

My Master's research has centred on developing a methodology to produce artwork generated by dreams, chance and hypnotic states as well as further systematic techniques that are outlined below. I have developed several artist book editions, *Apres La Pamplemousse*; *Livet På en Pinne*; *Tower On Old fashioned*, and *Bottle Under The Influence*, 16mm films, *Vögel in Haus*; *Apres La Pamplemousse*; *Suspension of the Lion*; *Non Doorwayed Door*; *History of an object: snow wax, shadow, and Perturbed Bottle*, as well as sculptures and sound works. As much of my research has obviously engaged in Surrealist techniques, I present here a partially cyclopedic guide to my thinking in the spirit of Bataille's *Encyclopédia Acephalica* or Walter Benjamin's *Arcades Project*. There is a systematic marginalia embedded in the text as well: where I have used poetry excerpts from my own poetry, I have included the source poem in full, which corresponds to a symbol.

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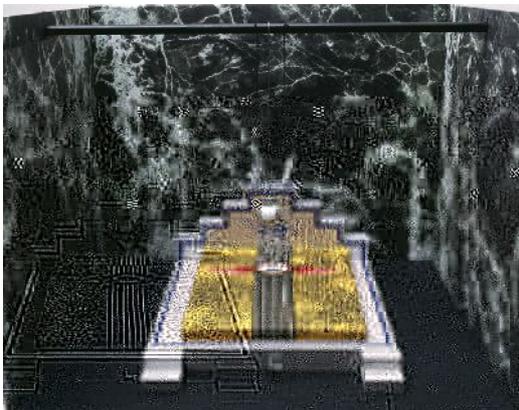
ANONYMOUS LOAN

IN THE BANK AND AT THE ZOO

Walter Benjamin refers briefly to French symbolist poet Paul Pierre Roux , in his text on Surrealism: “when in the early hours, he retired to sleep, [he] used to hang a notice on his door, 'La poete travaille' (poet at work).” Breton also remarks: “Quiet, I wish to pass through where none has passed through, be still. – After you, beloved language.”¹

“In the fabric of the world, dream loosens individuality like a hollowed tooth.”²

The bed is the monumental site of sleep, the platform, the base, the column upon which we dream. Italian architecture/design groups Archizoom and Superstudio, in their 1967 series of “Dream Beds” (Images 1 and 2) transformed “Superarchitecture” into productive systems, monumentalized the bed and addressed the activity of the dream state in their title, so that the bed and dreaming became a single entity. “The first part of the dream incubation process involves sanctifying your dream environment imbuing your regular sleeping habitat with an emotional ambience conducive to the induction of desired dreams.”³



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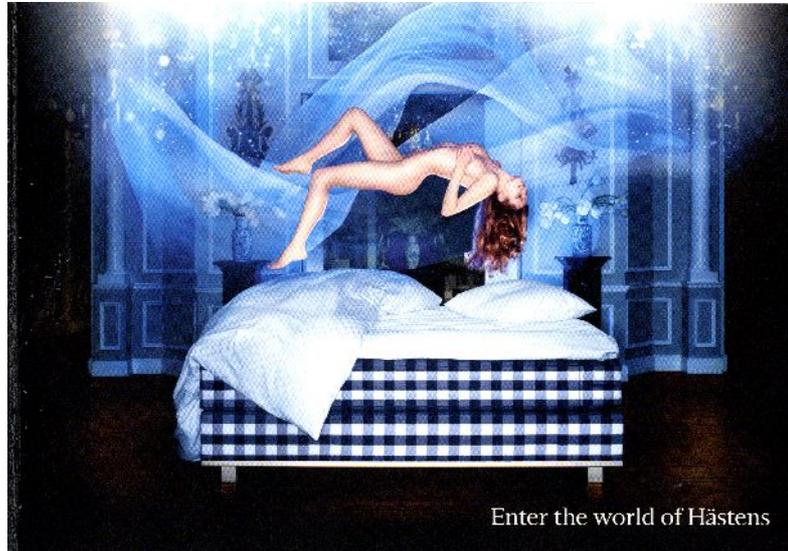
Hästens, a Swedish bed company in the business of sleep since 1852, highlights in their advertising the fact that we sleep 1/3 of our lifespan, of which approximately 3 years in total time is of REM sleep, the state in which we dream. (Image 3) In the Hästens' catalogue for 2011 we are confronted, within the few first pages, with the image of a woman, naked, nipple-less and elevated, floating above a Hästens bed. In mid air she is enveloped by a misty whir of fuzz and a phantom shaped like a curtain. The pages that follow: her dream contents, perhaps,

1 Walter Benjamin, *One Way Street and Other Writings*, London, Penguin Books Ltd 2009, 145.

2 Ibid.

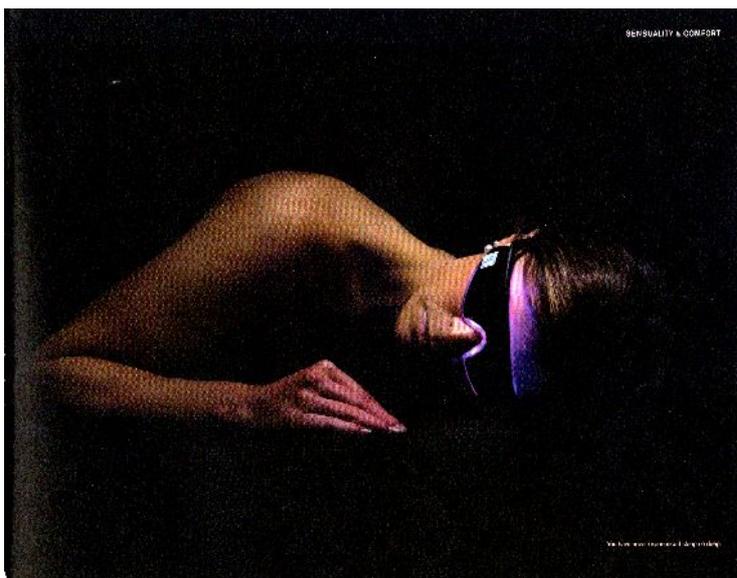
3 Keith Harary and Pamela Wintraub, *Lucid Dreams in 30 Days: The Creative Sleep Program*, <http://www.esotericonline.net/>, 10.

include various beds, offered as characters auditioning for a role in this luxurious theatre of sleep: *The Vividus, Luxuria, Excelsior, Citation, Marquis, Exuperior, and Comfortable II*.



3)

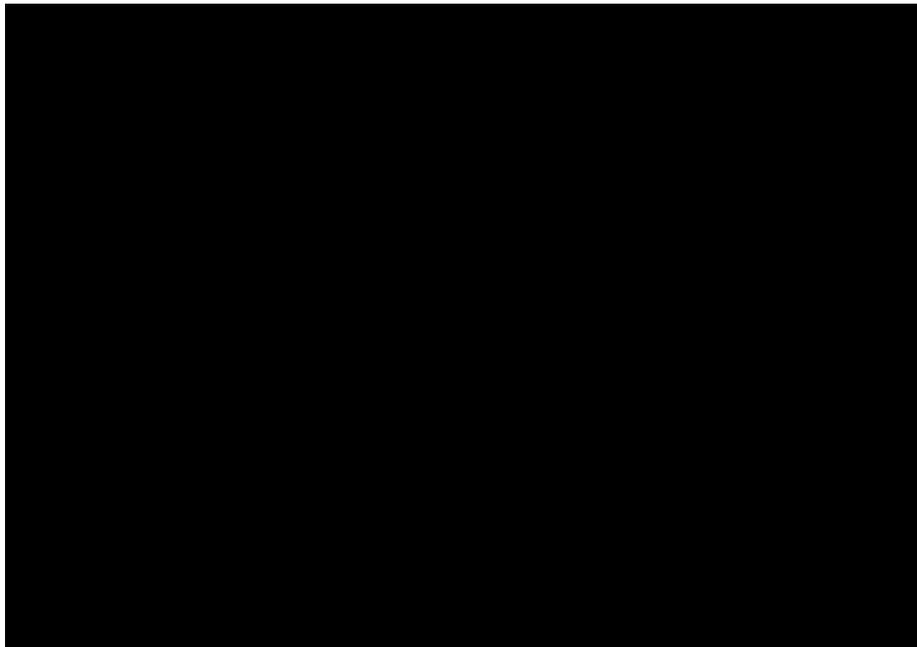
Later on, in the chapter on *Sensuality and Comfort* in the Hästens catalogue, lies a language that lends itself more to the scientific explanation of the sleep cycle, dream patterns, as well as another image of a bust (Image 4), a contemporary Sleeping Muse, similar to Brancusi's 1906 sculpture, emerging from stone, as well as the 1910 version, a bronze more geometrical rendition. (Images 5 and 6).



4/5/6)

The Hästens muse emerges from a black void, her face adorned with black sunglassesque eye wear, emitting a glow of pink light, and in the bottom right hand corner, small white text hat reads: "You have never experienced a sleep so deep." *The Mind Spa*, a system developed in collaboration with Stanford University, is a digital video and audio player that comes with a Blue Led eye mask as well as Multi coloured LED glasses. The lights embedded in the glasses accompany audio sessions, and rhythmically pulse to correspond to brain wave patterns, encouraging "an endless gaze, at an object like a flickering candle or a log fire" a selection of audio files come loaded on the player: *Ambidexterious thinking, Vivid Dreaming, Drift to Deep Sleep, Creativity Enhancer*, among others. The voice of Richard Brandler, American author and self-help crusader, and the founder of NLP (Neuro Linguistic Programming), appears amidst flutes and synthesisers. Hypnotically he delivers lines, suggesting deep relaxation, and an opening of the unconscious to creativity. "If the road is closed we can find an alternative route," he intones, "learn unconsciously to let the creativity to sing in your neurology, cut a few strokes off a golf game, it doesn't matter what you're looking for you still need a goal."

At the end of the Hästens publication (Image 5), the Hästens woman has found the bed/landed, she still sleeps, although her sleep has brought her to an entirely different context. The central vase, replaced by a classical bust, the tulips with daisies, the second billowing curtain with a swinging chandelier. She has landed and is no longer naked, but clad in nude coloured lingerie.



5)

CUCUMBER-----DAM

Despite its sweeping generalization, in Sandra Shulman's book "*Dreams*", she writes, "Eastern and Oriental cultures held that during sleep the soul left the body to indulge in wild adventures, involving other peoples souls, including those of the dead. They found it impossible to distinguish between fantasy and reality."⁴ Hästens sleeping muse has changed places, left the candelabra of her reality for the dreamed of dark room with classical bust, pale teal walls with white columns for gold trimmed mirrors, a blue and white ceramics for a caged canary.

The glasses accompanying The Mind Spa Audio Console offers instructions to the user to either close or open one's eyes. Seated with open eyes the lights cast colours over what can be seen though the plastic lenses as well as in the peripheral vision. For the 16mm film, *The Non Doorwayed Door*, I have utilized Man Ray's approach to film making in his 1928 *L'Etoile de Mer*, based on a script by Surrealist Poet Robert Desnos. Half of Ray's film, when we encounter the two protagonists, *Un Homme* and *Une Femme*, is hazed by the utilization of a gelatinous filter, glass that has been fogged or treated. (Image 6) The *objet trouvé* has been deconstructed and reconfigured into a lens filter for my Bolex H16 Camera, the lights/frequency connected to the droning voice, directly influence the hue and colouring of the film.



(6)

The text is brief and deals with the two themes of the film, Surreality and Love. "Women's teeth are so charming that one ought to see them only in a dream or in the instant of love."⁵ It is through her sleep that *Une Femme* leaves, bidding Adieu after undressing, sacrificing herself to surreality. In a scene where the knife and starfish are super imposed, the reincarnation suggested is both to the object, the starfish and the male character in the film.

⁴ Sandra Shulman, *Dreams: the interpretation of dreams and nightmares: A modern survey*, Macdonald & Co, London, 1970, 33-34

⁵ Man Ray, *L'etoile de Mer*, 1928, http://www.ubu.com/film/ray_mer.html, 1:56.

THE HAT BRIM ON THE FUNERAL HOME

I grew up in a house that was situated beside a funeral home, and I remember vividly the fascination I had with the procedure the body underwent from demise to ceremony (Image 8). This occurrence took place behind doors and downstairs in the back of the home, as I believed, and I would take any opportunity presented to look in. The dead, grey, corpse, passing through gates into formaldehyde, lipsticks, eye shadows and freshly pressed clothes, and finally to a coffin, selected from a wide range of possibilities bearing semblance to those of Hästens permanently reclined characters, *Promethean*, *Marsellus*, *Golden Midnight*, and *Auburn Sunset*, among others.

It is a somewhat similar colourful, animist, gate that the object traverses when it enters the omnipotent space of film. It differs in that, it is a two-tiered transformative gate, as though the ship docked at the harbour, its cargo appears as words, and they are unloaded as form then form surrenders to image: surface, volume, surface: the corpses to the funeral. (*^*^&&=)



8)

French artist Guy de Cointet's methodology also involves utilization of the vernacular fragment, transforming them to cryptographic word-image and lastly /object and stage performance. Marie de Brugerolle explains his practice with a quote from Barthes' *Writing Below Degree Zero*: "Writing thus passed through all the stages of solidification; it was first the object of a gaze, then of creative action, and finally of murder, and has reached in our time at last metamorphosis, absence, a writer without literature."⁶

The word and object are both decontextualized from their origins, be it the book (see /cut ups, blindfolded bibliotek, page), the dream state, the overheard conversation/ assemblage of found material, the chance encounter to be resurrected on film, granting them a Di Chiricoan metaphysical permit (Image 9). The words are orchestrated in and exist as books: *Apres La Pamplemousse*; *Livet På en Pinne*; *Tower On Old fashioned*, and *Bottle Under The Influence*, the objects pass briefly through a three-dimensional reality, experiencing for a short period the dialectic of dream and reality, a process of tension, neither force is resolved or relaxed, their playful physics and their characteristics captured on film, functioning here, they could not vacate from these frames.



9)

According to Hegel, dialectic “*Aufhebung*” is a process that raises something to a higher level of Being by annulling, suspending, or destroying its existing state, while at once preserving certain positive aspects within a new form.

Salut the Funeral Chariot!
strayed I, from my path
desired a face forever obscured by a hat brim
The Character who arrives partly to this plot,
slowly to shape,
ASIDE: shelved collection of objects that change on their own⁷

-7-

⁷ Tamara Henderson, Notes on the Character, 2011, page 5.

ELIMINATE THE ENDLESS

In Greek Mythology there are two gates which are referred to for dreaming: that of Ivory and that of Horn. The Greek God of Sleep, Hypnos, dwells with his twin brother Thanatos, the God of Death, in a dark cave by the banks of the river Lethe (Oblivion). This dwelling has no gate or door, never to be awakened by sounding hinges. The cave is surrounded by opium poppies and other sleep-inducing herbs.⁸

Melatonin is a trophic compound, known as “the hormone of darkness”, as mammals secrete it during the night. When taken as a supplement, at high dose, melatonin increases REM time, which in turn promotes vivid dreams. The Munich company Milchkristalle has patented a milk called Nachtmilch, (Image 10 and 11) a “nocturnal milk”⁹ taken from the cows during the times of 2 and 4am where melatonin levels are twenty five times higher.



10/11



This milking approach is also practised in the United Kingdom, Finland and Japan milking under moonlight. On the Baldirpan's (Image 12) homepage (a Valerian root-based sleep aid supplement) the sleepy Herder that can be seen on the package moves from day to night, he limps across the screen from a green and yellow landscape into a blue nightscape where the moon and stars are shining. This Shepard not unlike, Hypnos brothers the Oneiros (Dream), colours their sleep with dreams. Hypnos opens two gates, the Gates of Horn and Ivory, through which the Onieros come into the mind. Through the Gates of Horn come prophetic dreams, and through the Gates of Ivory come deceptive dreams which mislead.

⁸ <http://www.ukhypnosis.com/Shrine.htm>

⁹ <http://www.guardian.co.uk/world/2010/oct/18/nocturnal-milk-night-insomnia-sleep>, Kate Connor, Gaurdian Online, October 18, 2010.



“Two Gates the silent house of sleep adorn,
of polished ivory this, that of transparent horn.
True visions thro’ transparent horn arise, thro
polished ivory pass deluding lies.”¹⁰

In the haze of awakening one must reconcile with the dreamed of objects, scenes, occurrences. Breton’s “The slightness of reality” proposed to fabricate and put into circulation certain of those objects one only perceives in dreams.

*My door is closed
I am vacationing from the Swinging-door,
The non-doorwayed door
The eye had never appeared black thus all positions mispieced
(from the scattered hypnos)*

¹⁰ Wikipedia contributors, "Gates of horn and ivory," Wikipedia, The Free Encyclopedia, http://en.wikipedia.org/w/index.php?title=Gates_of_horn_and_ivory&oldid=453488873 (accessed October 21, 2011).

ÄGGULOR I SKAL

“On the passage of surrealism this fundamental crisis of the object was produced. Only the very attentive examination of numerous speculations which this object has publicly occasioned can permit the grasp in all its import, the actual temptation of surrealism. Real and Virtual object, mobile and silent object, phantom object, interpreted object, incorporated object, being object. Etc. Similarly surrealism has attached attention to diverse categories of objects existing outside of it: natural object, perturbed object, found object, mathematical object. ect.”¹¹

There are three systems with which I will conclude: *The Blindfolded Bibliotek*, *The Chanced object and Garden*.

In “The Literary techniques of Lady Catton Smith”, William Burroughs refers to the technique he pioneered: “Cut ups, but of course. I have been a cut up for years I think of words being a love like animals. They don’t have to be kept in pages. Cut the pages and let the words out.”¹²

The index of this essay is determined by way of a technique I have developed at the city library in Arnhem, Netherlands, *The Blindfolded Bibliotek*. At the library, and then blindfolded, I draw from the shelves a number of books. Upon returning to the table and viewing the constellation of books retrieved see, !■■■■■-!!!! The titles retrieved from pages *Puppets & Play*, *What Your Dreams Mean*, *Interiors 3rd Book of Offices*, *Kom in på en Öl och en Smörgås* and *World of Art Deco*. Since 1921 artists have connected dissimilar objects by association, a collage method, which resulted no longer in a single new image but a situation, a narrative, Lucy Lippard referred to it as Oneiric Realism during her introduction to *Surrealists on Art*.

The Garden is an ongoing dialogue between furniture design and hypnoses. I continue to visit Hypnotherapists to arrive at chair designs. Furniture from sessions in Utrecht, Netherlands, Newfoundland, Canada, and Stockholm, Sweden, are part of my thesis exhibition. Looking to my unconscious to assess and filter the material world, to view this state as an interface between the authentic metaphysical grounds of materiality and waking existence. This process

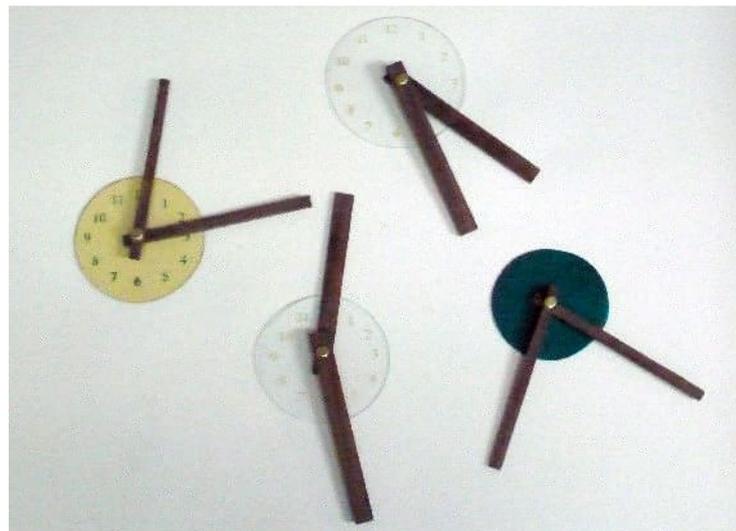
11 Lucy Lippard, *Surrealists on Art*, Prentice Hall, A Spectrum Book, New Jersey, 1970, 6.

12 William Burroughs, *The Literary Techniques of Lady Sutton Smith*, *Times Literary Supplement*, 6 Aug. 1964, p682

enables a focus on one form, to be freed of the critical/rational boundary that blankets the imagination, and to be lead around by suggestion, arrived at an object there, on the stage of the office, seated in various “other” chairs. I can remember them vividly in their hypnotic contexts, and sometimes during, sometimes after the session I would draw or give the hypnotist description of the furniture. *Paradise Chair*, *Vermilion Sands* and *October 17* were encountered whilst wondering through a maze-like garden.

JARDIN LUNE

A Garden that weaves itself in and out of a building. The building built by a system referred to as *Pendulum* (Image12), employing the clock hands/arms of time/ to determine angles that are then inherent in the building’s structure. The times, significant, or not, depending on the collaborating party or if its function, should be predetermined. In the particular garden of which I refer to above, the word JARDIN LUNE, is a night garden designed as a prairie monument to the full moon times that will occur in the year 2012 (Image 13) in Earl Grey, Saskatchewan, Canada.



The times as follows:

January 9 th	1:20
February 7 th	3:54
March 8 th	3:40
April 6 th	1:19
May 5 th	9:35
June 4 th	5:12
July 3 rd	12:52
August 1	9:28
August 31	7:58
September 29	9:19

October 29 1:50
November 28 8:46
December 28 4:22



(13)

ANONYMOUS LOAN

And as we place ourselves in the space which houses these objects, the report lies, vacationing, embedded in the filmed object, the brutalist furniture and on pages in books perched on a bronze chance table top. It is a report which has its origins in another realm, kingdom of omnipotence, the gloved hand holds steady that of which I desire, and now *“caught in crusted, until she possesses a geometry where the rhythms of crumpled marble paper, a crust of bread, smoke’s desolation, are to her as the pupil of an eye between lips. Let us put aside the techniques which consist of setting up ordinary materials and brutally push her who inhabits them into the midst of a final theatre where she is everything, argument and actor, scenery and that silo inside of which she can live in silence among his fripperies.”*¹³ We are standing directly under 8 O’clock.

There is something to be desired, there, the overwhelming sensation of a chance operation, a *blindfolded bibliotek*, the throwing away of total control, not dwelling so much on the final product but embracing the system under which it was made. An intention to not realize properly, the feeling of leaving the way path of determination to chance, to subscribe to what you roll. It can be equated to maze-like path, an unfolding of events, the caught-up-ed-ness

¹³ Matta, *Sensitive Mathematics – Architecture of Time, Surrealists On Art*, Prentice Hall, A Spectrum Book, New Jersey, 1970, 168.

and seeming magic that occurs in Jacques Rivette's 1974 *Celine and Julie Go Boating* (Image 14) when Celine and Julie at 7 bis, rue de Nadir aux Pommes disappear and then re-emerge. It is that momentary disappearance I can liken handing over decisions to chance operations. The candy that the two dames place in their mouths, is a key to another place and time, and that candy could very well be the dice, the blindfold, the cut up, the hallucination, the dream.



14)

(*^*&&=)

In a snide aside, those ghosts push me to play their hands in parlour games and permit continuous shaping of fragments, hiding behind postures particular – running from one to the next to escape conclusion. This is a wade through days, not turning down the role to act as one who docks a coffinship in the harbour carrying words only to unload form. One is surface, One is Volume. There is a panic that follows, and we had left traces of substances unpermitted that wrecked tiredness and disenchantment, dice, clock measures and blindfolds fell from our pockets.



My name in Cactus

Bellowing Vase

harp of string multicoloured and scented out in the field

a sloshed ballot, am I

say eyes

say

Cut off tongues that had tastes the invisible

and his eyelashes for a necklace

Salut!

the game birds

in their shape of sleep

Alas, my dreaded,

Dead!

Hotel de Lune

rested

July to fall

Inside of June

Drew Colorado through a magnifying glass as

the moon



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T E N M I R R O R S
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C O R R E C T

STAND OPPOSITE THE BUILDING
Lords Telephone Exchange
naturelle
Zig Zag in B-Natural
Appartement Copperfeather Hangedhare

Shot through the veil of her funeral attire, "It is rash, it is unprepared, a congruent triangle alone in the room with a jaguar puzzle"

Shot through the wing of a parakeet in a wide white room:

Still life stunned by his own penmanship seated next to a whited out globe. Still life stunned by his own calendar and opium pipe.

Organ player standing with the trumpeter who played louder, his lunch of smoked fish, settled of smoke fish, mirrored on his palette and spit it into the sound through the brass mouthpiece.

In a room of disassembled trumpets, they were warned,

"She is made of vaults, curves, marvellous overlays, faultless seashells, white moons drop from her eyes."

