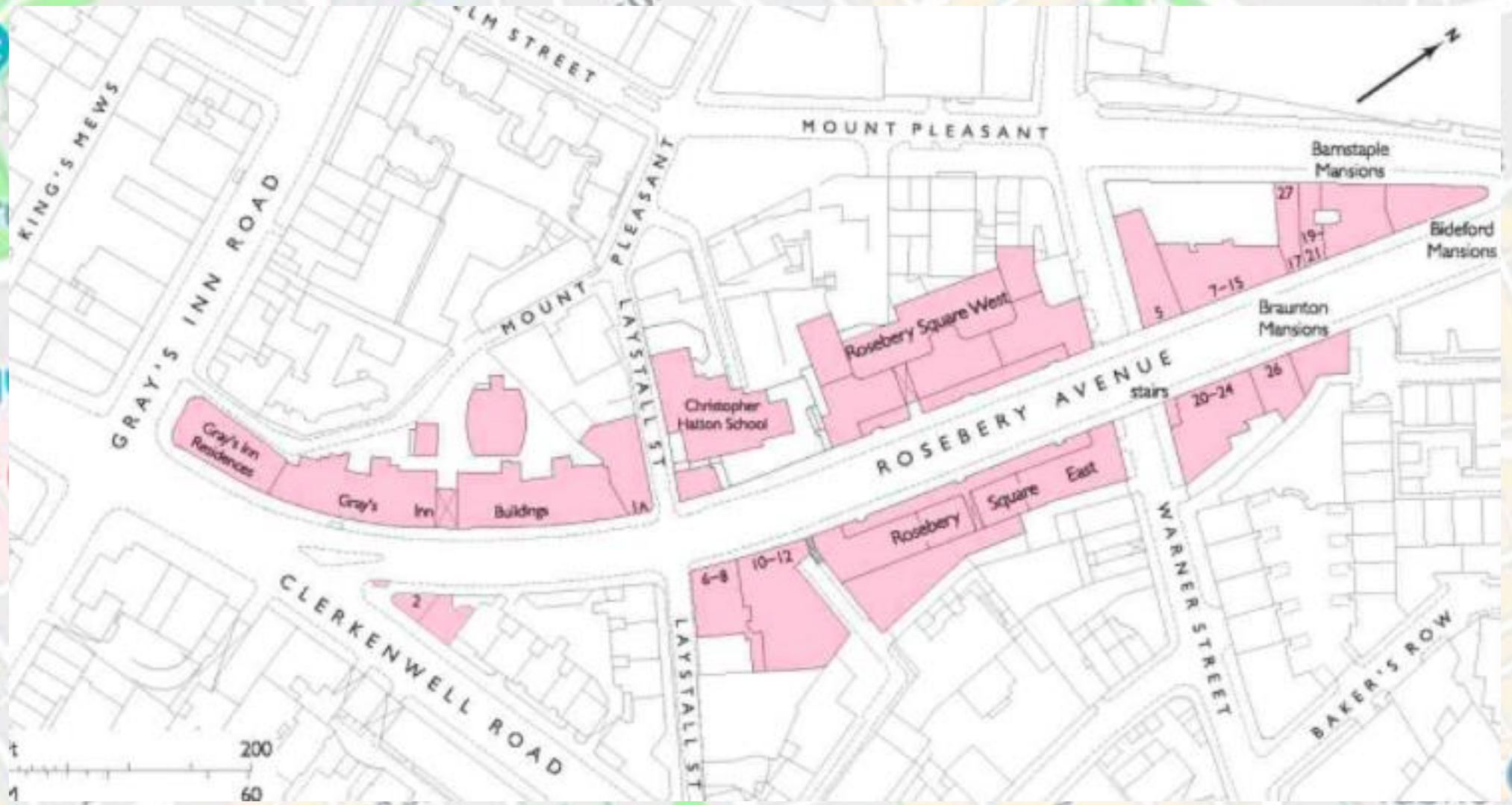
Biographical Background

(my cultural context)





THE SAINT MARTINS LOFTS


KING'S MEWS
GRAY'S INN ROAD
ELM STREET
MOUNT PLEASANT
MOUNT PLEASANT
LAYSTALL ST
Gray's Inn Residences
Gray's Inn Buildings
1A
Christopher Hatton School
Rosebery Square West
Barnstaple Mansions
27
19-21
Bideford Mansions
5
7-15
Braunton Mansions
ROSEBERY AVENUE
stairs
20-24
26
Rosebery Square East
6-8
10-12
2
CLERKENWELL ROAD
LAYSTALL ST
WARNER STREET
BAKER'S ROW
200
60





THE LOST JOCKEY

CHARLIE SEAWARD, JEREMY BIRCHALL, ANDREW POPPY,
JOHN BARKER, RORY ALLAM, ORLANDO GOUGH (KEYBOARDS)

PHILIP GLASS	MUSIC IN FIFTHS
STEVE REICH	FOUR ORGANS
ANDREW POPPY	CADENZA
ORLANDO GOUGH	INDULGENTLY...
	TRADITIONAL VALUES

AIR GALLERY

6-8 ROSEBERRY AVE EC1 2787751

TUESDAY 27TH & WEDNESDAY 28TH JANUARY 7:30

RY
TD,
10.30-6
SDAYS TO 8
ERY LANE,
55 171

29th
UBSKY
PERCY
drawings
3rd
COOPER
drawings
KERMA
etchings


Anne
Hutchinson











Manchester Metropolitan University

MANCHESTER SCHOOL OF ART


松江
鳥取県
鳥取
岐阜
京都府
滋賀県
名古屋
兵庫県
京都
愛知県
島根県
大津
岡山県
神戸
大阪
岡山
津
広島県
三重県
広島
大阪府
奈良
Kamojima
奈良県
山口
高松
和歌山
香川県
徳島
和歌山県
徳島県
松山
愛媛県
高知
高知県
大分
大分県


Awa Washi Kaikan


其二



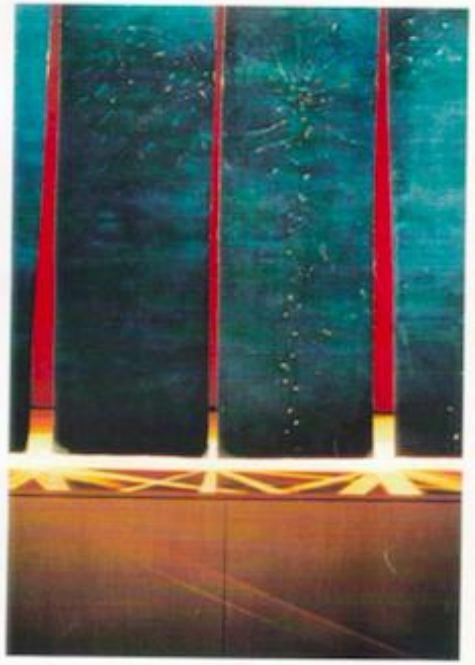
III



IV



V



VI



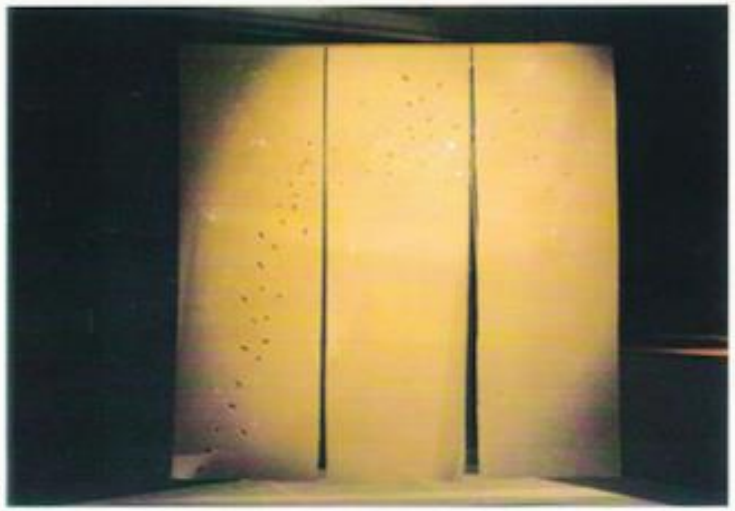
XI



XII



XIII



IX



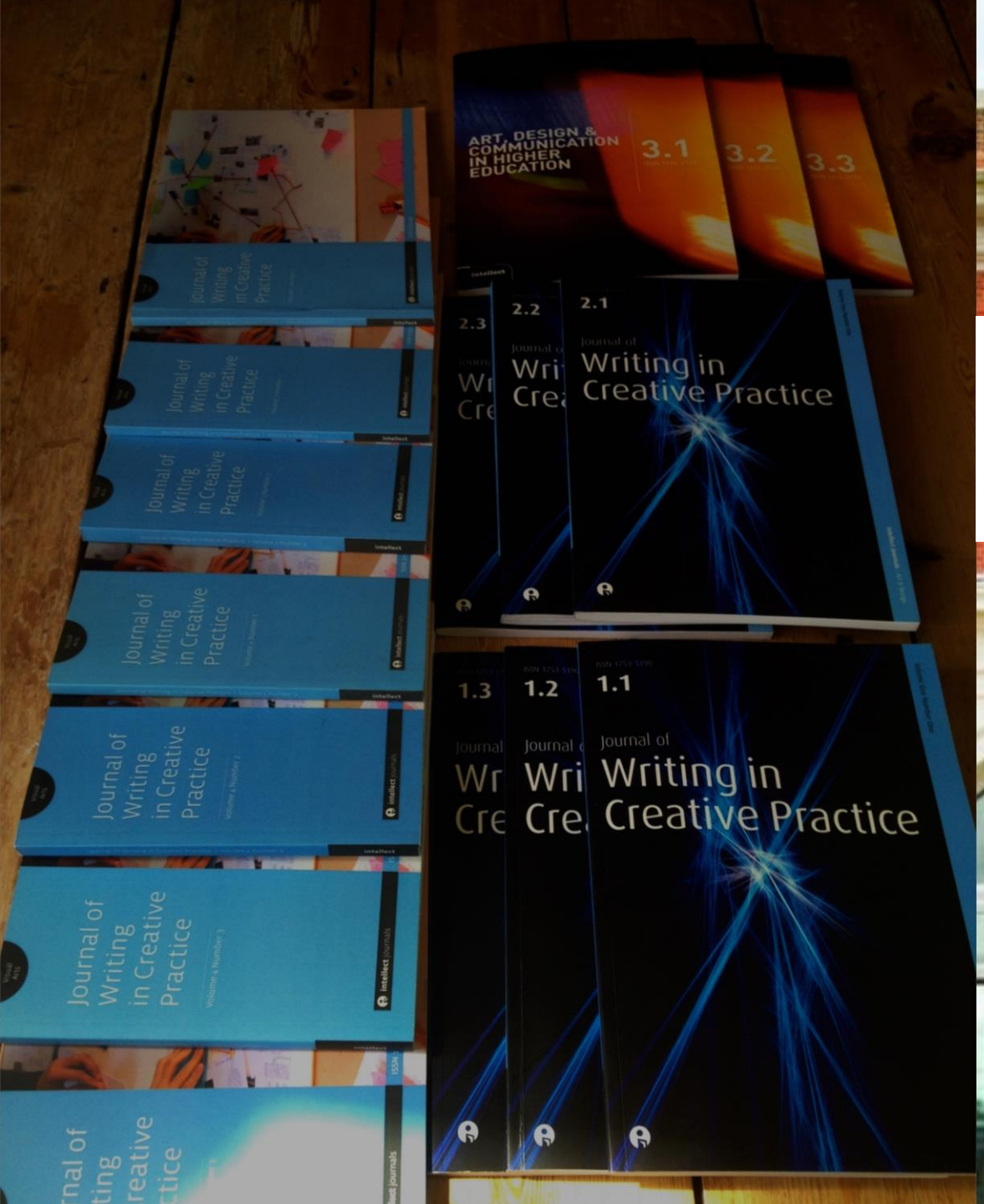
X


EDUCATION




GUEST
QUEUE HERE
DEGREE SHOWS 2008




ART, DESIGN & COMMUNICATION IN HIGHER EDUCATION
3.1
3.2
3.3
2.3
2.2
2.1
Journal of Writing in Creative Practice
1.3
1.2
1.1
Journal of Writing in Creative Practice



WRITING PAD


GOLDSMITHS

Redesigning design = metadesign

Secure | https://en.wikipedia.org/wiki/Metadesign

Not logged in Talk Contributions Create account Log in

Article Talk | Read Edit View history | Search Wikipedia

WIKIPEDIA
The Free Encyclopedia

Main page
Contents
Featured content
Current events
Random article
Donate to Wikipedia
Wikipedia store

Interaction
Help
About Wikipedia
Community portal
Recent changes
Contact page

Tools
What links here
Related changes
Upload file
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Cite this page

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Create a book
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Metadesign

From Wikipedia, the free encyclopedia

This article is about the theory of metadesigning. For the design company, see MetaDesign.

This article has multiple issues. Please help improve it or discuss these issues on the talk page. *(Learn how and when to remove these template messages)* [hide]

- This article **needs additional citations for verification**. *(May 2011)*
- This article **is written like a personal reflection or opinion essay** that states a Wikipedia editor's personal feelings about a topic. *(May 2011)*
- This article **has an unclear citation style**. *(May 2011)*

Metadesign (or meta-design) is an emerging conceptual framework aimed at defining and creating social, economic and technical infrastructures in which new forms of collaborative design can take place. It consists of a series of practical design-related tools for achieving this.

As a methodology, its aim is to nurture emergence of the previously unthinkable as possibilities or prospects through the collaboration of designers within interdisciplinarity 'metadesign' teams. Inspired by the way living systems work, this new field aims to help improve the way we feed, clothe, shelter, assemble, communicate and live together.

Contents [hide]

1 History
2 Re-designing design
3 The importance of languaging
4 Metadesign conceptual tools
5 See also
6 References
7 External links



Team members working in a metadesign workshop organized by researchers at Goldsmiths, University of London (2008)

History [edit]

Metadesign has been initially put forward as an industrial design approach to complexity theory and information systems by Dutch designer Andries Van Onck in 1963, while at Ulm School of Design (later at Politecnico di Milano and Rome and Florence ISIA). Since then, several different design, creative and research approaches have used the name "Metadesign", ranging from Humberto Maturana and Francisco Varela's biological approach, to Gerhard Fischer's and Elisa Giaccardi's [1] techno-social approach, and Paul Virilio's techno-policital approach.

Practice as Research

The culture of academic rigour: Does design research really need it? (Wood, 2000)

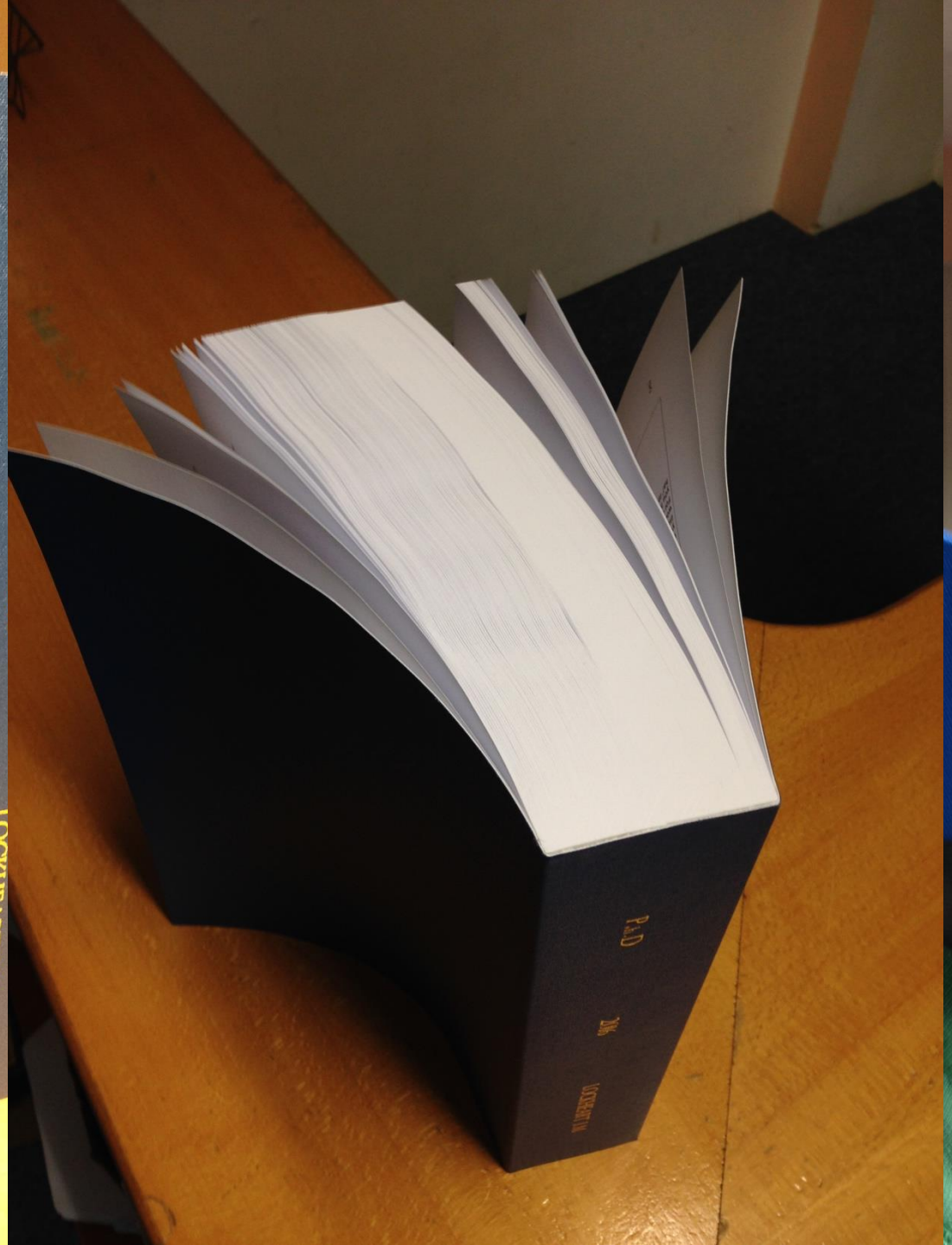
In the cultivation of research excellence – is rigour a no-brainer? (Wood, 2012)

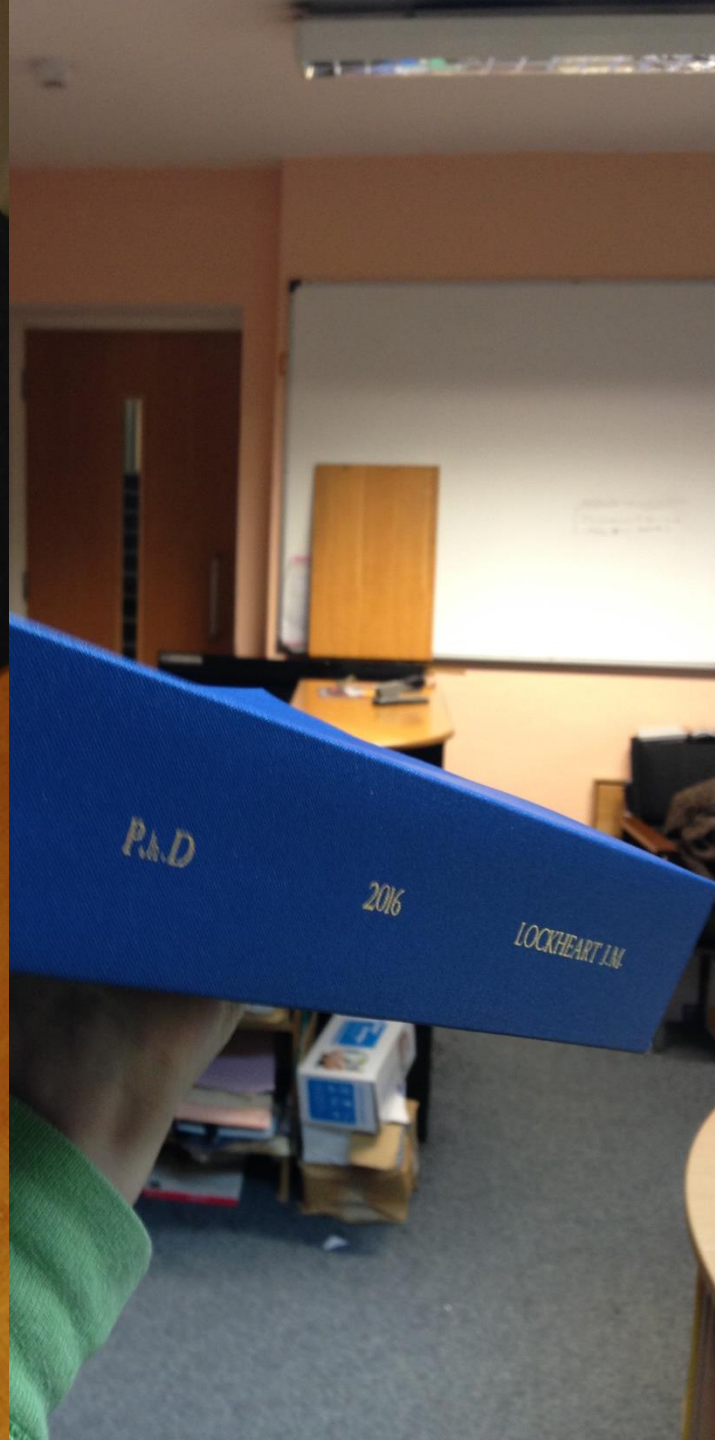


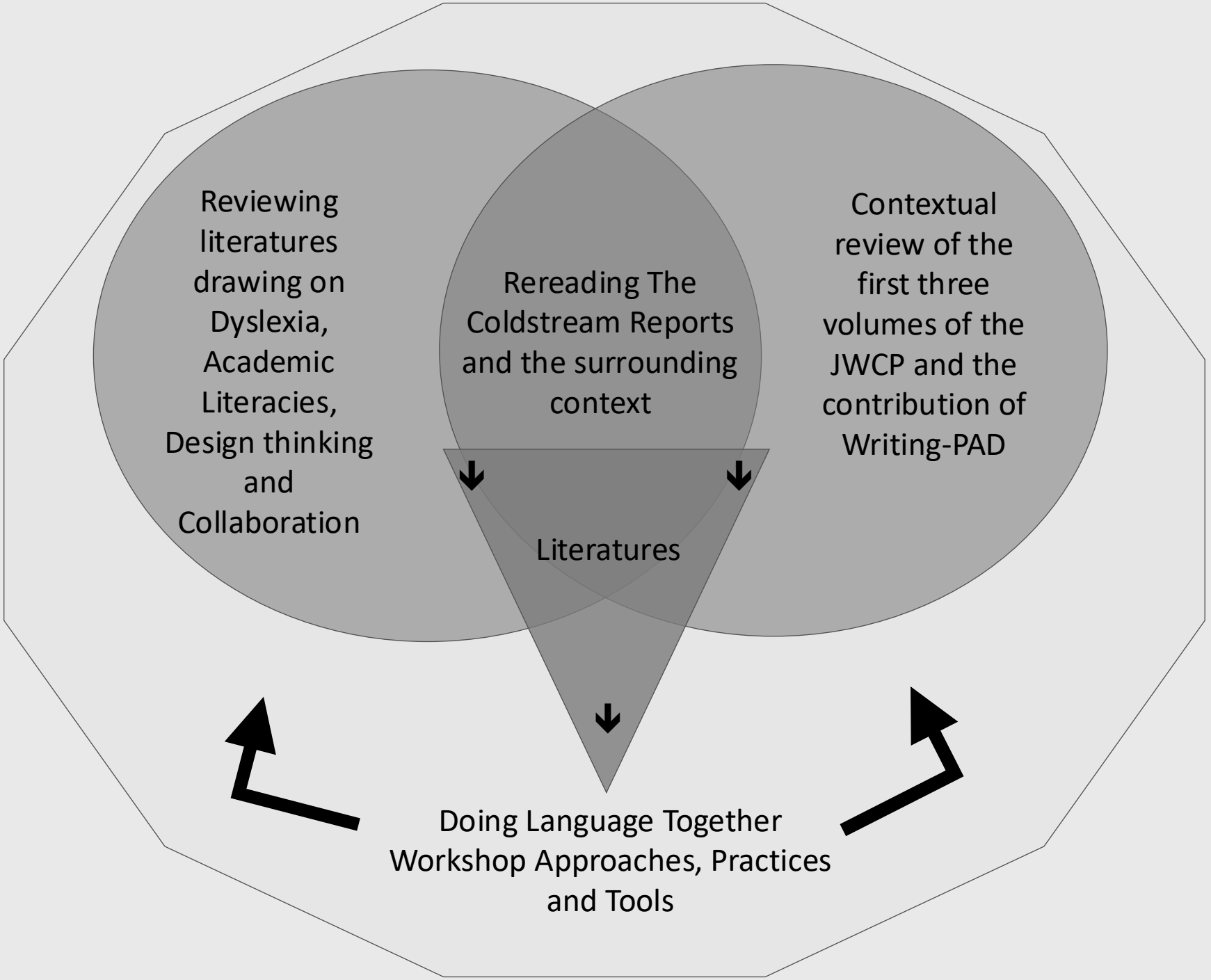
“In a sense, rigour can be defined as a state in which the parameters of a given system are made explicit and can, therefore, be held in a fixed relation to one another. This would correspond with a culture of political correctness in which examination systems are designed more for safety, consistency and equality, rather than for cultivating learning and wisdom in ways that are joyfully unexpected. They are predicated on formalistic assumptions in which methods are seen as more important than outcomes.” (Wood, 2012)




LOCKHEART J.M.


P.h.D
2016
LOCKHEART J.M.

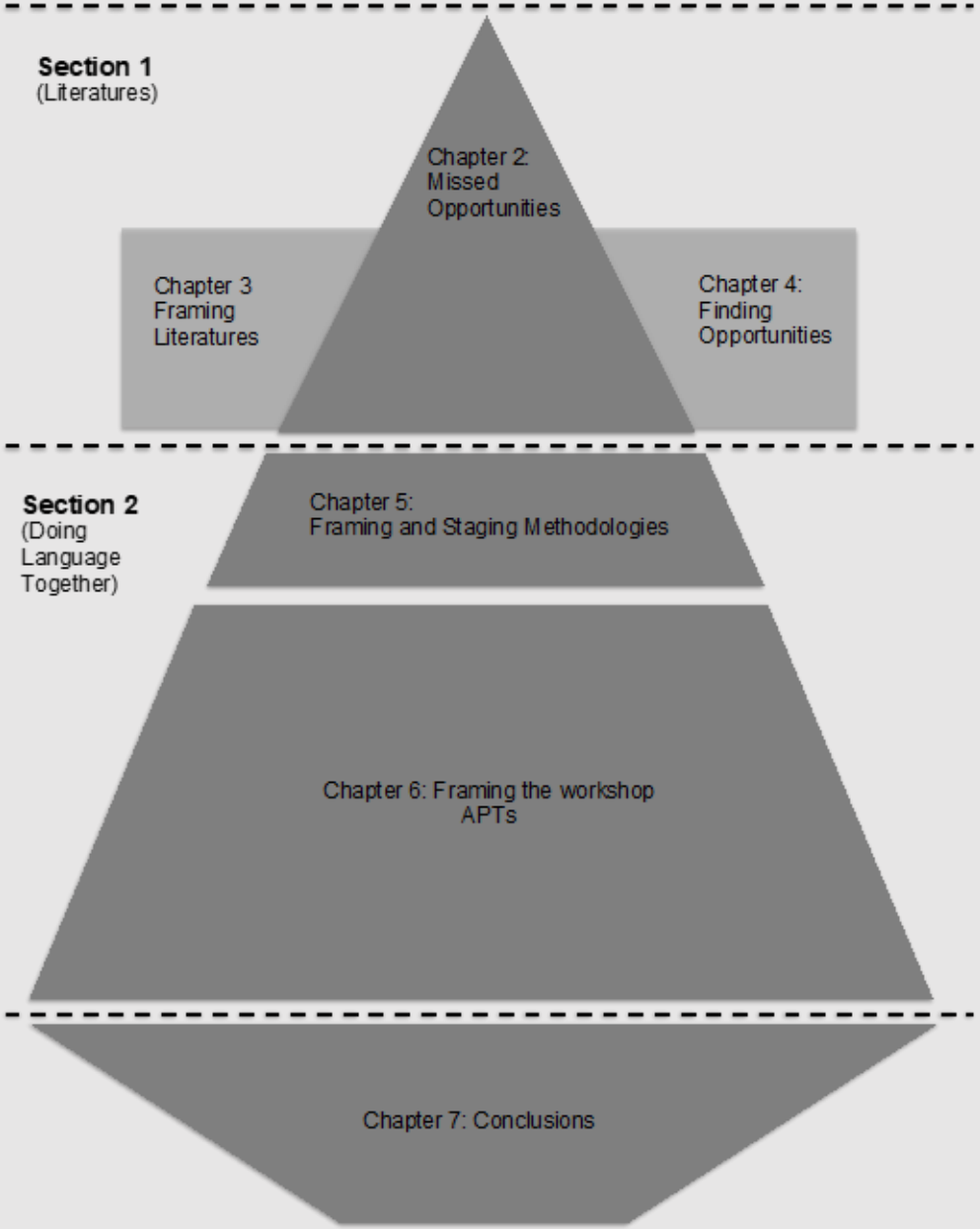

P.h.D
2016
LOCKHEART J.M.

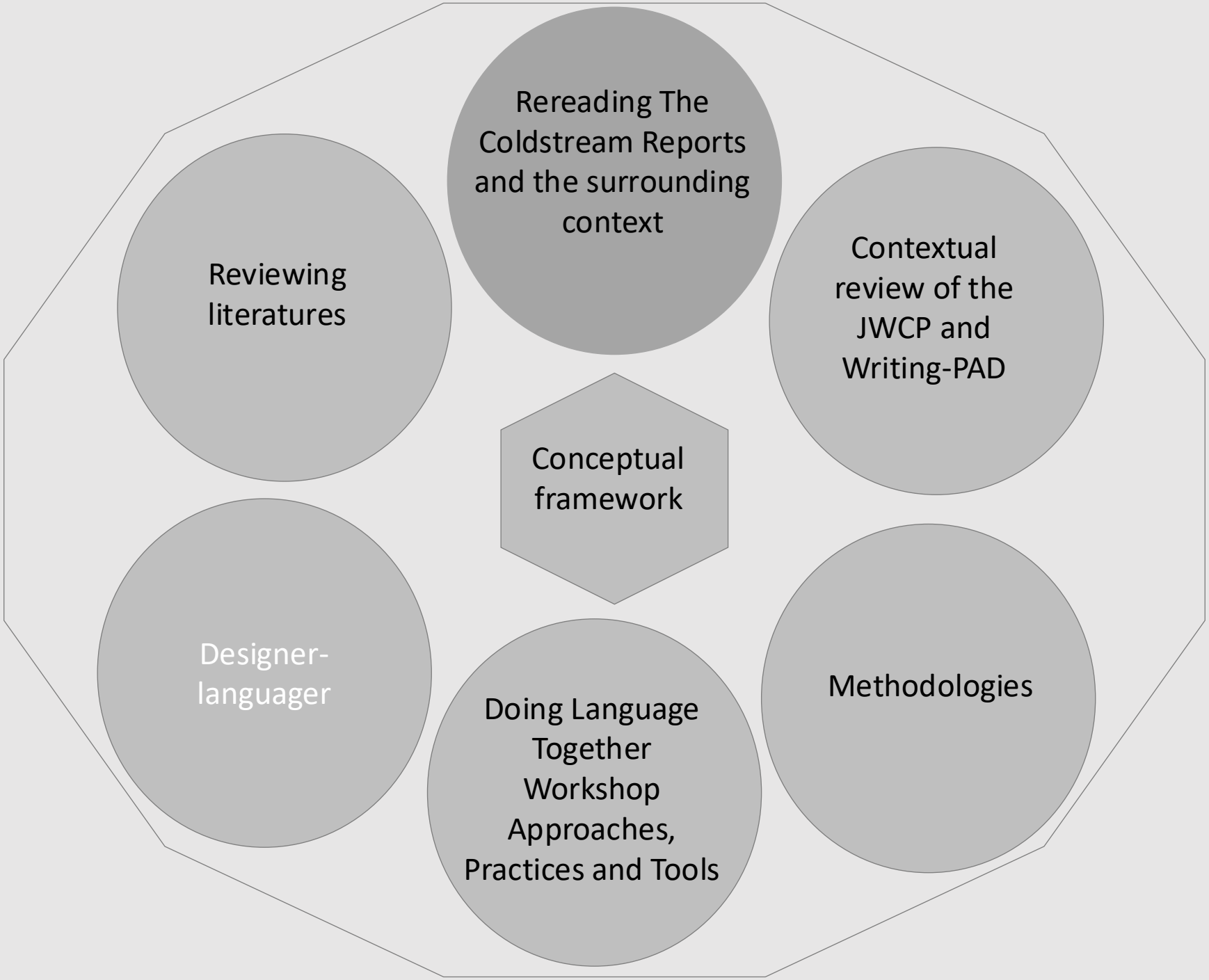

Reviewing literatures drawing on Dyslexia, Academic Literacies, Design thinking and Collaboration
Rereading The Coldstream Reports and the surrounding context
Contextual review of the first three volumes of the JWCP and the contribution of Writing-PAD
Literatures
Doing Language Together
Workshop Approaches, Practices and Tools

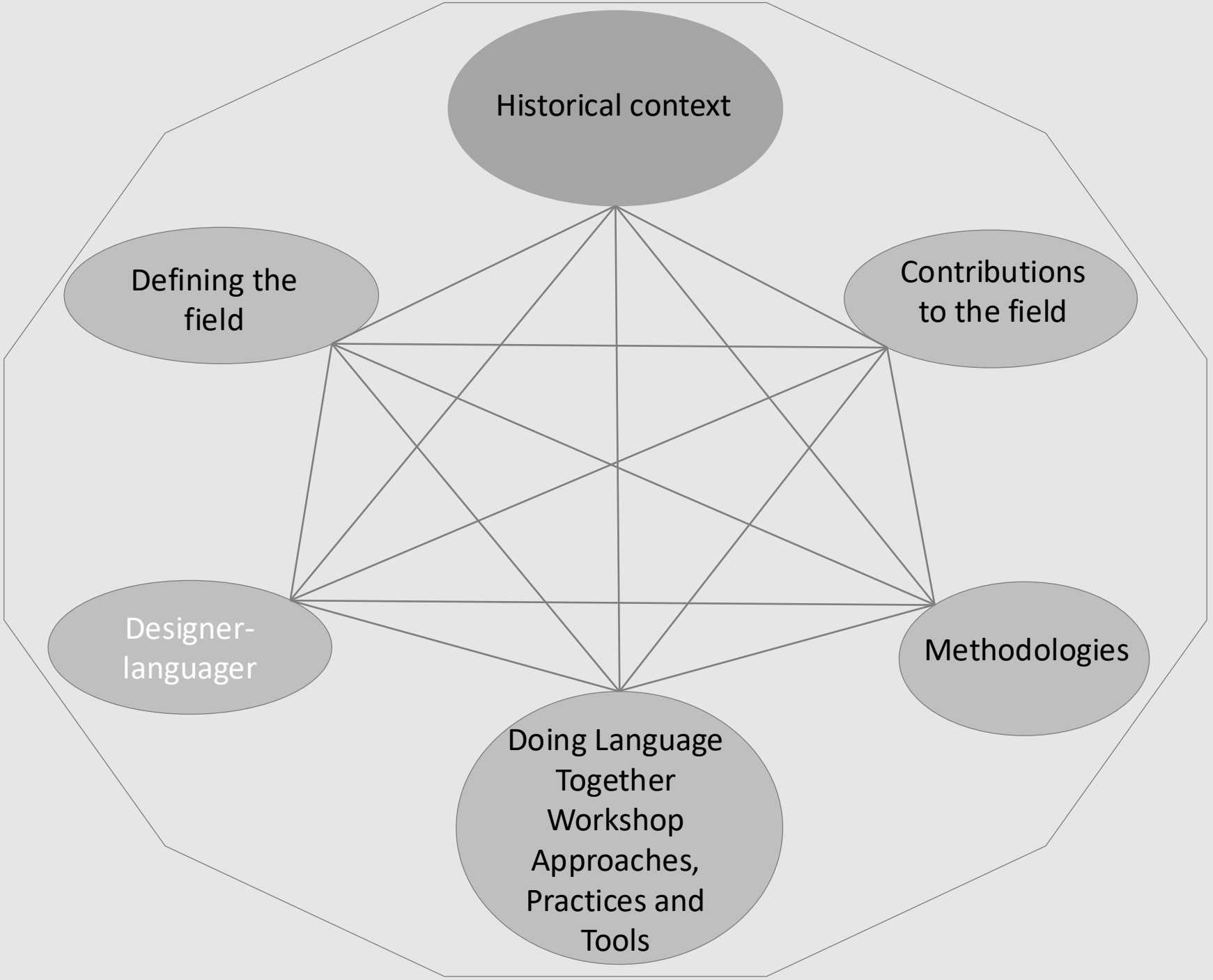
Abstract
Contents

Design Research Activities
Glossary

Chapter 1: Framing an Introduction




Rereading The Coldstream Reports and the surrounding context
Reviewing literatures
Contextual review of the JWCP and Writing-PAD
Conceptual framework
Designer-languager
Doing Language Together Workshop Approaches, Practices and Tools
Methodologies


Historical context
Defining the field
Contributions to the field
Designer-languager
Methodologies
Doing Language Together Workshop Approaches, Practices and Tools

Conceptual Framework

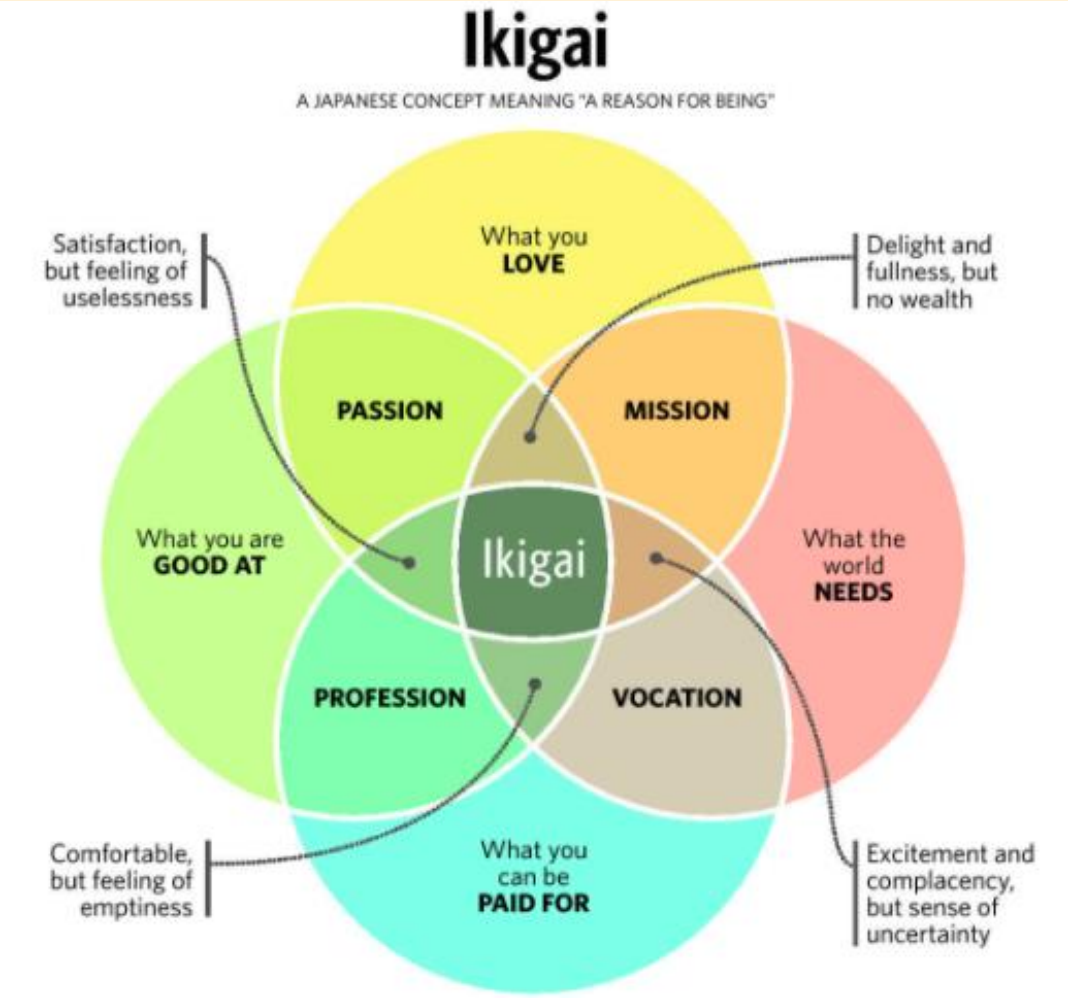
The research philosophy is the foundation of any study as it describes a *conceptual framework* upon which the research is built.

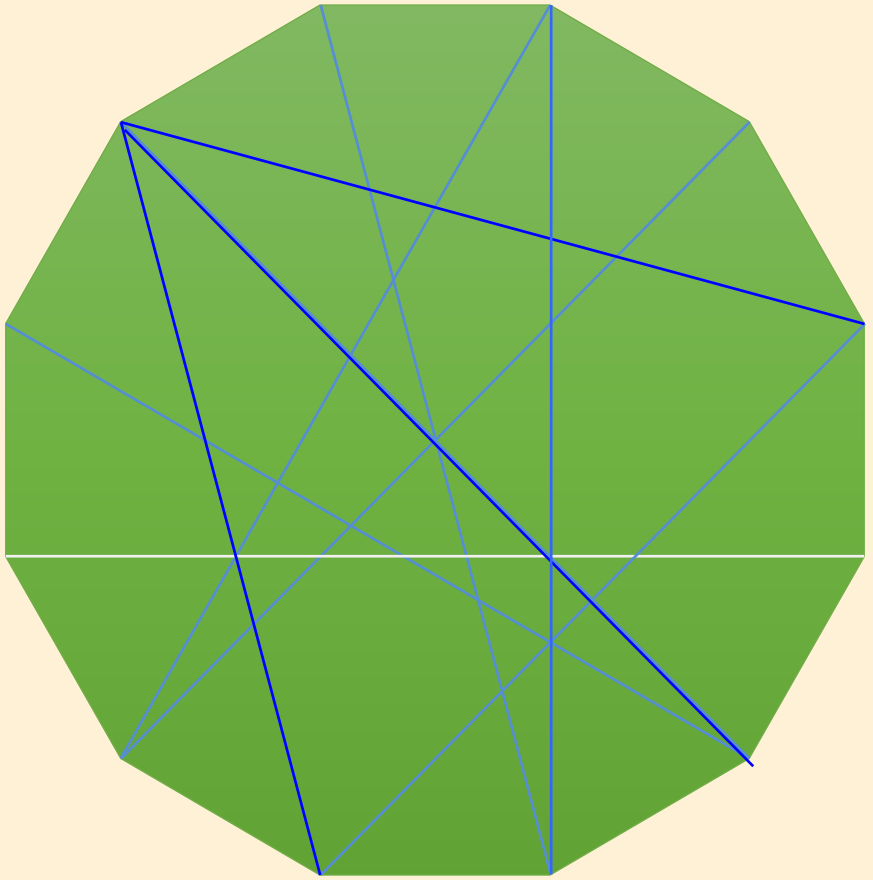
You may only ***know*** or begin to know this at the end of your research.




SWANSEA
COLLEGE OF ART

SYNTHESIS


Ikigai
A JAPANESE CONCEPT MEANING "A REASON FOR BEING"
What you LOVE
Satisfaction, but feeling of uselessness
Delight and fullness, but no wealth
PASSION
MISSION
What you are GOOD AT
Ikigai
What the world NEEDS
PROFESSION
VOCATION
Comfortable, but feeling of emptiness
What you can be PAID FOR
Excitement and complacency, but sense of uncertainty



SYNTHESIS,

synthesis

▶ ***noun (plural syntheses /*** ***ˈsɪnθɪsiːz/)***

•[*mass noun*]**1.** the combination of components or elements to form a connected whole: *the synthesis of intellect and emotion in his work* | [*count noun*] : *the ideology represented a synthesis of certain ideas*. Often contrasted with analysis.

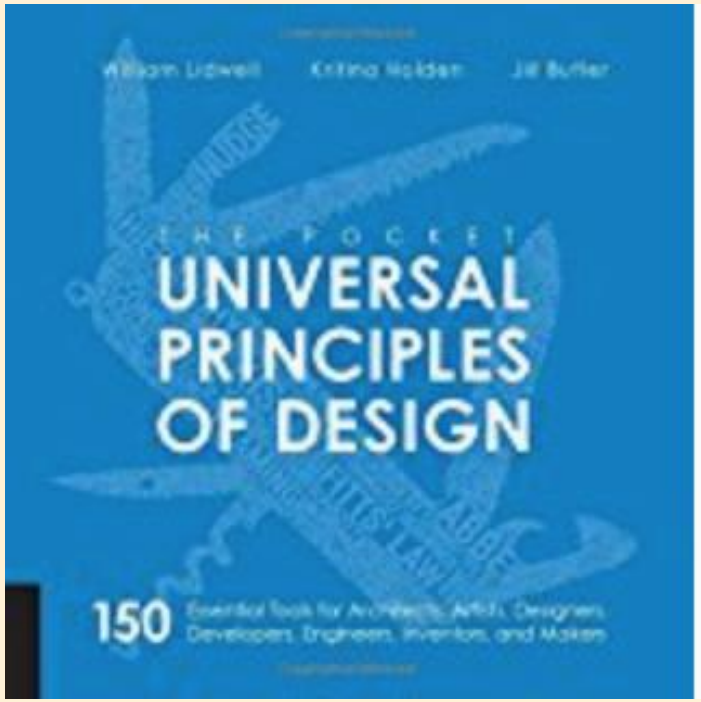
•**2.** the production of chemical compounds by reaction from simpler materials: *the synthesis of methanol from carbon monoxide and hydrogen*.

•**3.** (in Hegelian philosophy) the final stage in the process of dialectical reasoning, in which a new idea resolves the conflict between thesis and antithesis. (OED, 2010)

https://www-oxfordreference-com.ezproxy.uwtsd.ac.uk/display/10.1093/acref/9780199571123.001.0001/m_en_gb0838860?rskey=qBKdIV&result=92761

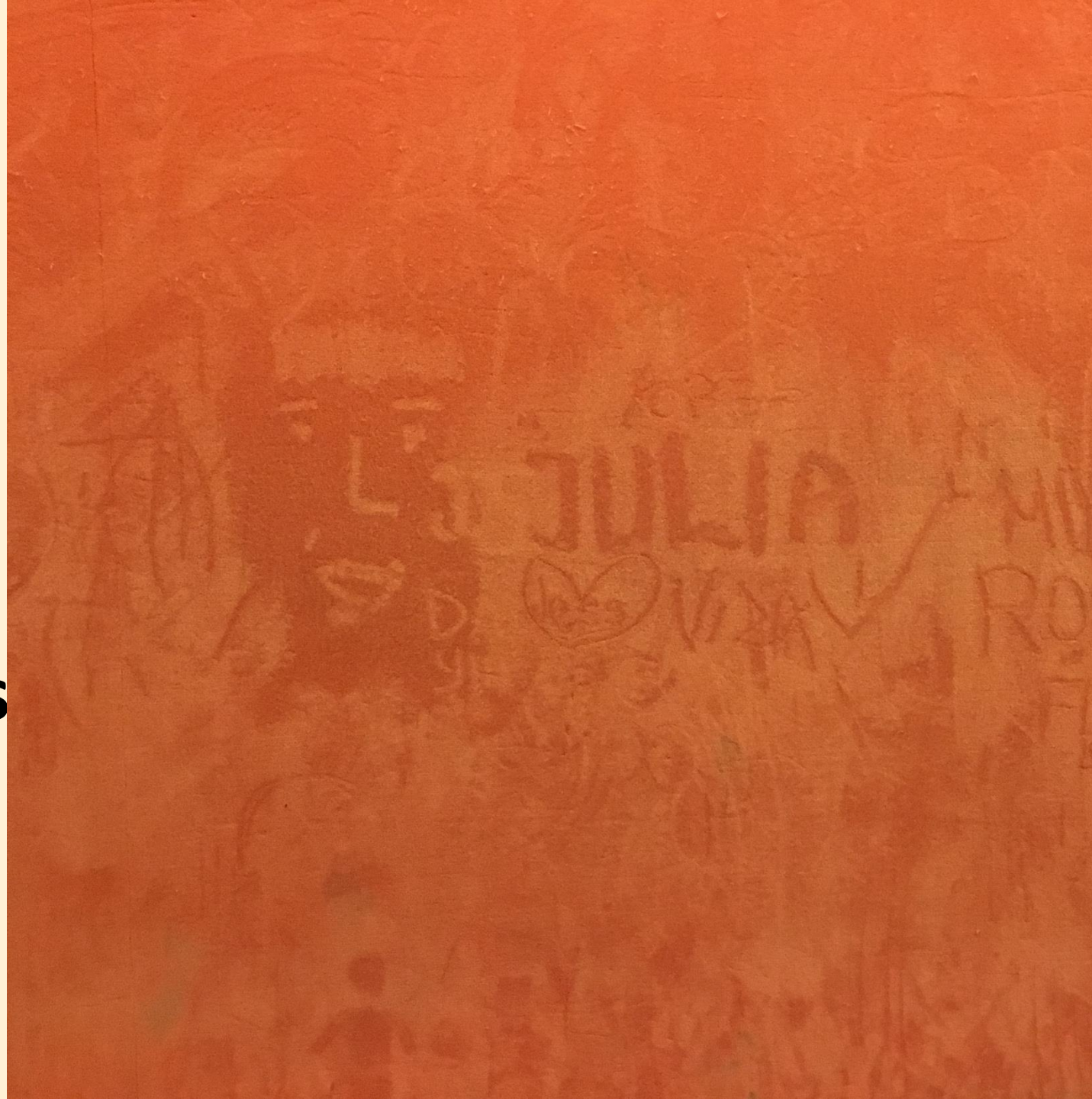
SYNTHESIS is…

- **Building up**
- **Putting together**
- **Making a whole out of parts**
- **The combination of separate elements of thought into a whole**
- **Reasoning from principles to a conclusion (the opposite of analysis)**



SYNTHESIS in art…

(for me) is a solitary and self-referential process



DESIGN SYNTHESIS is…

"…a way of organising complexity of finding clarity in chaos" (Kolko, 2010)

Kolko, J. (2010) *Abductive Thinking and Sensemaking: The Drivers of Design Synthesis* in Design Issues, Vol. 26, No. 1 (Winter, 2010), pp. 15-28

During SYNTHESIS designers…

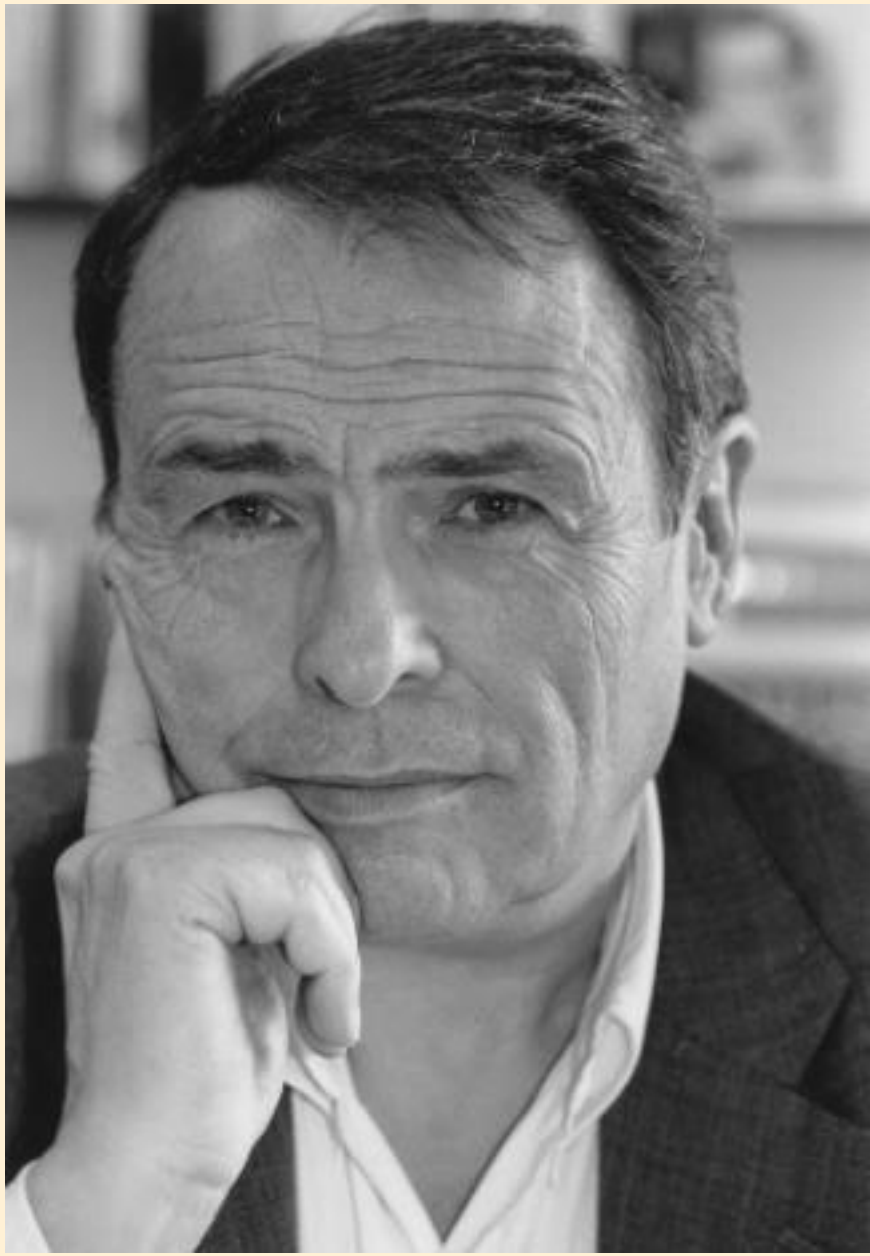
"organize, manipulate, prune, and filter gathered data into a cohesive structure for information building." (Kolko, 2010)

Kolko, J. (2010) *Abductive Thinking and Sensemaking: The Drivers of Design Synthesis* in Design Issues, Vol. 26, No. 1 (Winter, 2010), pp. 15-28

“Cultural capital”

“Social subjects”

‘Taste classifies, and it classifies the classifier’.

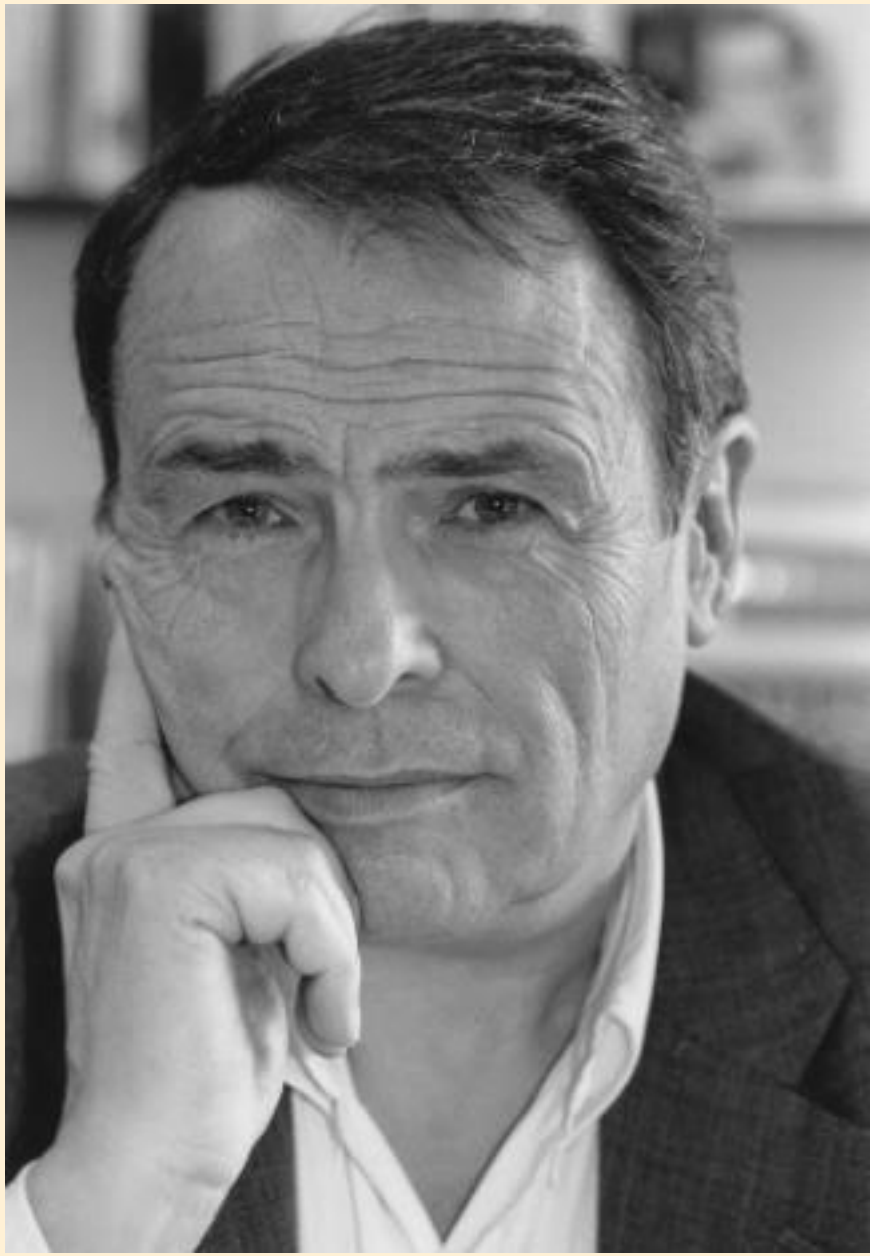


Pierre Bourdieu

“Habitus”

Colloquially = ‘*savoir faire*’ (‘know-how’)
Or an understanding of how to ‘play the game’

He developed the concept to theorize cultural behaviour as simultaneously subjective and objective. (Buchanan, 2018)



Bourdieu, P. (1990) *The Logic of Practice*.


User experience
Design

Rittel & Webber (1973)

“Wicked Problems”

Rittel, Horst W. J., ***Dilemmas in a General Theory of Planning*** , Policy Sciences, 4:2 (1973:June) p.155

Policy Sciences 4 (1973), 155–169
© Elsevier Scientific Publishing Company, Amsterdam—Printed in Scotland

Dilemmas in a General Theory of Planning*

HORST W. J. RITTEL
Professor of the Science of Design, University of California, Berkeley

MELVIN M. WEBBER
Professor of City Planning, University of California, Berkeley

ABSTRACT

The search for scientific bases for confronting problems of social policy is bound to fail, because of the nature of these problems They are "wicked" problems, whereas science has developed to deal with "tame" problems Policy problems cannot be definitively described Moreover, in a pluralistic society there is nothing like the undisputable public good, there is no objective definition of equity, policies that respond to social problems cannot be meaningfully correct or false, and it makes no sense to talk about "optimal solutions" to social problems unless severe qualifications are imposed first Even worse, there are no "solutions" in the sense of definitive and objective answers

George Bernard Shaw diagnosed the case several years ago, in more recent times popular protest may have already become a social movement Shaw averred that "every profession is a conspiracy against the laity." The contemporary publics are

The Future as a Design Problem

"We would suggest that such social legitimation is a precondition for the development of better futures. In closing we briefly offer pointers toward emerging ways in which grand vision and pragmatic projection may be enhanced and lead to greater legitimation, specifically through the use of ***participatory approaches*** and ***the use of fiction***." (Reeves, Goulden and Dingwall, 2016)

The Future as a Design Problem

Stuart Reeves, Murray Goulden, Robert Dingwall

Introduction

All designers have to grapple with the unknowability of the future. Objects that are designed here and now will come into use at some future under conditions their creator can neither know nor control.[1] This problem is a special case of a common predicament for human social organization: Every action in the present is also a movement into a future that it helps shape but cannot determine. In many instances, such uncertainty is bounded both by the limited scale of the action and the constraints of formal rules and informal norms that structure social action. However, even the most mundane of acts can unravel if expected outcomes are not met. Garfinkel's ethnomethodological "breaching experiments" demonstrate how quickly social organization disintegrates if assumptions about the stability of the consequences of actions are challenged.[2]

In cases that designers address, there may be important opportunity costs if expectations are disappointed and the legitimacy of a design is questioned. Individuals, organizations, and nations may all have made significant commitments of material or symbolic resources that could have been applied to other objec-

The Future as a Design Problem

The use of fiction in design has been discussed at length by Bleecker and Sterling, and it is reflected in the "speculative design" of Dunne and Raby

Bleecker, B and Sterling, B (2009) Design Fiction, *Interactions* 16:3 Pp. 20–24.

Dunne, A and Raby, F. (2013) *Speculative Everything: Design, Fiction, and Social Dreaming* Cambridge, MA: MIT Press

Both texts uploaded to your Moodle

The Future as a Design Problem

Stuart Reeves, Murray Goulden, Robert Dingwall

Introduction

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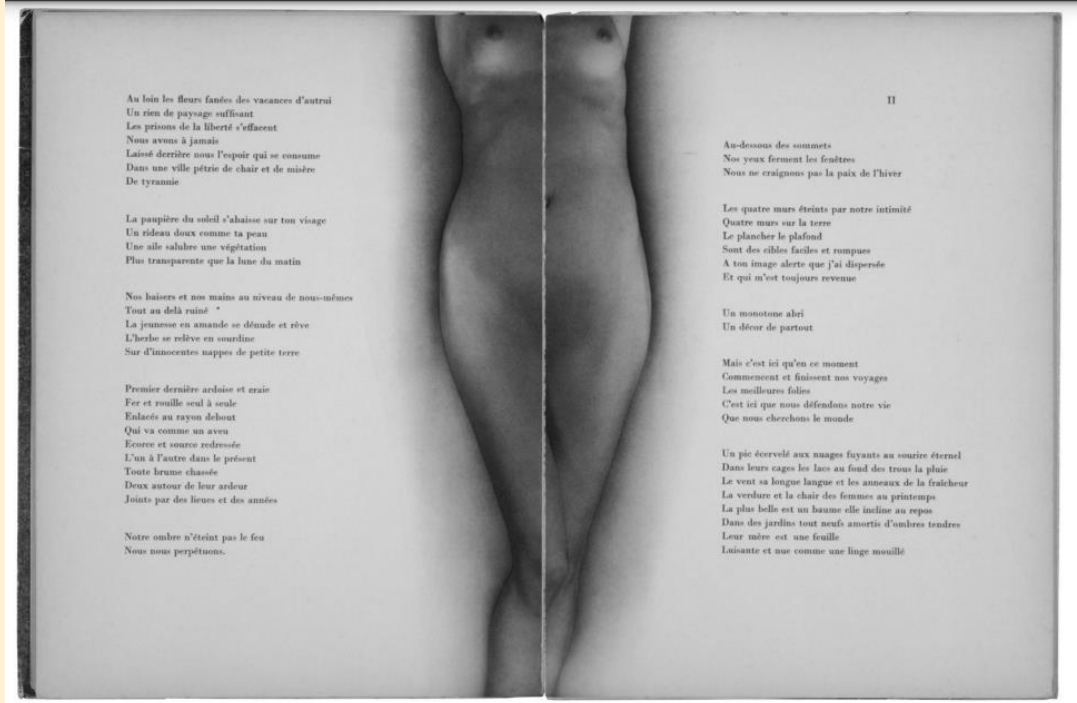
SYNTHESIS (*Gesamtkunstwerk*),
German, ‘complete or unified work of art’
A term associated with the composer Richard Wagner (1813–1883) and discussed by him in his *The Artwork of the Future* (1849) to describe a dramatic form in which all the arts—poetry, drama, the visual arts, music, song—should be united so as to form a new and complete work of art. See BALLETS RUSSES. (The Concise Dictionary of art Terms, 2010)

SYNTHESIS (*Gesamtkunstwerk*),

A Life’s work

Derivation of the artistic process

"the page of the book will be considered as a site of dialogue where a written text echoes or confronts, clashes or simply cohabits with a visual image" (Adamowicz, 2009, p. 268)



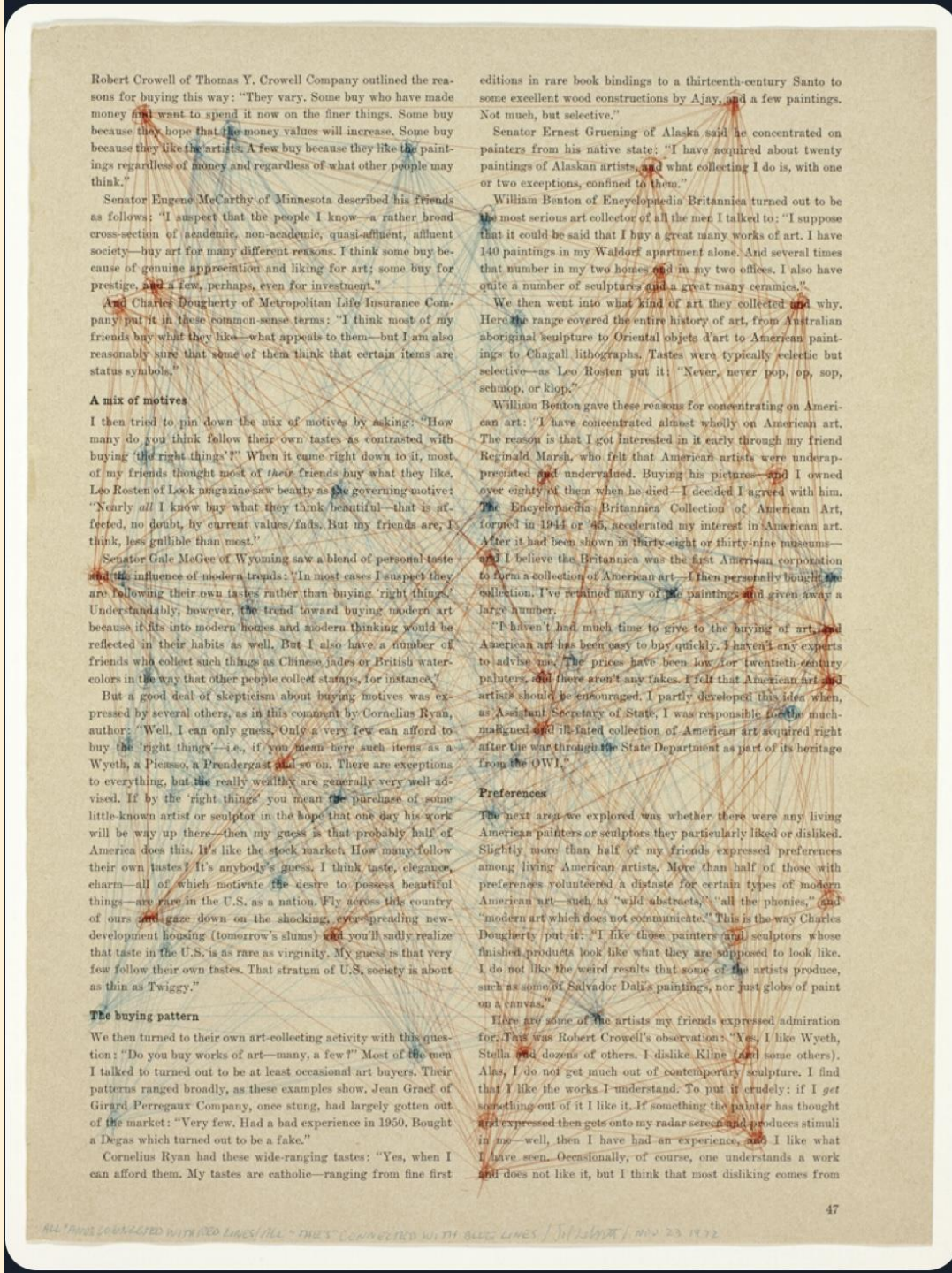


Adamowicz, E. (2009) *The Surrealist Artists Book: Beyond the Page*, The Princeton University Library Chronicle , Vol. 70, No. 2 (Winter 2009), pp. 265- 292.
Photographs by Man Ray and Poems by Paul Éluard in their collaboration *Facile (1935)*

Explorations using books

Sol LeWitt

All ‘Ands’ connected with Red Lines. All ‘Thes’ connected with Blue Lines, 1972.



Robert Crowell of Thomas Y. Crowell Company outlined the reasons for buying this way: "They vary. Some buy who have made money and want to spend it now on the finer things. Some buy because they hope that the money values will increase. Some buy because they like the artists. A few buy because they like the paintings regardless of money and regardless of what other people may think."

Senator Eugene McCarthy of Minnesota described his friends as follows: "I suspect that the people I know—a rather broad cross-section of academic, non-academic, quasi-affluent, affluent society—buy art for many different reasons. I think some buy because of genuine appreciation and liking for art; some buy for prestige, and a few, perhaps, even for investment."

And Charles Dougherty of Metropolitan Life Insurance Company put it in these common-sense terms: "I think most of my friends buy what they like—what appeals to them—but I am also reasonably sure that some of them think that certain items are status symbols."

A mix of motives

I then tried to pin down the mix of motives by asking: "How many do you think follow their own tastes as contrasted with buying 'the right things'?" When it came right down to it, most of my friends thought most of *their* friends buy what they like. Leo Rosten of Look magazine saw beauty as the governing motive: "Nearly *all* I know buy what they think beautiful—that is affected, no doubt, by current values/fads. But my friends are, I think, less gullible than most."

Senator Gale McGee of Wyoming saw a blend of personal taste and the influence of modern trends: "In most cases I suspect they are following their own tastes rather than buying 'right things.' Understandably, however, the trend toward buying modern art because it fits into modern homes and modern thinking would be reflected in their habits as well. But I also have a number of friends who collect such things as Chinese jades or British watercolors in the way that other people collect stamps, for instance."

But a good deal of skepticism about buying motives was expressed by several others, as in this comment by Cornelius Ryan, author: "Well, I can only guess. Only a very few can afford to buy the 'right things'—i.e., if you mean here such items as a Wyeth, a Picasso, a Prendergast and so on. There are exceptions to everything, but the really wealthy are generally very well advised. If by the 'right things' you mean the purchase of some little-known artist or sculptor in the hope that one day his work will be way up there—then my guess is that probably half of America does this. It's like the stock market. How many follow their own tastes? It's anybody's guess. I think taste, elegance, charm—all of which motivate the desire to possess beautiful things—are rare in the U.S. as a nation. Fly across this country of ours and gaze down on the shocking, ever-spreading new-development housing (tomorrow's slums) and you'll sadly realize that taste in the U.S. is as rare as virginity. My guess is that very few follow their own tastes. That stratum of U.S. society is about as thin as Twiggy."

The buying pattern

We then turned to their own art-collecting activity with this question: "Do you buy works of art—many, a few?" Most of the men I talked to turned out to be at least occasional art buyers. Their patterns ranged broadly, as these examples show. Jean Graef of Girard Perregaux Company, once stung, had largely gotten out of the market: "Very few. Had a bad experience in 1950. Bought a Degas which turned out to be a fake."

Cornelius Ryan had these wide-ranging tastes: "Yes, when I can afford them. My tastes are catholic—ranging from fine first editions in rare book bindings to a thirteenth-century Santo to some excellent wood constructions by Ajay, and a few paintings. Not much, but selective."

Senator Ernest Gruening of Alaska said he concentrated on painters from his native state: "I have acquired about twenty paintings of Alaskan artists, and what collecting I do is, with one or two exceptions, confined to them."

William Benton of Encyclopaedia Britannica turned out to be the most serious art collector of all the men I talked to: "I suppose that it could be said that I buy a great many works of art. I have 140 paintings in my Waldorf apartment alone. And several times that number in my two homes and in my two offices. I also have quite a number of sculptures and a great many ceramics."

We then went into what kind of art they collected and why. Here the range covered the entire history of art, from Australian aboriginal sculpture to Oriental objets d'art to American paintings to Chagall lithographs. Tastes were typically eclectic but selective—as Leo Rosten put it: "Never, never pop, op, sop, schmop, or klop."

William Benton gave these reasons for concentrating on American art: "I have concentrated almost wholly on American art. The reason is that I got interested in it early through my friend Reginald Marsh, who felt that American artists were underappreciated and undervalued. Buying his pictures—and I owned over eighty of them when he died—I decided I agreed with him. The Encyclopaedia Britannica Collection of American Art, formed in 1944 or '45, accelerated my interest in American art. After it had been shown in thirty-eight or thirty-nine museums—and I believe the Britannica was the first American corporation to form a collection of American art—I then personally bought the collection. I've retained many of the paintings and given away a large number.

"I haven't had much time to give to the buying of art, and American art has been easy to buy quickly. I haven't any experts to advise me. The prices have been low for twentieth-century painters, and there aren't any fakes. I felt that American art and artists should be encouraged. I partly developed this idea when, as Assistant Secretary of State, I was responsible for the much-maligned and ill-fated collection of American art acquired right after the war through the State Department as part of its heritage from the OWI."

Preferences

The next area we explored was whether there were any living American painters or sculptors they particularly liked or disliked. Slightly more than half of my friends expressed preferences among living American artists. More than half of those with preferences volunteered a distaste for certain types of modern American art—such as "wild abstracts," "all the phonies," and "modern art which does not communicate." This is the way Charles Dougherty put it: "I like those painters and sculptors whose finished products look like what they are supposed to look like. I do not like the weird results that some of the artists produce, such as some of Salvador Dali's paintings, nor just globs of paint on a canvas."

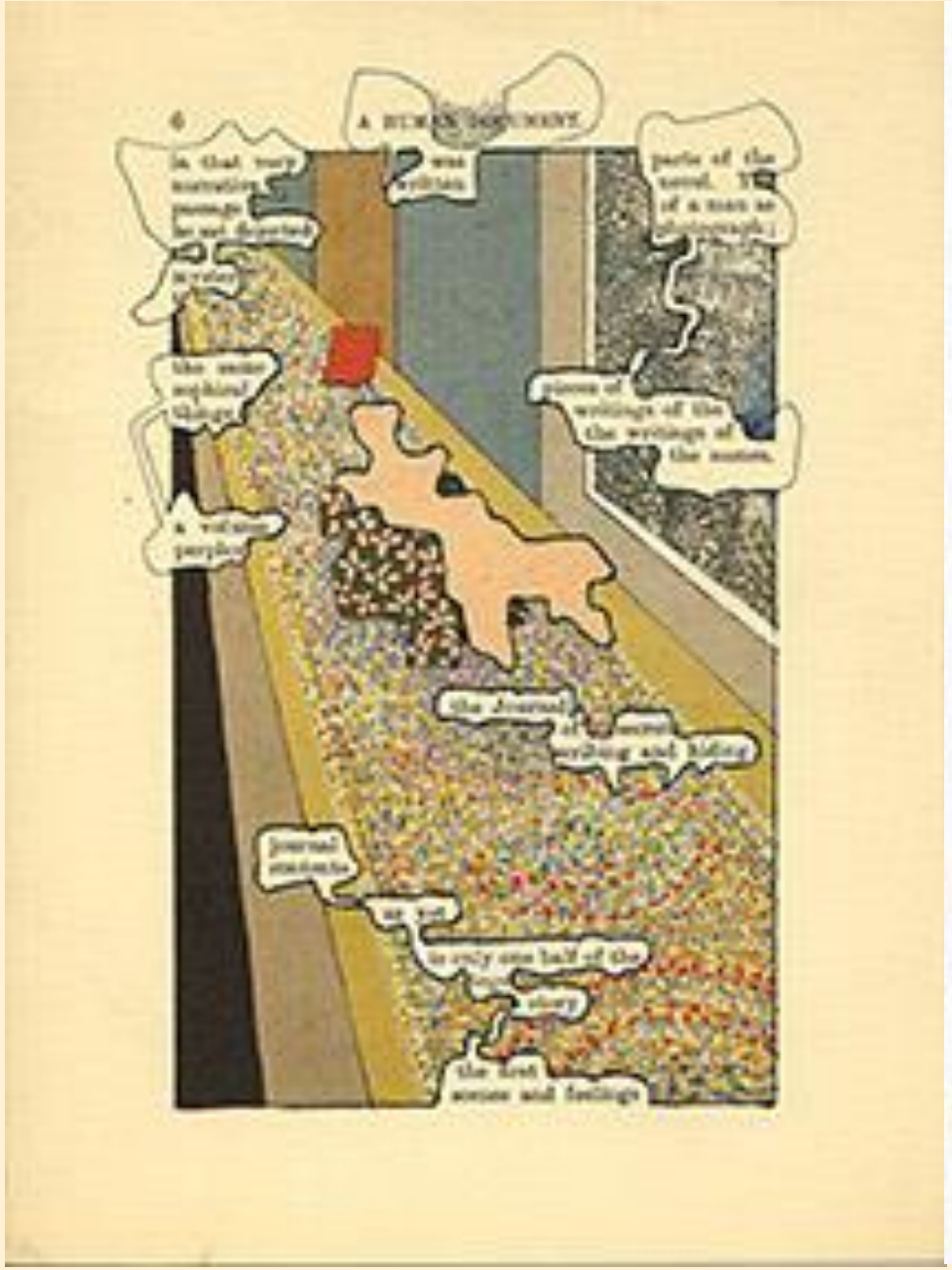
Here are some of the artists my friends expressed admiration for. This was Robert Crowell's observation: "Yes, I like Wyeth, Stella and dozens of others. I dislike Kline (and some others). Alas, I do not get much out of contemporary sculpture. I find that I like the works I understand. To put it crudely: if I *get* something out of it I like it. If something the painter has thought and expressed then gets onto my radar screen and produces stimuli in me—well, then I have had an experience, and I like what I have seen. Occasionally, of course, one understands a work and does not like it, but I think that most disliking comes from

47

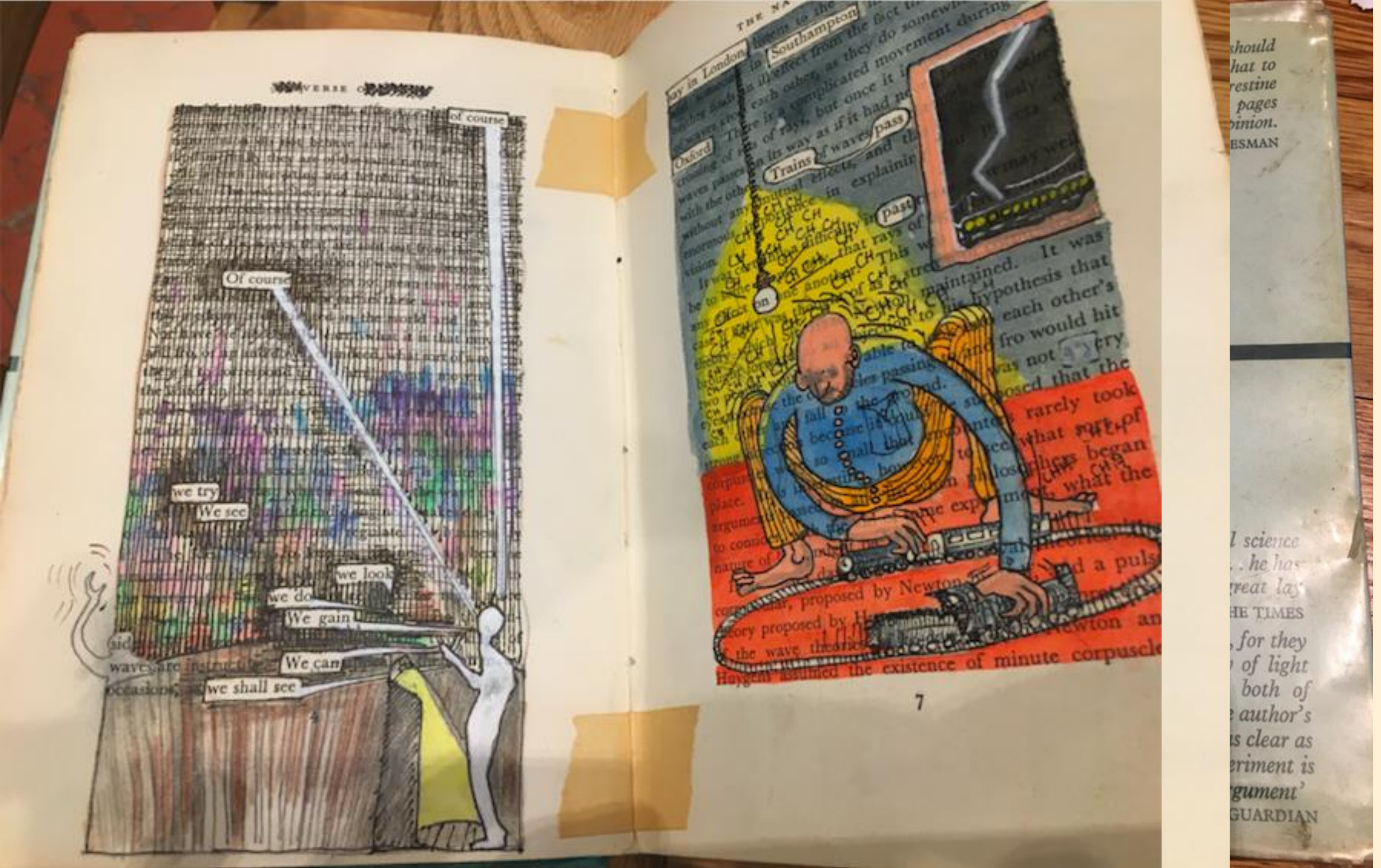
ALL "ANDS" CONNECTED WITH RED LINES / ALL "THES" CONNECTED WITH BLUE LINES / SOLLEWITT / NOV 23 1972

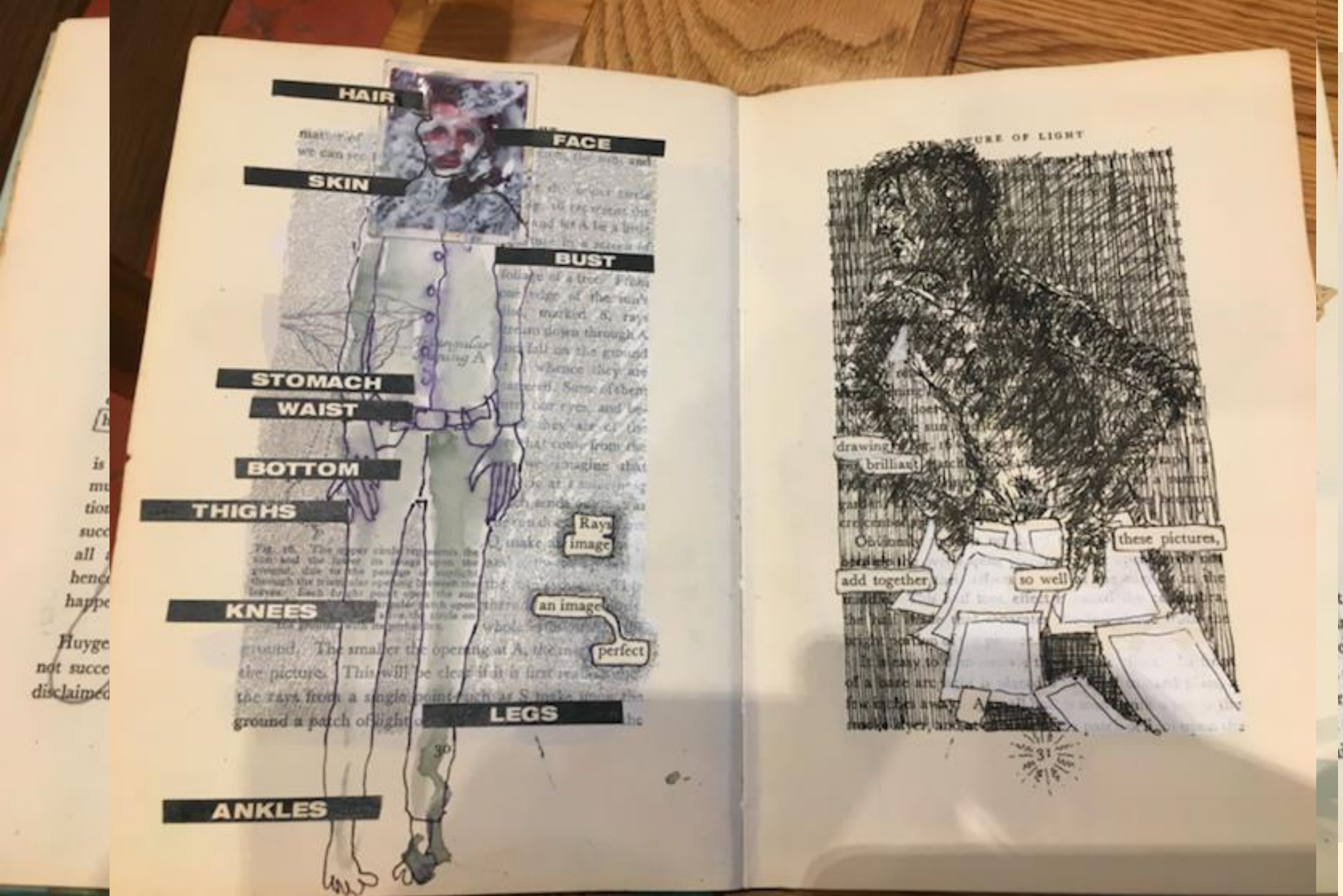
Tom Phillips

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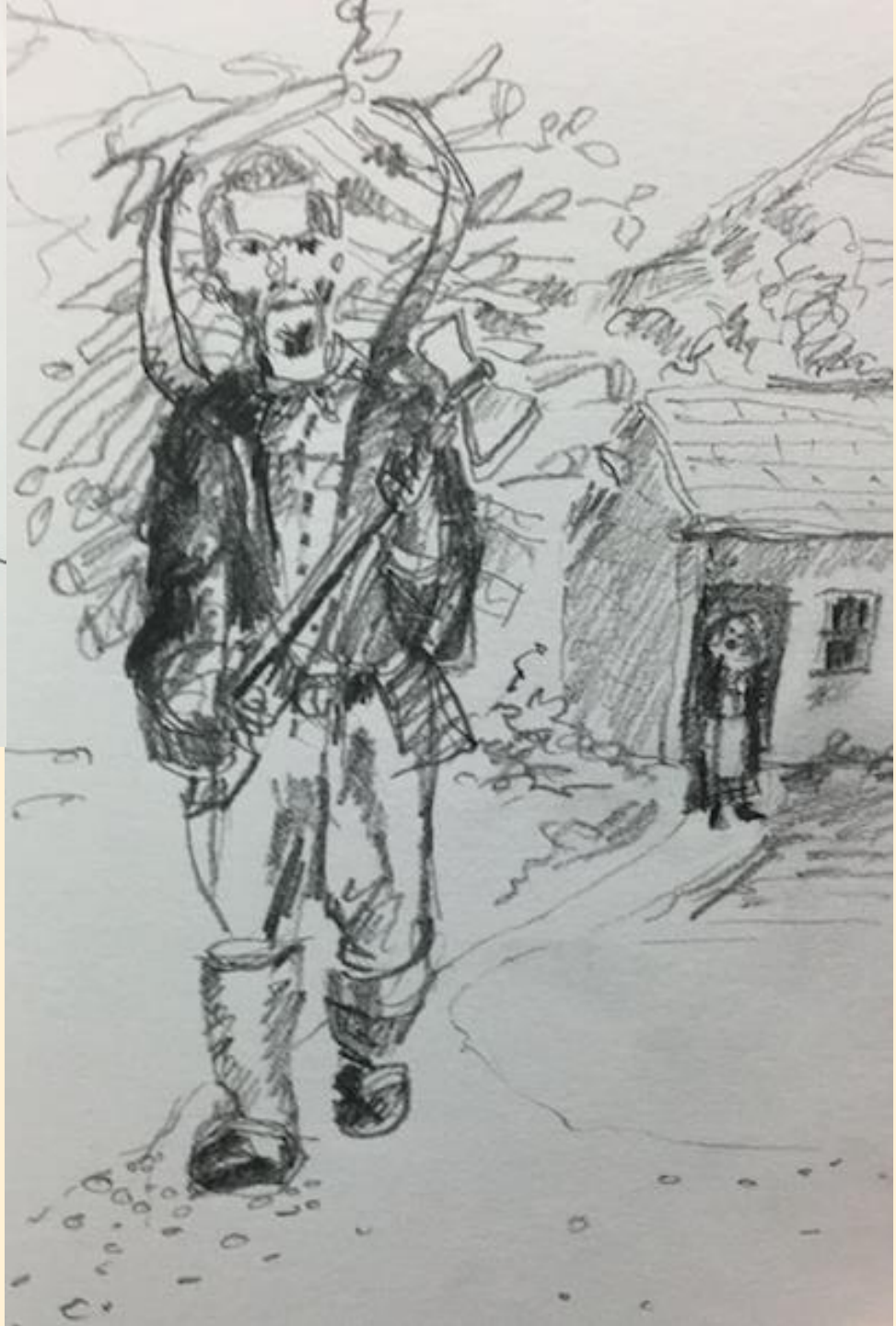



Of course
we try
We see
we look
We gain
We can
we shall see
Oxford
Trains of waves pass
past
7


HAIR
FACE
SKIN
BUST
STOMACH
WAIST
BOTTOM
THIGHS
KNEES
LEGS
ANKLES
Rays
image
an image
perfect
drawing
brilliant
these pictures,
add together
so well
30
31







INTERPRETATION

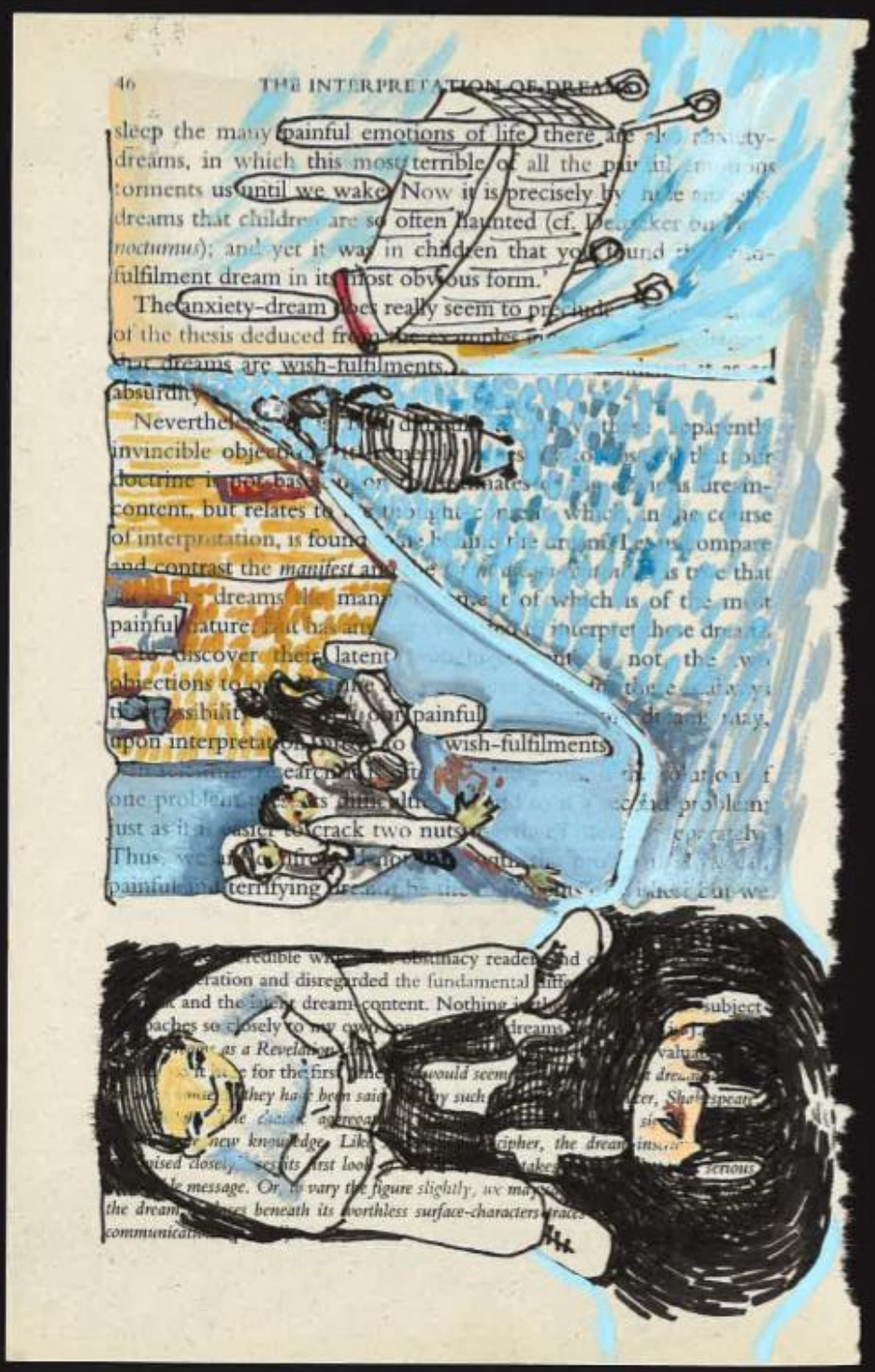
interpretation

▶ ***noun***

•[*mass noun*] the action of explaining the meaning of something: *the interpretation of data*.■ [*count noun*] an explanation or way of explaining: *this action is open to a number of interpretations*.

•■ [*count noun*] a stylistic representation of a creative work or dramatic role (OED, 2010)

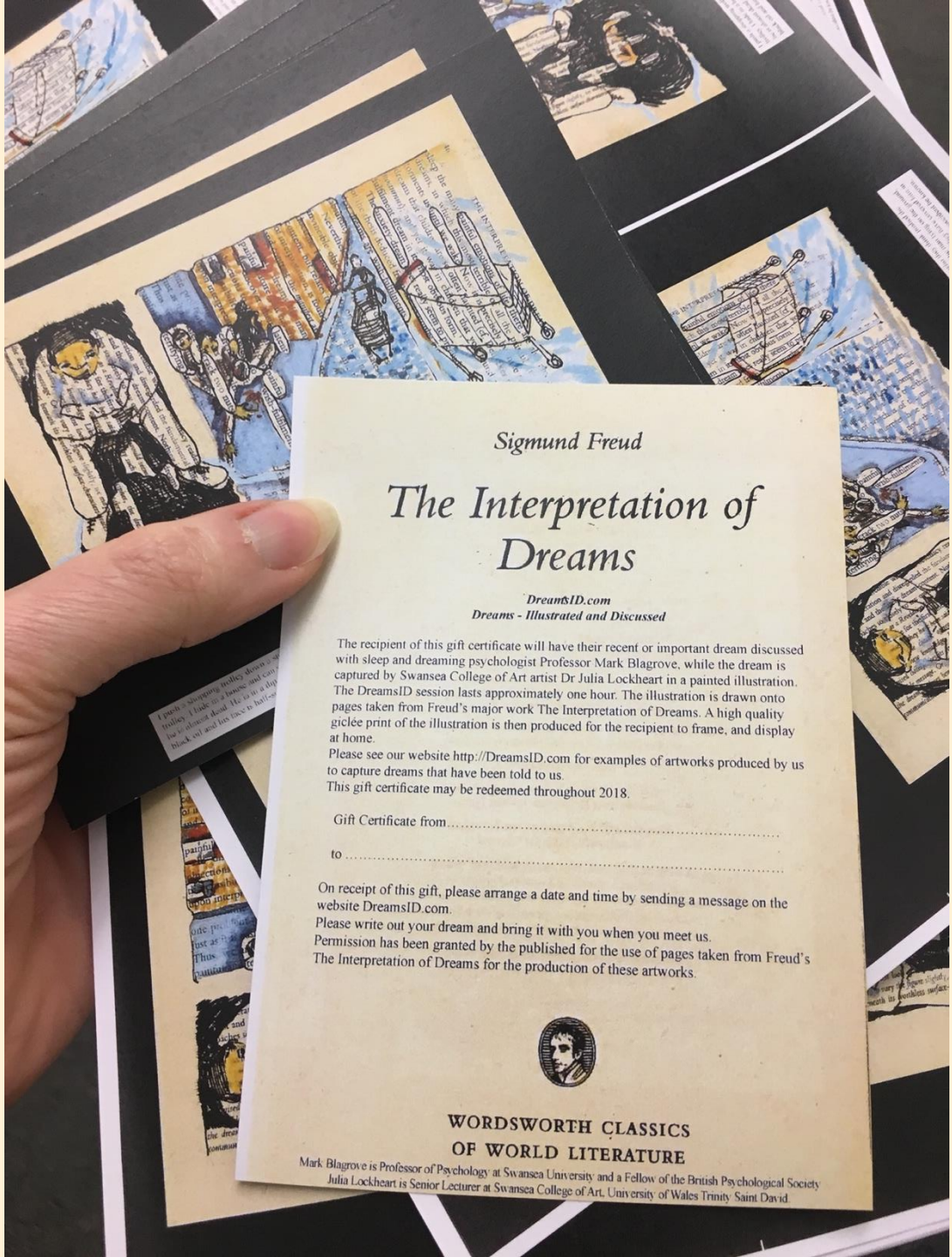
https://www-oxfordreference-com.ezproxy.uwtsd.ac.uk/display/10.1093/acref/9780199571123.001.0001/m_en_gb0417660?rskey=Wsp9eu&result=46761



I push a shopping trolley down a steep hill and it almost causes an accident. Three angry men beat up a man who they think pushed the trolley. I hide in a house and can see the attack through a window. The attackers leave and I go outside and see the man lying on the ground, he is almost dead. He is in a dip in the road. I do not want to admit my involvement as they would then attack me. They have covered him in black oil and his face is half-submerged in the oil. I wonder how to help him without letting my involvement in the near-accident be known.


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DISCOVER
DISCUSS
SONY

The Interpretation of Dreams is an 1899 book by the psychoanalyst Sigmund Freud, in which the author introduces his theory of *the unconscious* with respect to dream interpretation.



Freud believed we have unconscious influences on our thinking, emotions and actions.

Many of these unconscious influences come from our upbringing as children

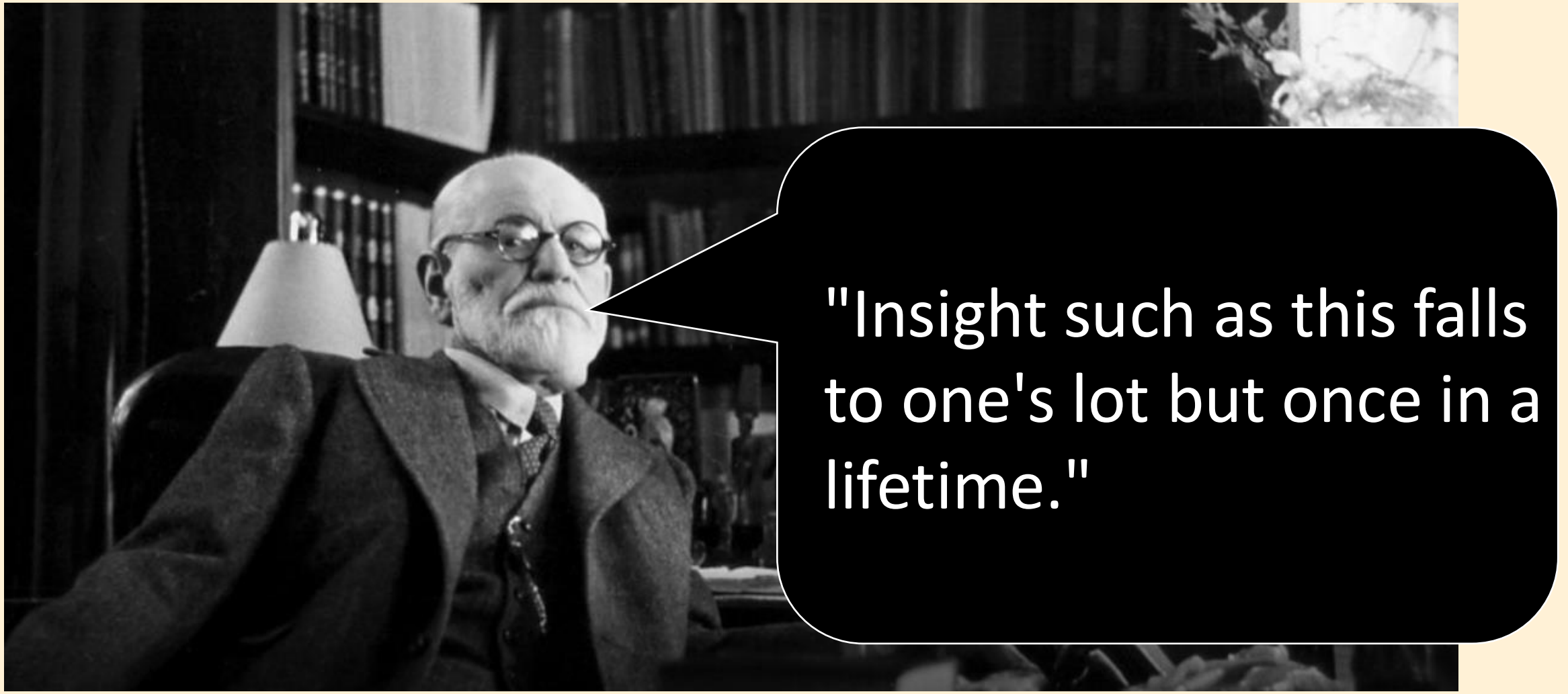



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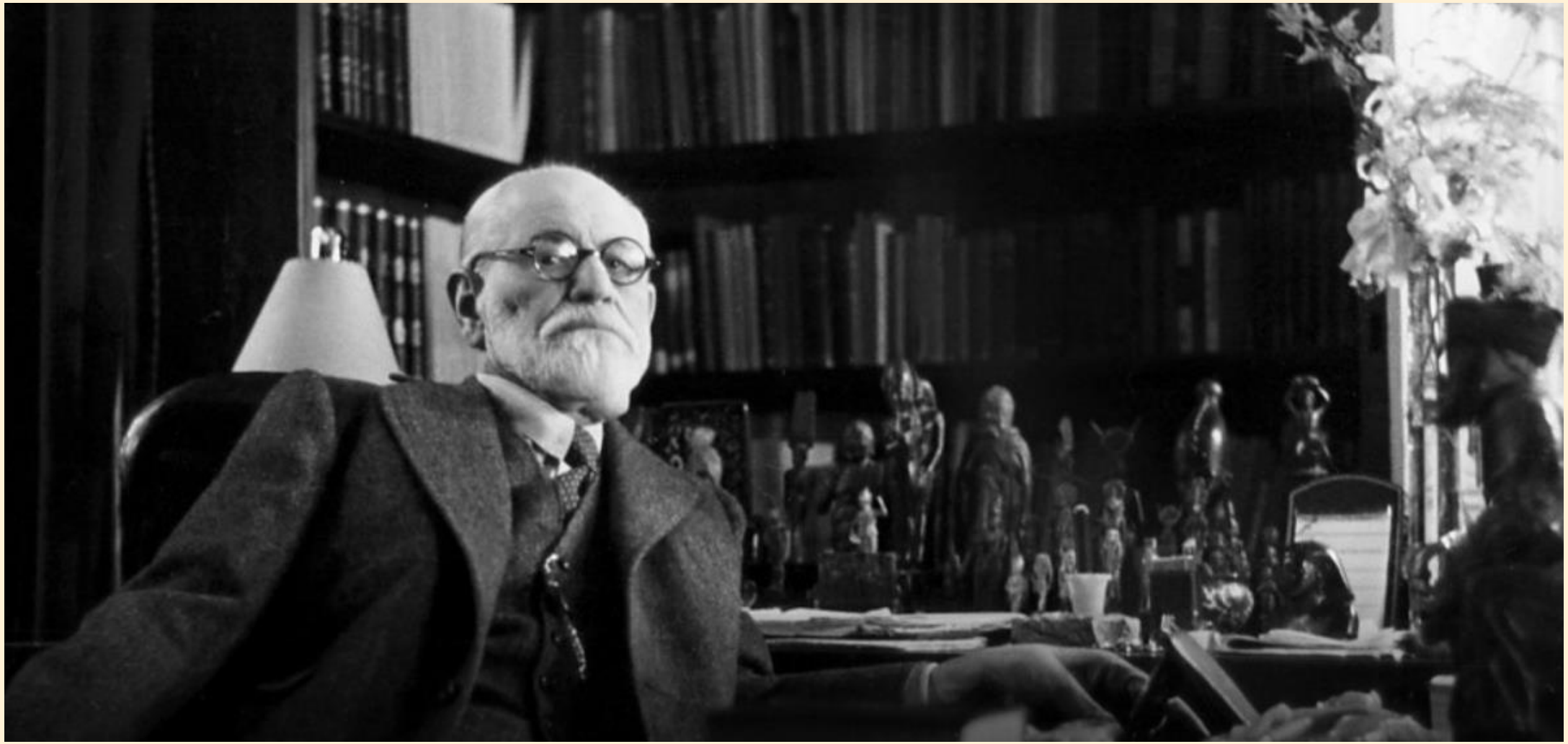


Freud said of this work, "Insight such as this falls to one's lot but once in a lifetime."

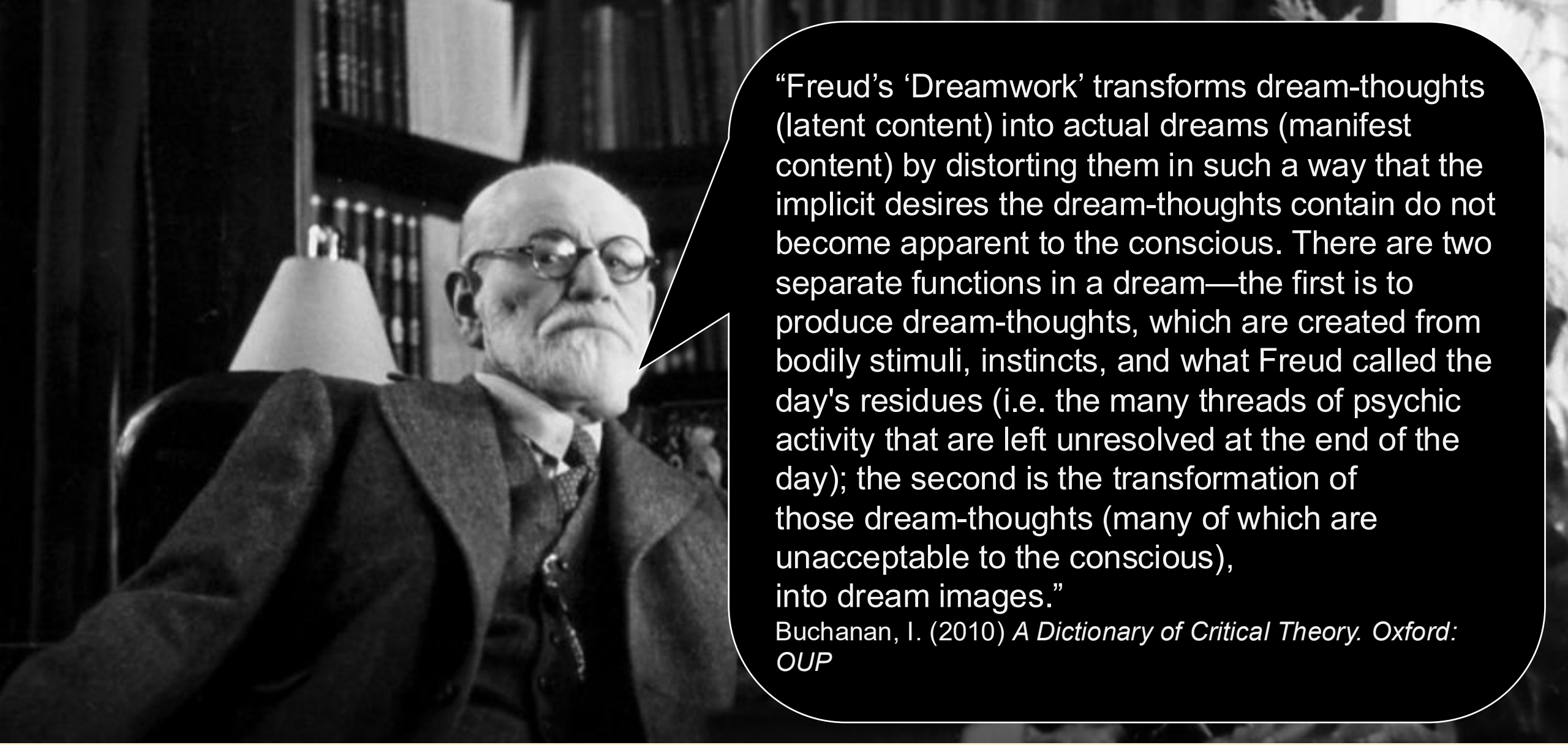
He thought that our unconscious can be seen in apparent accidents, such as slips of the tongue, slips of memory, and in what appear to be our meaningless dreams



He devised the method of free-association to get from waking life thoughts, and dreams, back to what causes these.



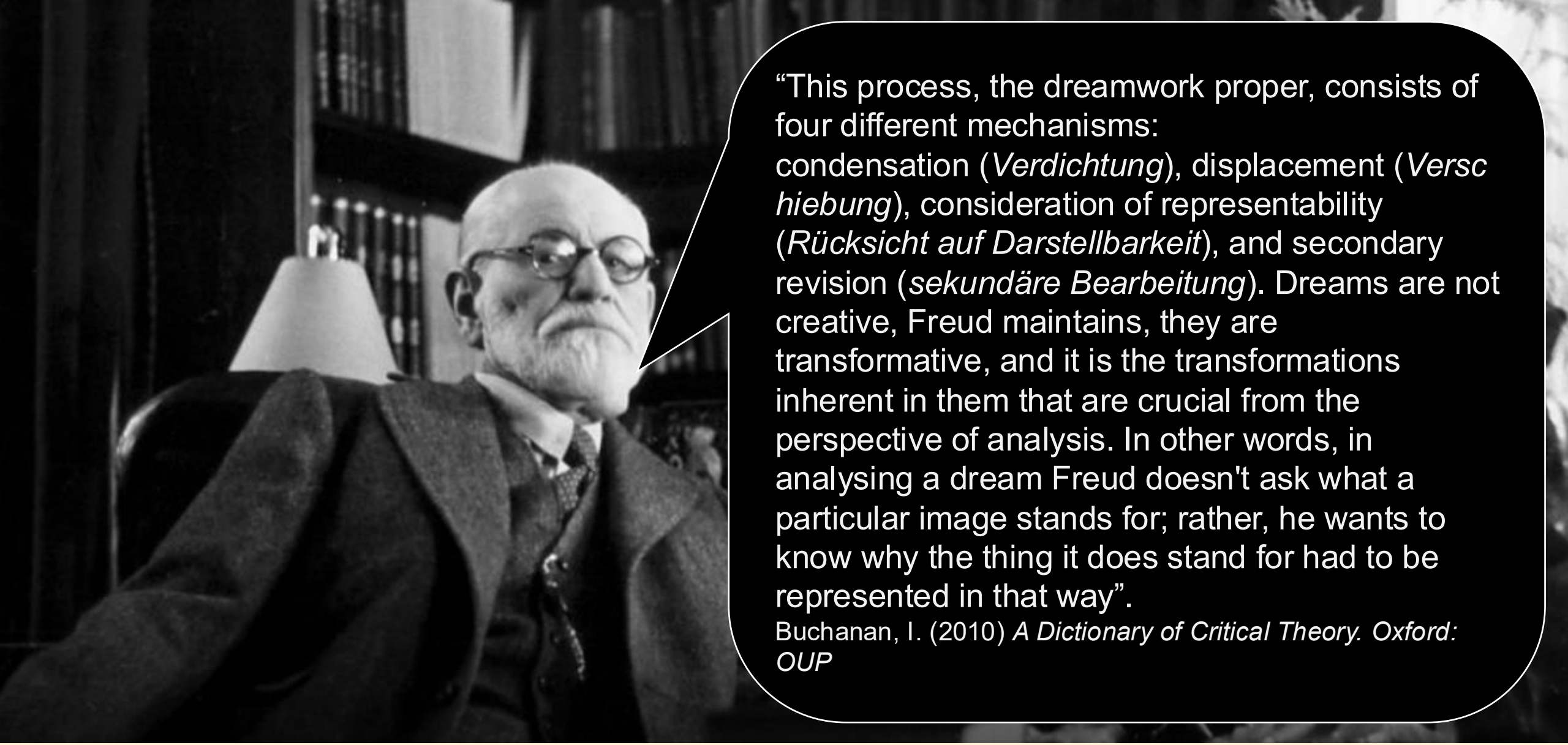
In free-association the person being analysed says what comes to mind when part of, say, a dream is thought about.



“Freud’s ‘Dreamwork’ transforms dream-thoughts (latent content) into actual dreams (manifest content) by distorting them in such a way that the implicit desires the dream-thoughts contain do not become apparent to the conscious. There are two separate functions in a dream—the first is to produce dream-thoughts, which are created from bodily stimuli, instincts, and what Freud called the day's residues (i.e. the many threads of psychic activity that are left unresolved at the end of the day); the second is the transformation of those dream-thoughts (many of which are unacceptable to the conscious), into dream images.”

Buchanan, I. (2010) *A Dictionary of Critical Theory. Oxford: OUP*

Dreamwork (*Traumarbeit*)



“This process, the dreamwork proper, consists of four different mechanisms: condensation (*Verdichtung*), displacement (*Verschiebung*), consideration of representability (*Rücksicht auf Darstellbarkeit*), and secondary revision (*sekundäre Bearbeitung*). Dreams are not creative, Freud maintains, they are transformative, and it is the transformations inherent in them that are crucial from the perspective of analysis. In other words, in analysing a dream Freud doesn't ask what a particular image stands for; rather, he wants to know why the thing it does stand for had to be represented in that way”.

Buchanan, I. (2010) *A Dictionary of Critical Theory. Oxford: OUP*

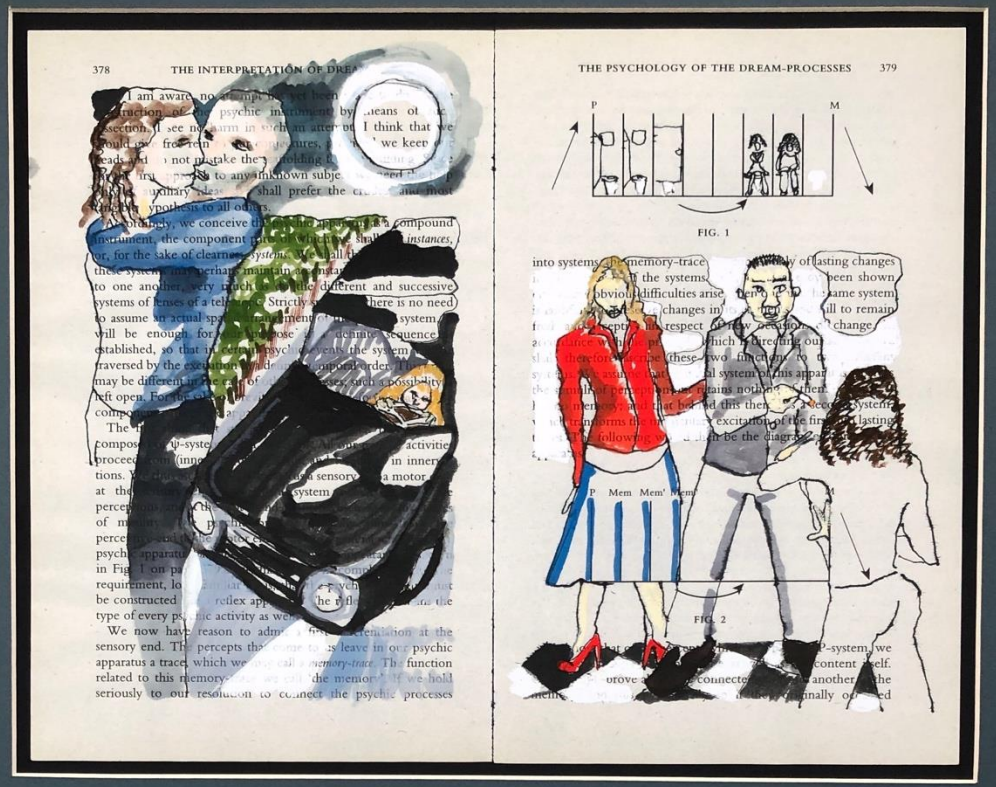
Dreamwork (*Traumarbeit*)


FREUD

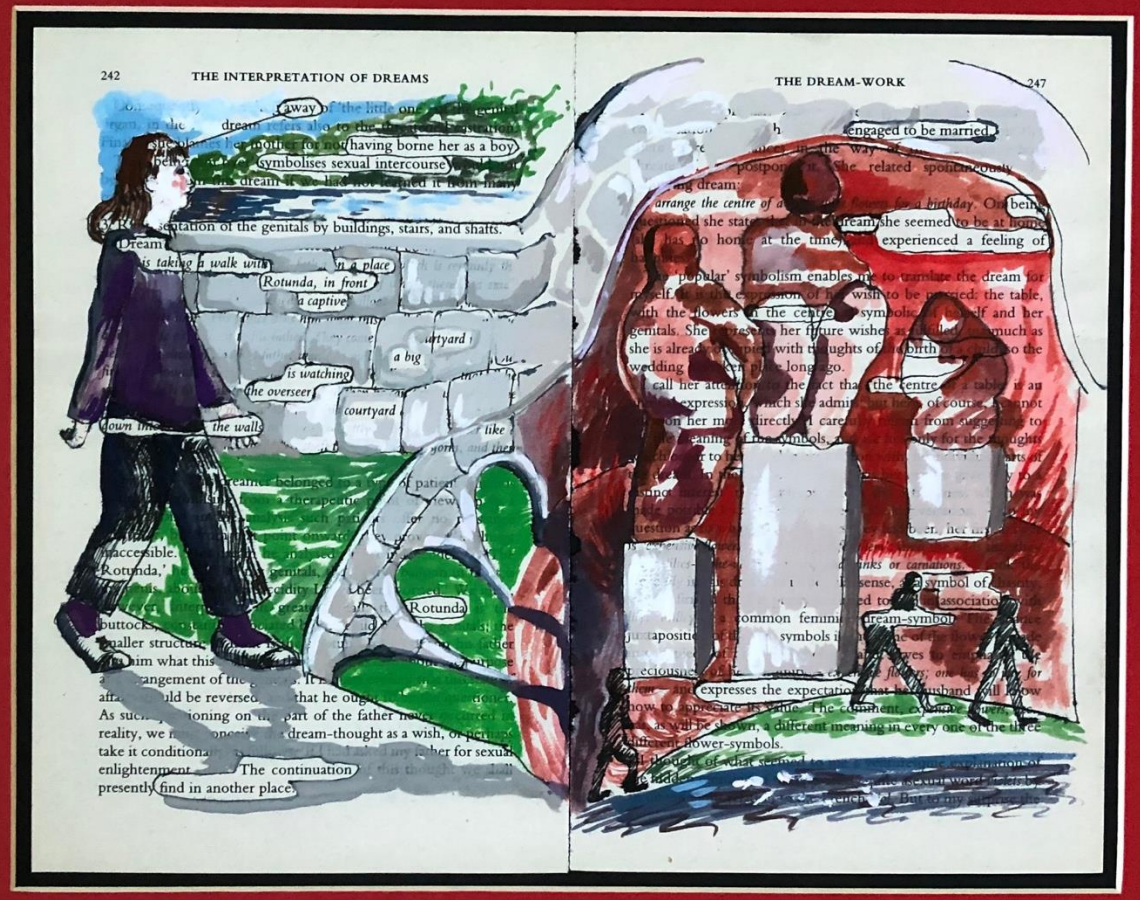

SONY



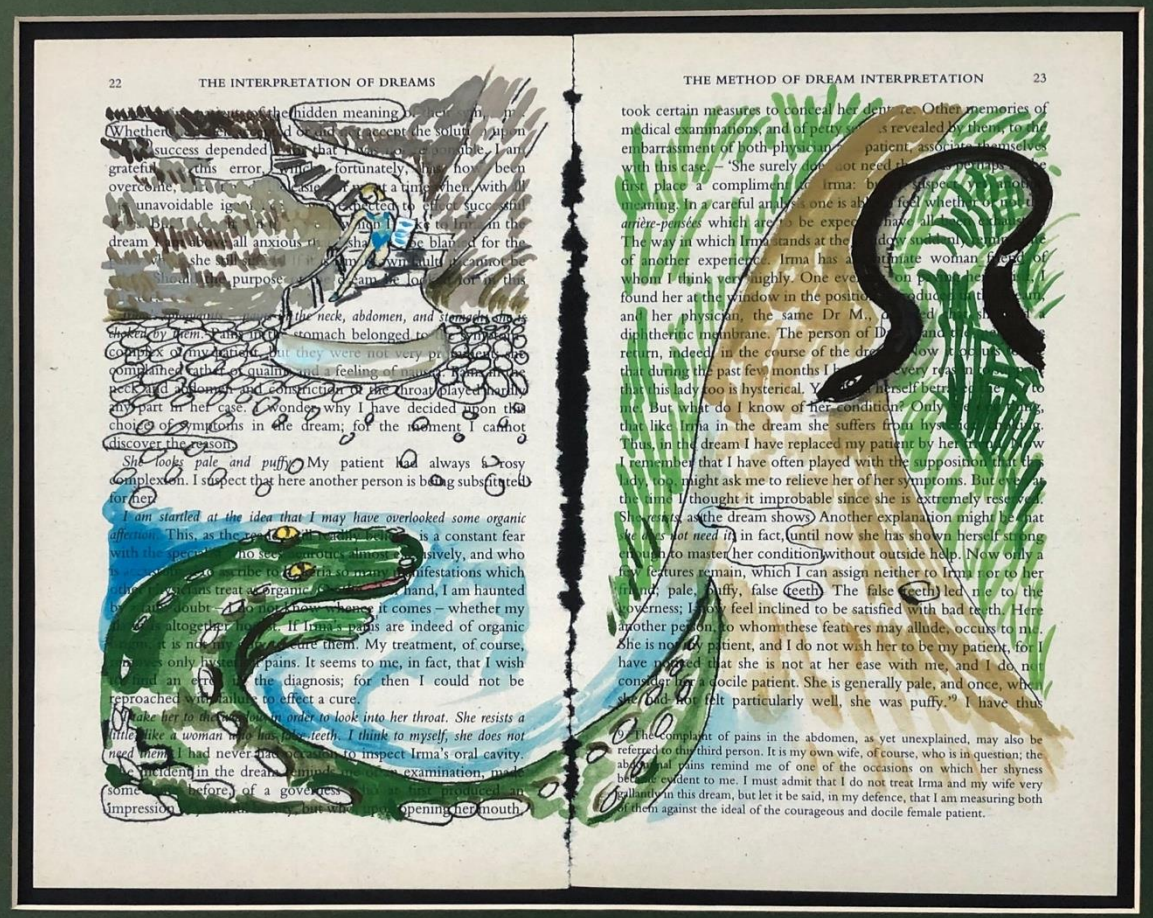
I am in a railway siding at night. An elderly woman is there, squatting down, and she calls to me. I think she is my grandmother. I get scared and jump into the air and fly high above the earth. I realise that I am flying and feel exuberant and then travel to famous landmarks. I land on top of the Eiffel Tower, and the Pyramids, and see Mount Fuji. Then as I keep flying I suddenly see that a tree is flying with me, using its branches to fly. It looks kindly at me and I feel a sense of companionship with it when I suddenly notice that it has worms in its branches which start to eat the branches and then its body. They then notice me and reach out towards me to try to grab and eat me. I fly away from the tree as fast as I can but can feel the worms still chasing me, though I don't look back. Just then the sun starts to rise and I start to fall towards the earth and just before I crash down I wake up.



I am on a dark moonlit country lane. I am with a man, and we are holding each other and kissing. I feel happy and excited as this is new, but I also feel something is wrong. A large car drives past with a woman driving, it is his wife. He turns around, with his back to the road, pretending to urinate. He says 'she hasn't seen you,' then pushes me and tells me to walk away. I walk down the dark road and the car follows me. I see a public toilet and go in the women's side. It is cold, horrible, with a concrete floor. I go into a cubicle and can hear her footsteps, but think she must think I am only here to use the toilet. It appears that she has gone but then I hear she is in the cubicle next to me. Suddenly there is a knock on the metal cubicle door, I open it and she is there with a smartly dressed bouncer. He is smoking and stubs out his cigarette on me. I am in pain and wake up.



I am walking on a path by a canal. There is a chest high wall by the side of the canal, of greyish stone. Over it I can see the opposite bank, which is green, but beyond that there is no definition. The path slopes down to an archway in a small circular domed building, which is of grey stone, not decorated. I enter the domed building. Inside there are half-formed, large soft statues, dark red and black red, pulsating. They are not threatening. Inside the dome it is a heavy reddish colour, due to the light from the statues. I walk between the statues and look at them, but I can't see what they represent. Other people are entering the dome, through the several arches around it, they are walking through it, but they don't see or look at the statues.



22 THE INTERPRETATION OF DREAMS

...of the hidden meaning ... (Whether ... success depended ... that I ... grateful ... error ... fortunately, ... been overcome, ... a time when, with all ... unavoidable ... expected to effect ... successful ... when I ... to Irma in the dream ... all anxious ... shall ... be blamed for the ... she still ... my own fault if I cannot be ... purpose ... I am the solution to this ...

... the neck, abdomen, and stomach are ... by them. Pains in the stomach belonged to ... complex of my patient, but they were not very pr... complained rather of qualms and a feeling of nausea. Pains in the neck and abdomen and constriction of the throat played hardly any part in her case. I wonder why I have decided upon this choice of symptoms in the dream; for the moment I cannot discover the reason.

She looks pale and puffy. My patient had always a rosy complexion. I suspect that here another person is being substituted for her.

I am startled at the idea that I may have overlooked some organic affection. This, as the reader ... is a constant fear with the specialist who ... chronic, almost obsessive, and who ... to ascribe to them so many ... manifestations which ... physicians treat as organic ... On the other hand, I am haunted by the doubt as to ... whence it comes – whether my ... is altogether ... If Irma's pains are indeed of organic ... it is not my ... cure them. My treatment, of course, ... only ... pains. It seems to me, in fact, that I wish ... had an error ... the diagnosis; for then I could not be reproached with ... to effect a cure.

I take her to the window in order to look into her throat. She resists a little, like a woman who has false teeth. I think to myself, she does not need them. I had never ... occasion to inspect Irma's oral cavity. ... incident in the dream ... reminded ... examination, made ... some ... before, of a governess ... at first produced an impression ... but who ... opening her mouth ...

THE METHOD OF DREAM INTERPRETATION 23

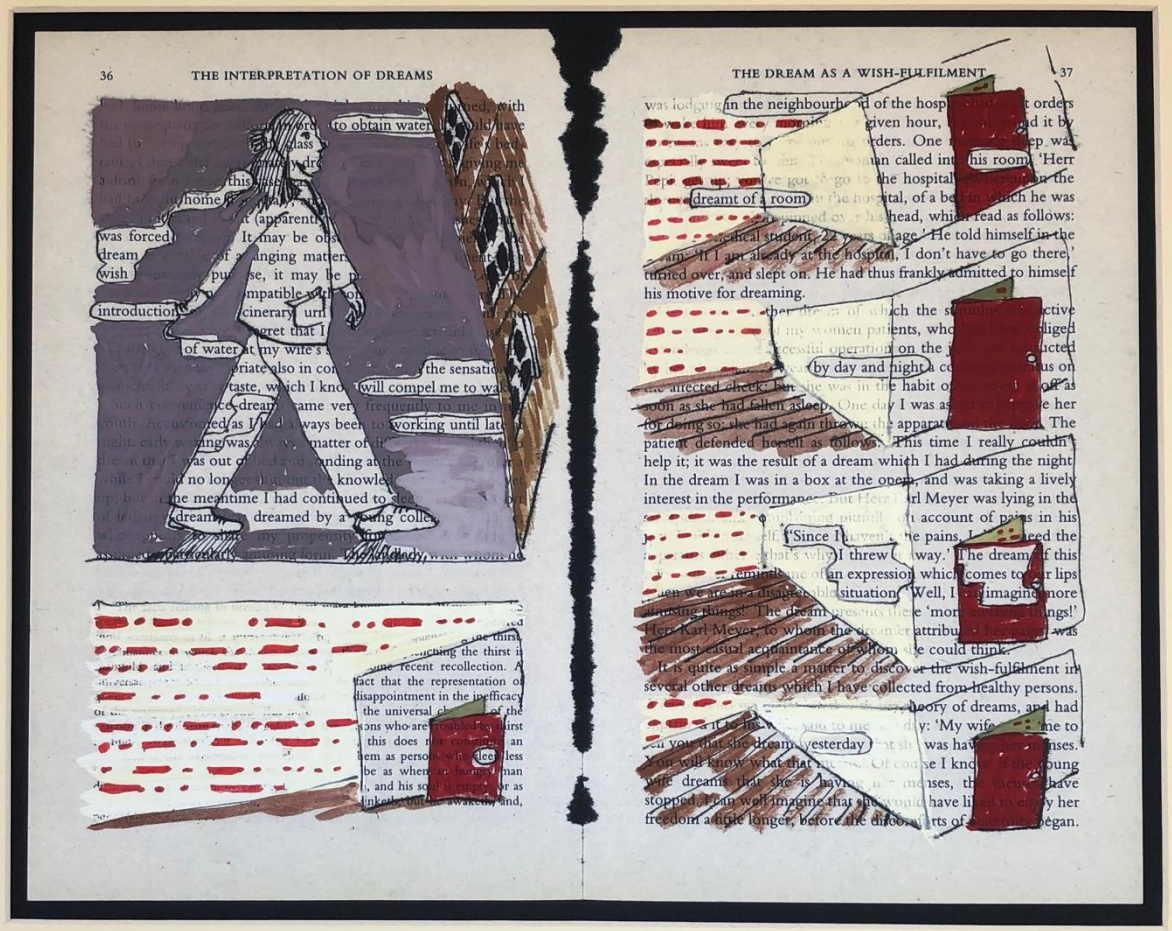
... took certain measures to conceal her dentures. Other memories of medical examinations, and of petty ... revealed by them, to the embarrassment of both physicians and patient, associate themselves with this case. – 'She surely does not need them.' ... In the first place a compliment for Irma: ... I suspect ... meaning. In a careful analysis one is ... to feel whether ... *arrière-pensées* which are to be expected ... The way in which Irma stands at the window ... of another experience. Irma has a ... intimate woman friend of whom I think very highly. One ... found her at the window in the position ... and her physician, the same Dr M., ... diphtheritic membrane. The person of ... return, indeed, in the course of the dream. ... that during the past few months I ... that this lady too is hysterical. ... me. But what do I know of her condition? Only ... that like Irma in the dream she suffers from ... Thus, in the dream I have replaced my patient by her friend. ... I remember that I have often played with the supposition that this lady, too, might ask me to relieve her of her symptoms. But ... the time I thought it improbable since she is extremely reserved. She ... as the dream shows. Another explanation might be that *she does not need it*; in fact, until now she has shown herself strong enough to master her condition without outside help. Now only a few features remain, which I can assign neither to Irma nor to her friend; pale, puffy, false (teeth). The false (teeth) lead me to the governess; I am ... inclined to be satisfied with bad teeth. Here another person, to whom these features may allude, occurs to me. She is not my patient, and I do not wish her to be my patient, for I have noticed that she is not at her ease with me, and I do not consider her a docile patient. She is generally pale, and once, when she did not feel particularly well, she was puffy." I have thus

The complaint of pains in the abdomen, as yet unexplained, may also be referred to this third person. It is my own wife, of course, who is in question; the abdominal pains remind me of one of the occasions on which her shyness becomes evident to me. I must admit that I do not treat Irma and my wife very gallantly in this dream, but let it be said, in my defence, that I am measuring both of them against the ideal of the courageous and docile female patient.

It is night-time and I am standing on a cliff, it is like the Mediterranean. The ground is dry and sandy. I walk down the cliffs to the bay, down to the water. I wanted to swim. The water is very clear, as if there is a light, and I can see under the water. At the bottom of the water I see a crocodile. I am scared, and I tell myself, 'OK. I see you and I will walk away.' I am now not frightened in the same way as in previous dreams. I walk up the path and see a big, dark grey snake. I step over it and walk as fast as I can away. I woke up and was happy that I saw them and walked away and was not frightened like before.



I am driving in a silver car, the car gets longer and longer, like an optical illusion. I lose control of the steering as it goes round a bend, I can't see the front of the car or see round the bend. I am then renovating a mansion house. The house is dark, in a field, with trees, and there are ordinary houses around. The house is vulnerable, not structurally safe, it is semi-built, with faded glory. People going past can see into the house as I am trying to get the work done. The walls are wet and I can't live there until it is done. I am then a project manager at work, I should be leaving this work but can't do so. There is a file with words that make no sense, it is someone else's file. I ask 'can I leave?', as there is no work to do, I am leaving on a Friday but I keep coming back for phantom tasks. I have done well and retired, but I come back, someone says to me 'still not gone?' It is uneasy and Kafkaesque.



Walking down a wide street in Cardiff where a canal had been and was now under the road. At the end of the street was an office building where we used to work. It wasn't a workday and all was empty, no-one on the street, I walked into the entrance. The first room was long and empty, with manila walls covered in dark red Morse code. There was an open doorway at the other end, then another long room, with more Morse code. There were five or six long rooms and the doors each time were on alternating sides of the rooms.

dreams psychological explanations evidence instances'

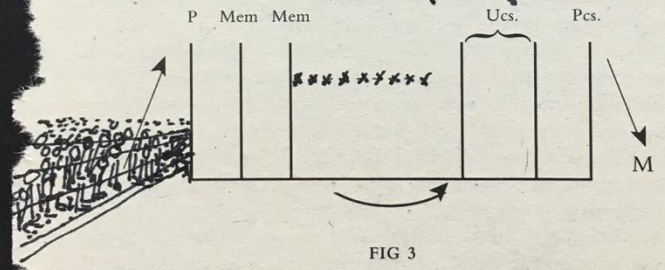


FIG 3

Notiz über den Wunderblock, 1925.

Schriften

Julia Lockheart 2017

light

material

IMPRESSIONS IN THE DREAM



Julia Lahlout 2017



There is a large log cabin in a clearing in the woods. It is surrounded by tall trees and I can see very blue sky above. Birds are singing loudly, there is a faint rush of a stream to be heard too.
I am sitting outside the cabin and I am sewing. Hand sewing, mending, repairing. My threads are beautiful muted pastel tones and I have lots of them. I'm not sure what I am sewing and how long it will take. I love the process of sewing but I'm not sure when I will get to the end of this job. I can't see the end



of the fabric, I can't judge how long it may take. I feel anxious about completing it. I need to complete it. This is spoiling my enjoyment of the sewing. It's less relaxing than it should be. But no-one would know that from watching me sew.

Sharon Williams


Robbers, bur ghosts, we are afraid
going to bed, which sometimes even disturb our sleep,
waked
not
clearly
en able to
the an sis of some
The
corresponded female persons in white nightgowns.
F. EXAMPLES – AR
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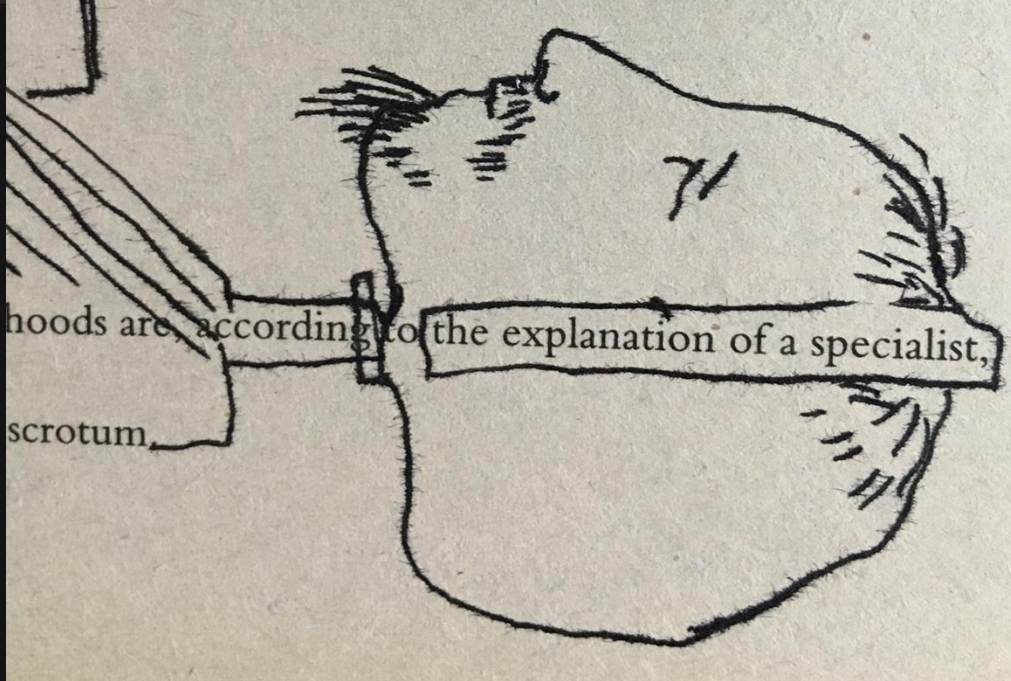
of the lower clas whose husband is
B. Dattner.)

ke into the house and s anxiously called for
peacefully with two tra
ps led up;[52] *behind t*
ch there was a dense fore
gorget, and a cloak.[55]
eman quite peaceably, hau
ad led from the church to the mountains
ch side with grass and brushwood, which
eached the top of the mou

now sniffing).

cth year he repeatedly had the following dream:
ave his hair cut. Then a large wo
and cuts off his head. He recognises the woman

dream.
ents, a sexual abs ner, who was very ill,
ated upon his mother, and who repeatedly
stairs while accompanied by his mother, I



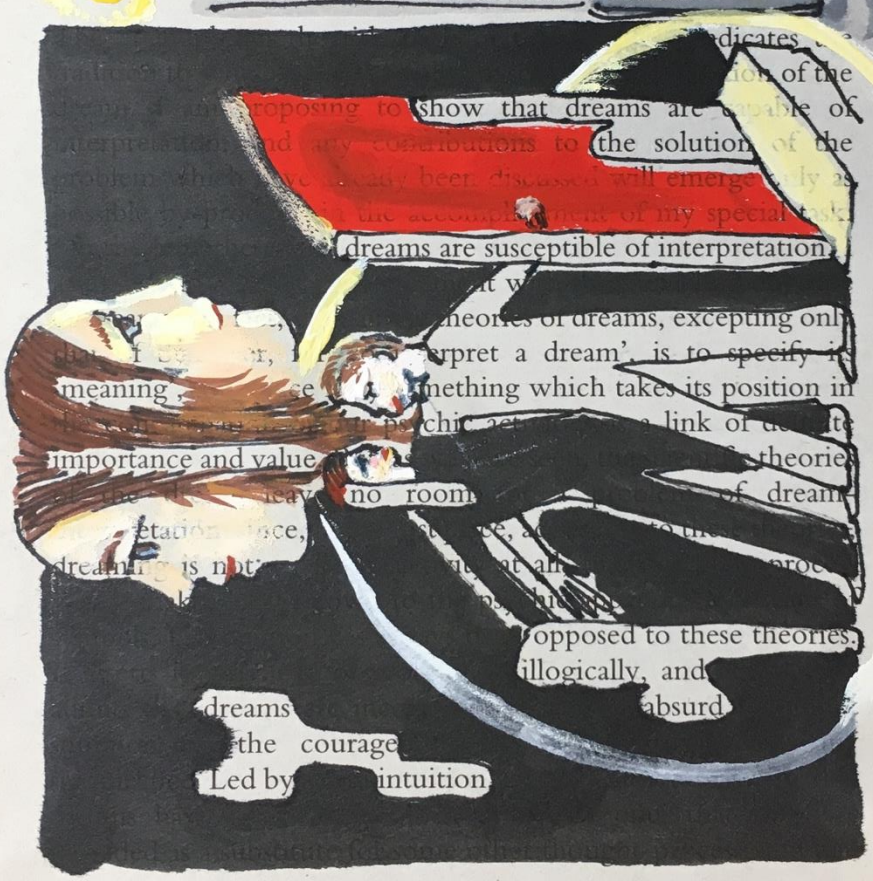
hoods are, according to the explanation of a specialist,

scrotum.

CHAPTER TWO

The Method of Dream Interpretation

THE ANALYSIS OF A SPECIMEN DREAM



* [Virgil, *Aeneid* VII, 312]

Julia Lockheart 2017

In doing the project we started to realise the effect the discussions were having on us, and could have on the significant others of the dreamers.

In doing the project we started to realise the effect the discussions were having on us, and could have on the significant others of the dreamers.

Empathy (ˈɛmpəθi/)

Empatheia (from *em*- ‘in’ + *pathos* ‘feeling’)

Empathy (ˈɛmpəθi/)

‘the ability to understand and share the feelings of another’ (OED, 2019)

‘The power of projecting one’s personality into, and so fully understanding, the object of contemplation’ (Onions, 1985, p. 648).

Einfühlung

In 1873 Robert Vischer used the word to define 'the projection of human feeling on to the natural world' (Pigman, 1995, p.237)

In 1897 Theodor Lipps developed *Einfühlung as* a psychological theory to explain 'feeling into,' involving 'natural instinct' and 'inner imitation' (Montag et al, 2008, p1261).

frontiers in PSYCHOLOGY

ORIGINAL RESEARCH ARTICLE
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doi: 10.3389/fpsyg.2013.00979

Dreaming and insight

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This paper addresses claims that dreams can be a source of personal insight. Whereas there has been anecdotal backing for such claims, there is now tangential support from findings of the facilitative effect of sleep on cognitive insight, and of REM sleep in particular on emotional memory consolidation. Furthermore, the presence in dreams of metaphorical representations of waking life indicates the possibility of novel insight as an emergent feature of such metaphorical mappings. In order to assess whether personal insight can occur as a result of the consideration of dream content, 11 dream group discussion sessions were conducted which followed the Ullman Dream Appreciation technique, one session for each of 11 participants (10 females, 1 male; mean age = 19.2 years). Self-ratings of deepened self-perception and personal gains from participation in the group sessions showed that the Ullman technique is an effective procedure for establishing connections between dream content and recent waking life experiences, although wake life sources were found for only 14% of dream report text. The mean Exploration-Insight score on the Gains from Dream Interpretation questionnaire was very high and comparable to outcomes from the well-established Hill (1996) therapist-led dream interpretation method. This score was associated between-subjects with pre-group positive Attitude Toward Dreams (ATD). The need to distinguish "aha" experiences as a result of discovering a waking life source for part of a dream, from "aha" experiences of personal insight as a result of considering dream content, is discussed. Difficulties are described in designing a control condition to which the dream report condition can be compared.

Keywords: Dream, sleep, REM sleep, insight, psychotherapy

INTRODUCTION

There have been many claims of dreams enabling individuals to obtain insight about their emotional and interpersonal life (e.g.,Freud, 1953/1900; Rycroft, 1979; Blechner, 2001). However, much of the evidence here is anecdotal, or based on case-

that sleep, by restructuring new memory representations, facilitates extraction of explicit knowledge, and results in insightful behavior.

Later studies, investigating the cerebral correlates of cognitive insight using the NRT and fMRI, highlight an involvement of

Simulations? Or Are They
ceptions and Personal Concerns? An
retical Comparison of Two Dream

dam Schneider
ta Cruz

APA journal
Dreaming, 2017

cial simulation theory, which claims that dreaming is a erceptions and interactions, and therefore has adaptive n, & Valli, 2015), with a neurocognitive theory of aming is an intensified form of mind-wandering that lation, primarily to enact the dreamer's major concep- but has no adaptive value (Domhoff, 2011). The article es of embodied simulations in dream reports, 6.5% of ons according to social simulation theorists. The article social simulation theory and 3 other social rehearsal esults presented in this article, including findings on ther than the dreamer; (b) the replicated finding that sed loved ones are repeated consistently in dream series hich does not fit with the idea of rehearsal for the future; tal evidence that dreaming does not reach the frequency 9–11, and is not fully like that of adults until early fit with the claim that dreaming has adaptive value for l of perceptual and interaction skills; (d) the theory's mptions concerning "implicit learning" during dream- g" to waking-life situations; and (e) the wide-ranging h the claim that dreaming has adaptive value.

dering, neurocognition, embodied simulation

rticle is to compare two relatively new theories of simulation theory, claims that dreaming is first and

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Psychology of Consciousness: Theory, Research, and Practice

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Insight From the Consideration of REM Dreams, Non-REM Dreams, and Daydreams

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Throughout history, there have been reports and claims that consideration of dreams can produce personal realizations and insight. We assessed Exploration–Insight scores associated with discussing REM and non-REM dreams in connection with recent waking life experiences. Thirty-one participants were cued in the sleep laboratory for a daydream report and then awakened from REM and N2 sleep for dream reports. Participants subsequently discussed each of their dream and daydream reports for 30–40 min with two experimenters, following the structured Ullman (1996) dream group discussion procedure. Participants assessed the benefit of discussing the reports by completing the Gains from (Day)Dream Interpretation (G[D]DI) questionnaire. We found no difference in G(D)DI scores between discussing REM and N2 dream reports,

ORIGINAL RESEARCH
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oaring personal insight gains o consideration of a recent n and consideration of a recent : using the Ullman and Schredl n group methods

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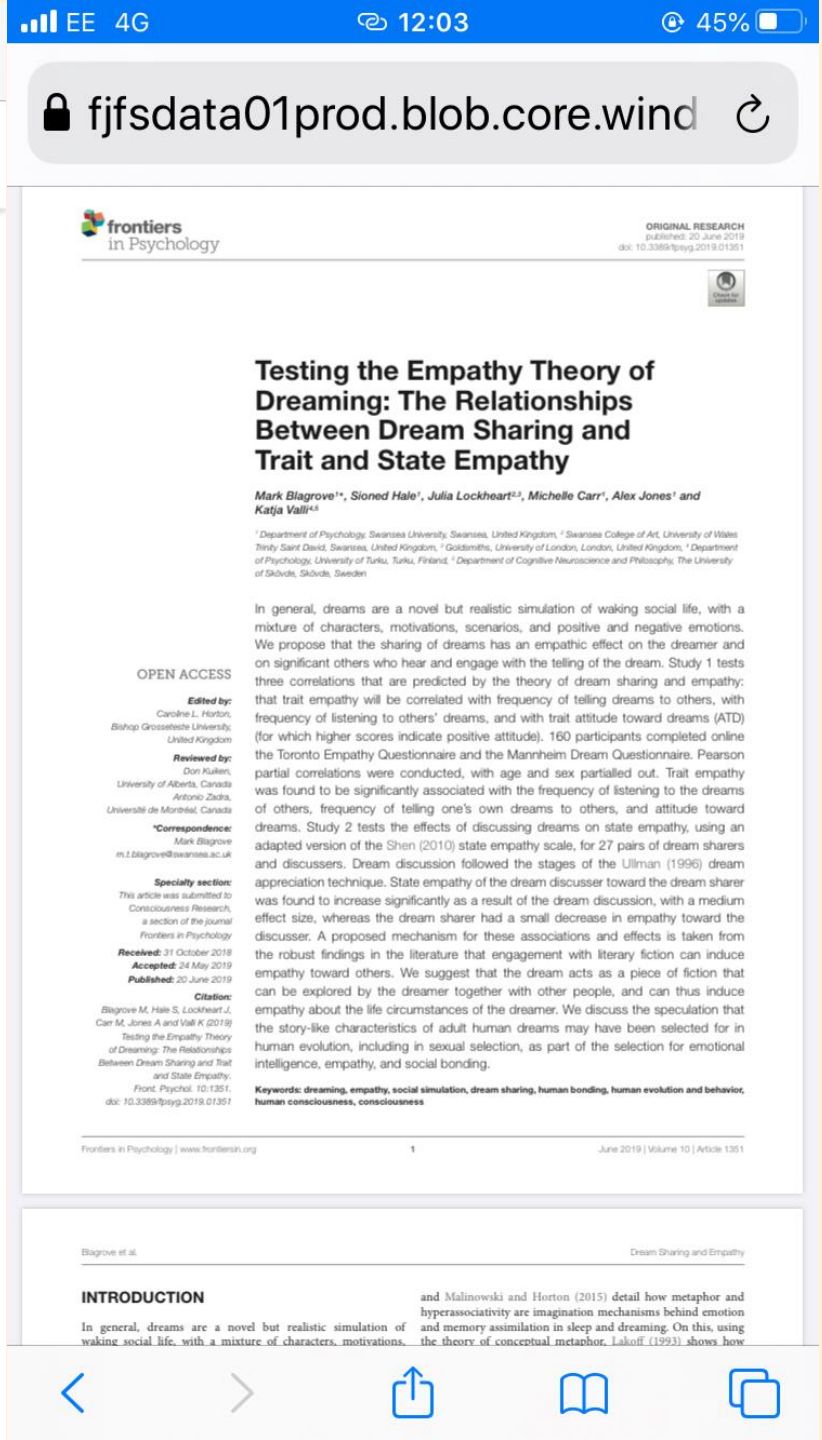
been reports and claims in the psychotherapeutic literature that the n of recent dreams can result in personal realizations and insight. There l support for these claims from work on rapid eye movement (REM) a function of the consolidation of emotional memories and the creative connections between new and older memories. To investigate these

On participants' self-report, approximately 50% of dream discussions provide some insight about the dreamer or their life. The insight might not be astounding, but the dream content acts as a reminder, a reference to what might be being ignored, and why it may do so in a metaphorical way.

DreamsID

- The Ulman Technique (1996)
- Lakoff Dreaming (1993) How metaphor structures dreams – the theory of the conceptual metaphor





Conceptual Framework

The research philosophy is the foundation of any study as it describes a *conceptual framework* upon which the research is built.

You may only ***know*** or begin to know this at the end of your research.

1920/2020: Freud and Pandemic exhibition at the Freud Museum London



Pandemic Dreams

- In March 2020 we heard of reports of increased dream recall and also increased emotionality of dreams. (Scientific papers in the second half of 2020 confirmed these impressions.)
- Since 2016 we have been discussing and painting the dreams of people at venues worldwide.
- In April 2020 we decided to start having online meetings with key- and health-workers to discuss and paint the dreams they were having.

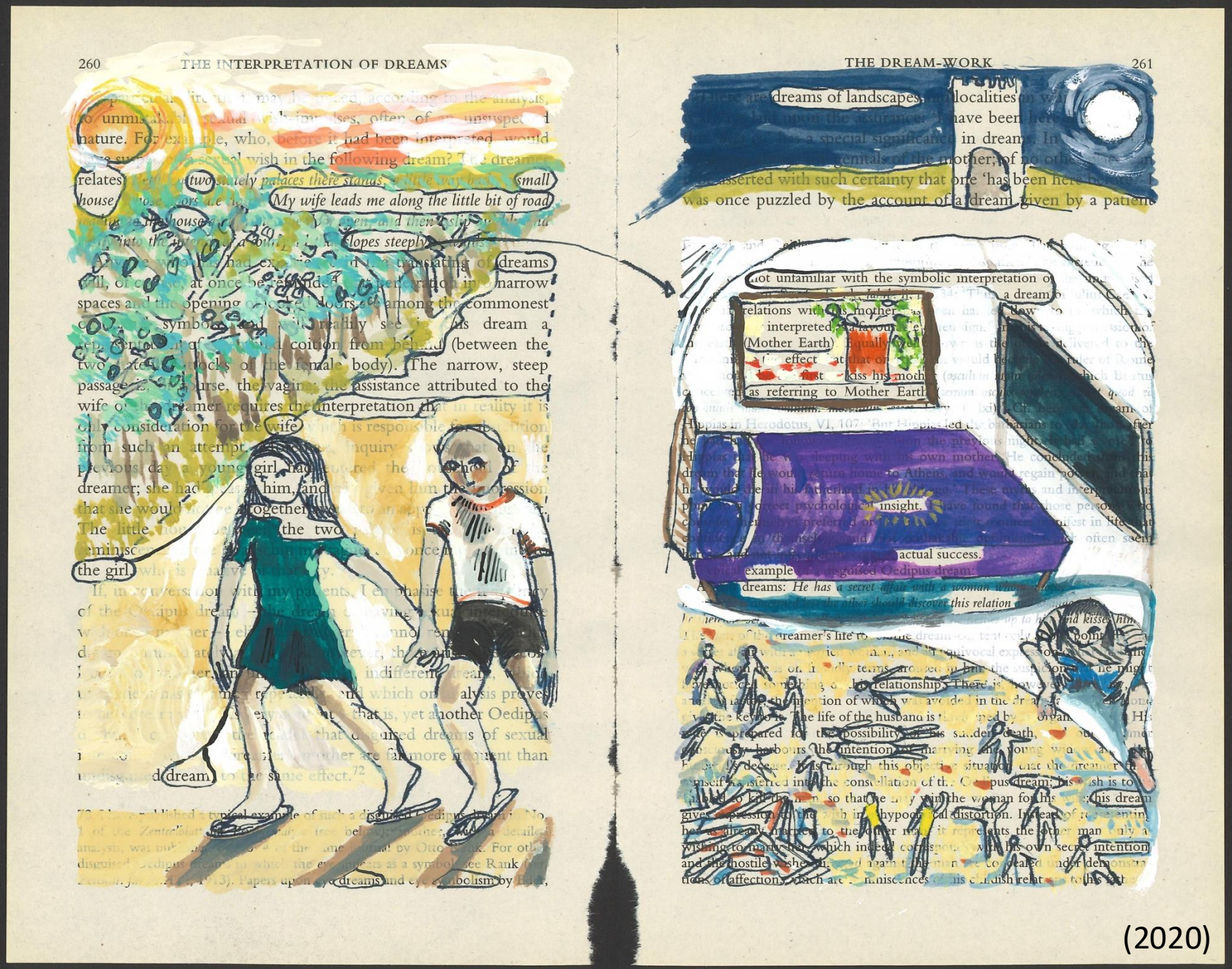
Unmasked,
nature relates,
house, two, house,
small.

My wife leads me along the little bit of road.

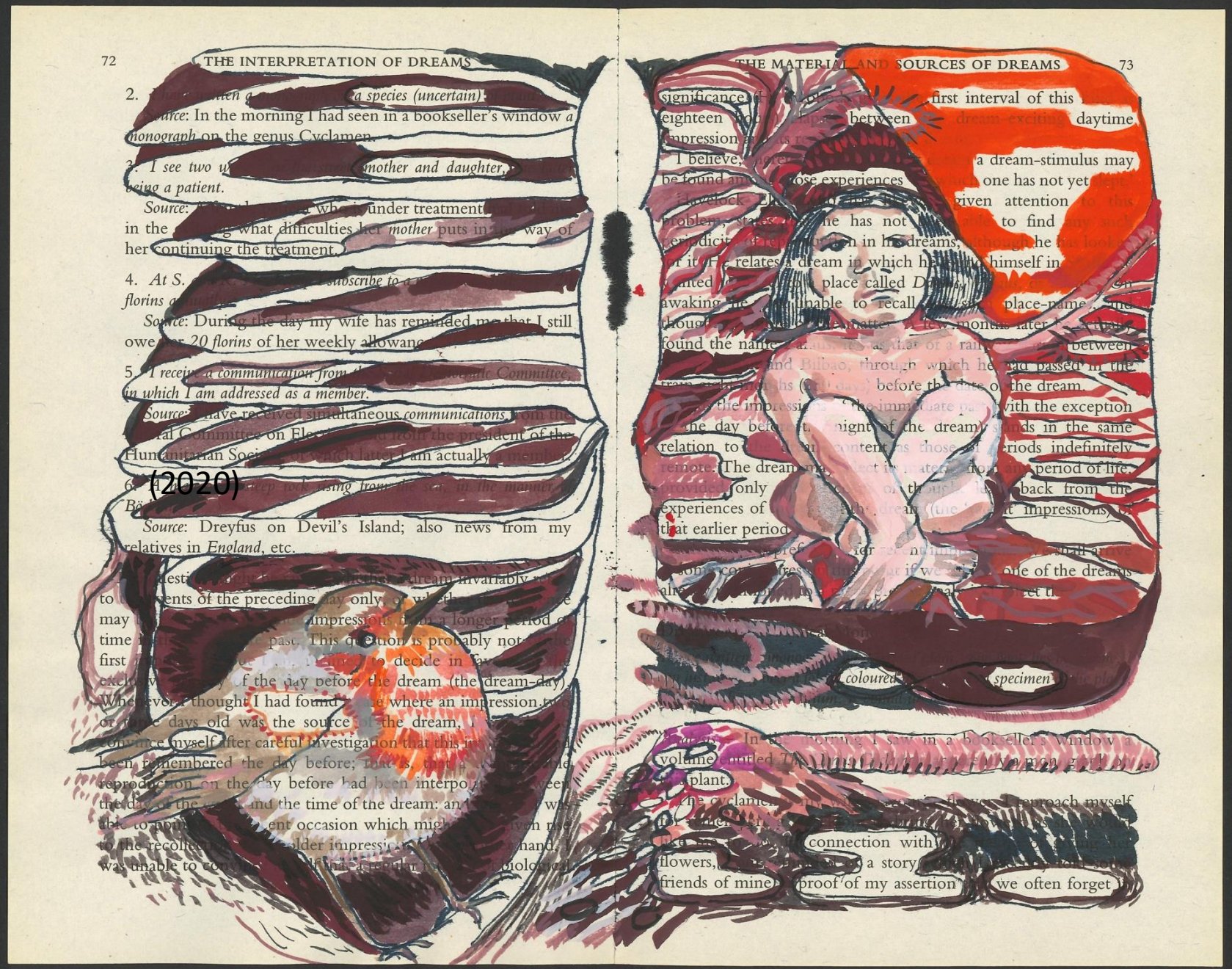
Dreams narrow,
commonest
his dream between the narrow
steep assistance attributed to the
interpretation.

The girl, wife, girl,
and him,
together
the two dream.

Relationship,
possibility,
intention
dream;
his dream intention



(2020)


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2.
a species (uncertain).
Source: In the morning I had seen in a bookseller's window a monograph on the genus Cyclamen.
3. I see two
mother and daughter,
being a patient.
Source:
under treatment
in the
what difficulties her mother puts in the way of
her continuing the treatment.
4. At S.
subscribe to a
florins
Source: During the day my wife has reminded me that I still
owe her 20 florins of her weekly allowance.
5. I receive a communication from
Committee
in which I am addressed as a member.
Source:
have received simultaneous communications from the
Committees on Ele
from the president of the
Humanitarian Soci
which latter I am actually a member.
6.
sleep
losing
from
in the manner
Source: Dreyfus on Devil's Island; also news from my
relatives in England, etc.
to
ents of the preceding day only, of
may
impressions
time
past. This question is probably not
first
to decide in
exclu
of the day before the dream (the dream-day).
Whe
ever I thought I had found
where an impression two
or
days old was the source of the dream,
convince myself after careful investigation that this
been remembered the day before; that is, that
reproduction on the day before had been interpo
ween
the
and the time of the dream: an
wh
this to
ent occasion which might
even
to the recollec
older impressi
hand,
was unable to con
biologi
THE MATERIAL AND SOURCES OF DREAMS 73
significance
first interval of this
eighteen
between
daytime
impression
dream-exciting
I believe,
a dream-stimulus may
be found
ose experiences
one has not yet
given attention
to this
problem,
he has not
to find
in his dreams;
although he
relates a dream in which h
himself in
place called
awaking he
able to recall
place-name
thought
found the name
months later
between
and Bilbao, through which he had passed in the
before the date of the dream.
the impressi
the immedi
with the exception
ne day bef
ight of the dream
nds in the same
relation to
riods indefinitely
remote. The dream
period of life.
only
back from the
experiences of
impressions,
that earlier period
one of the dreams
coloured
specimen
In the morning I saw in a bookseller's window a
volume entitled
plant.
The cyclamen
connection with
flowers,
a story
friends of mine
proof of my assertion
we often forget

(2020)

(2020)

“The wonderful thing about this process, for me, was that I didn’t see the art being produced. I was […] talking to Mark but very specifically not seeing what Julia was producing. I only got to see that at the end and when watching the YouTube video later. I got to be an active part of the creation of a piece of art and that was a wonderful thing. They’ve even now sent me that final […] art work, which is now going to hang [in my office] and will be something really concrete for me that has come out of 2020.
It’s a reminder to […]think about how we can communicate our work in creative and inspiring ways, to reach new audiences, and to work across boundaries.

Dr Elaine Cloutman-Green, Consultant Clinical Scientist in Infection Prevention and Control/Lead Healthcare Scientist at Great Ormond Street Hospital NHS Foundation Trust. https://girlymicrobiologist.com/



(2020)

(2020)


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THE PSYCHOLOGY OF THE DREAM-PROCESSES 427
dream,
play,
return to the
anticipations
We have fully accepted the
dream-fantasy,
obliged to transpose them,
problem.
formation
almost everything
dream-work we had to separate
We have learned that the dream serves as a substitute for a
number of thoughts
All the qualities
which mark them
Held together by the new
unity
would seem
hand
hand
Here



charge. other hand.
he loose associative connection of the dream,
than could suspected we have however,
enforced bstitute for correct and
of associa To be sure, have
wise the dream
imulates absurdity ctions that have
the dream. l. That
dream- lieves the mind like a safety- and that, as
all kind harmful rendered
in not only
thes of the fol wish-fulfil
dream, more intelligible for
be he free gence of the psychi
play. culties produced r theory as
preconci activity with the dream. The
return to the stan oint of psychic life in the dream,'
's remark that dream is *an archaic world of*
vast emotions appear to us as happy
anticipations exposition which asserts that *primitive*
modes of e suppressed during the day play a part
the form ourselves with
that 'our dreams bring back again our earlier
developed personalities, old ways of
with impulses modes of reaction which
ago'; for us, the *suppressed*
materia the mainspring of the dream
We have ily accepted the role that Scherner ascribes to the
dream-fantasy, and his own interpretations, but we have been
obliged to transpose them, as it were, to another part of the
problem. It is not the dream that creates the fantasy, but the
activity of unconscious fantasy that plays the leading part in the
formation of the dream-thoughts. We remain indebted to
Scherner for directing us to the source of the dream-thoughts, but
almost everything that he ascribes to the dream-work is
attributable to the activity of the unconscious during the day
which instigates dreams. Less than new symptoms. The
dream-work we had to separate from this activity as something

Pandemic Dreams

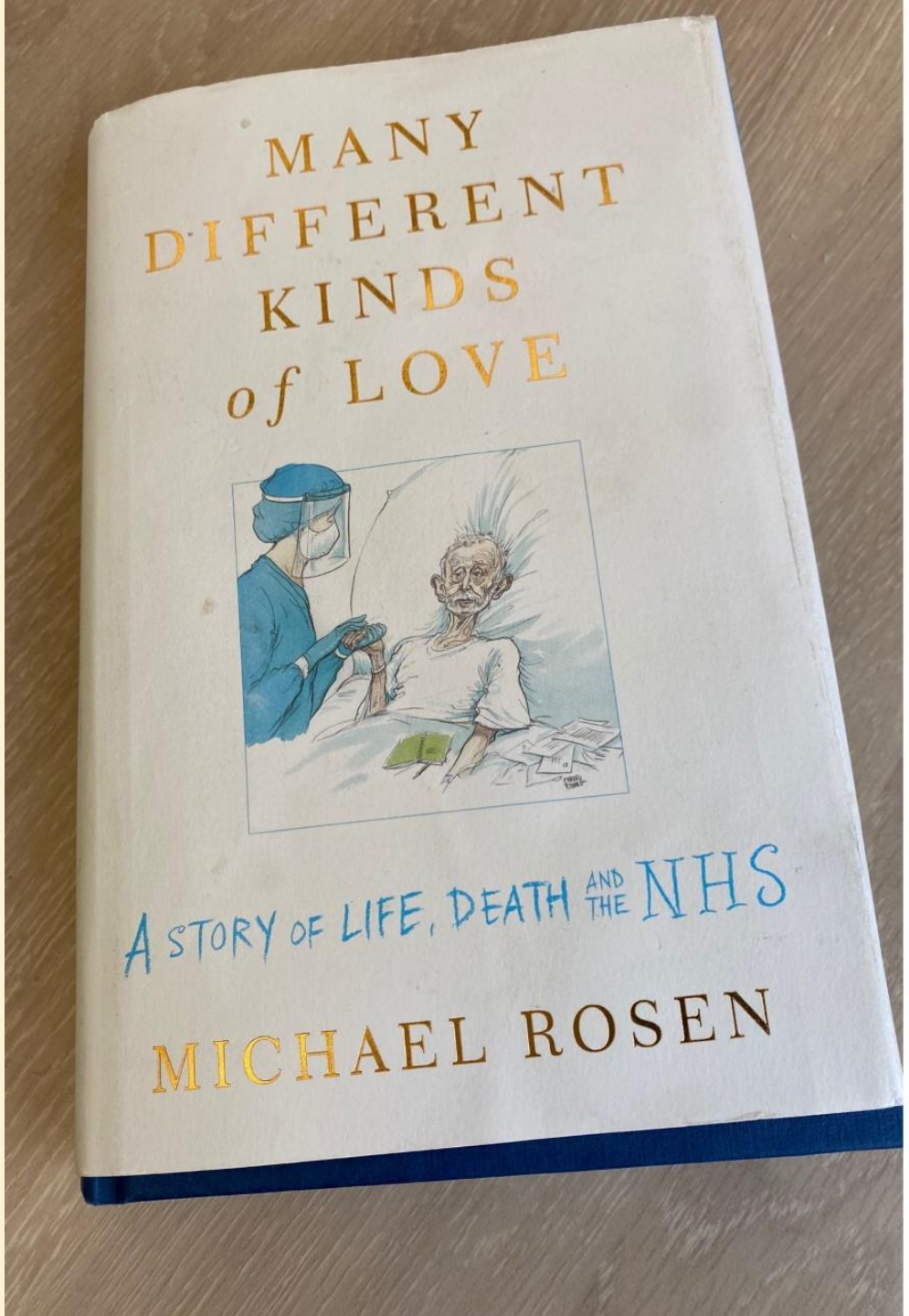
- I completed a suite of 9 paintings during the 2020 Covid lockdown.

- These are currently on show at Oriel Science in Swansea in an exhibition called *Research Responses to the Pandemic* (April 2021 – Present).

- A 10th painting was made at the Freud Museum London during the *1920/2020: Freud and Pandemic* exhibition (August to November 2021)



Michael Rosen (2021) at the Freud Museum [Live Broadcast]



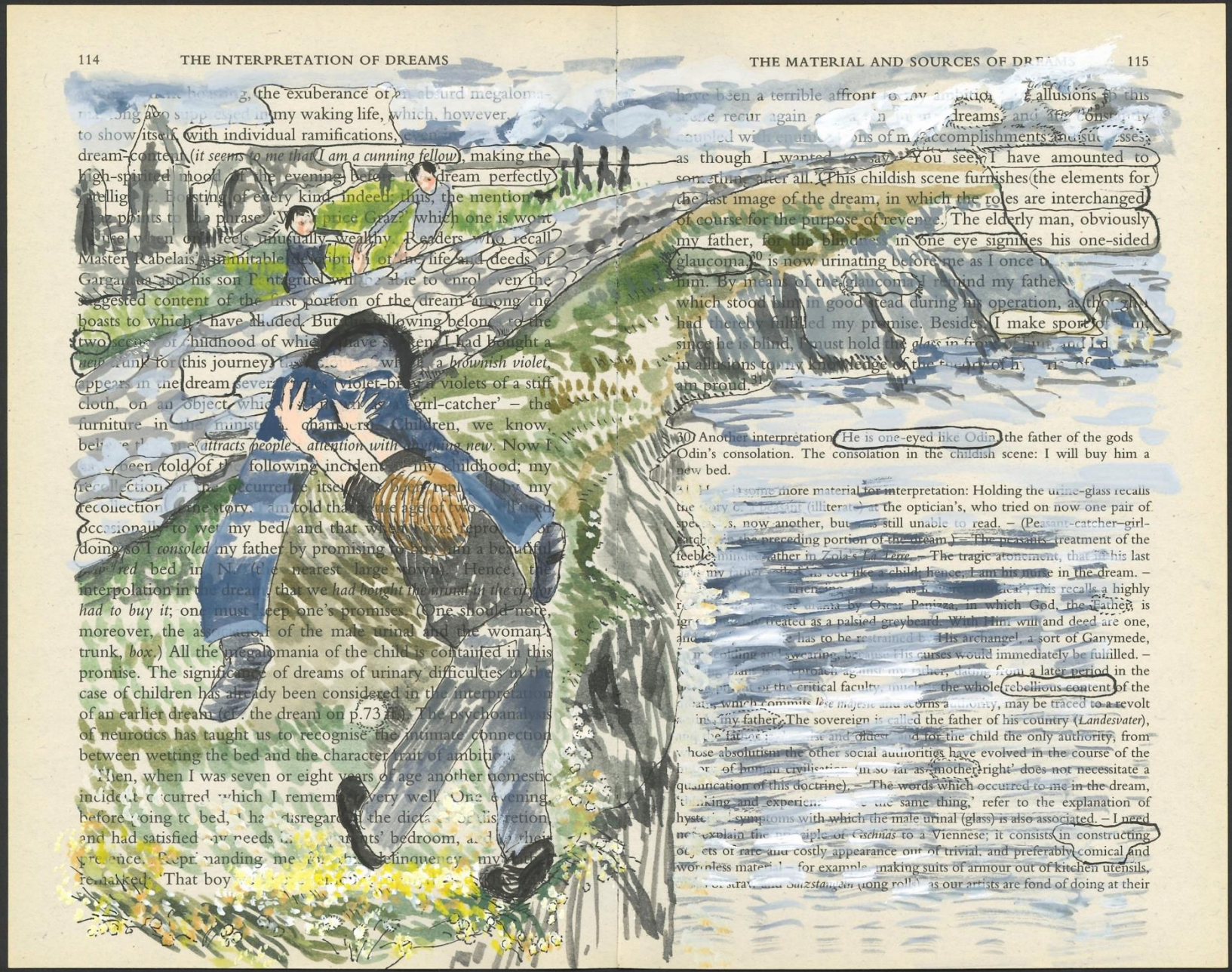
Dream

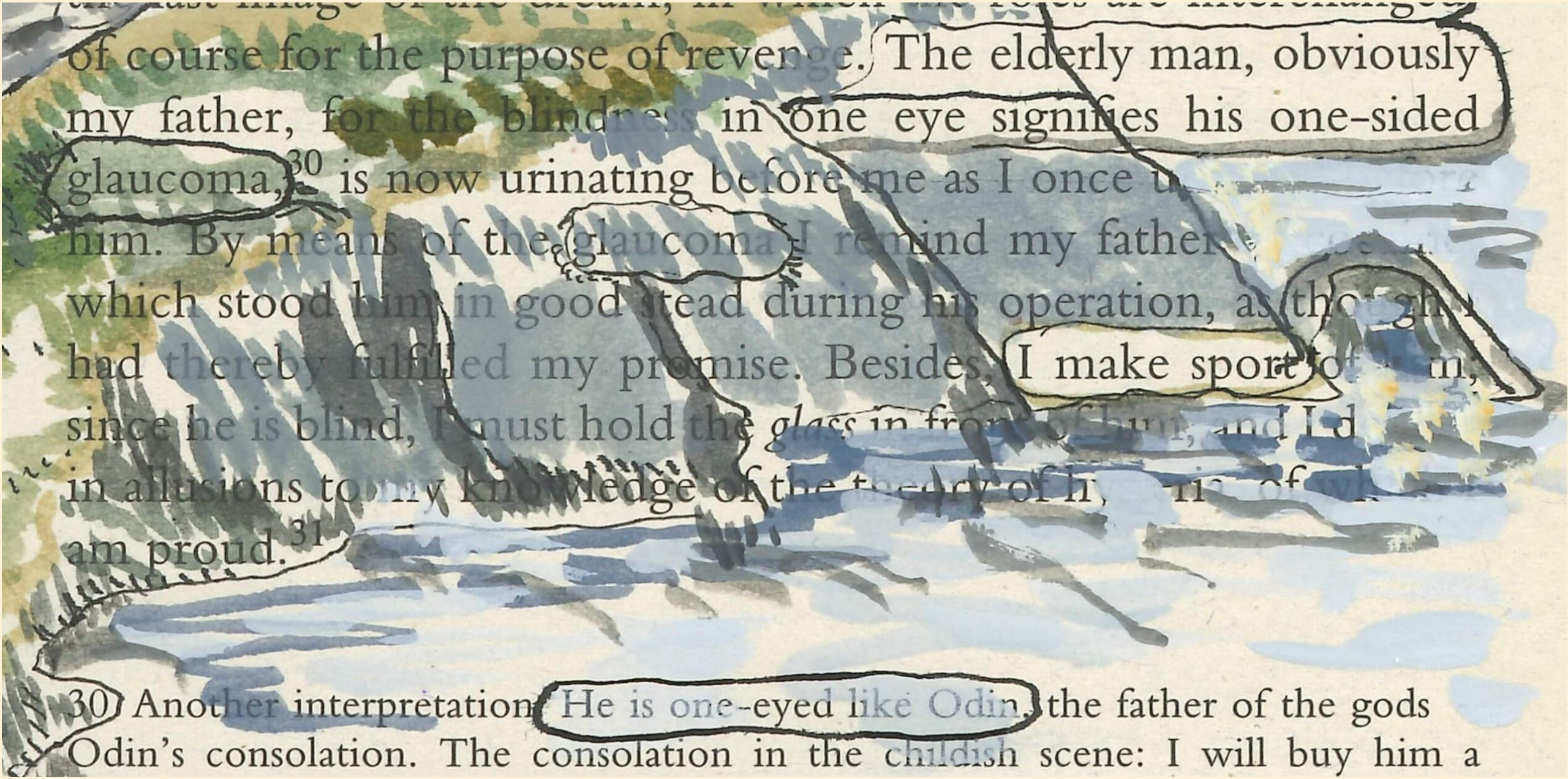
We were at Land's End.
We climbed over a stone wall.
On the other side,
I noticed that we were at the top of a cliff:
sheer drop, hundreds of feet down.
I said that I wanted to go back
over the wall
but I noticed a big hole in the wall.
I squeezed into it so that I could get through
but got stuck.
I shouted to you: 'Push, Emma! Push!'
You did.
But I couldn't get through.
Then I noticed that there were people
walking around.
It was a space like a ruined church
made suitable for visitors
with surfaced walkways.
I called out to someone:
'Can you pull me through?'
He tried but he couldn't.
I felt so helpless
and I was worried about you

at the top of that cliff.
You were still pushing.
Then I called out to another person
in the ruined church.
He got hold of me
and pulled me through.

Many Kinds of Love (2021)

Author Michael Rosen, while very ill with Covid-19, dreams of being pulled through a hole in a wall away from dangerous cliffs at Land's End. A dream of the metaphor of 'pulling through' from illness.

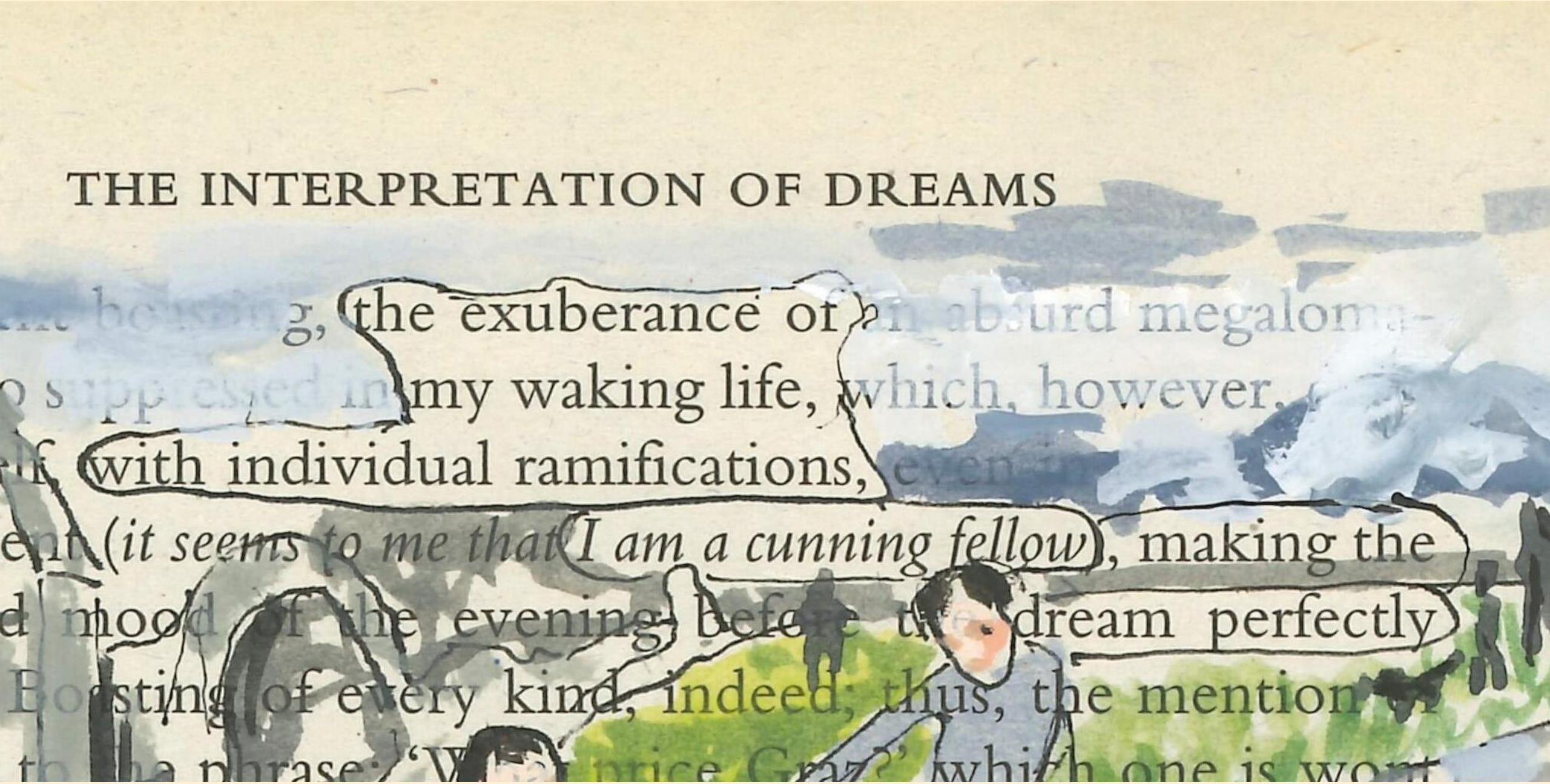




of course for the purpose of revenge. The elderly man, obviously my father, for the blindness in one eye signifies his one-sided glaucoma,[30] is now urinating before me as I once u[illegible] him. By means of the glaucoma I remind my father [illegible] which stood him in good stead during his operation, as though I had thereby fulfilled my promise. Besides, I make sport of him, since he is blind, I must hold the *glass* in front of him, and I d[illegible] in allusions to my knowledge of the theory of li[illegible] of which I am proud.[31]

30) Another interpretation: He is one-eyed like Odin, the father of the gods

Odin's consolation. The consolation in the childish scene: I will buy him a


g, the exuberance of
my waking life, w
with individual ramifications,
(*it seems to me that I am a cunning fellow*), making the
dream perfectly

Conceptual Framework

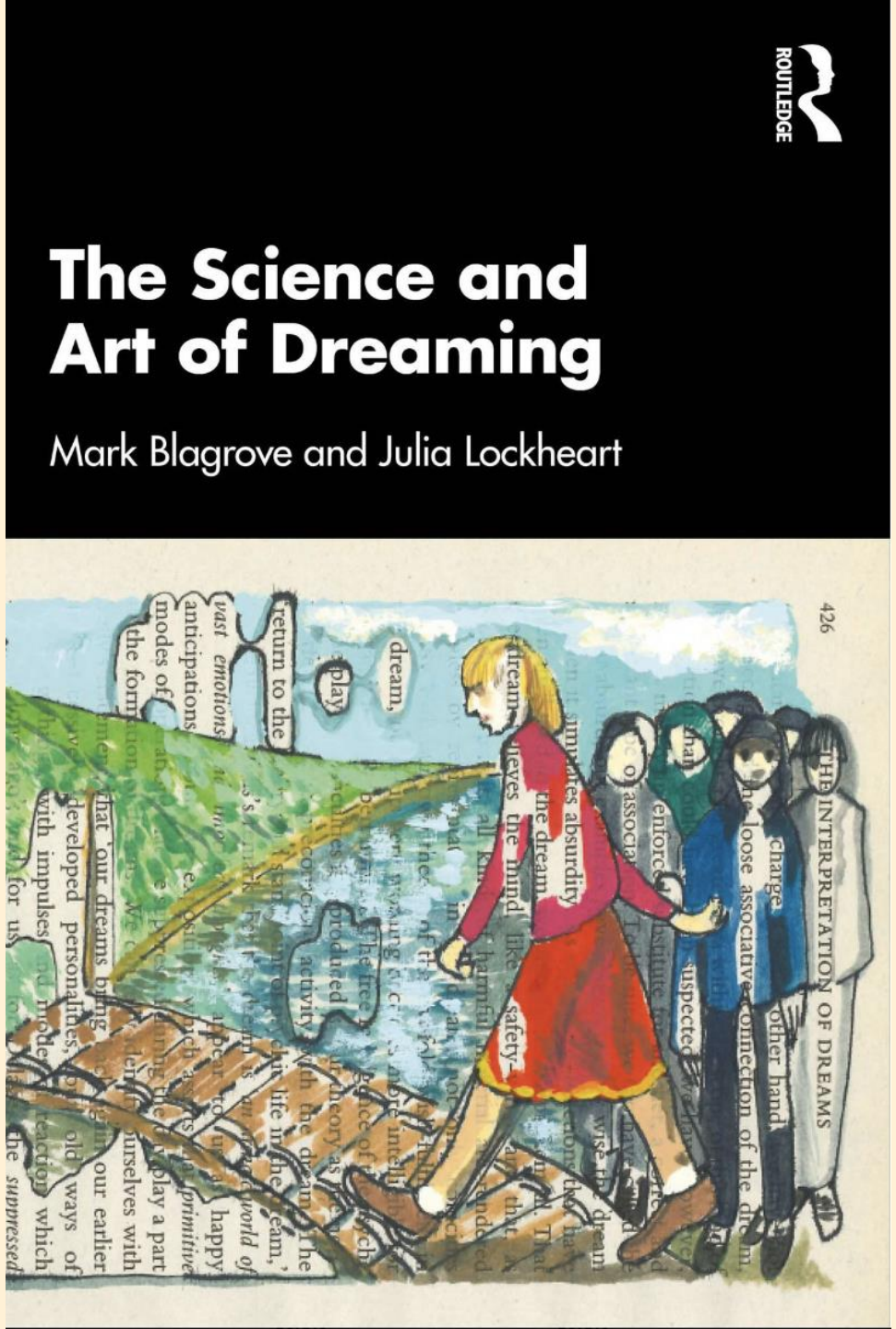
The research philosophy is the foundation of any study as it describes a *conceptual framework* upon which the research is built.

Book Description

The Science and Art of Dreaming is an innovative text that reviews the neuroscience and psychology of how dreams are produced, how they are recalled and their relationship to waking life events and concerns of the dreamer. Featuring beautiful original artwork based on dream representations, the book delves deeply into what happens when we dream, the works of art we produce when asleep and the relevance of dreaming to science, art and film.

The book examines the biological, psychological and social causes of dreaming, and includes recent advances in the study of nightmares and lucid dreaming. It shows how sleep can process memories and that dreams may reflect these processes, but also that dreams can elicit self-disclosure and empathy when they are shared after waking. The playfulness, originality and metaphorical content of dreams also link them to art, and especially to the cultural movement that has most valued dreams – Surrealism. The book details the history of scientific research into dreams, including a re-reading of the two dreams of Freud's patient, the feminist hero Dora, and also the history of Surrealism and of films that draw on dreams and dream-like processes. Each chapter starts with a dream narrative and accompanying painting of the dream to highlight aspects of each of the chapter themes.

This highly engaging book will be relevant to researchers, students and lecturers in the fields of psychology, neuroscience, psychoanalysis, consciousness and social evolution. It will also be of value within the study and practice of visual art, design and film, and will be of interest to the general reader and anyone who holds a personal interest in their own dreams.



HAY FESTIVAL



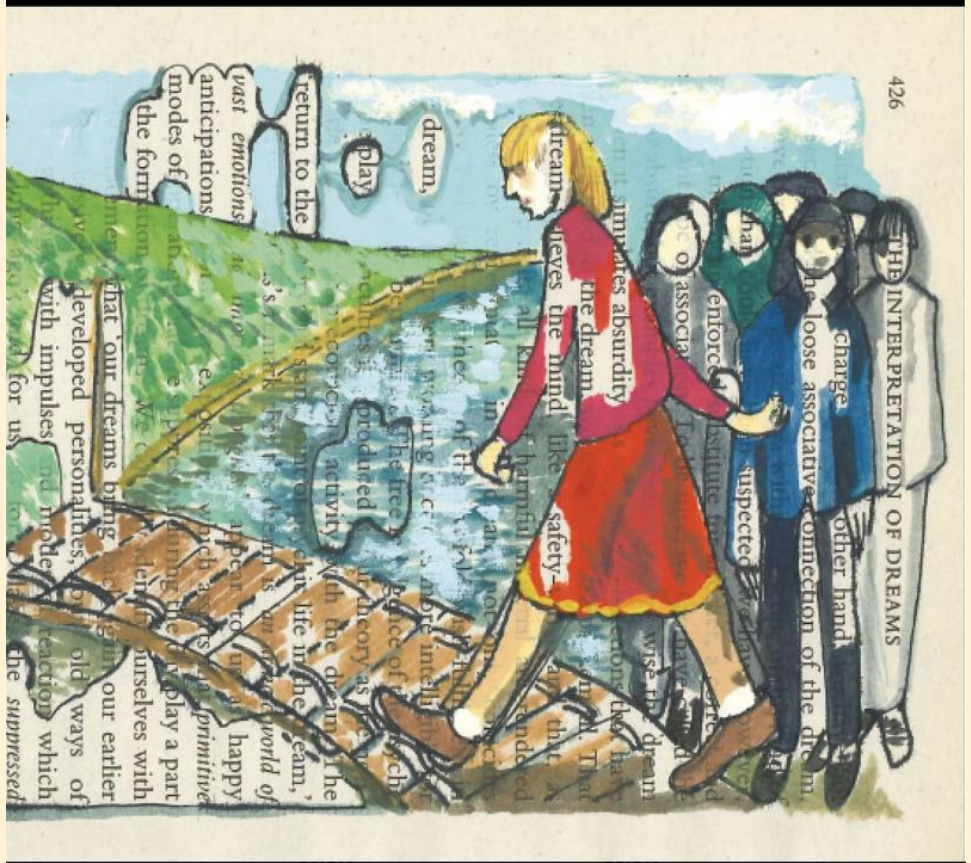
HAY FESTIVAL, WALES, UK

25 May—4 June 2023

ROUTLEDGE

The Science and Art of Dreaming

Mark Blagrove and Julia Lockheart



Wear your Dream!







International Society for the Study of Surrealism

Painting and Socializing COVID-19 Dreams

JULIA LOCKHEART

The Dream Discussion Process

From March to July 2020, the DreamsID (Dreams Interpreted and Drawn; Dreams Illustrated and Discussed) COVID-19 Dreams Project, led by myself, an artist, and sleep scientist Mark Blagrove, resulted in the production of multiple artworks, three of which I present and examine here. Blagrove and I founded DreamsID in 2016 as an art science collaboration involving participatory sleep salons, both online and in person, in which participants discussed, and I as part of my role as artist-facilitator simultaneously painted, individual dreams. The discussions followed the Ullman method for group socialization of dreams.[1] Designed for nonspecialists to facilitate discussion of dreams in groups, this method consists of six stages, which guide the discussion. The

1 Montague Ullman, *Appreciating Dreams: A Group Approach* (Thousand Oaks, CA: Sage Publications, 1996; New York: Cosimo-on-Demand, 2006).



At the launch for our book *The Science and Art of Dreaming* at the Freud Museum in London, Elaine spoke about how the time spent reflecting on her dream was very valuable as it helped her to explore how she was thinking about the emerging pandemic.[15] She also found it useful that a lot of her family members and friends watched the online dream-sharing event and from that experience she noted that they were able to understand how the lockdown was affecting her emotionally and mentally from the front line. She said that this would not have been something she would have been able to discuss directly, but the public online nature of the dream discussion enabled her to communicate her experience at the same time as she was finding it out for herself. She also spoke about subsequently using dreams with children in clinical settings to elicit underlying emotions and feelings, which she would not have done otherwise.[16]

Surrealism and the Valuing of Dreams

I first encountered Surrealism at art school in the 1980s and my painting was particularly influenced by it. I often painted dreams and reflected on the contents of my own highly visual and colorful dreams. My dreams were often lucid and contained evocative and highly situated scents and unquantifiable emotions. As I began to undertake more reading and writing for my MA and PhD studies, in parallel with developing a teaching practice, these dreams

16 DreamsID, Book launch for *The Science and Art of Dreaming*, 50:16–50:50. The videos of the paintings being created, and of the online discussions, can be seen on the DreamsID YouTube channel. All nine COVID-19 paintings can be seen in Mark Blagrove and Julia Lockheart, *The Science and Art of Dreaming* (London: Routledge Books, 2023), and on the gallery page of the website DreamsID.com. They have been displayed in exhibitions, including four at the Freud Museum in London, and have been described in documentaries on the BBC, Australian Broadcasting Corporation, and US Public Service Broadcasts, as well as appearing in *New Scientist*.



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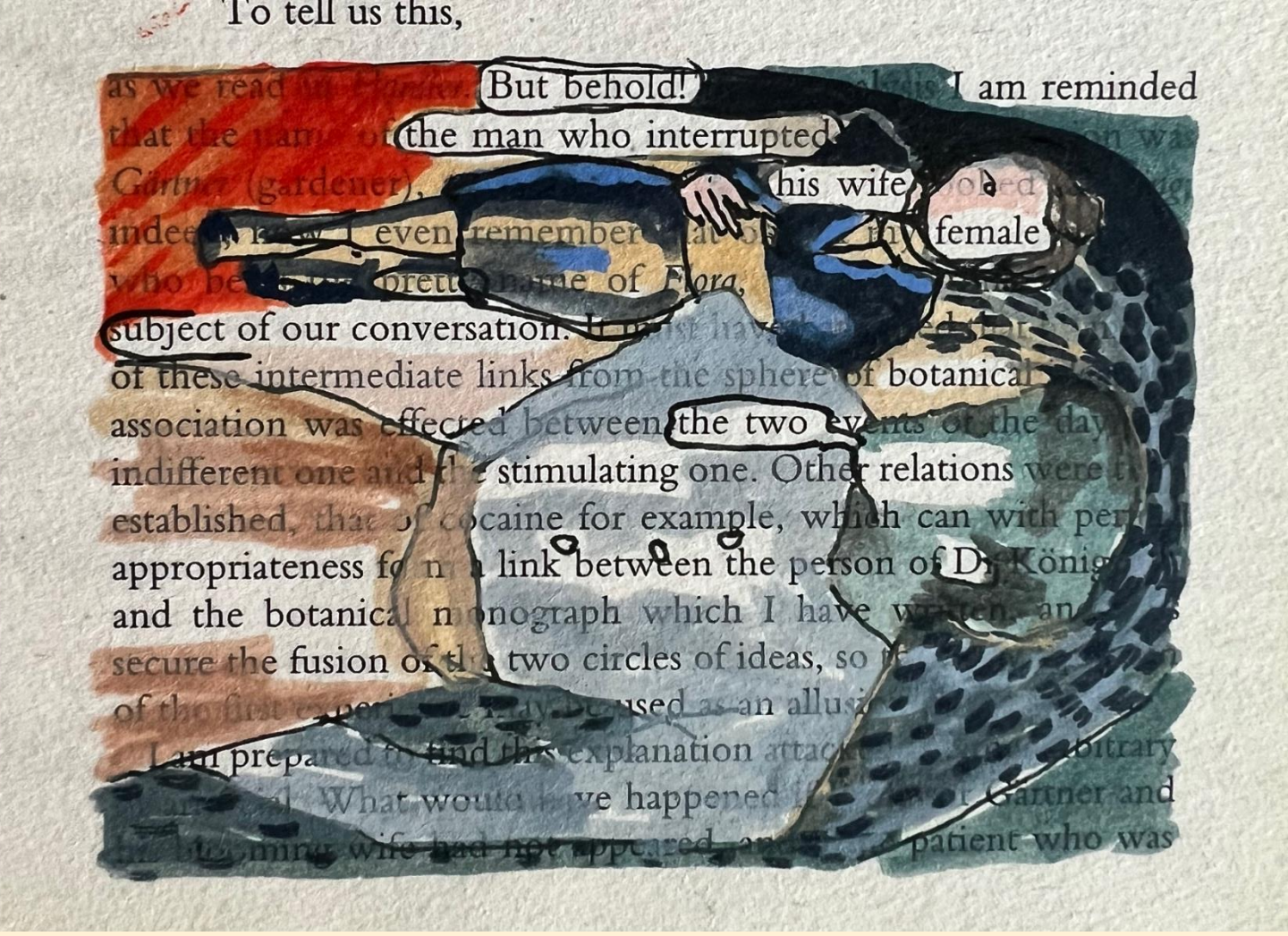
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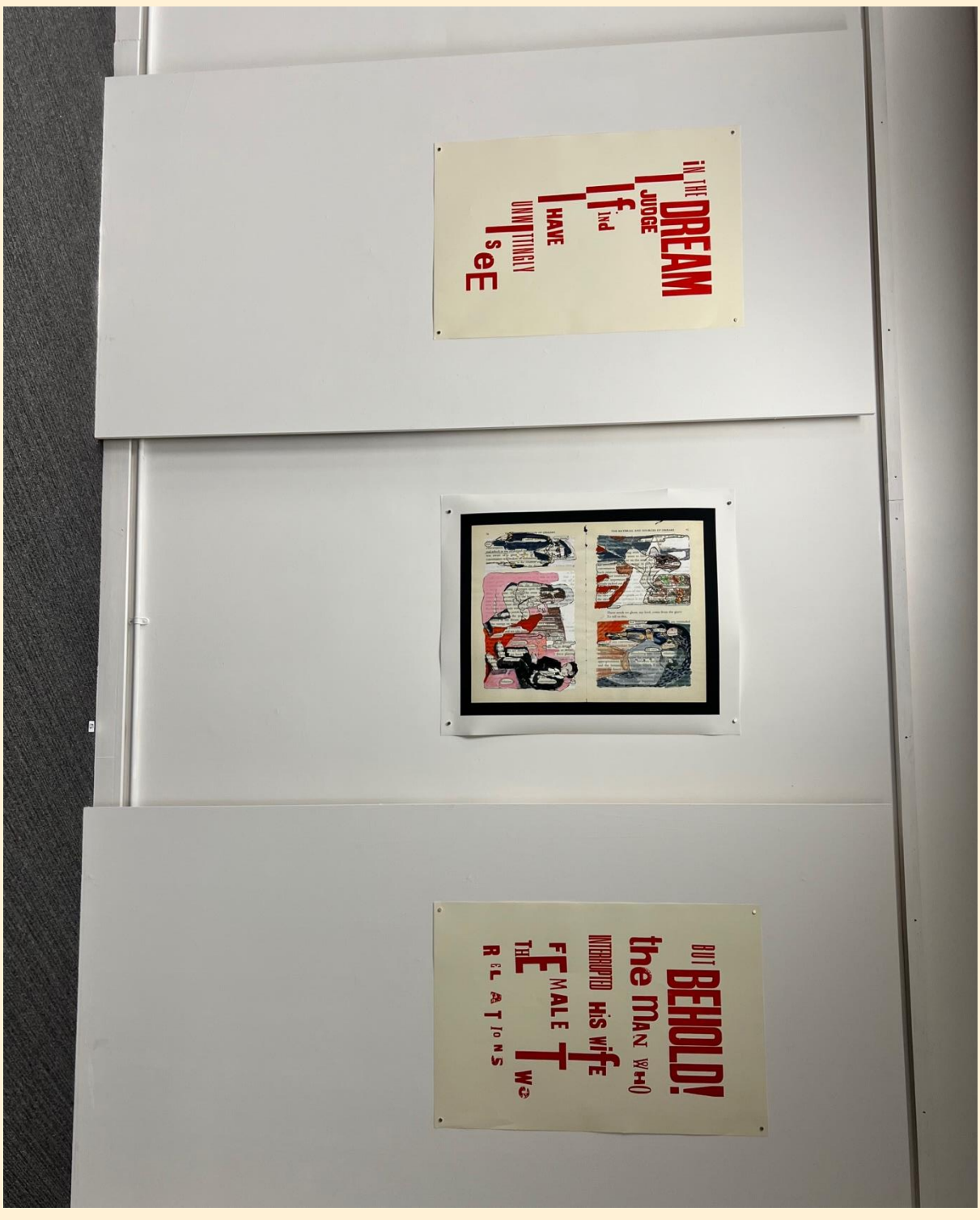
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To tell us this,






BUT BEHOLD!
the MAN WHO
INTERRUPTED HIS WIFE
MAKE
THE
RELATIONS


Typographic Spacing
Serif Typefaces
Pismo Beach


BUT BEHOLD!
the MAN WHO
INTERRUPTED HIS WIFE
FEMALE
THE TWO
RELATIONS



Jung, Dada, and the Discussion and Painting of Dreams

Mark Blagrove[1] and Julia Lockheart[2]

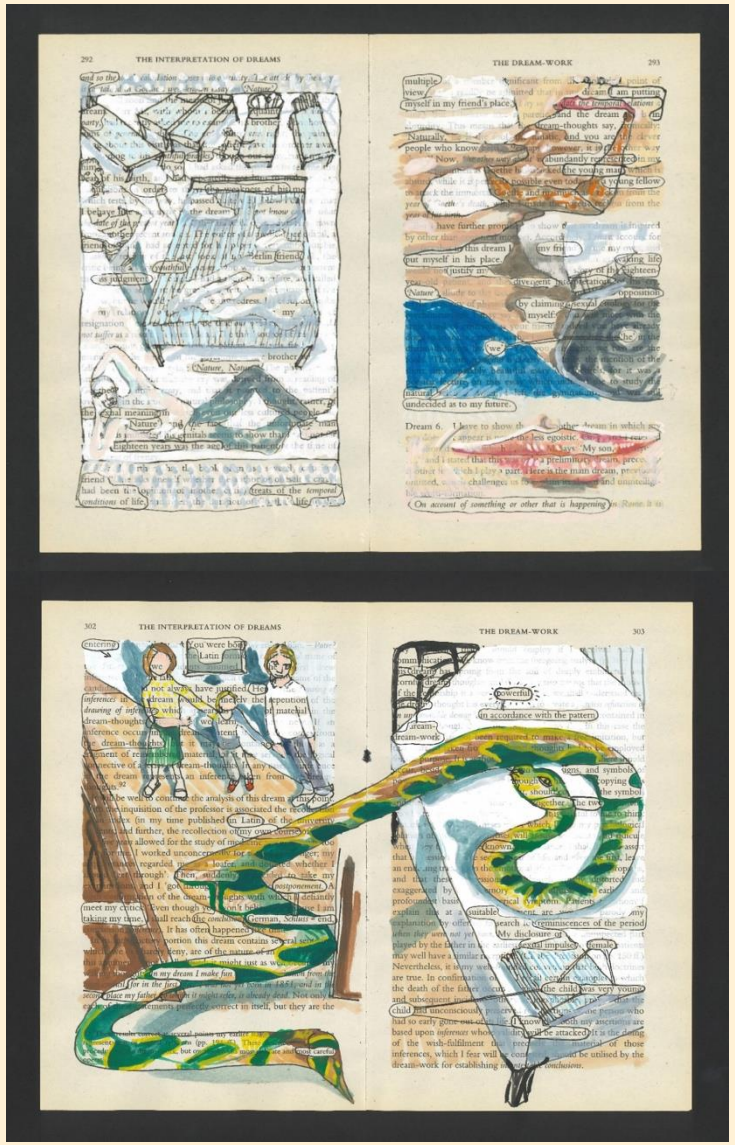
[1] School of Psychology, Swansea University, UK

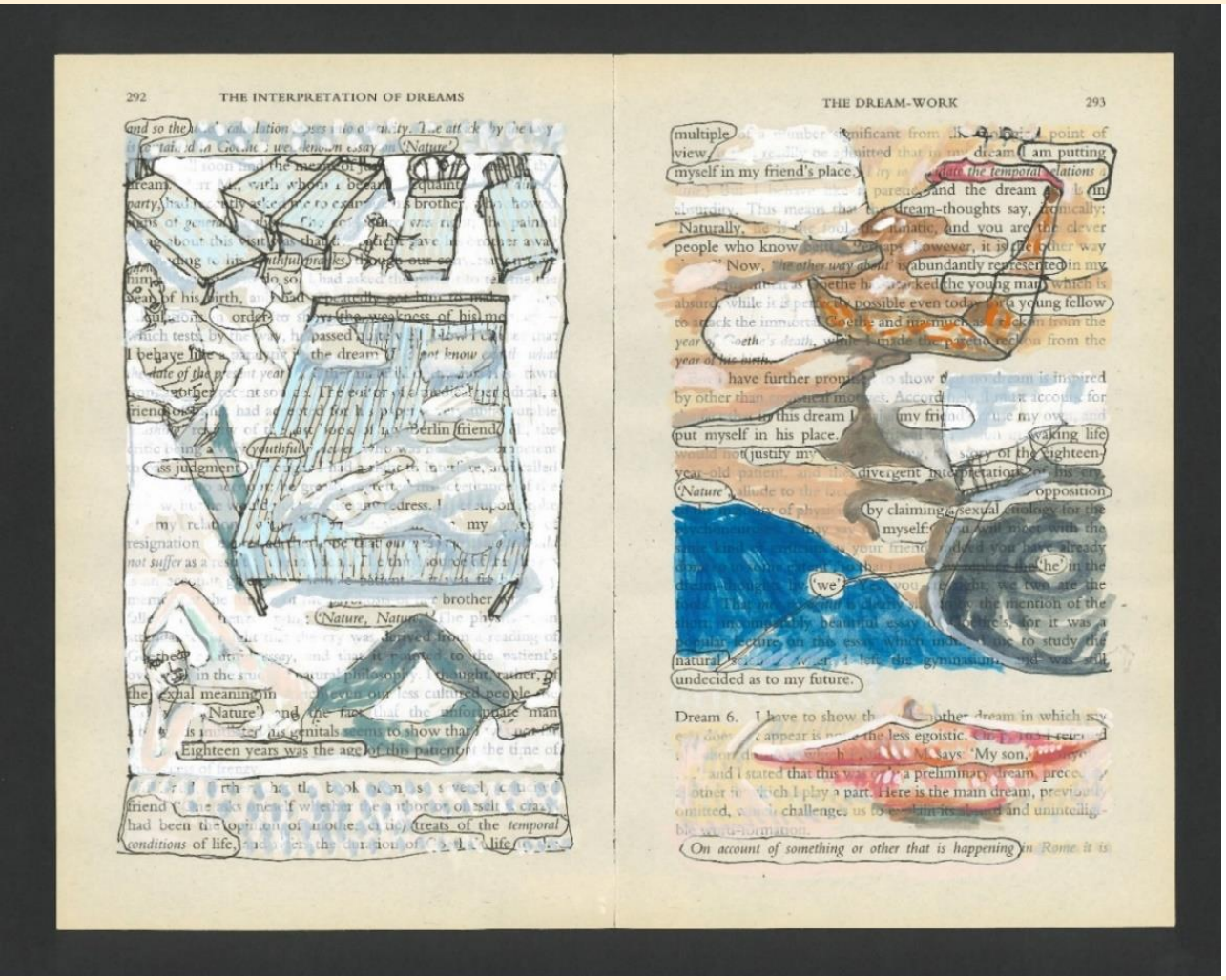
[2] Swansea College of Art, University of Wales Trinity Saint David, UK

Abstract

In the early 20th-century the ideas and practices of Carl Jung and of Dadaism started to develop in Zurich and then spread to other countries. Dadaism was a cultural, art and literary movement which later resulted in Surrealism. At first glance Jung and Dada have little in common, with psychoanalysis addressing the development of the individual and Dada using bizarre creativity, often for political purposes. This chapter however addresses similarities between them, in particular that both movements valued art and recognised the importance of unconscious processes. Jung also addressed synchronicities, meaningful acausal connections, and Dada utilised chance in the production of art and literary works. This overlap between Jung and Dada is particularly seen with the Dadaist painter and sculptor Hans Arp and his wife Sophie Taeuber-Arp. The similarities between the two movements are illustrated by two dream-sharing and art events held in Zurich in the Summer of 2023, one at the C.G. Jung Institute, and one at the Cabaret Voltaire, the birthplace of Dadaism. In each event a dream was discussed, and painted live, each performance resonating with the dreamers and audiences, and resulting also in the creation of concrete poetry. The paintings and concrete poems are presented here. The events show the essential role of dreams in the theories and practices of Jungian psychology and Dadaism, including insights derived from the dreams. They also show the relationship of poetry to dream-like thinking and reveal the inspiring and intriguing synergy and similarities between Jungian and Dadaist worldviews and practices.

Carl Jung & Dada





and so the dream party, *'Nature'*
friend, Berlin friend
Y o u th ful,
pass judgement
'Nature, *N a t u r e*,'
The sexual meaning in *' N a t u r e '*.
Eighteen years was the age,
friend had been the *conditions* of life,
treats of the *temporal* life,
multiple view,
myself in my friend's place

I am putting in

the temporal relations
and the dream, dream-thoughts say,
and you are abundantly represented
the young man, a young fellow
waking life, eighteen-year-old
in this dream I put myself in his place
justify my divergent interpretations
'Nature', by claiming a sexual opposition myself:
'he' 'we'
natural.

Entering
You were born Latin
in Latin my own course
p o s t p o n e m e n t
In my dream
I make fun
p o w erful
in accordance with the pattern
signs and symbols
copying
the symbol
together
The two
known
female
child
the child
I know will be attacked
was very young
inferences
in *drawing inference*
dream-thoughts
inference occurs in
the dream-thoughts



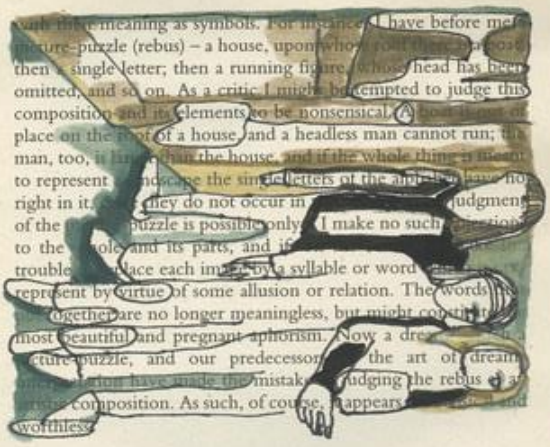
Surrealism
1924 - 2024



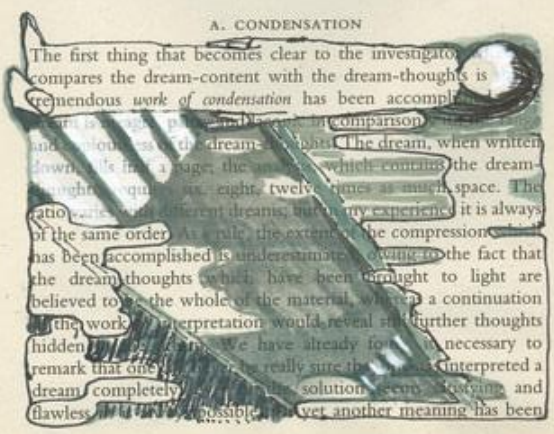
I arrive at Paris and descend the staircase of a train station very like the Gare de l'Est. I experience an urge to urinate, and get ready to cross the square, on the other side of which I know I'll be able to relieve myself, when a few steps away on the same platform I discern a urinal of small dimensions, in a new and very elegant model. … I ascertain the mobility of this urinal and become aware, as I am not alone there, of the inconvenience resulting from this mobility. After all it is a vehicle like any other, and I decide to remain on the platform. From that place I observe the disquieting manoeuvres, not far from us, of a second 'flying-urinal' similar to ours. Failing to draw the attention of my fellow travellers to the disordered movement and the consequent risk to pedestrians, I step down and succeed in persuading the imprudent conductor to give up his seat and follow me. … He lets on that he is a military doctor in possession of a driving licence. … I try to convince him that although he is a doctor he may be sick, but he enumerates the symptoms of my illnesses, starting with the different fevers. He shows none of these symptoms …. We have stopped at the threshold of a white house that my interlocutor constantly goes up and down a flight of steps one story high. … He finally recalled that he had put together a collection there. I insist on knowing the contents of the collection. 'A collection of five shrimps' [he says]. He descends the steps again: 'I swear to you, dear friend, that I am very hungry,' and so saying he opens a straw valise I had not noticed before. He profits from the occasion to let me admire his collection, made up of five shrimps of very different size and looking like a fossil …. But innumerable intact carapaces fall to the ground when he raises the upper part of the valise. He answers my astonishment, 'No, there are only five—those over there.' From the bottom of the valise he takes out a roasted back of rabbit, and with nothing but his hands he sets about eating by scraping with his nails on its vertebral column. The flesh is distributed in long filaments …. I can hardly stand this disgusting spectacle. After a rather long silence my companion says to me: 'You will always recognize criminals by their immense jewels. Remember that there is no death, only reversible directions.'

Dream of André Breton, from *La Révolution Surréaliste*, No.1, December 1924.

Andre Bretton's Dream



A. CONDENSATION







In the space of the dream 2024 - 2025





Musée des Confluences
Lyon, France

In the space of the dream 2024 - 2025



Musée des Confluences
Lyon, France


Mais ces paroles, en pénétrant dans les ondes du sommeil où Swann était plongé, n'étaient arrivées jusqu'à sa conscience qu'en subissant cette déviation qui fait qu'au fond de l'eau un rayon parait un soleil, de même qu'un moment auparavant le bruit de la sonnette, prenant au fond de ces abimes une sonorité de tocsin, avait enfanté l'épisode de l'incendie. Cependant le décor qu'il avait sous les yeux vola en poussière, il ouvrit les yeux, entendit une dernière fois le bruit d'une des vagues de la mer qui s'éloignait. Il toucha sa joue. Elle était sèche.
Marcel Proust
Du côté de chez Swann, 1913
But these words, as they plunged through the waves of sleep in which Swann was submerged, did not reach his consciousness without undergoing that refraction which turns a ray of light in the depths of water into another sun: just as, a moment earlier, the sound of the door-bell, swelling in the depths of his abyss of sleep into the clangour of a tocsin, had engendered the episode of the fire. Meanwhile, the scenery of his dream-stage scattered into dust, he opened his eyes, and heard for the last time the boom of a wave in the sea, now distant. He touched his cheek. It was dry.









12th April – 2nd November 2025

https://www.schallaburg.at/en/2025-dreams

12th April – 2nd November 2025

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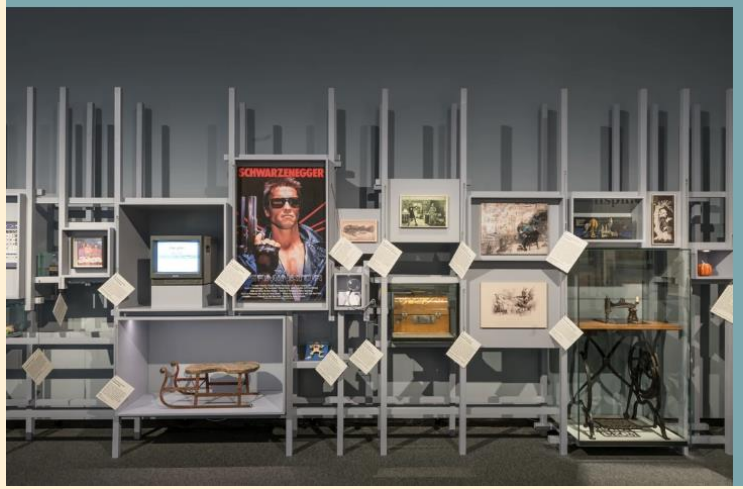
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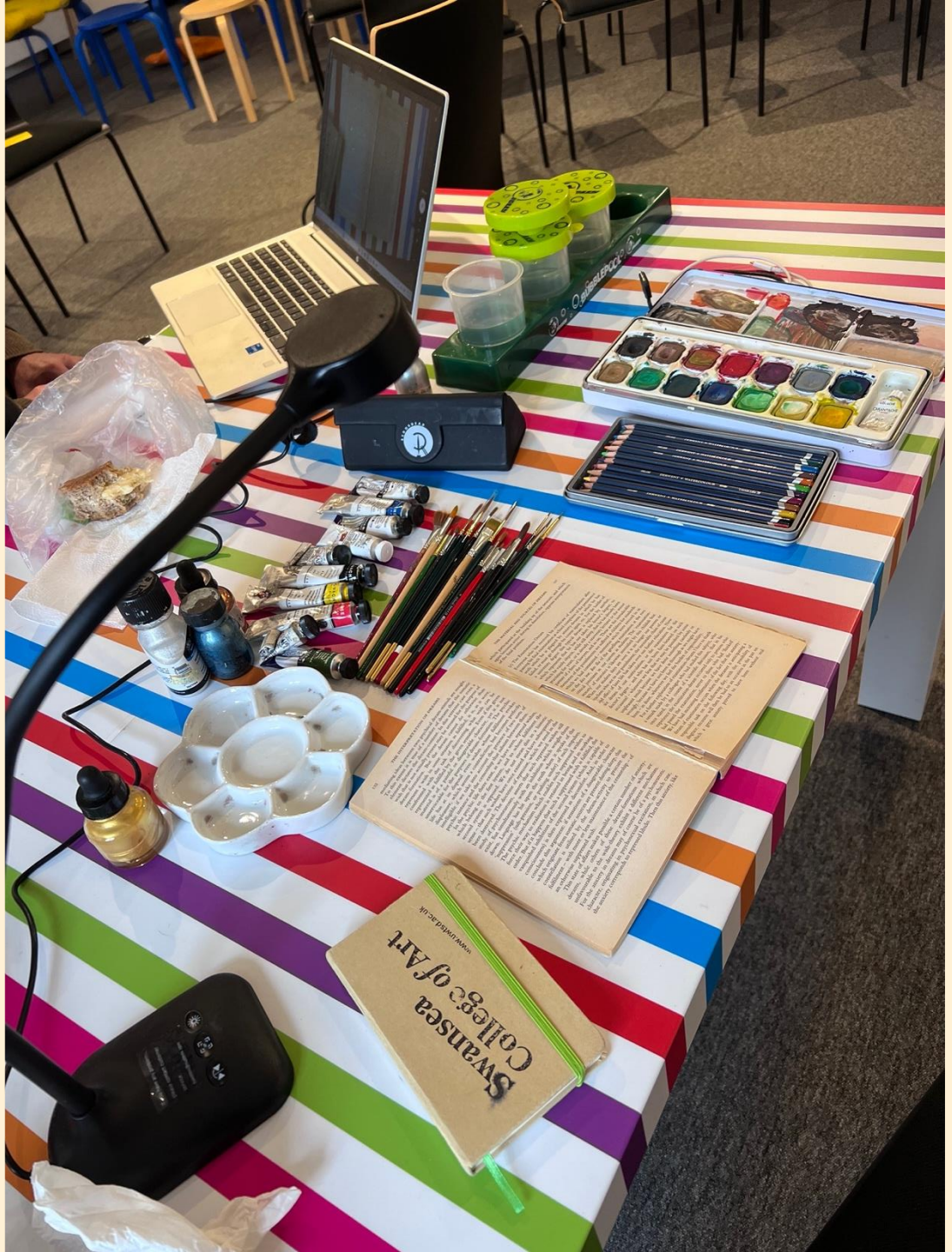
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Heute
15 Uhr
Dream Salon
mit
Mark Blagrove und Julia Lockheart
Gemeinsames Deuten eines Traumes und künstlerische Umsetzung
In der Ausstellung (Raum 7) in Englischer Sprache. Eintritt frei!


Swansea College of Art

create from the dream-material a provisional dream-content, which is subsequently modified until it satisfies as far as possible the exactions of a secondary agency. —No, this is hardly probable. We must rather assume that the requirements of this agency constitute from the very first one of the conditions which the dream must satisfy, and that this condition, as well as the conditions of condensation, the opposing censorship, and representability, simultaneously influence in an inductive and selective manner, the whole mass of material in the dream-thoughts. But of the four conditions necessary for dream-formation, the last recognised is that whose exactions appear to be least binding upon the dream. The following consideration makes it seem very probable that this psychic function, which undertakes the so-called secondary elaboration of the dream-content, is identical with the work of our waking thought. Our waking (preconscious) thought behaves towards any given perceptual material precisely as the function in question behaves towards the dream-content. It is natural to our waking thought to create order in such material, to construct relations and subject it to the requirements of an intelligible coherence. Indeed, we go too far in this respect; the tricks of conjurers befool us by taking advantage of this intellectual habit of ours. The effort to combine in an intelligible manner the sensory impressions which present themselves to us often causes us to commit curious mistakes and even distort the truth of what is before us. The proofs of this fact are so familiar that we need not give them in consideration here. We overlook errors when we read printed pages because we imagine the proper text. The editor of a widely read French journal is said to have made a bet that he could print the words 'from in front' and 'from behind' in every sentence of a long article without any of the readers noticing it. He won his bet. Years ago I came across a comic example of false association in a newspaper report of the session of the French Chamber in which Dupuy [illegible] the panic caused by the explosion of a bomb thrown by an anarchist, with the courageous words, *Lasciate sentire*, the visitors to the gallery [illegible] to testify as to their impressions of the outrage. Among them were two provincials. One of these said that immediately after the end of a speech he had heard a detonation, but that he had thought

that it was the [illegible] not whether a speaker had finished. The other, who had apparently already [illegible] speakers, had got hold of the same idea, but with the difference that he supposed the shooting to be a sign of appreciation [illegible] specially successful speech.

This [illegible] psychic agency which [illegible] the dream-content with the demand that it must be intelligible, [illegible] subjects it to a first interpretation and, in doing so, leads to a complete misunderstanding. This is none other than our normal thought. In our interpretation [illegible] will be in every case to disregard the apparent coherence [illegible] as being of suspicious origin, and, whether the elements [illegible] or clear, to follow the regressive path to the dream-thought.

At the same time [illegible] upon which the above-mentioned [illegible] of quality in dreams—from confusion to clearness—is [illegible] dependent. Those parts of the dream seem to us clear in which the secondary elaboration has been able to accomplish its [illegible] those seem confused where the powers of this performance have failed. Since the confused parts of the dream are often likewise those which are less vividly presented, we may conclude that the secondary dream-work is responsible also for a contribution to the plastic intensity of the individual dream-structures.

If I seek an object of comparison for the definitive formation of the dream, as it manifests itself with the assistance of normal thinking, I can think of none better than those mysterious inscriptions with which *Die Fliegende Blätter* has so long amused its readers. In a certain sentence which, for the sake of contrast, is in dialect, and whose significance is as scurrilous as possible, the reader is led to expect a Latin inscription. For this purpose the letters of the words are taken out of their syllabic groupings and are rearranged [illegible] where a genuine Latin word results, at [illegible] on the assumption that letters have been [illegible] by weathering, [illegible]. We allow ourselves to be deluded about the significance of [illegible] isolated and meaningless letters. If we do not wish to be fooled [illegible] we give up looking for an inscription, must take the [illegible] stand, and combine them, disregarding [illegible] into words of our mother tongue.

The secondary elaboration [illegible] factor of the dream-work

Playfulness brings us to Evolution

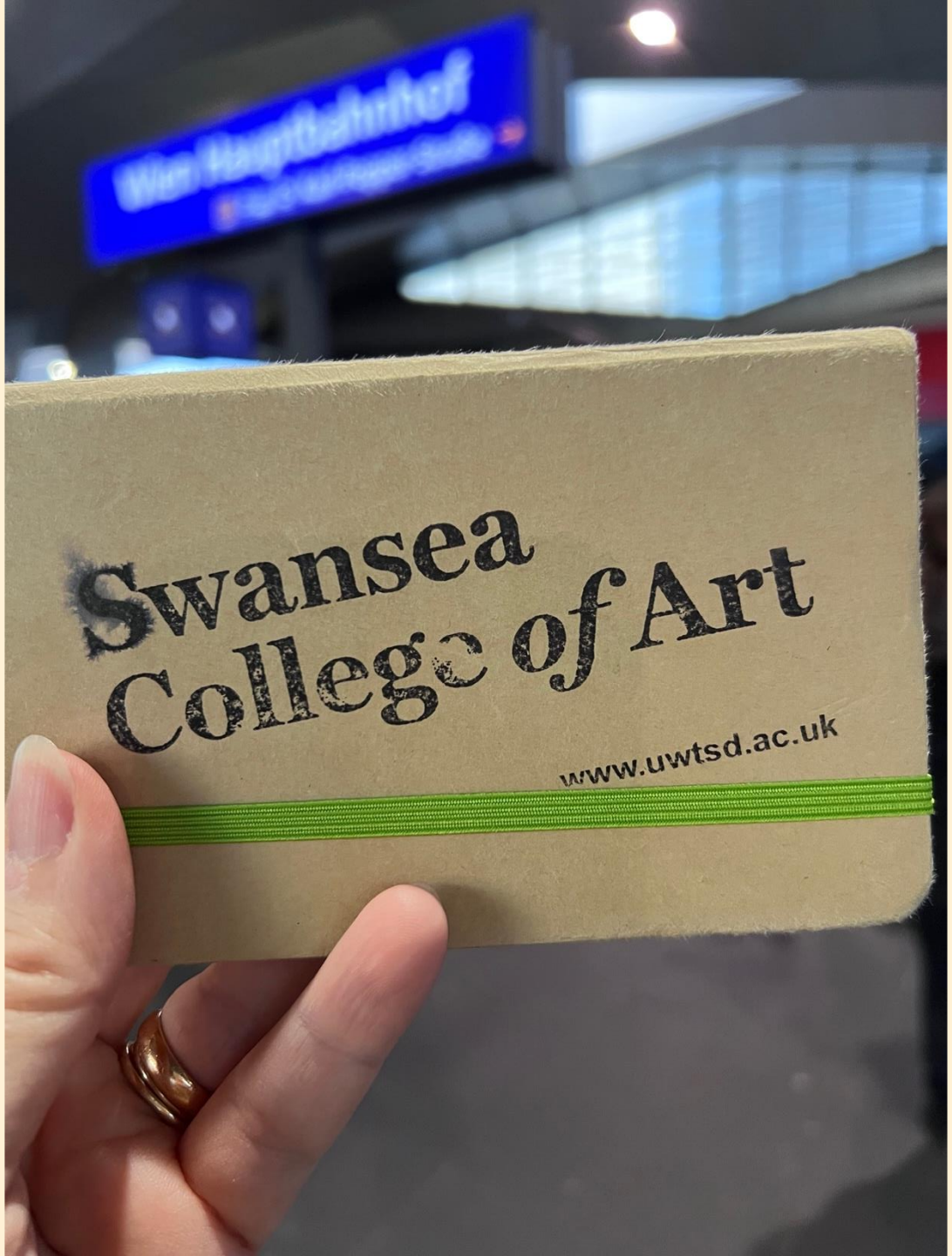
- Human Self-Domestication (HSD) is a theory of human social evolution.
- HSD holds that evolution has selected humans for being pro-social, low in aggression, empathic, playful, and able to control one's emotions.
- Just as humans select for these characteristics in pets/companion animals, such as cats, dogs and horses.
- We published this paper in the International Journal of Dream Research in 2022.

To conclude…

- Dream sharing enhances empathy and social bonding.
- This function of dreaming may have been selected for during evolution, alongside the evolution of story-telling and social cognitive play.
- Play is important to the theory of Human-Self Domestication, to dream production, dream-sharing and to surrealism.

To conclude…

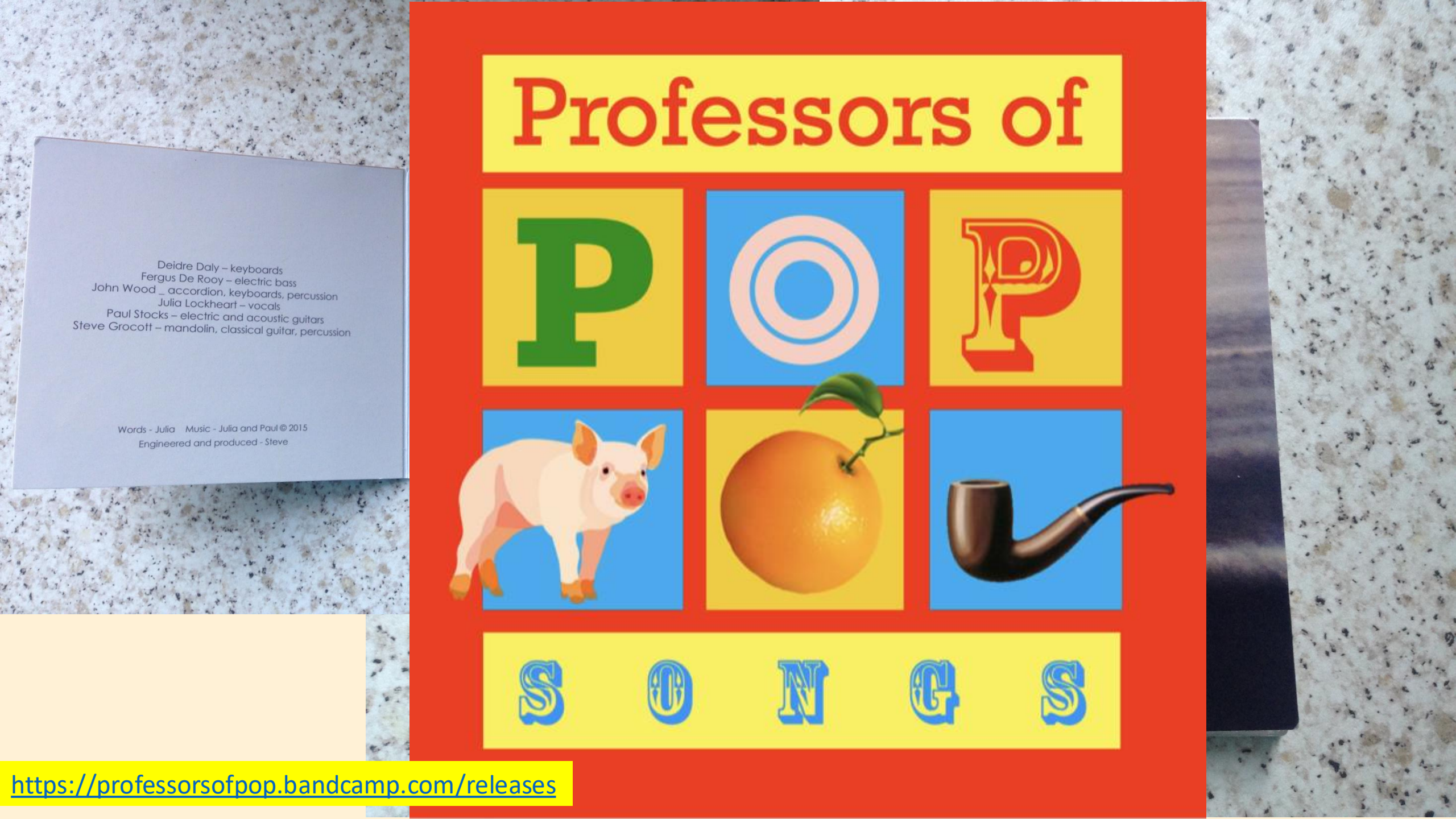
- Surrealism is one of the theoretical, social, cultural and artistic peaks of human creativity.
- Surrealism values the most innovative forms of human creativity and of novel combinations, including what occurs in dreams.
- It is an example of the adult playfulness emphasised by Human Self-Domestication, and is inspired by dreams.


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Deidre Daly – keyboards
Fergus De Rooy – electric bass
John Wood _ accordion, keyboards, percussion
Julia Lockheart – vocals
Paul Stocks – electric and acoustic guitars
Steve Grocott – mandolin, classical guitar, percussion
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