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***Pushing the Rational – Using dreamwork as a method for art and  
feminist resistance***

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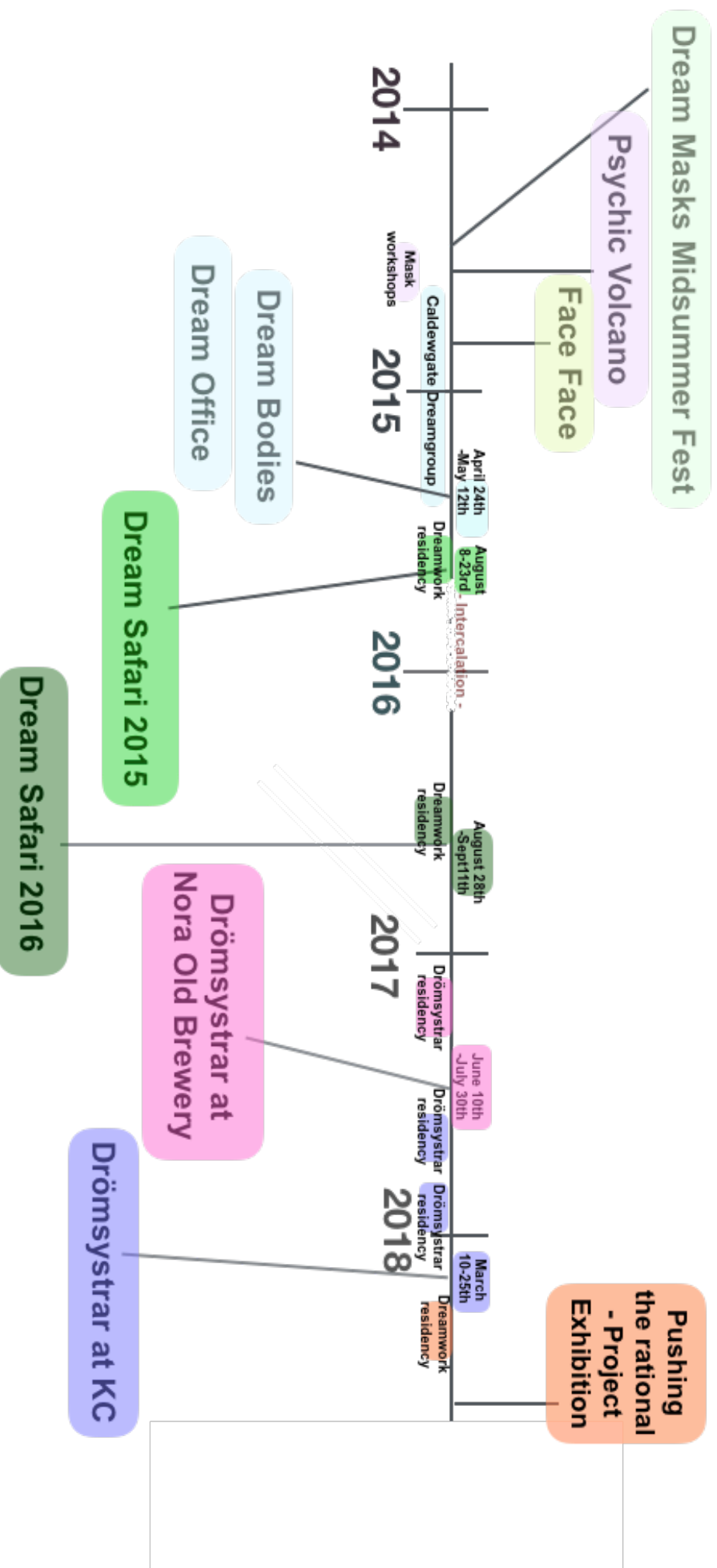
Without all the help and support of my main supervisors, Professor Mark Wilson and Professor Robert Williams, I would not have finished at all, luckily you both have a sense of humour and endless patience. Thank you to, Dr Katrin Joost and Dr Tom Grimwood for your feedback on my work. Many times, I also turned to friend and fellow PhD sister Johanna Willenfeldt who miraculously always made time to give feedback my work during this extensive project.

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# Time line: Pushing the rational PhD project 2014-2018



## **Abstract**

The project combines dreaming as a process of externalising and sharing unconscious processes with the use of feminist strategies to inform problem-solving within an art practice.

This, it is argued, opens a spectrum of possibilities for a collective artistic process through the method of *dreamwork*. *Dreamwork* here is defined as a Jungian-influenced group-based practice. The project potentially offers new rooms for utilising dreams in the waken state. The art projects of *Pushing the Rational* shape hybrid models based on three main components: dreamwork, artistic practice based on the every day, and feminist strategies.

The practice fields of dreamwork, artistic mark-making, and feminist activism are essentially different, the development of a temporal language involving parts of these three areas makes up a process model. The project *Pushing the Rational*, provides examples of how artists engaging in dreamwork-based processes can share part of each other's artistic development in order to reveal different levels of collaborative practices—in processes, materiality, and content.

The analysis connects the work theoretically to feminist resistance, where a small workgroup relies on shared experiences of everyday life. Personally experienced dreams are explored in the collective processes within the project. The project development is based on feminist anti-hierarchical thought. In joining C.G. Jung's concept of the unconscious and its creative strength with feminist strategies in artistic research in the form of new collaborative models and tools.

In the eight projects, there are three different process-models for method-building collaborative artistic work. These models here employ the hybrid temporal language of the four group constellations' process material of using respective collaborating artists' situated knowledge of the artistic process, artistic material and everyday life experience together with the practice of dreamwork.

The process collaboration models can be seen as social models, as well as work models, for artists when working collaboratively or sharing the artistic process in order to develop individual practice with the support of artist colleagues.

## **Introduction**

In the project, I use dreams and dreamwork to fill the need for a process of language making in-depth collaboration (as well as collegial support), in a professional artistic context. The hybrid dreamwork work models are developed in collaboration with a wide group of artists, potentially applicable to other parts of life for anyone who is curious. The instruction pieces and the *Dream Office* show how an interested audience can be involved.

The hybrid dreamwork offers another rationality for thought with a focus on some of the tools of dreamwork (Bosnak, 2014). Another rationality, in this case, starting in the hypnagogic state—a state of being in the unconscious yet awake.

The habitual consciousness is made up of learned phenomena creating a hard shell of habits. Interrogating our habitual notions of things and letting new information in is what we are doing with EI. Merleau-Ponty's view of experience, always starting in a bodily sensation, has been a major influence in Robert Bosnak's creation of the EI-dreamwork method. In this method, the body is the means to enter into a relationship with everything else. While the experiences are taking place, the body is shifting and shaping them.

The art projects themselves exist as a range of participatory artworks that function as social models in an interchange with the audience—an extended dialogue emerges from the exhibition/event.

The eight collaborative projects involve audience participation and experiences in the forest exhibitions and galleries where installation, sound, and performance make the reality of the dream real in a general sense. Some of the exhibitions have involved instruction pieces on how members of the exhibition audiences can perform or participate in dreamwork themselves. Part of the artistic process has been delegated through these dreamwork instruction pieces following a tradition of feminist empowerment seen before in the work of Yoko Ono and Fluxus. Ono's work is particularly relevant when talking about the idea of do-it-yourself in connection to contemporary art. Ono and Fluxus' early involvement with visitors letting readers and exhibition audiences perform or make the actual work of art in a delegated artistic process in a variety of explorations of everyday life.

The dialogue of the shared dreamwork process constituted the research material, together with the drawings and notes of the group the hybrid practice was developed. This development of a hybrid practice involving dreamwork, and the artistic language of each collaborating artist using feminist strategies in doing so, rested on the do-it-yourself<sup>1</sup> strategy. An approach with a strong bearing in my practice as an artist, often applied together with the concept of the everyday.

In dreamwork, the everyday is very apparent together with the concept of the dialogic (Kester, 2005). Everyone dreams in the night; it's a very ordinary daily activity yet in the dialogue with the group one experiences a dramatic journey to the reality of the dream. The reality of the dream is experienced by both the dreamer and the group participating in the dreamwork. The group refers to the dream group or the artistic collaboration group in this case.

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<sup>1</sup> Do-it-yourself culture or do-it-yourself ethics refers to the ethics of self-sufficiency through completing tasks without the aid of a paid expert. Literally meaning "do it yourself," the do-it-yourself ethics promotes the idea that anyone is capable of performing a variety of tasks rather than relying on paid specialists. Do-it-yourself culture, in this meaning of the term, was developed as part of the punk culture in the 1970s.

Appropriating dreamwork, making it a tool for feminist resistance, and involving the artistic concept of the every day puts an emphasis on the aspect of situated knowledge inherent in the process of dreamwork. Making feminist resistance in what has been called the fourth wave of feminism or a feminist revolution through the art of the project exhibitions. Resistance, in this instance, refers to resistance to systems of oppression.

The art installations are artworks in their own right while also serving as models of the hybrid processes in question. One can view the art project as a social model for another world (Esce, 2015, p.155) or even a feminist utopia in the exhibition projects of *Drömsystrar*, in that the works are dealing with the idea of sisterhood in spatial installations (as seen in the project images number four, image 3).

The hybrid processes expand beyond the collaborative in some of the artworks of *Pushing the Rational*. The instruction pieces, *Dream Map* (Yngström, 2015), (Bondeson and Yngström, 2017) and the *Dream Office* (Yngström, 2014), and the *House of Associations* piece (Knight, 2015), as well as the mask pieces (Yngström, 2014) all invited the audiences to participate. In doing so, a member of the audience would activate their own life experience and dreams they may have remembered.

In all of the above cases of shared processes involving the main parameters of the investigation, the idea of situated knowledge (Haraway, 1998) has been of importance. This feminist view of knowledge relies on Simone de Beauvoir's philosophy of the body as a part of the thought process. In this thesis, the bodily aspect of thinking or what Julia Kristeva calls a physical quality (Barett, 2010) has been important. The dreamwork process emphasises the unconscious as a way of reaching "*new material*" (Bosnak, 2014). In doing so, the body has an important function in sensing aspects of the dream through all the senses available to us as human beings. The sensory impressions, in part, used for thought processes, problem-solving, and there is potential for using dreams for a radical hybrid method of feminist resistance, as the conclusion of this thesis will show.

The emphasis of this PhD work will be on practical artistic explorations based on particular projects forming the exploration so far and an analysis of their methodology and effects.

Starting the thesis in the physicality of dreams, I draw a connection to the small-scale, yet highly visible, presence in the contemporary art world, dot-painting of native Australian tribes. The paintings of Dorothy Napangardi, a woman from the Warlpiri tribe who practised traditional dream-based art, points to how utopian the involvement of dreams is in the waken.

In the mask project collaborators and exhibition audiences enter into the dream in the waken. Becoming the shadow creatures of their own or someone else's dreams as a very physical act—making masks and wearing masks—embodying the creature of the mask in a designated space.

In the *Dream Bodies* and *Dream Safari* Exhibitions, a large amount of artwork was made and several groupings of collaborators created a set of temporal shared hybrid languages. The situated knowledge of the group, in the artistic material use as well as in the dreamwork images, was emphasised in *Dream Safari* through the use of the forest as a material both in the situation of formulating the artwork, as well as in the exhibition presentations.

Although this PhD study is largely situated within my own practice as an artist and artistic leader of collaborative projects, the collaborative became a large part of the project's development. In the parallel process of each project, I went through a series of dream guidings<sup>2</sup>, which, on one occasion, suggested the steering of the research project should be collaborative (see notes and drawings from the dreamwork in the Appendix).

In March 2016, the group Drömsystrar organised the first self-organised residency initiated by the group together. The concept of sisterhood became crucial to the project's development. Hence, the idea of the personal as political was actualised as it is explored further in the chapter on female lives

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<sup>2</sup> Led by Ingrid Blidberg, a highly active dreamwork practitioner in Gothenburg.

and feminist resistance of this thesis. Adding to the development of the hybrid dreamwork methods, are the writings on the dialogic by theorist Grant Kester.



Image 1. Collage of images from the two *Dream Safari* exhibition events and the prelude Midsummer Fest event, Hinsnoret forest in Dalarna Sweden. Images from left to right, starting top left shows: Yngström, F. (2016) *Dream cell*, Yngström, F. (2016) *Dream cell sketch*, Fröberg, J. (2015) *Untitled painting*, Hedström, K. (2014) *Wishing well*, Riestola, Å. (2016) *the Harbour of dreams*, Luostarinen, M. (2016) *Wood scribbles*, Wuerth, N. (2016) *the Cleaners blues*, Knight, J. (2015) *House of associations*, Hedström, K. (2015) *Vernacular hibernation of fear*, Installation and site of *Poetic performance*, Yngström, F. (2014) *Mouse mask* in an improvised performance, Tcherepnin, S. and Törnudd, H. (2015) *the Dream Float*.

The #MeToo movement has shaken the grounds of the cultural sphere of Sweden, where the last two years of the project took place. The concept of what sisterhood can be and what role it may fill in the everyday life of both women, men, and non-binary people was, through #MeToo, even further actualised. The idea of an increased strength in women's rights is interesting for the hybrid practice of feminism, dreamwork, and the every day, and the idea of an ongoing feminist revolution is explored in the discussion and conclusion of the project.



Image 2. *Drömsystrar*, 2018, *Radical Dreams - Göteborg*, large-scale collective dream drawing with fifteen participants, on silk at the Artist Centre KC Väst, Göteborg.

For the argument of a feminist resistance and social art as a model of a hybrid practice combining dreamwork and the everyday, the exhibition seminar on *Drömsystrar* at Artist Center KC Väst, with Berit Larsson was adding to the conclusion of how this temporal hybrid language can function as an art installation within the space, allowing the reality of the dream to make reality.

## **Background projects**

Since I started working with a politically engaged practice with the exhibition project *Who is the German terrorist?* (Yngström et al., 2001), I have realised the threat of succumbing to depression is always a real threat when engaging in political art, where you genuinely hope for a change. The issues are real.

In *Beyond Words*, four artists collaborated with five art institutions/artistic platforms and worked with assistants on each site to discuss selection processes within the arts. What we found was, despite the common denominator of everyone we interviewed (being involved in the art scene in some way, with the exception of the second group of people) towards an evaluation of the state of the art scene<sup>3</sup>, it was still as difficult as any other art project working with oppression. Be it global justice or inequality within the arts, there is the same threat of the project going under when faced with the enormity of the oppressive structures. Witnessing people being subjected to unfair treatment and the violence of the power structures in place is always difficult to deal with. If the work is to stay relevant, real suffering should not be excluded. Nonetheless, questions still arise. How can we continue this line of work for another ten, twenty, or forty years? How do we keep from giving up a seemingly lost struggle for change? This, in turn, activates the follow-up question of 'How do we turn art into everything we wanted it to be?' (Purves 2005). This possibility of change seems unlikely. Stefano Baia Curioni, a researcher into the global systems of visual art (Lind, 2012), presented research on the impossibility of existing within the arts without submitting to the commercial system. This system, according to Baia Curioni's research into the workings of the international art world, has remained unchanged since the nineteenth century.

In making a clear boundary of the project, it should have been easy to get through all the hurdles one is faced with in a creative process. However, a

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<sup>3</sup>Of which one was a witch, Gabriella Thunderlight, and one was a psychoanalyst, Åke Högberg.

creative collaborative process is negotiated not only within yourself as a practitioner but also with other practitioners with their own expectations that may or may not have been clear from the start, of which some will or will not coincide with what one has actually set out to do. Up until my latest big politically engaged project, the last project of the gender equality workgroup *Beyond words* (Yngström 2010), I felt the danger of losing hope for more positive development hanging over the project period. *Beyond words* was a manageable project in that it existed almost entirely within the professional art sphere.

Nevertheless, this consideration of resistance highlights the need for change in the artistic field away from the rational, indicating the need for new methods such as dreamwork. I have, together with collaborators, developed my artistic practice over the past seven years using feminist strategies of openness and transparency as important tools. Resistance is emphasised by employing methods of the every day such as a do-it-yourself approach and everyday materials and methods. An open approach is one of the feminist strategies implemented where random elements come in, as if the weave has an open side to it where anything can be incorporated into the project weave.

For example, in *The City - a collective take grip* (Bezdomny, 2009<sup>4</sup>), the idea of the random participator was explored. The Bezdomny artists jointly decided to turn to NHR, a group of people connected by a particular disability, with nothing in common with an artist group, as a random group with which to collaborate artistically. A mixed workgroup was formed with the artists and NHR members and was successfully operated from 2008-2009, making political art interventions in the form of performance in the cityscape with the theme of accessibility and alienation. Actions were initiated by the mixed group during meetings.

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<sup>4</sup>*The city – a collective grip*, was a series of artistic activities and educational projects in the city of Göteborg, led by me, artist Staffan Hjalmarsson, and architect Åsa Riestola, as an independent art project with funding from VG-region Art, Göteborg Konst and NHR (The Neuro Union), whose members participated in three of the activities *The Cave 1*, *The Cave 2*, and *Here – but no further*.

The method of the open has been employed in the exhibitions of the project where any comments and interactions with the, as it turned out, engaged audiences has been allowed to become part of the process. The open relates to the element of risk, allowing individuals of the group to use the safety of the group to take risk. The result of the open mesh of the exhibitions shows both in the artistic works of individual collaborating artists as well as in the collaboratively planned exhibitions: *Dream Safari 2016* and the exhibitions of the Drömsystrar group.

## **Method**

Methodologically, the artistic practice of *Pushing the Rational* is based on three main sources of knowledge creation: collaborative processes and the group; using dreams and the group-based practice of experiencing dreams in the waken state, referred to as dreamwork; and feminist methods (Krook 2006), some of which are the body as a source of knowledge, experiences as a source of knowledge, and participatory actions. The above work methods are intertwined, as well as activated in their own right, for the project. In using dreamwork, the group is an important factor, as well as the body as a source of knowledge. The collective and collaborative artistic methods are closely tied to the development of feminist art.

The collaborative process has run throughout the project. It has taken the forms of group-based exploration, audience participation, delegation of the process (to audience members and artist participators), and shared process. Further artistic methods used in the artistic explorations of *Pushing the Rational* are drawing and note-taking, performative elements, and simple do-it-yourself<sup>[1]</sup> materials such as papier mâché, crocheting, sewing, and sculptural installation. Several of the explorations use concepts of the every day, a concept closely associated with feminist practice (Johnstone, 2008). The every day is present in some of the most iconic artworks in feminist art history, such as Judy Chicago and Miriam Shapiro's project, *Womanhouse* 1972, an iconic project blurring the boundaries between art and life while functioning as a platform for female artists.

### **The specificity of practice as a method**

*Pushing the Rational* rests on the specificity of my, Frida Yngström's, socially engaged artistic practice. The questions raised in this artistic research project will mainly be investigated through collaborative artistic practice-led projects that I initiate.

In the collaborative art activities of *Pushing the Rational*, I have taken on a role that can best be described by sociologist Raymond L Gold as ‘the participant as observer’ (Gold 1958). The participant as observer is a method used in the social sciences but is also a method widely practised in the field of socially related art. Coming into the context of observation, the researcher using this method will be there as a natural participant, taking part in the setting for non-research reasons, as well as to study the setting.

The analysis of the material will be influenced by my experience as a practitioner, collectively developed material from the dream group dialogue, and the group events and exhibitions. To some extent, written accounts of participators’ responses will be used, as well as a critical analysis of the implications of using art and dreamwork as two methods and forms of participatory activities for offering another rationality, a new form of artistic practice, and being part of making feminist utopias a reality, contributing to a feminist revolution (Boëthius, 2017).

Socially engaged forms of artwork are often issue-based, centring on contemporary events that affect people’s lives in real ways. They often take the form of site-specific installation, community art, or participatory art, as well as collaborative or issue-based works, sometimes, but not always, for a gallery context (Thompson 2012). In this research study, the method was the issue.

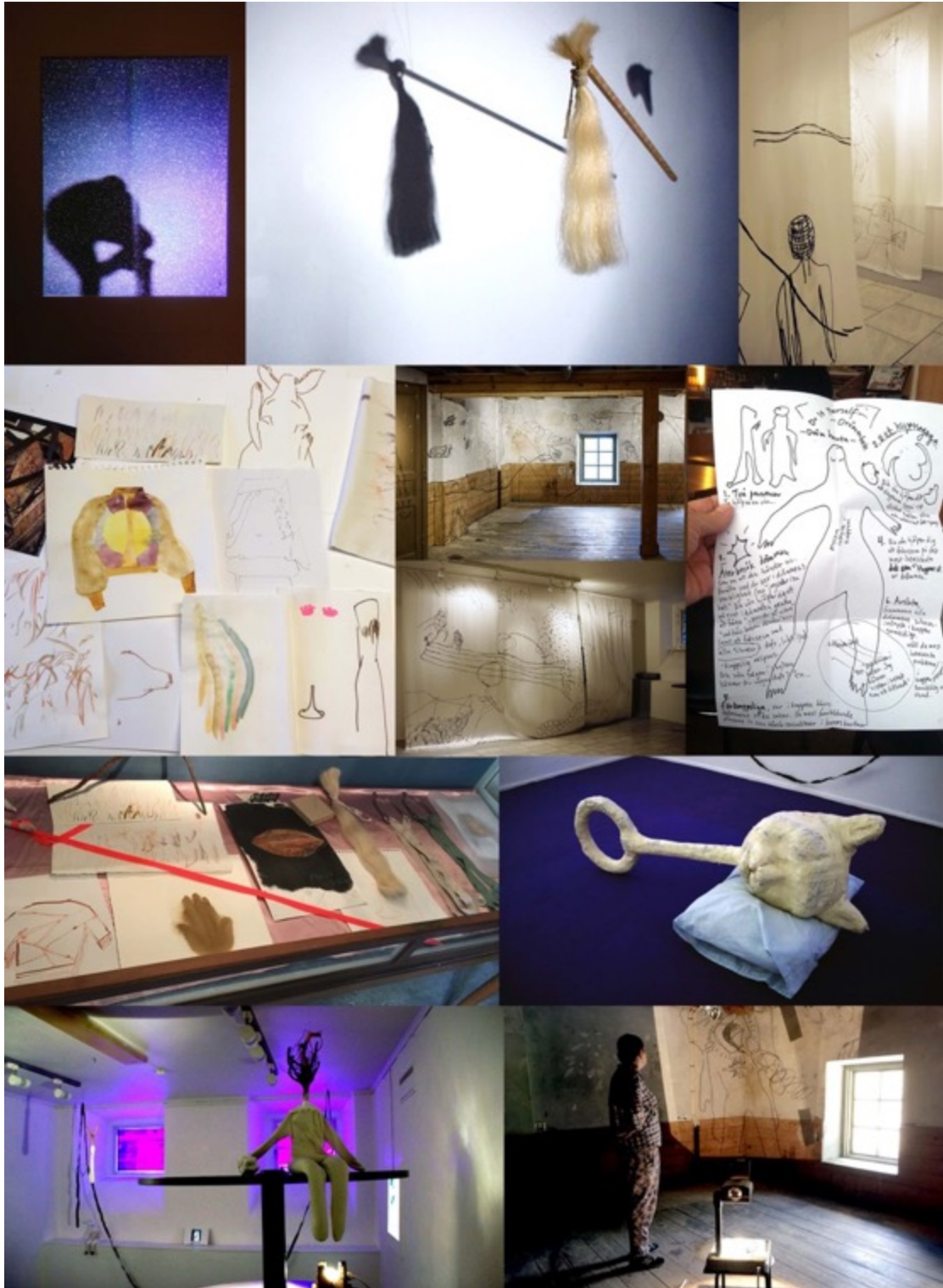


Image 3. Collage of images from the two Drömsystrar's exhibitions in Nora Brewery and Galleri KC, Sweden. Images from left to right starting top left: Drömsystrar (2018) No title, video projection on glitter. Drömsystrar (2018) Detail of *No title room Installation*, Detail of *Radical dreams – Göteborg 2018*, Luostarinen, M. (2018) *Drawings*, Drömsystrar (2017) *This world shall fall*, Drömsystrar (2018) *Radical dreams – Göteborg 2018*. Yngström, F. (2017) *Do-it-yourself Dream Map*, Drömsystrar (2017) *Ongoing process archives*, Drömsystrar/Elde, C (2018) *Detail –Cat rattle*, of *No title room installation*. Drömsystrar/Bondeson, M (2018) *Detail –Figure*, of *No title room installation*, Drömsystrar (2017) *Installing the wall drawings of This world shall fall*.

## **Dreamwork**

As a term, dreamwork stands for an interest in dreams in their own right, in contrast to working with dreams for the sake of physical or mental healing.

As Markku Siivola (2009) points out, Freud's work on dreams was a pioneering advancement in the history of dream research. Psychoanalysis is differentiated from dreamwork in the treatment of dream material. The differences in approaching dreams with *appreciation* as opposed to *interpretation* by professional practitioners of psychoanalysis change the phenomena of dreamwork. In the context of this project, dreamwork refers to appreciative dreamwork and not to a psycho-analytical, interpretative, or therapeutic method.

The aim of dream groups is to explore dreams with curiosity while not attempting to ascertain a single meaning. Each person has his/her own dream language; therefore, a single meaning can never be obtained from dreams by anyone other than the dreamer in question. The dreamer should be in control of the process (Ullman, 2006). When members of a dream group function as dream guides, they adopt an "I don't know anything" attitude to the dreamwork as far as possible. The dream guide supports the dreamer in getting close to the experience of the dream. When revisiting a dream in the waken one tries to invoke the reality of that dream experience. In assuming the notion from dreamwork practice, of looking at the dreamed experiences as real ones, opens up far-reaching possibilities of using dreams for a collective process and for an artistic process. In itself, approaching dreams as another reality as real as the waking is a form of resistance to the capitalist values of the western world.

## Interviews

To have the collaborators present in the overall development of the project, interviews with participants and collaborating parties have been conducted throughout the project. There were mainly interviews with Anna (*Psychic Volcano*), Ruth (*Dream Bodies*), Caroline Ruddick (*Dream Bodies*, *Dream Safari 2016*), Åskar Brickman (*Dream Skype Group*, *Dream Safari 2015*, *Dream Safari 2016*), Marie Bondeson (*Dream Safari 2015*, *Dream Safari 2016*, *Drömsystrar*), Maria Luostarinen (*Dream Safari 2016*, *Drömsystrar*), and Nathalie Wuerth (*Dream Safari 2016*, *Drömsystrar*). The input from collaborators has helped shape the project. A majority of the collaborators were women but not all. Given the feminist focus in attributing value to female lives and female experiences, the largely female collaborating group seem justified.

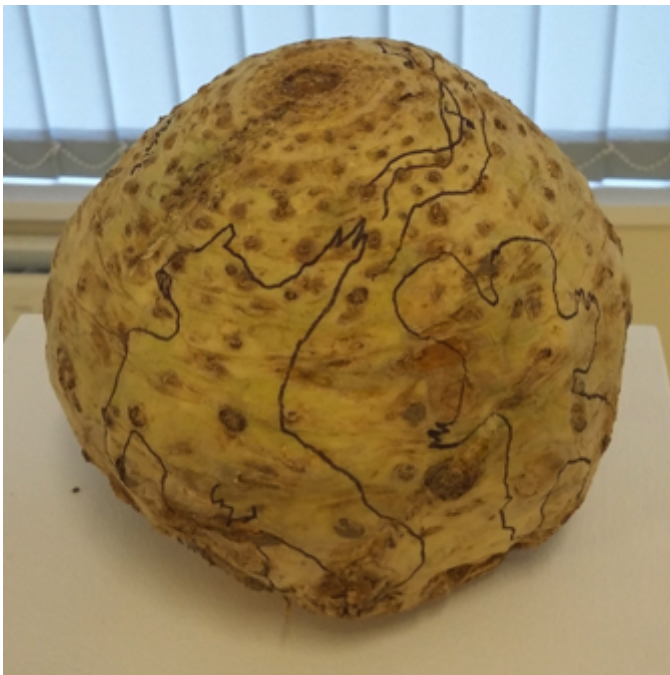


Image 4. Yngström, F (2015) *Fruit Notes no 1*, *Dream Bodies* exhibition Vallum Gallery, Brampton Road. University of Cumbria.

## Drawing, note-taking

Drawing and note-taking have been the main components of *This world must fall* (Drömsystrar, 2017) and *Fruit notes* (Yngström, 2015). In both of these works, the drawing and note-taking, as a record of dreams and the collective

experience of the dreamwork of Drömsystrar and the Caldewgate dream group, respectively, became a form of documentation.

Running through the timeframe of the project, *Pushing the Rational* is a series of dreamworks where I have taken the role of the dreamer working with dream guides with specialised skills in the practice of dreamwork, where dreams in the project itself are directed and revisited. The guides have been Robert Bosnak, Ingrid Blidberg, and Per Nordin. All three are teachers of embodied imagination dreamwork. In one instance, a collaborator in the Caldewgate dream group carried out one of these “project-related” dreamwork sessions with me. This practice has shaped the overall planning of the project’s development. The dreams and dreamwork have both been the focus of the project directly, as well as having been recorded as notes and drawings. The drawings of the *Fruit no 1 – 10*, drawings, the *Dream cell* sculpture, and *This world must fall* were all made out of the shared dreamwork drawings.

### **The Group**

Working with a group has been integral, both conceptually and practically, to the project’s shaping and functioning.

In the project’s first year and a half, there was a Skype dream group consisting of myself, Åskar Brickman and Emily von W. Gilbert. The group came out of a dream group based in Stockholm from 2012 -2013 and was formed through Skype meetings when all three members of the group were based in three different countries.

At the end of the first year of the project, the Caldewgate dream group was formed at the Caldewgate site of the University of Cumbria, Carlisle. The group was initiated by myself as a study group to deepen the understanding of and skills in embodied imagination (EI) dreamwork. The group consisted of seven people connected to the fine arts faculty of the University of Cumbria, undergraduate students, graduate students, exchange students, PhD students, and artists in residence—all active as artists.

At an early stage, it became clear that by practising the methods of EI-dreamwork, the group would be developing a better understanding of the method. The group engaged in dreamwork together during a year. Practising dreamwork together led to material-based artistic explorations being carried out in papier mâché Initially. The skype dream sharing grew into an exhibition planned by the group where each collaborator exhibited their work and continued involvement in each other's process through dreamwork.

The third dream group was formed in March 2015 and this group initiated *Dream Safari 2016*, then moved on to form the group Drömsystrar. For Drömsystrar's exhibition at Nora Old Brewery 2017, the group developed one major installation piece and one work in progress presentation for the exhibition in one the feminist strategies of this research project; shared authorship. The pieces were *This world must fall* and *Ongoing process archive*.

The group is an important element of dream group practice in that it is a necessary component when exploring dreams using a method of dreamwork, as in the case of *Pushing the Rational*. In the *Midsummer Fest* event (Yngström et al., 2014), the group produced the event and participated in the performative aspect of the *Mask rituals*. The process of making the masks was carried out in the studio by myself alone with the input of a series of dreamwork one on one together Ingrid Blidberg, Per Nordin and Robert Bosnak as a part of two workshops in Gothenburg and Malinalco, Mexico. Lastly, the group was important in both *Midsummer Fest* and *Dream Safari 2015*. Although the aspect of collective dreamwork was still taking form and was not developed as a collective practice during *Midsummer Fest*, there was still a production group consisting of artists myself and Karolina Hedström and musicians Sibille Attar, Andreas Bergman, and Johan Hinders who affected the outcome of this project.

During *Dream Safari 2015*, the dreamwork process was developed as a collective tool and all collaborating artists were part of the dreamwork as part of the residency and exhibition project.

## Offering another rationality

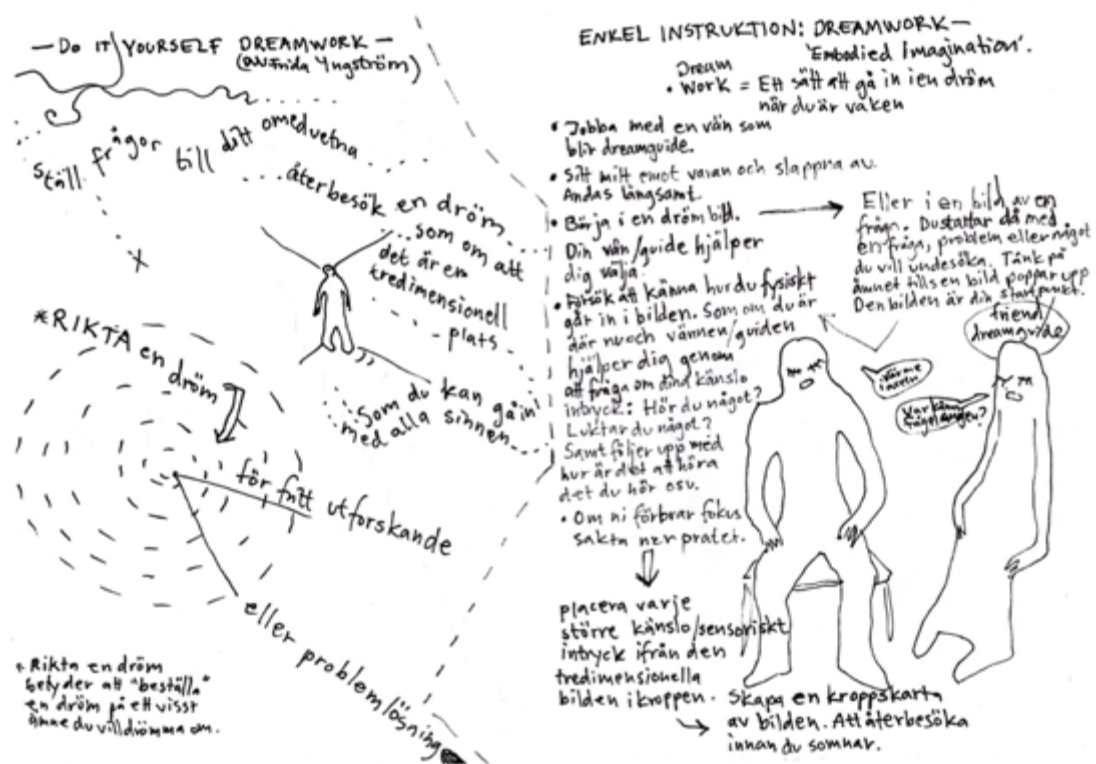


Image 5. Yngström, F (2015) *DO IT YOURSELF – Dreamwork, Dream Safari 2015*, forest exhibition, Norhaga Kulturförening, Hinsnoret, Sweden.

The dreamwork instruction reads: Do it yourself dreamwork – By Frida Yngström...Asking your unconscious questions...revisit a dream...as if it was a three-dimensional space...that you may enter into using all your senses.... \*Directing a dream → to explore freely – or solve a problem.

\*To direct a dream means to “order” a certain dream around a topic of your choice that you want to dream about.

**SIMPLE INSTRUCTION: DREAMWORK 'Embodied Imagination'**

-Work with a friend who will be your guide.

-Sit down facing each other.

-Start in an image of a dream/or in an image of a question you have. If you start with a question, think about the question or topic, breathe, and just wait until... an image pops up and start in that image.

-Try to sense physically how you enter into the image as if you are there right now and your friend/guide supports you by asking questions

about sensory impressions and listening actively: Are you hearing anything? Are you smelling anything? And follow-up questions, what is it like sensing what you are sensing? Hearing what you are hearing, what is that like?

- If you lose focus, slow down → Then place every sensory sensation from the three-dimensional image in your body sitting on the chair right now. Create a body map that you can revisit before going to sleep.

### **Dreamwork terms**

List of specific dream-related terms (Bosnak, 2007):

**The hypnagogic** – The state between wakefulness and sleep. Sometimes, it is referred to as the transitional space going from being awaking to falling asleep; however, here it simply refers to a state near sleep as experienced while being awake. Daydreaming is another thing altogether describing the activity of drifting rather than a state of mind and it is not directly related to the hypnagogic state.

**Dreamwork** – the practice of utilising dreams to challenge habitual thinking.

**Dream embodiment** – Sensing the reality of the dream as if it is happening in the present, in your body, when revisiting the dream.

**Dream incubation** – Incubating a dream refers to the process of requesting a dream<sup>5</sup>.

**Dream body** – The body map, marking sensory experiences in the body of the dreamer during dreamwork.

**Dream guide** – The person supporting the dreamer's re-visitation of the dream. This happens by the asking of leading questions and sometimes with input from another dream guide or members of the dream group. Most importantly, it is not the dreamer guiding themselves through their own dreamwork. General knowledge of how to practice dreamwork is needed but not a special dream-guide set of methods.

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<sup>5</sup> “The French Surrealist poet, St. Paul Boux, would hang a sign on his bedroom door before retiring which read: “Poet at work” (Gumpertz, 1976, p. 161). A similar belief in nocturnal productivity was expressed by John Steinbeck: “It is a common experience that a problem difficult at night is resolved in the morning after the committee of sleep has worked on it” (Running Press, 1988, p. 88). A shorter version of this has become the cliché “Sleep on it!” (Barett, 1993).

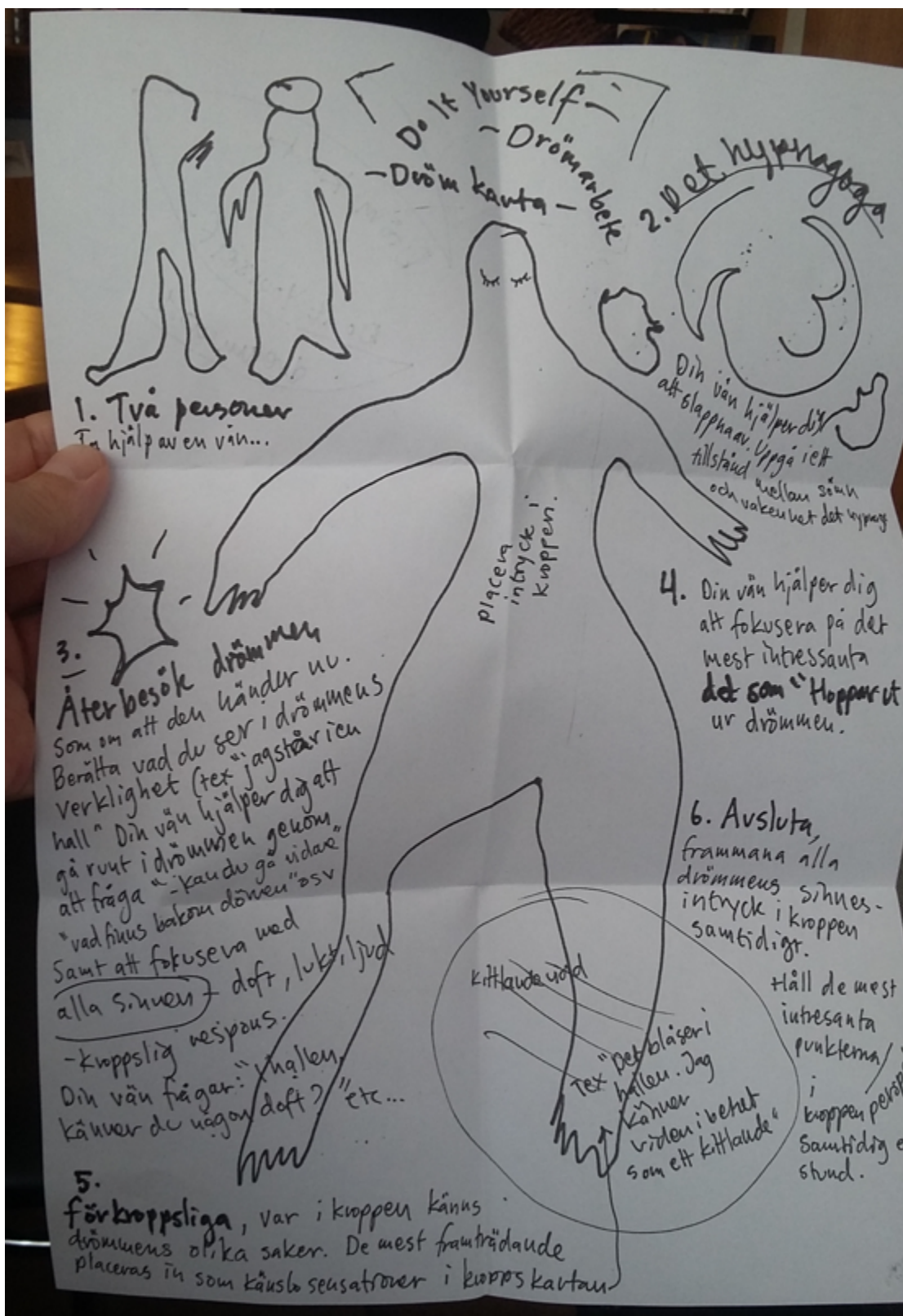


Image 6. Yngström, F. (2017) Do-it-yourself Dream Map. Now You See Me Now You Don't at Nora Brewery, Sweden.

EI dreamwork has a strong relationship with phenomenology and Merleau-Ponty's *Phenomenology of Perception* in that it relies on the image, the phenomenon. In contrast to Descartes' thesis, both body and mind are equally involved in our perception of the world. Starting from not knowing anything, both phenomenology and EI dreamwork trust the senses for discovery—seeing the world through the body, putting preconceived notions aside, and going to the thing, the phenomenon itself.

In embodied imagination, slowing down makes the image unfold. Through slowing down, the dreamer, engaging in the EI-dreamwork process, is enabled to meet things and beings as another being. The EI process, thus, overthrows hierarchies, originating from Aristotle, between man and animal, as well as man and woman, with man above all other categories of being. The method, in itself, prevents hierarchies between participants in that everyone, including the dream guide, starts every dreamwork process at the position of knowing nothing. In an ongoing dance between the subject and the world around it, identification with the other gives dreamwork participants access to new knowledge from different perspectives found in the dreams and images of the subconscious.

Further, Merleau-Ponty infers that our Westernised language has strengthened the view of nature as lazy, mechanical, and unchangeable. Through language, he suggests, we are separated from communicating with the surrounding world and we learn to doubt experiences of our senses. In Western democratic societies, the rational or a sense of linear usefulness has become internalised by citizens rather than upheld by authorities (Arendt 2004). The oppression of living up to the accepted behaviour is, in democratic countries, not mainly enforced by laws but by the norm (Ahmed, 2011<sup>6</sup>). Further, the growing influence of neoliberal politics reinforces the logic of the rational and rationalisation. The 'rational' might be seen as a dominant idea

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<sup>6</sup>Ahmed coined the term "the feminist killjoy", the feminist joy killer, to describe how feminists are positioned as a spoilsport in a sexist world. Ahmed's analysis shows how social standards are maintained by being linked to positive emotions such as joy and happiness. Therefore, emotions in Ahmed's work are not merely something individual and psychological, without anything social that has to do with the organisation of the bodies and standards.

within contemporary hegemonic political and intellectual power structures in Western countries, such as Sweden and Britain. As such, it may be considered to disrupt or deny other modalities associated with the arts, such as creativity and fluid practice, as opposed to the serial, linear, or the hierarchical.

In this project, I am, as an artist, linking the practice of dreamwork to the activism of resistance to racism, the devaluing of women, and other forms of oppression. Dreamwork is considered as an anti-hierarchical practice but has not been largely associated with activism or resistance to oppression. The work is driven by curiosity to explore direct reality—that is, human experience through the work (Moi 2014).

*Pushing the Rational* asks: Has the time come for the unconscious to be actualised as a tool in artistic and subversive organisation? Utilising new methods in doing so. So far, artistic collaborative projects within the project indicate this is indeed timely.

Attaching value in the images of the unconscious, allowing them to guide processes in the waking state has been a difficult area of research. It is not a common topic of contemporary art. In prominent indigenous Australian painter Dorothy Napangardi's works, there is a strong point of other values being highlighted. The works are in a traditional Warlpiri form of abstract political protest painting (Manning, 2009). Protest and abstraction are two important elements, together with lifting female causes through collaborative processes and using dreams as a method.

When discussing the rational, it is necessary to go back and investigate the origins as well as the current stance of this concept. This section also puts the rational in the context of both historical and contemporary practitioners working in opposition to the linearity of the rational.



Image 7. Napangardi, D (2013) *Karntakurlangu Jukurrpa (Belonging to women)*, Japingka Aboriginal Art, Perth.

Rene Descartes' thesis on rationalism still shapes our acceptance of dualities in Western society today (Blidberg, 2014). This is influenced by Aristotle's metaphysics, which explains a duality of mind and matter, thereby establishing two apparent, different, and simultaneous realities.

In working as an artistic researcher with the idea of a feminist utopia (A, Brodsky and R, Kauder, 2015) connecting the idea of utopia to the practice of dreamwork (Drömsystrar, 2018) (Drömsystrar, 2018) In doing this, the indigenous work of Australian tribes expresses a corner stone for the project; the abstract sense of the physicality of dreams.

The sense of utopia is a strong presence in Napangardi's monumental dream-related paintings. In the work *Karntakurlangu Jukurrurpa (belonging to women)* the rhythmical performances of the Warlpiri women are transformed into painting form. The paintings of native Australian tribes not only give voice to the people of the tribes but the works are in themselves a manifestation of the culture of the lives of the aboriginal people.

In this sense, the artworks of Napangardi resonates with the feminist utopia, "Living the future you want then, in the present now." (Hemmings, 2017) Napangardi's paintings often include women in the titles and specifically lift the female tribes-people experiences. As such, in writing on the subject of female lives and addressing value to lived experiences the work is of great interest. The artwork of native Australian tribes has led to a redistribution of money and funds to their way of life in a real way.

The feminist resistance in the title of this project derives from resistance in a feminist and intersectional sense—resistance to injustice, resistance to the hegemony, resistance to racism, and resistance with the oppressed, working towards a revolution, for a space where transformation is possible (Hooks 1989).

In *Pushing the Rational*, artistic collaborations happen in sites inside and outside the public view, in indoor spaces, and in forests.

But the main emphasis is on the intersubjective aspect of these collaborations within the project. How do abstract hypnagogic journeys help shape our artwork and the residencies of the *Dream Safari* groups and the Drömsystrar group<sup>7</sup> ?

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<sup>7</sup>The *Dream Safari 2016* group developed into the Drömsystrar group after their first self-organised residency, as a self-organised group, in Mosebacke, Stockholm at the end of 2016.



Image 8. Drömsystrar (2018) *No title*, room installation. Gallery KC, Göteborg.

### **A hybrid temporal vocabulary**

The image of Drömsystrar's installation room (Drömsystrar, 2018) shows a collaborative work developed using dreamwork as a collaborative method both for the artistic process and the making of the artwork. In this case, it is a room installation. What the image shows is an art installation in a gallery but it is also an example of a hybrid temporal vocabulary in sculptural form. The vocabulary was developed by Drömsystrar in the shared dreamwork journeys going into the dream images, starting with the group's first residency in the winter of 2016 where the dreamt image of the tail was first encountered.<sup>8</sup> Certain symbolic dream images have lived since then and been introduced and reintroduced in several of the project's dreamwork meetings. Some of the symbols have appeared and reappeared in different dreams of the collaborators. For example, the young athletic man who came into several dreams relating to violence during the winter of 2017. Åsa Riestola was the first dreamer to introduce this character, whom she encountered in a strong

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<sup>8</sup> In the context of dreamwork, a dream image refers to an image from a dream while sleeping, an inner image accessed in a hypnagogic state during the dreamwork group work, or an image of the unconscious that is accessed through the group's support. The group supports the dreamer to stay true to the dream, remember what they were saying and not to take shortcuts back to the habitual thinking state.

dream. Subsequently introducing this symbolic figure, the athletic man, in great detail during the following dreamwork with the group where each group member got to make their own impression of this character who then reappeared in several more dreams by other members of Drömsystrar. The winter residency in Fylkingen 2017, within which the young man came into Drömsystrar's dream vocabulary, coincided with the #MeToo events. These events seemed to several of the artists of the group to imply an even stronger actualisation of the need to develop new feminist tools. To many of us, the thousands of witnesses of the violence of patriarchal oppression towards women and non-binary people was not surprising yet had an immense effect and actualised the idea of sisterhood. Having taken the name Drömsystrar just the summer before, the group had decided to start the residency off with a short group incubation on sisterhood. The symbolic figure of the young man, several times coming in a group and standing trial was one of the figures coming out of this group incubation. Part of the same shared temporal language was the gold snake(s), with the gold mostly taking the colour of pastel yellow (see the image 9).

The dreamwork process gives room for the personal and strong experience of an inner journey in parallel to the dreamer's own journey. It is followed by the telling of the dream story and the impressions of the person, sounds, noises, and slight body movements that are perceived as physical senses in the room. At the same time, the experience of sharing in the small time of the dreamwork, 20 minutes-2 hours per collaborating artist, is the timeframe of revisiting one dream in the hypnagogic semi-sleeping state. This process of sharing shapes something that could be called a situated temporal vocabulary or language.

During the Stockholm residency in December 2017, several of the dreams revisited in the dreamwork process were embodied intensely by the Drömsystrar dream group. In this process of sharing revisited dreams, the individual artists of Drömsystrar aim to enter a hypnagogic state, sensing the spaces and figures of the dreamer's dream as the dreamer revisits it as a three-dimensional place and moves between the different perspectives/entry

points. The group attempts to sense with every part of their bodies and tries to embody what the dreamer is experiencing.

When embodying a revisited dream of a colleague/dream group friend, one senses slightly different sensations and the individual experience varies widely according to one's individual frame of reference. In this sense, one touches on Carl Jung's idea of the archetypes, utilising the archetypes as universal symbols, such as the snake<sup>9</sup>, which has been a reoccurring figure in the dreamwork in many of the gatherings of *Pushing the Rational*.

An example of this would be the young man who was sacrificed over a snake pit in Riestola's dreamwork of the residency, which happened in Drömsystrar, 2017. We all had drawings of snakes in our notebooks and they were very much a part of conversations during the residency, together with sleeping figures, horses, and other figures the group experienced throughout the stay. Some of this is shown in the installation photo from the gallery room (Drömsystrar 2018).

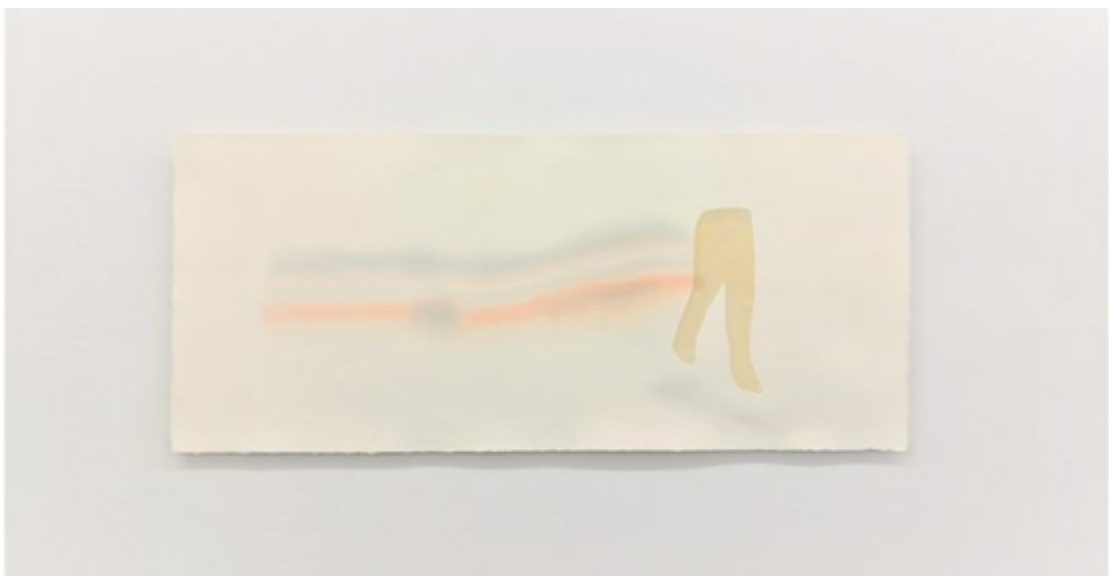


Image 9. Luostarinen, M (2018) *Pajamas*, watercolours on paper, Galleri Fagerstedt, Stockholm, Sweden.

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<sup>9</sup> The term “archetype” has its origins in ancient Greek. The root words are *archein*, which means “original or old”, and *typos*, which means “pattern, model or type”. The combined meaning is an “original pattern” of which all other similar persons, objects, or concepts are derived, copied, modelled, or emulated.

Another reoccurring symbol has been the colour yellow. Since the mask work *Psychic Volcano* (Yngström 2014), a bleak yellow has been a part of the different dreamwork groups' temporal languages. The latest account of this yellow is found in the image above. The mouse, big or small, has shown up. Other images were of women working together in mechanic friction-free motions and someone following a path in nature. These two things have reoccurred in the hybrid material of dreamwork processes of the eight projects within the projects.

One of the single most pertinent dreamwork processes has been Jennie Knight's dreamwork in an individual session with just me over Skype. It involved more or less solely abstract notions.<sup>10</sup> Her abstract dreamwork process related strongly to the abstract sense expressed in Dorothy Napangardi's paintings. The sense of the abstract has been present in the notes and drawings of the project and this sense was visually explored by collaborating with Maria Luostarinen in some of her work as an individual artist. In her watercolours, Luostarinen explores some of the shared temporal language of Drömsystrar's dreamwork residencies.

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<sup>10</sup> Occurring concepts from this particular dreamwork were "displaced plastic bag in water, breathing. Pigments, glossy emulsion, organic sticky binders, a rushing diagram going straight up and then down."

## The collaborative and the everyday

### Female selves

For framing artistic research into working with dreams as a method of art, I will point to a few examples from the history of painting and of artistic practices using dreams in the artistic process. This takes account of female artists making works that reflect female lives, bodies, and sexuality from a subjective viewpoint, expanding from the historically more well-documented perspective of woman as muse.

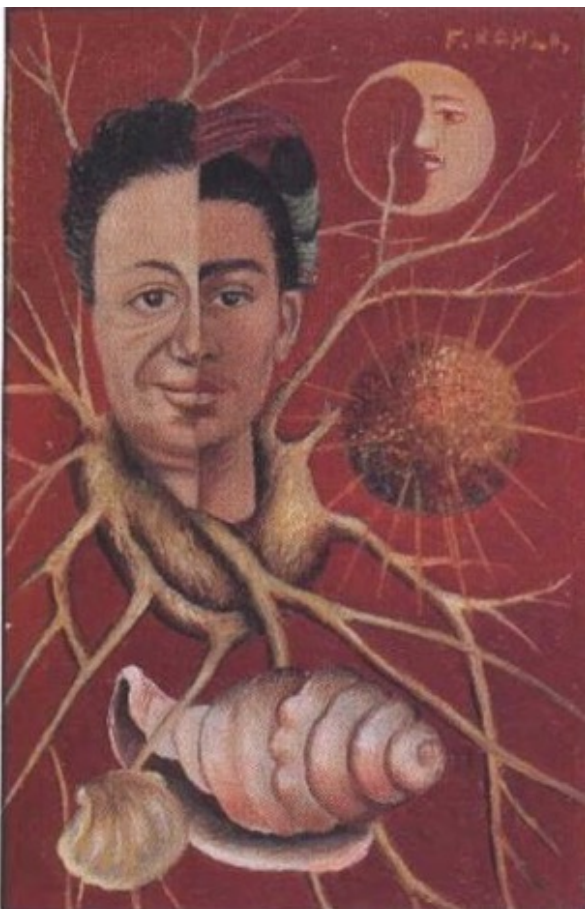


Image 10. Kahlo, F (2009) *Diego and Frida 1929-1944*. Manchester.

The 2009 exhibition of women of the Surrealist movement, *Angels of Anarchy* (Allmer, 2009), showed a number of important Surrealist works, as well as some well-known and some lesser-known artists, where dream places or other dimensions of reality were explored in a plurality of form. Patricia Allmer, curator of the exhibition, emphasises the struggle of many female Surrealists to overcome the boundaries of their gender, pushing the idea of duality,

standards of female expression, and hierarchical structures. *Angels of Anarchy* placed emphasis on how the Surrealist movement, although successful in pushing Western patriarchal hierarchical thought, remained fixed in a white patriarchal stance. Women of the Surrealist movement were not listed as official members, co-signing the manifestos constructed as muses, femme-infants, virgins, dolls, and erotic objects (Allmer, 2009). The work of Frida Kahlo shows the artist as both the subject and the object displayed in the “anarchical thrust of body politics,” which is one of the main narratives of the exhibition (Marwood, 2010).

Frida Kahlo’s self-portrait *Diego and Frida 1929-1944* shows the two artists’ faces merged, suggesting that the artistic is not independent and discrete, but emerges from fusion with others (Allmer, 2009). This is one example of the collaborative nature of the female Surrealists, which can be read in a feminist tradition of resisting the norm of the genius, giving evidence of an alternate history of Surrealism (Allmer, 2009).



Image 11. Medkova, E (1951) *Wall*, Tate Gallery.

Emilie Medkova’s black-and-white documentary photographs show the rawness and “irrationality” associated with Eastern-European female Surrealists. At the same time, they talk of the absurdity of oppression in post-war central Europe.

In her large-scale black-and-white paintings, Dorothy Napangardi speaks of her cause directly in the titles and indirectly in a sense of the struggle for the land of her tribe within the abstract shapes. Her cause surrounds the basic rights of indigenous Australians, often referred to as the Aboriginal people who have the oldest living culture. The women of the Aboriginal people and their tribes show us how important the phenomena of dreams are to us as human beings, giving a wider understanding of how far-reaching dreams can be when related to in a way that values their significance.

The dreams of the Warlpiri women are significant and are dominating the painting process. It is also an example of a strong revolutionary practice. The paintings and their makings are very particular and speak of the rights of women and the tribes. The painting process is both empowering in connecting the tribe in the performative and ritualistic form it takes, as well as expressing the value of the life of the tribes and the Aboriginal people. The aspect of value is very present in the work of trying to shift where value is placed in a general sense. The dots are arguing for the land to be what it has been, present in the every day of the tribes, in each of their small marks. These aspects of the Warlpiri art practice are interesting in what it does as a reality for the community.

Art as a way of making dreams real is one of the main points of exploration in *Pushing the Rational*, exemplified in this project using performative forms as in Wuerth's *Cleaning lady blues*, as well as a physicality of the work that relates to the black-and-white dot paintings of Napangardi. Drawing as mark-making is present all through this project in the project notes and drawings.

Because the indigenous tribes of Australia are so unique in their way of involving dreams in their everyday life, a small section of this essay is devoted to the Warlpiri woman artist Dorothy Napangardi. Her contributions to creating an understanding of the importance of dreams and speaking of the oppression of her people in the process.

Moving images of her using a tribal Warlpiri stick to the ground while sitting directly on the ground are available online (Dreamtime Art, 2012) as filmed images of her hands rhythmically painting the dots of large three-dimensional dream landscapes while sitting directly on the image itself (Desert Art Centre,

2012). Her images are titled in Warlpiri language, often firmly stating the presence of the Warlpiri women of the Tanami desert specifically. Napangardi is, through her paintings, giving voice to Warlpiri women outside the group. The artwork has international reach while remaining in the Warlpiri language in the form of the abstract dotted shapes and movements of the paintings<sup>11</sup>. Poet-activist Audre Lorde's words "The Master's tools will never dismantle the Master's house" describe directly this aspect of the paintings. Through the makings of the artwork, the native Australian tribes have a new voice to air the struggle for their rights to live off the land, on the land, in their chosen way, on the Australian continent<sup>12</sup>. In the 1970s, the dot paintings started to be executed in the manner in which they are done today, using acrylics on canvas in large-scale motifs depicting symbolic mythical imagery of the tribes. The symbolic mythical imagery rests on the concept of Jukurrpa, sometimes clumsily translated as "Dreamtime" or "The Dreaming" but more accurately translated by Australian Anthropologist W.E.H. Stanner in 1956 as meaning "Everywhere." In the context of indigenous Australians, for example, Napangardi's Warlpiri tribe, dreams relate to goals or plans the tribe may have. Jukurrpa has also been defined as both dream and law. "Jukurrpa...has...an unchallengeable sacred authority" (Manning, 2009 s.240).

Embedded in the visual impact of Napangardi's painting is the nonverbal aspect of life, a dominant factor, or a reality, of indigenous Australian tribes. Art is a form of nonverbal law practised by women, to a large extent, sitting down on the ground. The understanding of native Australian tribal art is flawed by all of us who do not speak their language and can never fully comprehend the function of dreaming and their artwork within the tribe. In connection to the canon of American and European art history, where women have been

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<sup>11</sup> The language groups that affected these developments include artists from Pintupi, Luritja, Arrente, Warlpiri, Alyawarr, Anmatyerr, and other Central Desert language groups.

<sup>12</sup> Supporting Aboriginal art has a secondary effect in supporting the language and culture of indigenous families who chose to live in remote locations linked to their own ancestral lands. Aboriginal art has brought about a revival of their culture in many ways. It has substantially knocked down barriers of prejudice and misunderstanding on the part of Westerners. Our admiration of Indigenous art and our readiness to pay for it has helped Aboriginal people financially and has, most importantly, given them a place of respect, standing, and greater confidence. It has revitalised young Aboriginals' appreciation and understanding of their culture through the teachings of the elders through this medium. Westerners admire the outstanding beauty and meaning of Aboriginal art, which has completely changed the understanding of the tribal Australian cultures.

reduced and less valued for centuries (Guerrilla Girls, 2009; Chicago, 2006), it is contrasting looking at Napangardi and other native Australian female artists. It is radical even, in how Napangardi and her Warlpiri sisters have had an important role in developing the culture, giving through their work a sense of utopia reaching far beyond Australia. In Guerrilla Girl's widespread campaigns highlighting the underrepresentation of female artists in the museums, they are asking "Do women have to be naked to get in to the Met. Museum?" Women of Warlpiri tribes do not have to be naked to get in to the museums. Indigenous culture is embedded in storytelling. Interestingly, Dorothy Napangardi and other tribal practitioners' artwork express a complex combination of concepts in their visually astonishing creations.

A very physical quality is apparent in both the materiality of the work, its scale, and uneven dotted surfaces that build up the sometimes-three-dimensional dotted compositions. It is also apparent in the process of making the paintings, the directness of the artist sitting, and the raising and lowering of the hand with the paintbrush in rhythmic movement (Manning, 2009)—a movement mirroring the ritualistic stick of the Warlpiri tribe carried by the women and the beating of the ground in the same rhythmic movement when picking the root of the sacred bush containing the edible witchetty grub. The everyday aspect of the making and living of tribal life resonates with the dreamwork processes and artworks as models of life of this research project. At the same time, there is an aspect of the work that cannot be understood by a Westerner and that knowledge needs to be there in the reading of Napangardi's paintings.

## Socially related art

This practice-based artistic study lies within the area of socially related art. The collaborative element of the practice-based projects is the main aspect of the study's investigation, in how it affects how artistic production functions within the world, as well as having a bearing on the nature of the artistic end results.

In this project, particular emphasis will be on the development of feminist collaborative practice, with an interest in the subjective starting point found in 'the personal is political' workgroups (Hanish, 1970). One artist group not primarily known for working in the realm of the personal is political is Fluxus. However, the group was, through one of its influential first members, Yoko Ono (Reiiko Tomii, 2000), associated with the women's liberation movement and everyday personal experiences.

The group's exhibition projects were, to some extent, also political in the sense that political content and claims were exhibited in Ono's work in the Fluxus exhibitions. A gesturally driven practice involving audiences in sometimes highly politically work, feminist, or anti-war works has been Yoko Ono's *modus operandi* for over 50 years. Her work introduced the idea of the audience as a collaborator in works using a do-it-yourself approach to delegate part of the process to the audience members.



Image 12. Ono, Y (1966) *Instruction pieces*, Ono, Y (1964) *Cut Piece*, Ono, Y (1966) *Revolution: Object in Three Parts*—condom, diaphragm, pill.

In her instruction pieces from 1962 until today, Ono has relied on communication and interaction with the audience with a sense of solidarity running through her audience exchanges, suggesting in “a zen dialogue” (Bonito Oliva 2000) experiential, shared journeys opening up from the every day to possibilities of spirituality and hope.

Nato Thompson, in his book *Living as Form*, talks of a recent growth in the discourse within contemporary art practice as “Indications of a new social order – a way of life that emphasises participation, challenges power in expressions from urban planning, community work to theatre and visual arts” (Thompson 2012, p. 22). Thompson points to an important aspect of socially engaged cultural production being best described in relation to other contemporary activities, for example, guerrilla gardening or critical mass, as well as stemming from the purely artistic discourse from Dada through Beuys’ social sculptures to relational aesthetics, a term coined by the French writer/curator Nicolas Bourriaud (Bourriaud, 1998).

For this project, Grant Kester’s writings on the dialogic in art have been of interest because of their extensive look on the process as part of the artwork and the artwork as a socially related thing.

Kester’s investigation of whether an emancipatory model of dialogical interaction is possible and whether there is a way of understanding this dialogue as a form of aesthetic experience further relates to the project on several points (Kester, 2015).

Art that has been referred to as socially related is described in very different terms. The most contrasting of these terms, perhaps, puts Claire Bishop’s *Artificial Hells* to Thompson’s *Living as Form*, where Bishop is looking at formal components of prestigious projects mostly taking place with the backing of the most well-established art institutions and curators existing in Europe and USA, today while Thompson includes everything from activism to social movements involving similar strategies as contemporary artistic activities. His focus is on artists functioning embedded in society using spaces where people move by and through in their every day, hence reaching largely

a different audience than art institutions. In researching this project, one could have been helped by a more in-depth analysis of Thompson's projects in his large overview of the socially-related art. As the projects, he is laying out are presented, it is not providing an analysis as such. In talking about the projects, however, he opens up the area of the socially related art, as mentioned above and that is worth pointing out in relation to the self-organised aspect of the residencies and some of the exhibitions of *Pushing the Rational*.

Both Kester and Thompson share a starting point in looking mainly at artists working in specific contexts of, for example, a micro level local, educational, or political context, existing as part of society as opposed to the carriers of a prestigious brand named as artists.

Thompson's overview provides an introduction to several projects taking the form of spontaneous outbursts amongst temporary groupings of artists and non-artists whereas in Kester's examples of socially related artistic practices use conceptual frameworks developing in a series of projects over substantial amounts of time.

Kester's mapping of the dialogic is resting on a wide variety of collaborative conceptual frameworks where time and a shifted focus in the analysis of the shared process are taking place. In sharing the principles of specific knowledge production, as in, for example, Willats' self-reflecting projects, the analysis lands in *collaborative insights*. Kester suggests a move away from social sciences interpreter/outsider and agent/insider for a dialogic method where collaboration between parties is weighing heavily on the end results, the artistic works (Kester, 2015).

In accepting Kester's collaborative insights, this informs the project groups in *Pushing the Rational* and the collaborations between audience and artists/collaborators. As in Willats' projects, these two groups are not always the same but collaborative insights make for a shared knowledge of using the phenomena of dreams as a method for art and life.

Using the collaborative insights to shift the focus from art as a precious object, as well as involving collaborative processes in daily life to create common ground, has been the way to develop the projects in its different parts.

Looking over Kester's dialogic map further, the *advocacy-based* works are grounded in communicative interaction in non-art settings, community interventions, and political strategically oriented works, using a method of intensive dialogue and discussion. The advocacy-based art projects can be seen in contrast to Bourriaud's *relational aesthetic*. A poignant example brought up by Kester is looking at the Singapore-born, Cologne-based artist Jay Koh's critique of the "realness" of artist Rirkrit Tiravanija's exhibition *Tomorrow is Another Day*. The exhibition was done as a model of "intercultural exchange" and presented as an "open space" but was critiqued by Koh for being unaware of its larger political context. For Koh, art gestures and events must be based on a thorough understanding of the conditions and nuances of a specific site. Koh puts the dialogue of his work in a postcolonial context; this is relating to the intersectional aspect of *Pushing the Rational*.

Taking Kester and Koh's thoughts on the "advocacy-based" works, especially coming from a Western position, the project groups of *Pushing the Rational* could be said to share this standpoint and look at power relations from an intersectional angle where feminism, class, and movements of society are present in each part of the project.

The artists in Kester's dialogical practice are all driven to use dialogue to establish new forms of understanding. Bearing this in mind, one may conclude the artwork of dialogic practices is not so much presenting something to the audience but allow, a series of activities, meetings between participators or the audience and the artist(s) and what happens there, and determining what can come out of it, to be presented as art.

*Pushing the Rational* places equally important focus on the activities of the project within the project, letting collaborators and, to some extent, audiences shape the artistic outcomes. Collaborators and audiences have affected every

project step, from the specificity of dream experiences of the *Mask rituals* through the drawings made by the participants of the *Dream Office* (Yngström, 2015).



Image 13. Collage of images (2015) Caldewgate dream group, *Dream Bodies* Exhibition, Vallum Gallery, University of Cumbria.

Adding one of Kester's points, in his definitions of the dialogic, he is putting forward Fiumara and the philosophy of listening. Fiumara's philosophy of listening is interesting in connection to the practice of the project's dream groups and their specification of active listening—listening without being the

receiver or speaker and, hence, not a receptor of authoritative speaking. Here, authoritative refers to someone speaking directly to you.

The listening of the dream group collaborators is crucial for the empathic listening necessary to become hypnagogic and follow the dreamer in their flashback to the reality of their dream. Fiumara's philosophy of listening refers specifically to listening as eavesdropping, where eavesdropping is an act of learning (Fiumara, 1990). Active listening is of relevance to the project in how Fiumara describes the main focus of the act of listening, which is "being careful (i.e., full of care)" when doing so. "Hearing over the edges of our own knowing" "it demands...consideration of how the self and other find a way of being together in the world" (Ratcliff, 2015).

The ethics of listening is very much a part of setting the trust of the groups. Sometimes, one experiences a barrier that when crossed makes trusting the group seem automatic and even unproblematic. (It's not and that is why as part of every dream group we always mention not confessing anything too private to the group).

It may be indeed possible, like Kester is posing, to actualise dialogic interaction for emancipatory models through art. Accepting dialogue as an aesthetic experience, allows the collective generation of new aesthetic paradigms to take place (Kester 2015).

In *Artificial Hells* (Bishop, 2012), Claire Bishop points to what she sees as the uncritical and ahistorical assumptions involved in participatory art. She chooses the term participation-based art for her extensive investigation into the social art field.

In her critical overview of participatory art, Bishop readdresses what she describes as a critical oversight for the artistic and social value of participatory art. As interesting and engaging as her meticulous descriptions of sometimes, to an extent, undocumented artistic socially related interventions can be, one cannot help but question some of her assumptions<sup>13</sup>.

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<sup>13</sup> She is, in part, leaning her thought on Ranciere's analysis of the overdetermined critiques of spectatorship, going through Brecht and Artaud to argue there has been a disavowal of the aesthetic.

Bishop's problematising of any straightforward connection between participation and political collectivism is welcome. As she points out, participation should not necessarily be regarded as radical or subversive. Bishop's reasoning makes this point clear, presenting the social or participatory art, in her terminology, as dangerously close to contemporary marketing campaigns. To sustain this strand of pluralistic forms of art immersed in society, artwork cannot be merely activities to draw people in.

The danger of making a spectacle rather than artwork was important in selecting the locations for *Pushing the Rational's* projects.

In addition, the outset was to engage collaborators with an interest in the collaborative process and, in the collaborations of Drömsystrar, the idea of hybrid models for a feminist utopia was being investigated. Going back to Bishop's request for a clearer set of criteria, this is a rewarding line of reasoning in that it supports in-depth projects where an actual exchange is taking place. This makes measuring the projects' success possible. However, Bishop's critique seems somewhat contradictory when the same suggested lack of clear criteria is visible across the field of contemporary art today.

In my extensive investigation into selection processes within the art field through *Beyond Words* (Yngström, 2010), the 120 participants of the four project seminars all agreed on one thing: the criteria for selecting artists to exhibit or for higher studies are not clear. They were not clear to the people at the seminars who were all working professionally as selecting artists. To them, it was not clear what criteria they were using to make said selections. Against that background, it seems the critique of Claire Bishop's argument of participatory art and the lack of criteria is overtly judgemental in measuring the success of the socially engaged projects.

## **Feminist collaboration and the personal is political**

One cannot discuss the departure from the idea of the dual without discussing the feminist idea of the dual divide between body and mind. The argument goes back to Simone de Beauvoir's concern with understanding the female body and its relationship to women's oppression (Beauvoir, 1949.2002).

Feminism's relevance has been debated since the term appeared sometime around the end of the 19th century. Its relevance is still debated.<sup>14</sup> Much has happened; women now have the right to ownership and the right to vote in most countries but the struggle for the same rights for everyone categorised as "the other" (Beauvoir, 1949.2002) still remains.

"We are told again and again by patriarchal mass media, by sexist leaders, that feminism is dead, that it no longer has meaning. In actuality, females and males of all ages, everywhere, continue to grapple with the issue of gender equality, continue to seek roles for themselves that will liberate rather than restrict and confine; and they continue to turn towards feminism for answers. Visionary feminism offers us hope for the future. By emphasizing an ethics of mutuality and interdependency feminist thinking offers us a way to end domination while simultaneously changing the impact of inequality ... In a universe where mutuality is the norm, there may be times when all is not equal, but the consequence of that inequality will not be subordination, colonization, and dehumanization." (bell hooks, 2014)

The conditions of the practical elements of this PhD have developed during the course of the project to involve a feminist angle of how to move away from the dual: feminism as a part of a so-called resistance outcome from the model of using dreamwork as a method for art— collaborative artistic processes in particular. Resistance in this instance refers to resistance to systems of oppression.

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<sup>14</sup> Mary Wollstonecraft (1759-1797) was one of the first philosophers and women's advocates to be labelled as feminist. Wollstonecraft represents the first codification of equality feminism or a refusal of the feminine role in society.



Image 14. Collage of images *Mask works* (2014). Starting top left, going left to right: Drawing of six masks by Caldewgate dream group collaborating with F, Yngström for the Mask event *Face Face*. Yellow snake mask, performance interaction, *Psychic Volcano*. F, Yngström, Mud figure mask, *Face Face*. Dream animal masks, trial. Wasp mask, knitted mouse mask, hair animal mask, yellow snake mask, *Hemul* mask, scary child figure mask during *Psychic Volcano*. Group photo after the *Psychic Volcano* event. A visitor trying on faceless child mask, *Face Face*. Collaborators moving about during *Psychic Volcano* event. Sharp nail mask, *Face Face*. Seagull mask worn by participator of *Face Face*.

The project developed into a self-organised all-female project group with *Dream Safari 2016* when two of the visitors of *Dream Safari 2015* initiated a continuation together with a few of the artists of *Dream Safari 2015*. The initiative then evolved into the all-female feminist project group Dreamsisters, where the feminist base of *Pushing the Rational* deepened in an understanding of contemporary feminist practice as a struggle to end sexist oppression, dehumanisation, and all forms of oppression, informed by feminist ideology, feminist activism, and intersectionality<sup>15</sup>.

As principal artist, I led the workshops and gave everyone attending a simplified version of the embodied imagination dream method, with the angle of focusing on nightmares, i.e., dreams containing elements of the shadow. Alternatively, collaborators were given the same simple instructions in person at different meetings that were set up. These preparatory occasions shaped the event as most of the collaborators choose a dream that popped into their minds when introduced to the dream method. Most of the themes of the masks were revealed during a short trial of entering the hypnagogic state and moving around in a recent dream. The conversations around the event taking place in all the preparatory meetings influenced the shape of the outcome in the, to some, surprising figures appearing from a brief dream recollection.

“Why did my cousin appear as a frightful greedy pig? At first it seemed very random and scary, however, I could sense an intensity in the experience of this figure and immediately knew he had to be made out of a gold leather fabric I had lying around. It was surprisingly easy to go into the persona of this being on the day of the event but only, later on, did what it meant to me fall into place. The awareness of where this unpleasant pig came from became clearer and it helped me in coming to terms with my situation as a “successful” designer. Taking the shape of a dream, physically, together with a group, was a fun freeing experience I had never envisaged trying” –Anna, collaborator in the pig mask.

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<sup>15</sup> Intersectionality as defined by feminist writers bell hooks (Hooks, 2000), Sara Ahmed (Ahmed, 2004) and Audre Lorde (Lorde, 2007).

Each participating collaborator in *Psychic Volcano* took their own photos on their mobile phones. "I wanted to preserve something from the unique experience of doing the event" was how one collaborator put it. No other documentation was done. This was unplanned but worked out as a way for the collaborators to shape the outcome of the event. Most collaborators exchanged images and shared with other people on social media or through direct contact. The person who took the pictures framed the event in whatever way they chose. "Finding my inner beast in a dream ritual"; "Dream animals floating in the forest"; "Turning into a legless hairy thing"; "Dancing in our unconscious at a dream event"; and "Summer dreams performance" were some things the event was called on social media. Although the act of photographing was a little disturbing during the event, in that it made everyone laugh or act "out of character" to seeing themselves in the pictures, it also seemed to distribute the power of the event, especially afterwards when everyone told their own stories in their own ways.

All the collaborators also took with them basic knowledge of the dream method with the possibility of continued access to the hypnagogic revisiting of a dream. Less respect or fear of dreams seemed to be an effect for some of the collaborators.

## Practice



Image 15. Yngström, F (2014) Primal tongue twitch mask, *Midsummer Fest*, Hinsnoret, Sweden. Image 16. Yngström, F (2014) Insect face mask and other dream masks, *Midsummer Fest*.

***Dream Masks at Midsummer Fest 2014, June 19<sup>th</sup>, Dalarna, Sweden. A participatory mask performance in a non-specific pass-the-baton performance among the 100 guests.***

***Psychic Volcano, August 20<sup>th</sup>, 2014, Nacka forest, Sweden. A series of mask workshops and a ten-hour collective performance where participators became dream figures. A 14-participant, without an audience, event.***

***Faces Face at At Home with the Ludsky's, No 13: The Dissident Edition, November 15<sup>th</sup>, Rio Cinema London. A dream mask installation with participatory elements. Masks were passed around to visitors.***

## Mask rituals

The series of mask events was developed through three main events: *Dream Masks* shown at *Midsummer Fest, 2014*; *Psychic Volcano, 2014*, mask workshop and event; and *Face Face, 2014*, mask installation shown at *At Home with the Ludsky's, No 13: The Dissident Edition*, Rio Cinema London. *Midsummer Fest 2014*, where *Dream Masks* took place, happened in the vast outdoor setting of a garden, situated adjacent to a forest area in Dalarna, Sweden. Visitors could wear the different masks in a non-specific performance intervention.

This event had about 100 visitors consisting mainly of local residents of nearby villages and an initiated art audience from Stockholm.

*Dream Masks* was a series of five masks made from the idea of embodiment of EI dreamwork. The masks were created on site using basic papier mâché in rough shapes. The shaping of the masks was a way of focusing the revisiting of the dream element of the dreamwork method. Through the material used, the difficulty of entering into the most foreign elements of dreams became more tangible.

The piece adopted the activity of the dream group adapting it into an open, participatory mask performance, through the masks setting up a way of embodying different perspectives in the hypnagogic state to an interactive performative activity. In highlighting one key element of the dream group's EI dreamwork, the process offers itself up to a wider audience. Focusing here on the figures of nightmares and using art materials to construct a few specific dream figures as flexible masks, fitting anyone, the mask pieces arose from 'the Shadow,' one of Jung's main archetypes.<sup>16</sup> Jung's writings on the archetypes are controversial amongst the international dreamwork community,

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<sup>16</sup>Jung's four main archetypes are: The Self, the Shadow, the Anima or Animus, and the Persona. Jung, next to Freud, is one of the most influential thinkers of psychology to have shaped our view of the human mind. He saw three parts of the psyche. The archetypes were part of the third layer of the psyche according to Jung, the collective unconscious, which exists under the self and the individual unconscious. In trying to develop a common language for the collective unconscious, Jung identified the archetypes based on Plato's forms. Jung saw endless variations, combinations, and numbers of archetypes.

given the close relationship with phenomenology. Accepting the dream and what it may or may not indicate in the waken life. Contrary to the expectations of laypeople, Jungian archetypes do not, as a rule, figure largely in the EI-dreamwork method.

However, in *Dream Masks* and *Psychic Volcano*, the Shadow was a useful concept in narrowing down the selection of dream figures. The Shadows are some of the most difficult to embody when they are the furthest away from the habitual perspective in the dream. The difficult perspectives push habitual thinking more than perspectives or anchor points<sup>17</sup> that are closer to how we normally see things.

The participatory performance interrupted the flowing movement of visitors drifting through the lakeside, the forest, and the garden of the event. Many audience members froze and did not know what to think when, suddenly, a mask was offered to them with a short explanation in a game-of-whispers manner.

Conversations around the dream figures arose through the shadow motifs of the masks as they got passed around between people, as pass-the-baton objects. A small group of artists were present as a pedagogical element to talk about the phenomenon of dreams and gather visitors' input.

It seems as if the experience of the activity functioned to create an opportunity for participants to consider and discuss dreams and dreaming: the wearing of a mask, and the hiding of identity seemed to create a space that facilitated performative interaction as a kind of embodied experience, for participants, which, in turn, allowed for this to be shared and discussed.

Outcomes: Looking specifically at the elements of **opening up the phenomena of dreams, collaborative process, and resistance and feminist strategies.**

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<sup>17</sup>In EI dreamwork, the different perspectives of the dream get anchored in anchor points, as points of physical sensations in the dreamer's body. These points make out the network where the new sensations of the material are probed.

Midsummer Fest was the first mask event in a series of three mask works, all of which were carried out within the first year of *Pushing the Rational*.

This is the first occasion of introducing the phenomena of dreams as an everyday subject matter through an outdoors gathering of a well-established social form and inserting art objects relating to dreams and dream stories.

The four dream masks were passed around to Midsummer Fest visitors.

About fifteen of the visitors chose to participate in what could be described as an improvised collective performance. They kept the dream figure masks on for approximately ten to sixty minutes. Often, other visitors mistook the person wearing a mask for a choreographed performer, which created a certain space for the wearer to act freer than they might otherwise have done, given that most viewers would assume someone else had directed the performance.

The process of making the masks was entirely studio-based, although the figures were singled out of dreams through dreamwork in a small Skype-based group consisting of myself, Emily von W. Gilbert and Åskar Brickman, with me guiding the group and undertaking dreamwork guidance myself from Ingrid Blidberg. The collaborative element was, as described above, fairly limited. Hence, the level of participation was fully explored in this piece. When evaluated, this became a problem for continuing the development of the next mask exploration.

The following event, *Psychic Volcano*, which took place on August 16<sup>th</sup>, 2014 in the Nacka forest, Sweden, worked with nightmares and confronting the strangest elements from dreams. Participants were fewer but more engaged in the workshops and EI-dreamwork meetings, where each of the sixteen participants made a mask relating to a recent dream of a shadow element. During the course of the ten-hour event, the figures were performed, discussed, exchanged, and relationships between shadow figures took form.



Image 17. Yngström, F (2014) *Psychic Volcano*, the collaborating group is getting into character to experiment with sounds and interacting with each other's dream figures, Nacka, Sweden.

Outcomes: Looking specifically at the elements of **opening up the phenomena of dreams, collaborative process, and resistance and feminist strategies.**

*Psychic Volcano* was, despite its small audience, the more valuable project of the mask works for the development of *Pushing the Rational*.

As this investigation engages with opening the notion of dreamwork to a wider audience through a collective process, it was a rewarding project within the project in many ways. For most of the participants, this was the first time being involved with the phenomena of dreams beyond the "I dreamt of a cat last night" kind of way. As this investigation engages with opening up the notion of dreamwork for a wider audience, an important realisation occurred within the frame of this work.

Everyone has a relationship with dreams. This means good grounds for active participation. However, the method at the foundation of the methods used here, embodied imagination dreamwork, has many sides that can be perceived as complex and it usually takes a year or two of practice to become

comfortable with this method. The starting point was in the mask-making and in the point of departure of *Psychic Volcano*—in the idea of the shadow.

The making of the masks took place in smaller groups during the summer. In doing so, they documented the ephemeral work, which was time-based, and a large part of the rituals was improvised. The improvisation was supported and taken forward by each member of the ritual event, using the set parameters as components to build improvised scenes between the dream figures and using sound, movements, and other figures that were there.

The participating group was active in shaping the outcome. This was shown in the forms of the masks that were shaped in materials with which each participant was familiar. It was a mixture of homely and simple materials tied in with a feminist tradition of low-value materials. Do-it-yourself inspired artist initiatives, such as Judy Chicago's collaborative work, *Womanhouse*, where installation materials of low value were explored, together with daily life themes, have been valuable in how the mundane materials transform with the context of the events.

Most of the participating parties were female in *Psychic Volcano*. Although not entirely calculated, this fact created a link to female practitioners of rituals and gatherings, such as the gathering of Hilma af Klint's secret society of five.

The set-up for the collaboration group to go into a nightmare, is literally, through the making of a symbolic object—the mask—and becoming the other being of the dream. 'The other being', as in the scariest perspective of the dream one had picked to work with; presumably, the choice was based on curiosity of the unknown within oneself. (Jung, 1990) The process of making the *Psychic Volcano* masks and ritual seemed to have a liberating effect on the collaborating parties. As collaborator Anna expressed in the follow-up interview, through the process of going back to the dream she realised why the frightening element was so frightening. It spoke to her about the realities of her daily life.

This empowering function of the mask-based dreamwork rituals relates to one of the radical feminist activists' strongest tools of emancipation: feminist self-

defence workshops. Although, in this case, the fight rehearsed was an internal one within the consciousness of the participants and, in relation to the group, it became possible to explore this in an empowering way.

The third dream mask work, *Face*, was shown at *Home with the Ludsky's, No 13: The Dissident Edition*, at Rio Cinema London on November 15<sup>th</sup>, 2014. In the piece *Face Face*, an art audience interacted with eleven masks from a variety of dreams. I made some of the masks and some were made in two workshops with the Caldewgate dream group. Although a large number of people interacted with the dream masks and made improvised dream performances for the documentation recordings of *Face Face*, it seemed less performative and less engaging than the two earlier events. Visitors came by the masks laid out on a table in a practical manner as to make interaction accessible. In letting the invitation to touch and where the masks dominated the decision in how to present them, the concentration of earlier events was somewhat lost. The more formal setting of the cinema event seemed to also lessen the impact of the audience's interaction compared with the earlier outdoor mask events.

During the same period, the Caldewgate dream group was developing its form to be more present in and around the growing relationships between the artworks produced by the group participants and the dreamwork process, and less about learning the dreamwork method. Together with the new input from an advanced EI dream group workshop in Mexico during the same period, *Face Face* was the least successful of these three works. In evaluating *Face Face*, it became apparent that the focus on the masks as objects had become too prominent in the project. This was never the intention. The masks were made to open up the dreamwork process and add a tangible element to the dreamwork conversations. Consequently, the project journey began moving away from the masks, placing deeper emphasis on the dreamwork process as a method for collaborative artistic process-based work.

Outcomes of *Face Face*: Looking specifically at the elements of **opening up the phenomena of dreams, collaborative process, and resistance and feminist strategies.**

The setting at Granny Ludsky's event where *Face Face* was presented for an audience was in a formal table display. This was contrary to the two earlier mask works where the masks had been a part of a yearly ritual embedded in the Swedish/Western culture. The dream guide had an intense task trying to introduce *Face Face* in a crowded performance space. There seemed to be insufficient lengths of time spent with each visitor to the "dream mask table". The space was full and most visitors came and went and viewed up to ten performances in the course of the Ludsky event. In this instance, the movement of the crowds and the fact there were ten masks laid out worked to a disadvantage.

The idea of delegated practice, to a large extent, came out of the evaluation of the presentation of the ten masks for *Face Face*. The display became too object-oriented and the connection to the phenomena of the dream was not apparent enough in this form of formal display at a table. Having one group participating in the making of the masks through in-depth dreamwork did not create an in-depth experience of dreams or the specific dream stories from which the masks had sprung.

***Dream Bodies*, April 24<sup>th</sup> - May 12<sup>th</sup>, 2015, University Gallery, University of Cumbria, Brampton Road Campus.**

*Dream Bodies* came out of the Caldewgate dream group (September 2014 – May 2015), which was started by Yngström and a local group of artistic practitioners to investigate the function of dreamwork in the collective process. The short-term plan for this group was to study the first three chapters of *A Little Course in Dreams* by Robert Bosnak (1998) to get a feel for the dreamwork and finish with an evaluation.

Towards the end of the second term, the group had read the entire book and discussed and practised the dreamwork exercises suggested in the reading. As several of the group members had done artwork inspired by the group work, this led to the group exhibition *Dream Bodies*.

Suggesting a new phase in this group's work on dreams together was a way to change the dynamics of the group and intensify the collaborative process between participants. This coincided with the opportunity to launch an exhibit in the University Gallery on the Brampton Road campus.

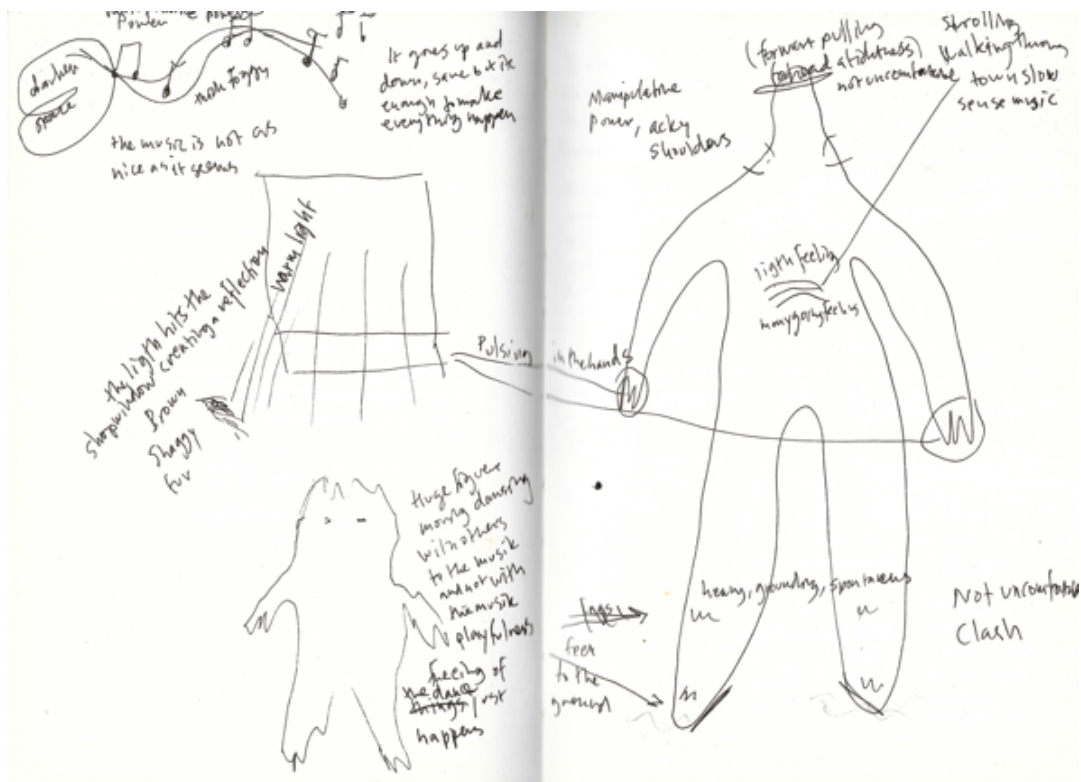


Image 18. Yngström, F (2015) Project note, from sketchbook, of a 'dream body' from a dreamwork

meeting with the Caldewgate dream group, relating to one of the participant's artistic process in working towards the *Dream Bodies* exhibition.

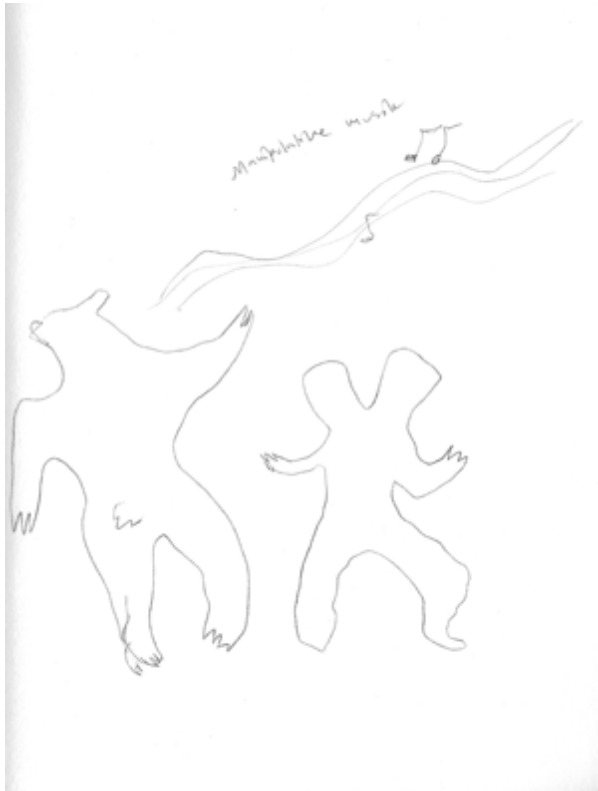


Image 19. Yngström, F (2015) Project note, from sketchbook, of a 'dream body' from a dreamwork meeting with the Caldewgate dream group, relating to one of the participant's artistic process in working towards the *Dream Bodies* exhibition, Vallum Gallery, University of Cumbria.



Image 20. Ruddick, C (2015) *Untitled* The finished installation, relating to the dreamwork: body map, *Dream Bodies* exhibition, Vallum Gallery, University of Cumbria.

If in the Caldewgate dream group I had called the meetings and planned the time we had, I wanted this to change with the exhibition to further emphasise the collaborative aspect of this part of the project. This change in how the group was organised was a gradual shift, but before the opening of the exhibition everyone in the group had taken their areas of responsibility and was working as a collective.

The strongest aspect of working with *Dream Bodies* was the show coming together in the space and seeing how the works complemented each other even though the exhibitors were different from each other. No one was using the same material or style of expression, which surprised everyone in the group. Exhibitors met each other's needs with helpfulness and enthusiasm.

“I am not usually drawn to participating in groups mainly due to problems in the past around issues of anxiety, being part of the group has expanded my confidence of talking and sharing thoughts and Ideas in a group setting.”—Participant, Caldewgate dream group.

“The exhibition was a rewarding experience. I strongly feel that the bonds we built with each other during the group sessions contributed to this. The body of work that I produced for the exhibition is continuing to feed into and inform my practice.”—Participant, Caldewgate dream group.

As can be read from the statements of the group members, the open atmosphere came from trust developed through the dreamwork. Studies of the art world show that artists make similar work to a higher extent than they are aware of, which indicates an unfavourable climate. In the comments from the Caldewgate dream group, participants were surprised at the favourable atmosphere, which confirms the idea that a good working atmosphere is unexpected when exhibiting with artist peers.

The site-specific installation piece *Dream Office* took place as part of the *Dream Bodies* exhibition in the main entrance of the Brampton Road campus building. It was an office for practising a simplified form of EI dreamwork to

direct dreams to be about specific problems or areas of interest generated by participants' creative work or research. Open invitations were sent to university staff and students. Thirteen participants took part in *Dream Office* during the exhibition period of two weeks. *Dream Office* was a site-specific intervention into the university environment, as well as a dream space to test dreamwork in relation to artmaking and professional problem-solving.

Looking at these three quotes from collaborators and participators, one can follow the project's development.

"It was a positive experience, enriching. It made me consider my working practices—e.g. to be less self-conscious, embrace my instincts, and let them inform my work."—*Dream Office* participant.

"Going back into the dream space has allowed me to look at things from a different viewpoint, revisit emotions and images, and resolve some of the problems encountered in the waking world."—*Dream Office* participant.

"The group based dream work proved more successful for me—going back into the dream space and engaging with the images and emotions. This gave—and continues to give me—a better understanding of myself and my work."—Caldewgate dream group member.

In the extensive practices of dreamwork, with two or three participants over Skype<sup>18</sup>, in *Dream Office*, or in an actual group, the group might be the more interesting way of practice for the purpose of artistic collective process and resistance. This is both predicted and surprising. It's predicted in the sense of it being a collaborative form of dreamwork. However, the dreamwork is only approximately a third or less of the entire process when working on an exhibition together as a group of artists. It benefits the group if each collaborator has a strong dream experience. Given that many of the participating collaborators are not experienced in using dreams, it was initially

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<sup>18</sup> The Skype group's dreamwork is discussed in the Group chapter.

considered also possibly restricting to practice the whole dreamwork process with the full group, i.e., more than three people. However, the benefits of group-based dreamwork became clearer as the project developed. As the last quote of the three shows, the experience of trying to use dreams as a method for artistic development, collaboration, and as resistance does not have to be restricting.

This intervention of *Dream Office* stimulated the reflective process of shaping the dreamwork process to fit a wider audience and to do so in a limited time. The consideration of time opens the work for more people when most visitors do not have unlimited time to spend.

The *Dream Office* blended into the environment of the institution yet offered something 'other', and in its 'otherness', *Dream Office* was an intervention into the entrance hall of this part of the University of Cumbria.

The dreamwork of *Dream Office* offered a context for the participants to discuss their work within themselves, with the support of the method of dreamwork as opposed to established problem-solving methods at the university.

**Outcomes: Looking specifically at the elements of opening up the phenomena of dreams, collaborative process, and resistance and feminist strategies.**

The Caldewgate dream group created an in-depth relationship to working with dreams as a problem solver in a collective artistic process. The approach to the phenomena of dreams was shared among the seven artist members of the group while building up a further expanded idea of dreams as a three-dimensional space—a parallel reality as real as the waken state—through the reading of Bosnak.

The group's artwork took the experience of re-entering one's dreams in the waken state to the exhibition audience. Ruddick's large-scale installation pieces (Image 20) were especially successful in sharing the experience of revisiting a dream. Her objects were left as open forms where each viewer was invited to have their own 'journey' walking around the series of sculptures.

The two-metre high painting on scaffolding, of a long road leading across a non-specific field, had a similar function. It led the viewer into a space of the non-specific journey, implying the sense prelude to each successful idea or dreamwork when you are walking or on your way but not yet getting somewhere.

*Dream Office* offered the audience a direct experience of learning the basics of problem-solving through dreams.

In the dream photos, drawings on lightboxes, and paintings, the audience was invited to enter specific dreams of the artists through the materialisation of the pieces.

The collaborative process of the dreamwork of the Caldewgate dream group was crucial for understanding the dream flashback—the re-entering of a dream space in the waken. The group shared knowledge and support in learning the method. The sharing of dream stories and the process of this turned out to be valuable for the group show. Each exhibiting artist of *Dream Bodies* produced work they were pleased with. Several of the artists were extremely content with their work and continued working on it after the exhibition.

As resistance, *Dream Bodies* was not a clear example of this in any shape or form. The exception being the piece *Dream Office*, which offered university students and staff simple tools to use dreams in their daily work life as a form of resistance. Dreams are not a phenomenon present in the university context. In introducing dreams with a large sign by the entrance to the University of Cumbria's Brampton Road site, it gave voice to another form of knowledge system. The otherness of dreams is strong and, sometimes, passers-by would stare at the sign, laugh at it, or just be annoyed and enquire at reception as to why the sign was there.

## **Dream Safari 2015 and 2016.**

### **A dream conference, residency, and forest exhibition, August 1-10<sup>th</sup> 2015 and 20<sup>th</sup> – 28<sup>th</sup> 2016 in Dalarna, Sweden.**

The work with Dream Safari was the continuation of a Skype dream group, started together with two collaborators and creative practitioners at the beginning of this project. The collaborators and dream group participants took the chance to explore Skype as a means of dreamwork when finding themselves located in three different places: Carlisle, Portland (Oregon), and Berlin. Not sitting in the same geographical room lessened the general conversations and made the dreamwork focused from the very start of the meetings. The Skype group was a continuation of the Stockholm-based dream group of 2013. This first group was based on the work of another Jungian-influenced dream worker, Jeremy Taylor. His method is sometimes referred to as the ‘what if it was my dream’ method—another Jungian non-interpretive dreamwork method that is, according to Taylor (2009), specifically aimed at self-organised dream groups. The approach of the dream group participants is that dream groups can be a way of affecting social change in small and large ways. As one of the participants from the earlier dream groups, Caldewgate dream group, expressed it:

“When I am troubled by something, whether I am aware of it or not, my dreams are intense and vivid, they stay with me. I have found it really useful to go back into these dreams, to slow down, to look around and consider things from a different perspective. This has made me more conscious of how I feel during my everyday life.”—Caldewgate dream group member.

The above quote is a clearer description of a subjective experience of going between the different consciousness states in the dreamwork practice. Initially, this going between was practised one-on-one with an “expert” dream guide, guiding one artist at a time. I was being guided by the EI-dreamwork course holders Ingrid Blidberg and Per Nordin over Skype, as well as guiding collaborators in the Caldewgate dream group one-on-one for those who wanted that.

Initially, in the first Dream Safari, much of the dreamwork was carried out one-on-one over Skype with me as a dream guide.

In the following residency groups, from Dream Safari 2016 onwards, a stronger emphasis on the group took place in the dreamwork process. The focus then landed on the development of the practice of a hybrid dreamwork process, where the situated knowledge of the artist participants helped inform the shaping of a temporal vocabulary.

This growing and shaping of the dreamwork process, in adding what the individual artists brought to the group process, was influenced by the Dream Safari 2016 artist collaboration group. The group was formed after Dream Safari 2015 in a residency initiated by me but during which the decision of carrying out a second Dream Safari was taken by the group at that time consisting of Åsa Riestola, Nathalie Wuerth, Maria Luostarinen, Marie Bondeson, and Frida Yngström. Wuerth and Luostarinen had been participating as visitors of the Dream Safari 2015 where Marie Bondeson exhibited her astonishing sound piece *Noise voice dialogue with the other*. Both me, Frida Yngström, and Åsa Riestola were also a part of Dream Safari 2015.

### **The anatomy of Dream Safari**

The Dream Safari residency and exhibition events are an accurate description of a series of events in mixed forms. A workshop for artists in a remote location with sleepover arrangements makes a residency. This particular residency lent the form of a dreamwork set up for part of the day and the rest of the time was free for collaborative or individual artmaking, whichever the artists preferred. 'Safari' is the Swahili word for journey. Translated, the title is 'dream journey' and that was, in a way, what was happening—thereby, the name Dream Safari. The artists "travelled" in their own and in each other's dreams. 'Travelling' here refers to talking and listening intensely. 'Dreaming', refers to spending time in the dream reality, where images from dreams occur

as if happening in the present, in the state we are in when we sleep or semi-sleep, i.e., the hypnagogic.<sup>19</sup>

The dream-related group journey into the unconscious happened using the embodied form of dreamwork/dream conversation of the dreamwork method. The method was taken into use in the most practical way possible for the specific group. Sometimes, it was simplified or chopped to pieces for the sake of the participating artists' learning process. However, the method's main components were always the focal point: accessing the collective unconscious, through embodiment, in a hypnagogic state. Through the artwork, this journey of dreams was then expanded to include visitors to the residency exhibition.

Given that the residency and exhibition were carried out twice, 2015 and 2016, and came to include several ephemeral installations and performances, the Dream Safari residency and exhibition also has the addition of events. Despite its 'dream' title, there was nothing restful about these intense events. Using a new method for part of the process in producing new work for an exhibition was demanding on each participating artist. Also arduous was asking the visiting audience to engage in the exhibition through a one-hour guided tour, as well as to transport their physical selves around the exhibition where they asked to engage in various ways such as by climbing on a raft in the lake to experience the different artwork.

As an art project, *Dream Safari* exists in the realm of socially engaged art, which is a field referred to as "the expanded field" by art theorist Claire Bishop. "Although the objectives and outputs of these various artists<sup>20</sup> and groups vary enormously, all are linked by a belief in the empowering creativity of collective action and shared ideas. This mixed panorama of socially collaborative work arguably forms what avant-garde we have today: artists using social situations

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<sup>19</sup> Bosnak, R. (2007) *Embodiment: Creative Imagination in Medicine, Art and Travel*.

<sup>20</sup> "Many artists now make no distinction between their work inside and outside the gallery, and even highly established and commercially successful figures like Francis Alÿs, Pierre Hughe, Matthew Barney, and Thomas Hirschhorn have all turned to social collaboration as an extension of their conceptual or sculptural practice."

to produce dematerialized, anti-market, politically engaged projects that carry on the Modernist call to blur art and life.”<sup>21</sup>

The element of blurring art and life does not necessarily make artwork of “the expanded field” easy to define. The difficulty in defining Dream Safari is interesting for the research development of the project, *Pushing the Rational*. The use of dreams in a collective process for artmaking has not been recorded before. One of the claims to new knowledge lies in the definition of *Dream Safari*. The implications of the outcomes of *Dream Safari* will be explored further as the progress of *Pushing the Rational* continues in this text.

### **Expectations of the *Dream Safari* events**

To test the method of working collaboratively with dreams, a varied group of artists were invited for the residency and exhibition event series *Dream Safari*. The expectations with the Dream Safari events were open—to see the outcome of a group of artists working with their individual methods for artmaking while using dreams as a way of sharing their process with each other and deepening their understanding of how the works grow. As part of a mutual exhibition process, the assumption was that collaborations would be strengthened by this.

The *Dream Safari* residency part borrows the form of a dreamwork workshop seminar in its length of about a week, although, at *Dream Safari 2015*, most participants were new to the method of solving problems using dreams. The dreamwork process was focusing on artistic problems entirely and the exhibition lying ahead. However, the fact of most of the artists where new to the practice of dreamwork, we began working with the aim of developing a version of dreamwork as a group of artists. The first *Dream Safari* workgroup was the start of the development of the hybrid work process, which was then concluded as a working model in the Drömsystrar’s exhibition projects, as described in the sections on Drömsystrar.

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<sup>21</sup> Bishop, C (2007) *The social turn: Collaboration and its Discontents. Right about now: Art and Theory since 1990s.*



Image 21. Stefan Tcherepnin and Hanna Törnudds (2015) *Float*, Dream Safari 2016, forest exhibition, Norhaga kulturförening, Dalarna.

The outcome was expected to be varied according to each individual participant's circumstances and how they related to the site of *Dream Safari*, as it was a wide variety of artists practising in different contexts as far as countries they are based in, media they use, and level of audience involvement. However, an interest in the collaborative process, or at least an openness to try something new, could be noted as a common factor among the artist groups. An openness to actually engage in the dreamwork sessions of the residency seemed to be good criteria. If residency artists chose not to engage, there might not have been much to evaluate afterwards. In terms of the dreamwork process, it takes effort and courage to step out of one's comfort zone.

In this varied group, with an expected varied outcome for each practitioner, a richness of feedback was to be expected. A pluralistic approach seemed to be suitable, as recorded outcomes of using directed dreams and dreamwork, collaboratively for artmaking, has not been extensively recorded.

In addition, the expectation was to gather enough different responses and input from the participating artists and exhibition audience to draw further conclusions of the specific impact dreamwork could have in relation to the

artistic process and collective process. These conclusions were expected to be usable in forming a new framework for using dreamwork for art and collective process, forming new awareness of the impact of the phenomena of dreams, as well as forming new and exciting artworks relating to the difficulties of living in our times. Also, the work was expected to take the form of a user's guide for do-it-yourself dreamwork.

There was a certain level of risk in setting up a residency project that played with the form of a dreamwork workshop with a public exhibition.

A large and important claim in using methods, such as dreamwork, to emphasise the process shifts focus away from the elements of the art production.

Charles Esche (Esche, 2015 p155) speaks in the book *Self-organized* about the role of art as a carrier of visions<sup>22</sup> of another world for when the world as we know it falls—when the system collapses—which it regularly does. When that happens, there is a need for other social models to look to. The activity of sustaining alternative small-scale models of another society is often referred to as the act of resistance—resistance, in this instance, of the Western capitalist normative way of life.

The Dream Safari residency and exhibition event series and the use of EI-inspired dreamwork in this new expanded context was put together with the aim of finding new resistance strategies for the neo-liberalisation of art. In this context, it seemed appropriate to carry out the Dream Safari events in a manner of self-organisation without any substantial financial backing. The argument of how funding comes with a level of wanted control of the output as put forward by Maria Lind in her project *Abstract Possible: The Stockholm Synergies, 2012*, suggests “free practice” as an artist is next to impossible within the capitalist economy. This is why projects with a zero budget and based on other values, such as knowledge exchange or friendship, have an advantage.

There is, on the other hand, an obvious disadvantage of working with little or a low budget, so that factor needs to be evaluated. In the worst case, a project

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<sup>22</sup> The heart of the problem lies in the lack of social imagination within the political field.

will simply not be realised when funds are low. The Dream Safari events were carried out with participants paying their own expenses. The idea of acquiring new skills of one's own mind, learning the basics of dreamwork, as well as having the group as a learning vehicle through the stay were, together with the remote location, factors many of the artists mentioned as reasons for wanting to attend.

The *Dream Safari* events were held in a family home that had kindly been lent to the artist group. The inhabitants of the villages nearby were supporting the artists with all sorts of help and assistance when needs came up.

Two pieces of artwork from the *Dream Safari* events investigate Jung's collective unconscious (Jung, 2015) as a pronounced theme: *Float*, Dream Safari 2015 and *The River goes deeper as it is getting closer to the sea*, Dream Safari 2016. In both, the visitors to the exhibition experience something similar to entering the hypnagogic state with a group. The two artworks open up some experience from the residency week to the larger exhibition audience of engaging in dreams through the group and the state between sleep and being awake—the hypnagogic.

*Float* is an actual float placed in a fairly shallow part of Lake Liljan. It was equipped with a bench, a mirror, and a rope "hook" made of deer horns. Viewers either boarded the float and sat on the little bench with whoever else had boarded or viewed the piece from the bridge. It was a piece you could literally drift away on. In the company of others, known or unknown fellow viewers, Brickman's *The River* (Dream Safari 2016, 2016) was shown on a loop in one of the houses next to the residency house, right by the beginning of the outdoor exhibition trail. It also had a bench; however, by sitting on this bench, you would be inside a dark loft in a shared viewing of the film in a room fitting a handful of people.

Jung (Stevens, 1994) points out, in his theories on the deeper layer within us, the collective unconscious—the entire psychic heritage of mankind—exploring the idea that there are things in dreams that come from somewhere beyond the self.

“I still remember that dream, after I drew it for Jenni’s collection of dreams. That was really cool. I still remember the dream I had.”—  
Ulf Helldahl, retired neighbour and visitor on Dream Safari 2015.

See Jenni Knights *House of associations*, image 1, row three, in the middle of the collage.

The activity of drawing a dream seemed to have made a lasting impression on several exhibition visitors. The educational aspect of the piece appeared strong, as children and people of all ages engaged with the piece named *House of associations* by one group of participants. Many of the visitors, contributed to the collection of drawings in quickly noting down their nightly dreams, then, with the aid of Jenni, hung them on a string dispensed between two wood branches. To access the drawings, one could jump up on a little wall, a leftover of the old garden layout. Children were jumping from the little wall and catching the string that at times was moving violently in the wind. They were involving their whole bodies in the act of jumping and in order to access and carefully look through all the drawings, as well as passing them around amongst themselves. The dreams’ associative contributions were hanging in this floating manner, in the garden of the residency house, next to the bike track going through the village.

In Brickman’s piece *Cleaning the forest for Dream Safari 2015*, he showed an enclosure, by a rope fence, of a patch of cleared land in the messy forest. In transporting an image from a dream, the concept from the dream reality here takes form as an installation in the reality of the waken. The piece was absurd in its literalness and dealt directly with the team of dreams, as well as involved other thematic components, the most prominent one being the gloom of the site chosen by the artist. The site was in what seemed like the darkest most unattractive corner of the Hinsnoret forest and right by the road. Large parts of the exhibition audiences stayed for over two hours and engaged in conversation with at least one of the artists.

The exhibition was advertised and written about locally in the county of Dalarna. About 80 visitors came to the opening and approximately 30-50 more visitors saw the exhibition in the two-week exhibition period.



Image 22. Brickman, Å (2006) *The river goes deeper as it is getting closer to the sea* [Video still] The Video loft, Dream Safari 2016, forest exhibition, Norhaga kulturförening, Hinsnoret, Dalarna.

### **Outcomes**

First, what can be seen in the outcome of the Dream Safaris is the difference in approaches by the artist participants. This was expected and was apparent—artists using dreams thematically in some way for their artistic works or artists staying within the line of artistic inquiry they were already following and using dreamwork as a tool. In 2016, two performance pieces left

a strong impression on visitors, as written about in the local media<sup>23</sup>, Maria Luostarinen's and Nathalie Wuerth's. The former turned out to be a generous "poetic viewing"—a lust-filled walk with, as it became apparent, an educational function. Luostarinen managed to portray a poetic account of a dreamwork session in a concise and striking form as a performance led by herself for the opening audience.<sup>24</sup> The reading contained parts of the shared vocabulary from the dreamwork practice of the residency week. This poetic piece helped shape what is, in this thesis, referred to as a hybrid dreamwork process. A hybrid process of what the individual artists bring with them, the dreamwork method and feminist strategies of the everyday. Situated knowledge has become a key concept in working with feminist strategies in the group.

“... ”

*You are holding a diamond shaped object in your hand  
not knowing why*

*You are blinded by a whiteish light  
And standing in a space wanting to be dreamed  
...” (Luostarinen, 2016)*

Wuerth took a different tone in her blues performed in the persona of a cleaning lady, Rut. This persona was not entered into through dress or props. Wuerth's personification of the cleaning lady was painstakingly painted in her carefully searching for the right tone in the singing and playing of *Cleaning lady's blues*. The performance avoided the comical through her intense presence and by the political impact of the lyrics, taking on the reform of tax-reductions for cleaning services.<sup>25</sup>

Wuerth started writing the blues song when she arrived at the residency, resting in her own body of work as an artist often stepping into the role of the amateur trying to learn new skills, using sound and performance as artistic

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<sup>23</sup> As featured in the reviews and exhibition conversations that were being fed back into the project.

<sup>24</sup> The text of her viewing walk was left through the rest of the exhibition.

<sup>25</sup> RUT is the name of this tax-reform and was the name of the performance, as well as a series of prints on trees. Rut has a second meaning, it is a common female name in Sweden.

materials. Here together with the forest where a rock to sit on, became her stage. Wuerth attests how the persona, Rut, grew more vivid through the shared dreamwork process and in what has, in the work of Drömsystrar, a group where Wuerth was also a part, been defined as a hybrid temporal vocabulary. Through this, Rut acquired a more sensual side involving a sense of the erotic. She had, apart from performing her intense blues to the large opening audience, been stapling her name on large tree stems, with a do-it-yourself potato print technique, as seen in Image 1, in the collection of images of the Dream Safari events.



Image 23. Wuerth, N. (2016) *Cleaning lady's blues* and Image 24. Luostarinen, M. (2016) *Poetic viewing performance*, Dream Safari 2016, Norhaga Kulturförening, Dalarna.

The events attracted large audiences considering Hinsnoret's remote location. The audience number was not expected to be more than approximately half of the number of people who actually showed up. Many had travelled from Stockholm for Dream Safari 2015. When the audiences of 2016's events were almost entirely local, this had a slightly unsettling effect on some of the artists. The local audiences were less initiated, seemed to look more intensely at

everything, and had their mobile phone cameras ready on arrival. They stayed longer and asked more questions, which led to long conversations between artists and visitors. The dialogue is reflected in the artists' evaluations and experiences of these dialogues were taken into consideration by the project group in planning the next projects.

As one of the participating artists in Dream Safari 2016 summarised the process:

“The relationship between the inner and outwards work is loaded and the energy exchange between the two in my own processes are stimulation to me and a way for me to continue in. I keep this alive in my normal work. But together with others—between us—a more dynamic input is given to my own process”.

Most of the artists experienced a sense of ‘aha’ in accessing the collective subconscious together with the dreamwork/workshop group. It could be suggested that all participating artists shared this experience. No one admitted to not sharing the experience of new knowledge as the group progressed, i.e., the shared experience in shaping each artist's work process in one way or the other through the dreamwork. The group here refers to both the artist groups of the two years of Dream Safari. The sharing of the dream is more than a story of a dream; it offers the experience of the reality of the dream involving all the senses as if it is happening in the present. The reality of the dream is in the same manner experienced by the dreamwork group as if all members of the group are in the same place with the dreamer and sensing all that happens.

Exploring the idea of the potential in nightly dreams, the stigma of discussing nightly dreams in the waken state has been surprising. When the artist group discussed Jung with visitors at the Dream Safari, this stigma became less mysterious. Jung's studies of where dreams come from largely took place in psychiatric hospitals. The stigma of psychic illness seems to affect many people's views of dreams. What Jung points to is the deeper layer within us, the collective unconscious, where the entire heritage of mankind exists.

Jung started developing these ideas when he studied schizophrenic patients and found symbols and images from these patients' hallucinations came back in myths and fairy tales from all over the world.

The main focus of the Dream Safaris was to develop work using the group of artists as a *dream group*, adapting the *dream group* practice of exploring dreams with others sitting together in a circle and sharing the journey into one person's inner image or dream. In doing so, this was paralleled with one's own journey, grounded in one's life experiences, while slipping in and out of the shared journey.

In using the dream group practice as artists, we aimed to explore the dream group as a platform for meaningful dialogue in the process of making artwork for the forest exhibition.

The shared material of the *dreamwork* was applied using the methods of choice of each artist collaborator of the Dream Safaris. The forest, the lake, and the wild garden of the site also became shared material used by all the artists. The way it worked out, the site became shared artistic material that we all used in our own ways.



Image 25. Hedström, K. (2016) *Poster art Dream Safari 2016* and Image 26. *Dream Safari 2015* (2015). Distributed in the local area, Falun and Borlänge.

Outcomes of *Dream Safari*: Looking specifically at the elements of **opening up the phenomena of dreams, collaborative process, and resistance and feminist strategies.**

The group here refers to both of the artist groups of the two years of Dream Safari. The sharing of the dream is more than a story of a dream, through the dreamwork with all the elements of this practice.<sup>26</sup>

The element of resistance was mainly explored in the form of the self-organised and choosing to position the events outside of the infrastructure of the arts. One of the pieces of *Dream Safari 2015, DO IT YOURSELF – Dreamwork* was in the form of a simple instruction to dreamwork for visitors to take with them. Given the many artists and artwork in the presentations of Dream Safari, the instruction piece to dreamwork was not speaking loudly enough. Most visitors chose to discuss the phenomena of dreams with the artists on site rather than reading the instructions on dreamwork. However, the curiosity of the audience was much greater than anticipated. Many members of the audience went into in-depth conversations with the artists present around the dreamwork process. These conversations were made possible by the audience spending generally more than 90 minutes on site, which was difficult to foresee for the first event. For this reason, the instruction piece was not developed or repeated during *Dream Safari 2016*. The instruction to dreamwork came back in a developed form for the *Drömsystrar* exhibition and can be read about in the following section.

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<sup>26</sup> Mainly for this research project's purpose: Through the *hypnagogic*, entering a *flashback* to the dream reality by *embodiment* of the sensorial aspect of the dream image.

## Drömsystrar

### Drömsystrar at Nora Brewery 2017

***This world shall fall***, room installation 84m<sup>2</sup>, charcoal drawings, various sizes.

***Ongoing process archives***, a collection of dream objects in four showcase mounters 120x40x25cm.

***Dream Map***, A4 folded-up map – giveaway, text, and sound (By Marie Bondeson and Frida Yngström).



Image 27. Drömsystrar (2017) *This world shall fall*, installation view, charcoal room drawing, Nora Old Brewery.



Image 28. Drömsystrar (2017) *This world shall fall*, charcoal room drawing, Nora Old Brewery.



Image 29. Drömsystrar (2017) *This world shall fall*, charcoal room drawing, Nora Old Brewery.

Drömsystrar was formed as a group out of the project *Dream Safari 2016*. In an ongoing dialogue, from and by, the dreams of the group members in relation to the artistic process has shaped a shared practice. A series of meetings and self-organised dream incubation gatherings<sup>27</sup> has been the catalysis of dialogue. These instances leading to a collaborative practice sprung from the dream sharing as a method for the collaborative process. Emphasising the collaborative process in acting as one artist, the collective is here acting as one artist, or author, of the two main pieces *This world shall fall* and *Ongoing process archives*.

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<sup>27</sup> The first meeting of some of the Drömsystrar members was in *Dream Safari 2015* already. Some of the sisters were participating as artists and some were visiting the event as audience members. After the opening event, some contacts were made and Yngström initiated the next meeting with all of the present group members in a self-organised conference meeting on the 8th of March 2016. That gathering led to many dreams and individual processes, as well as a shared decision to arrange a new version of the *Dream Safari* event; *Dream Safari 2016* residency and exhibition. Drömsystrar then went on to make and exhibit works together for the; *Now You See Me, Now You Don't, Exhibition* at the Nora Brewery 2017 and the exhibition in March at the KC Gallery in Göteborg, Sweden.

In the collaborative practice of Drömsystrar, possibilities of a collective subjectivity are investigated. In the horrific reality of today's oppression and violence, could sisterhood play a bigger role in contemporary life? In valuing the sistershood relations through the sharing of nightly dreams, specifically, a common process has been developed. In working with the phenomena of the dream to share inner realities, utopian qualities are achieved in that the dreamwork process becomes a method of change.

As an addition to the dreamwork method used by Drömsystrar, note-taking has been a collective tool used for collective thoughts and artmaking. The making of *This world shall fall*, a charcoal wall drawing combining notebook drawings by all group members, is one example of that. The title alludes to the fall of the patriarchy, as well as being open for a wider dystopian interpretation based on the general horrors of our time in our Western culture.

Feminist strategies are used both formally and informally in the group. Strong strategic emphasis is placed on the non-hierarchical, making sure every member of the group is heard, working from the presumption of the group as a catalyst of knowledge production, placing value on the every day, and using simple materials are feminist approaches frequently used by Drömsystrar. Drömsystrar's group developments have come to follow the rational set up by the research investigation *Pushing the Rational*. The group activities are based on both feminist practice, as well as working primarily from a process perspective towards the finished works or residency productions (artistic investigations). The collaborative process is informed by the practice of EI-influenced dreamwork.

Using the methodology of dream sharing, the question of authorship is problematized in the context of being, as artists, a marketable unit with one point of departure.

The starting point of the group is in the knowledge carried by the group. Collaborator Maria Luostarinen worked with dreams as a theme in her drawings, paintings, and installations for a stretching ten-year period. Her latest exhibition included a work based on research with blind participants on

the images they dream. A tactile sense, a certain non-visual visual quality came out of this earlier work—a quality functioning as a major visual input for the drawings of *This world must fall*. Marie Bondeson and myself are both politically engaged artists working from dreams in our artistic process since 2014 in mainly sculpture, drawing, and sound as individual artists, as well as collaboratively. Our input on the revisiting of dreams benefitted the process of the group. Nathalie Wuerth works with sound and performance, often socially related, and site-specific exploration of the voice as artistic material—using the voice both to explore and measure physical space and the somatic. The work is developed from feminist issues and methods and in collaborative processes. Wuerth’s dream interest is mainly to do with the collective dreamwork process that Drömsystrar employs in their shared artistic activities. Åsa Riestola draws from her background and works in textile drawing with a strong interest in the collective process. “To collaborate, we do not have to become one body or one voice but, through sharing, there is room for the abstract and subjective.” Was how the group formulated the process, as put in the wall-text of the piece *This world shall fall*.

*Ongoing process archives* was Drömsystrar’s shared process of gathering dream notes, objects on reference, and all sorts of material relating to dreams. The contents of the archives are both a collective remembrance bank, to remember experiences in the dream reality, and a form of souvenir collection with found goods and souvenirs from dreams and the shared dreamwork process.



Image 30. Drömsystrar. (2017) Detail, *Ongoing process archives* Nora Old Brewery, Sweden.

The artwork *Dream Map* was also a do-it-yourself *dream map*. The map was a simple instruction around an outline of a body to take with you and draw on—mapping out the dream experience. The map invited visitors to do their own dream exercise at home with nothing but the map, a pen, and a friend to help. Accompanying the little pile of maps in the small space was a sound interpretation of a dream-body-mapping experience, together with text written by Marie Bondeson on the experience of going into the dream reality from the waking.

From the old walls in the small stone space, one could hear the sound of the specific complexity of a dream body—a suggestion of how such an experience might be through a 3.50-minute loop of bodily, yet unspecific, noise. The sound was produced from material recorded entirely from sounds by the body and the voice. Entering in to the little room, the viewer could continue following the dream experience by reading the little text on the wall, which would transport the viewer into the subjective perspective of the particular dreamer's process entering into the state of the hypnagogic.



Image 31. Drömsystrar (2017) *Dream Map* Nora Brewery, Sweden.

The sharing of the very subjective perspective of the dream has a transformative quality, which, through the media of the sound, personal words is enhanced.

The wall text read:

“When we fall asleep we escape the identities that makes us. When we wake up we get dressed as our selves. The world of dreams is a place for experiences out of the habitual. A dream body consists of sensory states drawn out of a specific dream.

Its complexity is a phenomenological creation, an embodied experience. The dream body is created through a systematic reactivating of the dream.

The energies of the dream last in my own biological ecosystem, my body carries an aftermath in the waken state. The dream body becomes a source to the waken self.”

The process of moving in the border between states of consciousness was explored through the three artistic materials of the artwork *Dream Map* and on display in the exhibition space. In this way, the viewer was invited to go into an abstracted psychological space, taking the perspective of another human being. The abstract sense of the map is both open in its suggestion as it is gestural in form. The sound was improvised in one take from a vivid experience the artist had in her own body. The subjective physicality of the text and sound components were put in correlation with the sharing of said experience—the experience of being with someone else in this subjective journey and of sharing the fullness of the experience in going through the senses of the dream with someone else. The shared experience is both revealed in the authorship of the piece as in the actual map—the third element of the piece carrying extending function from the exhibition space out into the world in its instruction, angled towards activities in the homes or personal spaces of each visitor. In a tradition of feminist artistic methods, a part of the process was handed over to the audience (Allmer, 2009).

When an audience member entered the space, they could choose to engage further in the piece by picking up one of the folded maps from the little table where they were positioned by the entrance of the space. The folded pieces of A4 paper carried simple hand-drawn instructions on how to re-engage with a dream in the waken state, starting with getting the assistance of a friend to help.

The pushing of the rational, in this case as pushing the habitual thinking, always takes the help of a group or, the very least, one other person to help support the revisit. Psychologically, you go out of the habitual way of the mind (Ullman, 2006) getting new material for thoughts from dreams with the tools

from Jungian dream groups practised worldwide by dream groups based in psychology, education, and the arts.

An unplanned parameter for *Dream Map* was the quality of the space. The small white room was marked by the beer production, which took place in the building during the 1800s. Now, the marks on the space and stone floors and the cement walls with the worn, wide, wooden stairs leading into the space are just an abstract layer of unclear marks on the organic surfaces. This light, white room added a layer of its own relating to the marks made in one reality looked at from another reality, abstracted by the process yet still holding the meaning of untold stories that shaped the interiors of the room and its marks. In the open quality of the patterns and shapes of the space, a parallel can be drawn to the openness of the idea of the collective conscious. It could be read as a layer of nonspecific shared material.

An afterthought looking at the components of *Dream Map* is whether the particular quality of the space in the Nora Brewery added so much to the idea of the open map into an inner space, a space where there is a dream reality, that one or two of the other material components of the piece could have been left out. The space added an open sense of mapping relating to physicality—the physicality of the many large and small marks, together with the irregularities in the interiors of the room. The common, through the local history of the space. The role of the brewery, as implicated in the marks of the space. The marks of the activities involved in the brewing and beer making, a nutrition that used to involve a substantial part of this particular local community.

In the process of developing the artistic elements of *Pushing the Rational*, working with the open as a feminist strategy (MFK, 2011) and part of the artistic method, one might say Drömsystrar could have been even more open for the spatial qualities in this case.

The audience at the Nora Brewery was largely an initiated travelling art audience of approximately 3,000 visitors over the summer show duration. However, part of the audience was a local un-initiated audience.

Regarding the local visitors, the giveaway map-instruction component of the work might have benefitted from being typed or further summarised in its instruction. The map would then have been more generic as an object, which might have been more open in a way of communicating with most of the visitors. In its current form, the map-instruction summarised a method for approaching one's dreams in the waken state—a shortened and somewhat enhanced summarisation of the *Dream Map*-instructions exhibited as part of *Dream Safari 2015*. Changes were based on the feedback from visitors from that exhibition project. Some of the feedback from 2015 already voiced questions around the visual expression of the scribble-like drawings and handwritten notations. The instructions would have been easier to use had they been typed. However, the gestural quality would have been lost and the generic language of typed language is, in this case, unsuitable for carrying authority as well as lacking in another of the implemented artistic methods of *Pushing the Rational*—the open. In this case, the open is the doable of the do-it-yourself approach. The authority of typed text does not have the same inviting playfulness or expression of directness as the pen touching the paper in a simple note.

Outcomes: Drömsystrar at Nora Brewery: Looking specifically at the elements of **opening up the phenomena of dreams, collaborative process, and resistance and feminist strategies.**

At the Nora Brewery, *Dream Map* played an important role in inviting viewers to participate in the exploration of the phenomena of the dream. As the artists were not present during most of the exhibition, the *Dream Map* served as a way for the audience to access the dreamwork process. In following the instructions of a do-it-yourself dreamwork, viewers could be a part of their own dreamwork process, in taking the map and practising dreamwork in any chosen location together with a friend.

The sound of a dream body, made by Marie Bondeson, played in the space while the photocopied map laid on the table delegating, to viewers, the process of making up several more *dream bodies* from impressions during dreamwork.

The sound element of *Dream Map* added directness to the dream experience, which is not there in the map papers when folded up on the table. The idea was to draw the viewer in with the sound and probe their curiosity.

The element of the collaborative was apparent in Drömsystrar's process leading up to the exhibition. The works grew in a collaborative exchange through the dreamwork group meetings starting at their first dream-sharing weekend from March 8-9, 2016.

### **Dreamwork and the personal is political**

Julia Kristeva draws on symbolic poetry to demonstrate why and how the semiotic dimensions of language operate on the basis for the critique and renewal of discourse. She connects language to our effects and feelings and shows how a physical process is needed for language to take on particular meanings or affect us (O'Grady, 1998). For Kristeva, just as bodily drives are discharged into signification, the logic of signification is already operating within the materiality of the body.

Kristeva's account of semiotic functioning explains why the logic of practice is different from the logic of rational thought. She shows, through her work, the value of materiality and practice-based knowledge, often referred to as situated knowledge, an objectivity that accounts for both the agency of the knowledge producer and that of the object of study. In this, Kristeva contradicts traditional notions of self as an autonomous unified (male) subject.



Image 32. *Dream Safari 2015* (2015) Hinsnoret, Sweden. Image 33. *LA/London Lab* (1978) Susan Hiller and Suzanne Lacy. New York.

In the group works of *Pushing the Rational*, collaboration as a shifting of boundaries is an important factor. The act of coming together is a shift in focus as well as a shift in where value is placed. Working with a group, a dream group in these series of projects, gives way for the dream language of each collaborator to influence the other collaborating parties. At the same time, the group as an organism develops a set of references unique for this group in question, an experience-based set of references that makes a foundation of shared knowledge. This knowledge can be used by each group member as material for thought and creation in their artistic lives and in their lives as living, breathing, dreaming subjects.

The paper *I'll Show You Mine, If You Show Me Yours* by Amy Tobin (2016) looks at some of the collaborative aspects of two groups of women producing art together in the 1970s: *The Postal Art Event 1975-7* and *London/LA Lab 1981*. How these two projects deal with collaborative aspect of coming together within the groups although slightly different, both show a far-reaching process of sharing one's process. The exchanges in *The Postal project* was a direct exchange of objects/artworks/gifts between members. In *Pushing the Rational* the exchanges are not made directly with the art objects but lies in the activation of the group as a source of knowledge and material for the production of artwork.

*London/LA Lab* was an all-female artist run initiative to create connections between female performance artists based in Los Angeles and London. As implied in the title of the show the group produced – *We'll think of a title when we meet*, the initiative placed value on the shared process of the participating artists rather than on the finish or marketability of the end product.

Another interesting aspect of making collaborative work and negotiating the terms in a group of practitioners, lifted by Tobin, is the element of risk. I cannot emphasise the value of risk and unknown consequences enough. When working with dreams and collectivity. Communicating differences from a distance, making intimate experiences public and legible, and moving between private and public spheres requires a great deal from the practice of the group. Each member has to be prepared for the risks involved.

In *The Postal Art Event* and the *London/LA Lab* projects the element of risk is negotiated through the support of the work groups. Through the group divisions between the public and private spheres are bridged. The artworks of the projects can be seen as a representation of a community of women's empowerment. The consciousness awareness groups of women's liberation movement were forming around the same time and the organisational method of these two projects had strong resemblances. Finally, the element of risk must then be seen in light of this context. The projects were aiming further than the artworks or exhibitions. These far reaching collaborations were voicing female experiences and breaking domestic isolation as well as involving artistic sharing and radical co-production of artworks.

In developing an understanding of dreamwork as a method for art, one must clarify the specificity of the phenomena of dreams. Dreams are a unique phenomenon in that they have their own reality (Bosnak, 2007) while being of a universal nature. Whatever opinion a person might have on the phenomena of dreams, we all agree on one thing: we all dream. Dreams are phenomena everyone has a relation to in some way.

Seeing dreams as phenomena of alternate realities pushes our Western-European sense of logic to accept dream as a reality where experiences can accumulate then be shared to access more of the dream reality and pursue understanding while achieving a change in perspective. The dreams are created by us, yet we often have to work hard to move beyond the habitual perspective in the dream (Bosnak, 2014). The practice of the dream group facilitates members of the group moving around in dream-shifting perspectives. The group supports the journey of each individual into their deeper subconscious state and makes it possible for participants to join each other in a dream journey, sharing another person's subjective experience in their dream through the revisiting of the dream in the waken, in the hypnagogic state. The practice of the dream group allows members of the group to revisit a dream and expand the dream experience to include different perspectives that are not visible in the memory but exist within the dream in question. Here, the group's support in staying focused, remaining in the hypnagogic, and the shifting perspectives is of utmost importance.

Connecting the dream group practice to the personal is political<sup>28</sup>, art, and lived experience-based models for “the next” society (Eche, 2013) emphasises the emancipatory aspect of the dream group. Feminist groups working from the idea of the personal is political during the women’s liberation movement pushed the idea of the political value of lived experience. Through consciousness-raising women’s groups, political demands were formulated (Thorgren, 2011).

In joining the practices of dream-group-based dream-method work with the collaborative artistic process, there is a claim of affecting bigger change in how we attribute value in our Western lives. Adding the tool of dreamwork to the artistic process has the potential of both emancipation and empowerment as the evaluation of *Dream Bodies* and *Dream Office* exhibits. In finding access to an inner language, the dream language, in all its limitlessness, is a wide potential for personal liberation. However, the focus of the project at hand is on the empowering possibilities of a group of artists in a collaborative process using this liberating and liquid tool. The possibilities are endless in the sense that dreaming is constant among all humans.

Some accounts of dream group members of *Dream Bodies* and *Dream Safari* speak of personal development and furthering one’s understanding of the self. This can be paralleled to the consciousness-raising groups of the women’s liberation movement where some strands were more involved in supporting and emancipating whereas, on the whole, the movement created a process of change from the individual voices of the women’s groups.

Another aspect is considering the subjective perspective in relation to the process of shaping group output to affect an audience or, on the larger scale, society as a whole, as framed in an interview with Julia Kristeva: “Heal your inner wounds which, as a result will render you then capable of effective social action, or intervention in the social plane with the other” (O’Grady, 1998). The

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<sup>28</sup> Carol Hanish coined the term ‘*the personal is political*’ in her text bearing that same title from 1972. The text was written in response to the critique of the consciousness-raising groups of the women’s liberation movement. Through gathering and sharing personal experiences in these groups, political demands were shaped. Through the mirroring in each other’s stories, women created collective experiences. Hanish’s article “Collective action for a collective solution” was a response to critique of the group-based practice, which was forming the women’s liberation politics. They were accused of running a therapy program.

strong touching point of Kristeva's account of semiotic functioning in relation to the logic of practice<sup>29</sup> and the feminist movement the *personal is political* include the materiality of the body for knowledge creation.

Feminist collaborative artistic practice during the women's liberation movement implied a similar strategy as the political activist groups they were operating as a part of as well as in parallel with. With a starting point in shared lived experiences as a knowledge base, *Situated Knowledge* rejecting the objective perspective deconstructing its privilege, new discourse was being created (Haraway 1988). Now, the discourse of the personal is political is re-actualised through a historical shifting of canonical focus on female artists' practices. In the larger view, the discourse has been heightened in an unexpected turn through the eruption of the international #MeToo movement. New discourse is created in this very instance through a myriad of, predominantly, female voices, "highlighting how women have supported each other through history" according to Tarana Burke, who laid the base of the #MeToo movement (Brocks, 2018).

Judy Chicago's installation *The Dinner Party* 1974-79, is celebratory of women's rich crafts heritage through an installation, a book, and a film. It is one of the most influential examples of an artistic installation directly relating to the feminist movement of the '70s using strategies of the personal is political (Sider, 2010).

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<sup>29</sup> Kristeva's account of semiotics functioning explains why the logic of practice is alternate to the logic of rational thought.

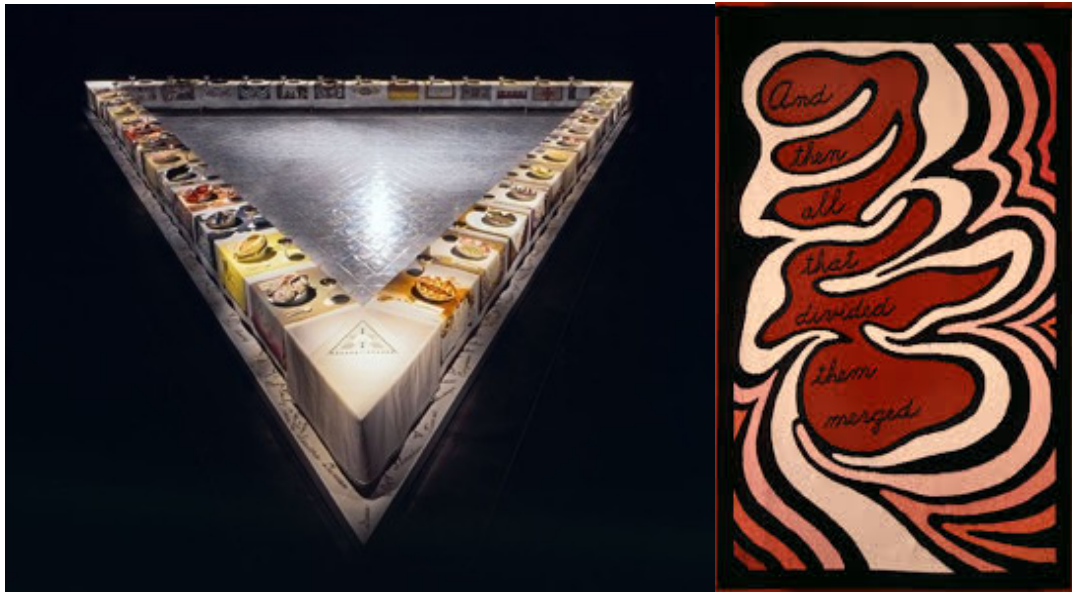


Image 34. Chicago, J (1974-1979) Dinner Piece, Elizabeth A. Sackler Centre for Feminist Art at the Brooklyn Museum.

Chicago's work attaches value to female experiences lifting women's lives as carriers of universal experiences. *The Dinner Party* represents 1038 women in history, lifting their accomplishments and emphasizing their place in history. Through the use of textile and ceramics, both which are considered less valuable artistic means of expressions, the piece further addresses questions of value. These materials are coded as female so in addressing the issue of value in the form of what artistic materials are used, for the monumental installation. This builds on to lifting female lives.

Attaching value to specifically female experiences, organising one selves using the means available to empower each other as female practitioners, is a fundamental work strategy of Drömsystrar. Judy Chicago is to the current day continuing to explore forms of creating new platforms for herself as a female practitioner as well as continuing to explore female coded imagery. Another strong influence for Drömsystrar's feminist strategies is found in artist Mary Kelly's work and her implementation of *everyday rebellions* (CalArts Feminist Art Symposium, 2007) Kelly's use of female coded everyday matter as well as dialogue relating to female experiences or as in the case of *Love Songs* feminist moments in history.

A house of dialogue is a literal and symbolic piece by Mary Kelly consisting of interview quotes by members from the women's liberation movement in dialogue with younger generations of feminists. The audience is invited into the dialogue through initially looking at the subjective statements on a moment in time—the time of achieving a great feminist change in society—by entering the house with the sentences cut out through the walls.



Image 35. Kelly, M (2005-2007). *Love songs*, Documenta 12, Kassel.

*Love Songs* give voice to a flux of subjective statements and reflections, creating an open architectural entity. It reminds us of a moment in time, emphasising its value without cementing a singular perspective and transforming something as ephemeral as a wave of change and its ongoing ripples into the shape of a solid structure, an institution.

## Discussions

Several of the artistic events of *Pushing the Rational* are shaped in direct communication with the audience and invite viewers to experience, share experiences of, and re-evaluate the dream phenomena. Leaving the exhibitions, visitors carry with them an experience of the dream reality, taking with them said experiences in the every day of their life. *Psychic Volcano*,

*Dream Office*, the dreamwork instruction piece, and *Dream Map* all depend on delegated practice, relying, to some extent, on the audience to not only be collaborators but to carry out part of the work by themselves.

In the mask-based *Psychic Volcano*, 20 August 2014, the participants and audience are the same small collaborating group of people. Each collaborator prepared a mask using material they had around them at the time, found easy to work with, or were drawn to for other reasons. Everyone made their masks in advance at home or in the two workshops offered to everyone as preparation for the event.



Image 36. *Drömsystrar* (2018) hanging double object from the *No title room installation*. Artist Space Gallery KC Väst, Göteborg.

## **Drömsystrar at Artist Center KC Väst**

***Radical Dreams - Göteborg 2018*** Dream curtain, satin. Silkscreen and painting of 13 participants' dream drawings. Six curtains of 2.20mx1.20m

***Installation No title:*** Found objects, sculpture elements, mixed media, and video installation.

***Exhibition Seminar: Berit Larsson fil dr Gender studies and Gunnar Sundström*** psychologist and former director of the Dream group Forum, Göteborg. 24<sup>th</sup> March, two hours in the KC Gallery.

***Radical Dreams - Göteborg 2018*** was a large collaborative drawing project on silk fabric sections in six large squares the size of 2.20mx1.20m.

Drawings had been collected through a call out in local libraries. These varied greatly in style and were mixed together with Drömsystrar's dream process drawings for the large fabric installation. The fabric was covered with the collected dream drawings of shared and individual inner life. The non-verbalised stories of the night, of the dreams, placed the stories in the company of strangers. It was radical in breaking a stigma of what we share in our culture and how. At the same time, these open stories were put in a context of new possibilities of a new relevance of a collectivistic approach through sisterhood in our times, from Göteborg 2018. The variation in lines mixed together for the drawing was another element creating openings and plurality in the exhibition installation as a whole. Small gusts would move the fabric as people walked through the rooms changing the shapes, altering the views through the gaps of the fabric squares.

***Installation No title*** was a continuation of the *Ongoing process archive* in the form of a room installation of *Dream souvenirs* "collected" from the shared

hybrid practice of Drömsystrar, ongoing since their first residency in March 2016.

The exhibition installation was made out of a mix of materials, sculptures, and moving images with the reoccurring violet colour, which was implemented in a spontaneous non-verbal concept implemented by Drömsystrar member Cecilia Elde, a painter. She added the colour element on site and the gesture of violet came out of a vague tone of the other installation in this exhibition, the silk curtains of the *Radical Dreams* installation, which was hanging in the first room.

The nature of the space was small and going through the whole exhibition was a variety of squares. They were being perceived as doors (Larsson 2018) or entryways to make possible going behind the image or object and entering another door or section again. This network of possible exit and entry points, together with the thin floating material of the large drawings, letting the light through, made for a utopian sense of possibilities of multiple ways to go.

***Exhibition Seminar: Berit Larsson and Gunnar Sundström.*** The seminar talks with Berit Larsson and Gunnar Sundström in the exhibition Drömsystrar at Artist Center KC Väst, attracted an active audience who contributed from their own life experiences of learning situations, engaging in dreamwork practice and in their practice as artists. The conversation centred on dreams and feminist revolutionary processes—how these two areas of practice intersect and could potentially add to the current feminist discourse springing from the #MeToo movement (E Garcia 2017) and what, among many, is being described as a revolution (Bondeson 2018), and how the “realities” of the artwork discuss new possibilities of solidarity and sisterhood.

Gunnar Sundström mentioned how dreamwork connects to the idea of anti-hierarchal thought and feminist practices. He was surprised and enthusiastic about the connection between these two fields of practice, presented by seminar co-ordinator Marie Bondeson of Drömsystrar.

In asking whether dreamwork can *make reality*, Berit Larsson made the case that dreamwork practice cannot *make reality*. Dreamwork practice needs to be made into artwork to exist as reality in a general sense. The use of the plural ‘realities’ throughout *Pushing the Rational* makes Larsson’s line of thought more complex. One way of distinguishing these two uses of realities is to say that, Larsson was discussing something real in a political sense—a ‘real’ that could communicate outside of a smaller group—whereas ‘realities’, as used in *Pushing the Rational* (Bosnak 2007) refers to reality on an individual level—the realities in the layers of consciousness as well as the reality of a specific dream. It is a temporal reality in the event of dreaming or reliving the dream as if it was happening again together with the dream group in the hypnagogic state.

Outcomes: In accepting Berit Larsson’s suggestion that the dreamwork material, as in the knowledge embedded in the hybrid collaborative dreamwork practice, is not *making reality* before it has gone through the artistic process and taking spatial form in the exhibition room, one gets to an interesting place. A question arising from her argument is: how do we then document the exhibition to make the temporary reality of, in this case, a three-week-long exhibition, into a longer-lasting reality? —In other words, a reality that is accessible in what has been referred to as a new feminist revolution. Do we rely on online documentation, continue to make a permanent sculpture in a public space, or create a handbook that can be distributed freely on how to engage in the hybrid practice of dreamwork and collaborative process? All of the above will be good material for another project outside of the framework of *Pushing the Rational*.

## Conclusion

The project set out to investigate dreams as a method for art and feminist-resistance through artistic research based on my work as a socially related artist.

The four main workgroups of the eight bearing exhibition events have to different extents, helped shape the outcomes. The smaller group of non-artists formed the group around the mask event *Psychic Volcano* (Psychic Volcano, 2014). An important feminist-strategy was the use of everyday materials in the mask-making process.

Apart from the individual artworks produced, it was the start of the developing of a simplified, more user-friendly form of dreamwork where I introduced feminist strategies together with the dreamwork method, starting the process of forming the hybrid dreamwork method of another rationality based on the process of collaborators and in feminism. Haraway's concept of situated knowledge came to deeply underpin the hybrid practice developed in the workgroups of the project.

The *Dream Safari* events explored the feminist strategy similar to the conscious raising groups of the women's liberation movement. A strategy used by *The London/LA Lab* and the *Postal project* discussed in the section Dreamwork and the personal is political, where the safety of the group supports the individuals of the group to take risks in their process. Through a more open, risk-taking approach the process come to include more unexpected elements that can stimulate new turns in the individual and shared process.

In the two workgroups of the *Dream Safari* events the shared vocabulary of dream symbols relating to the artistic process became a bearing part of the method.

In placing an emphasis on the temporality of the vocabulary in the shared images of the dreamwork, one is emphasising the influence of each collaborator.

In the artistic projects of Drömsystrar the hybrid dreamwork led to several artworks by the group, springing directly out of the shared dreamwork process. In the shared authorship, the feminist anti-hierarchical work method was further explored through the removal of participating artists names. Boundaries between the individual bodies of work were dissolved making for acts of resistance to being a marketable entity within the art world.

When seeing that the dreamwork material and the knowledge embedded in the hybrid collaborative dreamwork practice, is not *making reality* before it has gone through the artistic process and taking spatial form in the exhibition room, one gets to an interesting place. Are we not then creating a reality beyond the above mentioned, process itself? In other words, a reality that is accessible in what has been referred to as a new feminist revolution.

Through the spatial installations of Drömsystrar the intensity of the shared process is opened up for the exhibition audience.

The artistic installations of the project, Drömsystrar at Nora Old Brewery and Drömsystrar at KC in particular, was *making reality* in that it offered the exhibition audience to share the experience of a feminist utopia.

One may consider how the developed material of *Pushing the Rational* lives on beyond this dissertation and beyond the exhibition projects. Is the accessibility of the herein developed material to rely on existing online documentation? There could be possibilities of the research to continue in the making of a permanent sculpture in a public space. Such a sculptural installation should be socially involved and use elements of audience participation or the production of a handbook that can be distributed freely on how to engage in the hybrid practice of dreamwork and collaborative process. All of the above will be good material for another project outside of the framework of *Pushing the Rational*.

The idea of producing a handbook that can be used by anybody, artists wishing to collaborate or solve artistic problems in a collaborative process, as in the in-depth hybrid dreamwork practice project groups collaborating in the six out of eight exhibition events reported on in this dissertation<sup>30</sup>, could be an idea to pursue in the future.

Or for just anybody—an audience member with any variety of issue/problem/area they wish to dream on—for them to be able to engage together with one or several collaborators in a simplified do-it-yourself dreamwork process. The collaborators could be anyone around them: a friend, a colleague, family member, or fellow exhibition visitor if in an exhibition setting.

The idea of the handbook was somewhat explored in *Dream Office*, the instruction pieces exhibited as part of *Dream Safari 2015*, and *Drömsystrar at Nora Old Brewery*. In *Dream Office*, the sharing of the simple do-it-yourself hybrid of dreamwork took the form of a social installation with one leg resting in the area of the pedagogic and one leg resting in the area of the site-specific intervention. The pedagogic aspect was enhanced by the presence of the artist and artists' assistants from the Caldewgate dream group, who were familiar with hybrid process dreamwork. *Dream Office*, offering the dreamwork short course trials, was placed by the university's entrance<sup>31</sup> as an act of intervention.

The process of using a human universally accessible experience, the experience of dreaming to deepen the understanding between collaborators in artistic processes worked better than expected in all of the artistic explorations of this research project. With the addition of engaging audiences, delegating parts of the process through simple instructions for the audiences to take with

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<sup>30</sup>In *Midsummer Fest 2014* and *Psychic Volcano*, the group-based hybrid dreamwork process played a less important role in the artistic processes of collaborating parties and overall project development. These two events out of the overall eight exhibition events rested more on the individual collaborators developing their contribution to the event in advance and somewhere else. The first *Dream Masks* were made for *Midsummer Fest 2014* by myself. In *Psychic Volcano*, each collaborator produced their own dreammasks in a dreamwork dialogic process, also together with me. Compared to the other six exhibition events, *Face Face*, *Dream Bodies*, *Dream Safari 2015*, *Dream Safari 2016*, *Drömsystrar in Nora* and *Drömsystrar at Artist Center KC Väst*, have involved detailed and in-depth collaborative process aspects through the self-organised residencies and dreamwork sessions over Skype and on site in the residencies.

<sup>31</sup> At the University of Cumbria's Brampton Road campus in Carlisle.

them. A method of audience engagement in a delegation of process widely developed in Yoko Ono's instruction pieces since the 60's. (see Image 12) However in this dreamwork based artistic research there is the shift of focus with the sharing of inner images through the dreamwork hybrid dreamwork methods here developed. (see diagrams in the Appendix; Project notes 15.1.14 – 28.5.18)

The hybrid dreamwork method offer models for a feminist utopia, through the joining of strategies of feminist collaboration and resistance with the sharing of the inner life of the individual participators for the formation of a shared inner process based in dream symbols and revisited dreams.

One can distinguish three models out of the five process diagrams on the five main projects of this research study.

The first diagram shows a group process where individuals of the group participate in many dreamwork meetings over a longer time. The intensity is not heightened with in-depth dreamwork collaboration of a residency. But participators still follow each other's artistic process and learn from sharing as well as directing dreams to solve project challenges.

The second process model is made up of many different artists collaborators coming in to the process from different places, landing in a shared dreamwork process provided by the residency right before the exhibition. The individual artists are represented by the lines, the little circular shapes on the lines represent dreamwork sessions over skype with one or two collaborators at a time.

Whereas the last three process diagrams are quite similar and show versions of the same work model emphasising a shared process, where individual dreams or individual artistic strategies brought in to the process have the potential to become an entirely collective material. Individual authorship can be dissolved in exchange for an intimate group production, using the third process model. The base in the two residencies setting the process off as well as knitting the individual processes together before the exhibition (or other form of public presentation) opens up for individual risk taking. This form of

hybrid dreamwork is therein appropriate when a group is creating an artwork involving big elements of risk.

This model bears resemblances to *The Postal Art Event* (1975-7) in its use of the group, in a form similar to that of conscious raising groups of the women's liberation movement, in the seventies.

In *Pushing the Rational* the majority of artists were new to the idea of using directed dreams as a tool for artmaking, one can see in the evaluations that participating in the projects involved a great deal of individual risk-taking for several of the participating artists. Hence, the third process model proved to be useful enough for the project groups, with its weight on sharing every part of the process to explore in three versions.

However, the first model of a less deep level of involvement in each other's unconscious world of symbols can advantageously be used when aiming to give the dream symbols a slightly lower impact over the project. If for example, there are other factors one wishes' will influence the process, such as a common exhibition theme.

The second process model has the benefit of transporting people from different locations to a shared dreamwork process through the use of skype. The simplicity of together with economic benefits are significant and makes that work model an asset for self-organized group.