

Dream Bodies

Exhibition 24th April – 8th May 2015 by Caldewgate dream group at Vallum Gallery and an empty office space, University of Cumbria, Brampton road.



Yngström, F. (2015) *Dream Office*, 2015, [site specific intervention, an office providing an introduction to dreamwork] University of Cumbria, UK.

Invitation: Dream Office

Looking at your creative process through dreams.

As a part of the exhibition Dream Bodies you are invited to book a short session to try directed dreaming.

This dream work is a way of directing dreams to look at an area, or a problem in your creative process and get input through your unconsciousness.

It is a 30minute meeting and you will experience the basics of the dream work method *Embodied Imagination*. If you wish to follow up on this initial session there is a possibility to book another appointment after you have dreamt something.

All dream work sessions are carried out by artist Frida Yngström as a part of her/the PhD project Pushing the rational. All sessions will be sound recorded for this purpose and an assistant will be present.

Participants in the dream work sessions of Dream Office will each be given notes and a drawing.

To book an appointment email: frida.yngstrom@uni.cumbria.ac.uk. Please leave your full name and telephone number!

All artworks by Frida Yngström and Caldewgate dream group.



Caroline, (2015). Sculptural installation and Yngström, F. (2015). *Dream notes 1-8*.



Caroline, (2015). Sculptural installation.



Yngström, F. (2015) *Dream notes 1-8* and Caroline (2015) Sculptural installation.



Thorgunnur, (2015). *Dreams have no title*, Series of six framed photographs.



Thorgunnur, (2015). *Dreams have no title*, one out of six framed photographs.



Sara, (2015). *Selfportrait*, series of four paintings, oil on board.

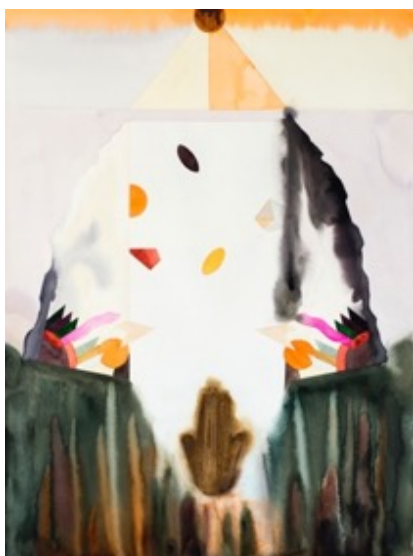


Guiliuana, (2015). Lightbox with drawings.



Ruth, (2015). Painting and photographic montage on fabric.

Appendix; Interviews and evaluations



M, Luostarinen. *Universe* (2018)
Galleri Fagerstedt, Stockholm, Sweden.

Maria Luostarinen 13.4.2018 *The memory of a tail*
Interviewed by Frida Yngström.

What do you recall from our collaborations?

Sensing with the body, physical body, using the body. What we cannot see with our eyes but an inner ever moving image world. To access through thinking is not possible. There is a need for the multi-sensory experiences, from the whole group. Sensing their bodies and you may need that to be daring enough to leap out.

I take departure in my own body and the body of the others, then I dive into it and then I take the images with me back. The body is grounding.

Using the body to leave the habitual and the usual thinking patterns. The dream body, the sketching of the dream body is another body different from the ordinary body moving around out there. The dream body is different and senses other things.

Group incubation, turning to the left – petrified horse tail. The memory of a tail, what we carry with us, what we inherit that rests in our bodies. That we can reach through dreams, the history of mankind is in our DNA and exists there in the unconscious.

Embodying takes you away from the habitual.

A caretaker came and showed me how to empty a container, it needed to be cleared from dust. A diamond. The dreamwork is a centre, which has beams, like sunbeams coming out from it, an enormous freedom.

I had a strong dream-experience of Fatimas hand. I was told to lay down with my back on her hand. Now fly, you can! And I flew up. Was it a dream or was it hynagouge?

Reacurring symbols has been the colours yellow and postage green. 400BC the yellow snakes where used for dream incubation rites in the greek tempels.

Personal inner images are made out of the inner images of others.

The meetings have given fantastic conversations – The wings were a sensation in the night. Outside in the steps (of the house) Nathalie had wings in her sweater, they were an extreme contrast of colours in the sun.

I have also been influenced by your method in seeing the drawing as a mark making technique in this technique drawing is not just a mean for creating an image composition.

From video interviews by Frida Yngström with Marie Bondeson and Nathalie Wuerth 2017.

Video interview with Frida Yngström and Marie Bondeson 24.1.17.

FY: **The Body, how is it important?**

MB: When one is going in to the questions (political questions) and going in to the ideas You are very much in the ideas and flying around. But when you go into the body, slow down and connect with biology. Doing that, you will find a whole living eco-system inside. Lots of collaborating cells and they each carry experiences and knowledge.



Yngström, F (2016) *In the hypnagogic sauna*, Stills video interview, variable length up to 30 min.

Video interview with Frida Yngström and Nathalie Wuerth 16.8.17.

FY: Being now in the hypnagouge state and sitting where you are sitting, describe to me what you are sensing in your body right now?

NW: A deflated pillow. Its deflated. Something is stuck its clogged upp.

It is folding out. It is a sense of wearing in a pair of new jeans, eventually they adjust and fit you right. Suddenly they are just, pow, attaching to you.

The second image is of a parachute, it is coming out, it is wonderful and you want it to happen.



Yngström, F (2016) *In the hypnagouge kitchen*, Stills video interview, variable length up to 19 min.

Interviews on the Mask rituals – Psychic Volcano

Nathalie 2.1.2018 *A mirage*

Interviewed by Frida Yngström.

My starting point was maybe different it was my insect that has been with me for some time. It was (a) balloon and papier maché.

I remember meeting Anna with her mask, more mask than dreamwork. Her mask was very well sown.

It was beautiful out there. A good feeling, fun to see everyone in their masks.

There is something magic about the masks in themselves.

About making the mask, it looked very cool but it was unpractical. Not so easy to wear and move about in. And there is always an issue, with self-confidence for me.

Making was fun and easy, the material was rewarding to work in, I was thankful for the support with some material knowledge input.

The result was a lot better than I had dared to imagine. It came out of the performance at the ritual. The smallest sounds, the breaking down of language, repetitive frequencies.

I thought mostly of the masks in themselves. Faces in the candle light. A group of performers could probably have gone all in more so. It is difficult to explore something collaboratively. But this was really fun, unexpected.

Everyone was in on it; the vibe was good. Everyone became something else. Should we have given each other more information? (information about the dreams) That is something to ask oneself.

You, yourself were there and was a mirage in everyone else's eyes.

Anna 4.1.2018 *Why a pig?*

Interviewed by Frida Yngström.

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.

Evaluations:

Follow up questions: Caldewgate dream group

Name: Caroline

Occupation: Student

1. How in your own words, would you describe your experience of being part of the Caldewgate Dream group?

This is a difficult question as being part of the Dream Group has exceeded any expectations I had when I first joined up to the group. I feel that the benefits from it are far reaching and possibly too numerous to mention.

The chance to explore a new and thought-provoking way of thinking around dreams and the subconscious.

Coming together with other students who are I suppose are open to new ways of thinking about the subconscious and creativity has been a very enriching experience.

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.

Working closely to others within the group has helped forge good relationships with them both as fellow students, and friends outside the university setting.

Participating in the Dream group directly led to the group organizing an exhibition entitled Dream Bodies. This was a very enriching process for me both as a student, as an artist and personally.

2. What were your expectations before joining to the Caldewgate dream group? I expected to learn a little more about what our dreams mean and how we are able to access this.
3. Was there a reason that you can think of now, that you choose to join Caldewgate Dream group?

I am interested in the concepts of the uncanny in my work and the Dream Work seemed to fit in with this.

4. Was there anything that really surprised you in being a part of Caldewgate Dream group? How interesting it all was
5. Was there anything that felt uncomfortable to you about the experience Caldewgate Dream group? At first It felt uncomfortable discussing and sharing experiences of the dreams themselves with others, but through time this subsided.
- 6.
7. Was there anything that felt uncomfortable to you about the experience during the Dream work sessions you attended?

No, I was completely comfortable in the Dream group sessions

8. Was there anything that felt uncomfortable to you about the experience after any of the meetings or dream works with Caldewgate Dream group?

I cannot think of anything.

9. Have you noticed any changes in your dreaming since practicing group based Dream work? Yes, I have begun to remember by dreams better
10. If yes q 8, has this had any impact on your life or work so far? Yes, because I have used these dreams to work through problems or issues I had in the making and thinking around my art.
11. Have you discussed your experience of Dream work with friends, family or work/study colleagues? Yes
12. If yes q 10, has that affected your way of looking at Dreams or the unconscious in any way? (please describe.) It has made me realise that in fact our dreams can be a useful tool
13. If yes q 10, has this seemed to have an effect on any one around you?
14. What has been of most value to you in the process of working with Caldewgate Dream group? Thinking here about: the group meetings starting in the autumn of 2014, the group based dream work, the reading of Bosnak and his particular technique Embodied Imagination, the mask making workshop day, the individual dream work sessions with me, doing the exhibition together.
15. What in the process of working with Caldewgate Dream group seem less valuable to you now? I can't think of anything
16. Is there anything about the Dream group, and the series of events that it involved, that you would have liked to change? No
17. Would you be interested in participating in Skype Dream group sessions starting in September? YES
18. Is there any other type of follow up on using Dream work for looking at your creativity, that you would be interested in? (Any input is most welcome no matter how unrealistic.) Yes I am open to any suggestions around this but have not had time to explore possibilities myself
19. General comments: I very much enjoyed my experience of the Dream Group and feel it has been very beneficial and valuable both on a personal and learning level.

Thank you so much!!!

...for taking the time to complete this questionnaire.

/Frida Yngström, PhD Candidate, Fine Art, University of Cumbria.

Follow up questions:

Caldewgate dream group participants

Name: Ruth

Occupation: Student - MA Contemporary Fine Art

1. How in your own words, would you describe your experience of being

part of the Caldewgate dream group?

It was a positive experience, enriching.

It made me consider my working practices - eg to be less self conscious, embrace my instincts and let them inform my work.

It also made me aware of how closely related the waking and dreaming self are and how they influence each other.

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.

2. What were your expectations before joining to the Caldewgate Dream group?

I didn't have any expectations when I joined the group.

3. Was there a reason that you can think of now, that you choose to join Caldewgate Dream group?

I was curious about the Embodied Imagination technique.

4. Was there anything that really surprised you in being a part of Caldewgate Dream group?

The effect that it has had on me as a person - the way I think about my work - again, the relationship between the waking and dreaming self.

5. Was there anything that felt uncomfortable to you about the experience Caldewgate Dream group? No

6. Was there anything that felt uncomfortable to you about the experience during the Dream work sessions, you attended? No

7. Was there anything that felt uncomfortable to you about the experience after any of the meetings or dream works with Caldewgate Dream group? No

8. Have you noticed any changes in your dreaming since practicing group based Dream work? No

9. If yes q 8, has this had any impact on your life or work so far?

10. Have you discussed your experience of Dream work with friends, family or work/study colleagues? Yes

11. If yes q 10, has that affected your way of looking at Dreams or the unconscious in any way? (please describe)

Yes - it made me aware of how closely related the waking and dreaming self are and how they influence each other.

12. If yes q 10, has this seemed to have an effect on any one around you? Not that I am aware of.

13. What has been of most value to you in the process of working with Caldewgate Dream group? Thinking here about: the group meetings starting in the autumn of 2014, the group based dream work, the reading of Bosnak and his particular technique Embodied Imagination, the mask making workshop day, the individual dream work sessions with me, doing the exhibition together.

The reading of Bosnak was interesting, however, I don't feel that I was able to use the Embodied Imagination technique to direct my dreaming. 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. 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.

14. What in the process of working with Caldewgate Dream group seem less valuable to you now?

Nothing seems less valuable.

15. Is there anything about the Dream group, and the series of events that it involved, that you would have liked to change?

I don't think so.

16. Would you be interested in participating in Skype Dream group sessions starting in September?

17. Is there any other type of follow up on using Dream work for looking at your creativity, that you would be interested in? (Any input is most welcome no matter how unrealistic)

Not that I can think of at present. It may be good to gather together at some point in the future to see what the long-term effects of the dream work will be.

18. General comments: Generally, my dreams are a jumble and I don't remember them. 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 look around and consider things from a different perspective. This has made me more conscious of how I feel during my everyday life.

Thank you so much!!!

...for taking the time to complete this questionnaire.

/Frida Yngström, PhD Candidate, Fine Art, University of Cumbria

Follow up questions: Dream Office participants

Name: Laura

Occupation/area of work/studies: MA Contemporary Fine Art

1. How in your own words, would you describe your experience of visiting the Dream Office? (in short)

I don't really like to use the word too much but genuinely really interesting. Also for me it was emotional, though I knew this could be a possibility due to the nature of what I chose to focus on.

Trust was a big thing. I think it would have been very different if I didn't already know Frida and Caroline. This allowed me to be very open in the session which I think was of real benefit to all involved.

Overall I'm really pleased I took the time to participate and found it personally rewarding.

2. What were your expectations before coming to the Dream Office?

I tried to have too many. Really, I was really keen to understand more about the Embodied dreaming to try and get a better understanding.

I guess that the only real expectation outside of the academic was that it might give me a different perspective on the issue I want to deal with.

3. Was there a reason that you can think of now, that you booked a session at the Dream Office? An interest in Frida's practice as a friend and colleague.
4. Was there anything that really surprised you in your visit to the Dream Office?

How easy I found it to locate the dream images within my body. The sensations were much stronger than expected.

5. Was there anything that felt uncomfortable to you about the experience before coming? No
6. Was there anything that felt uncomfortable to you about the experience during the Dream work session you attended? No
7. Was there anything that felt uncomfortable to you about the experience after your visit? No
8. Have you noticed any changes in your dreaming since visiting the Dream Office?
Not really but I expect that's in large part due to the fact I haven't had the time to focus on it due to other commitments
9. If yes q 7, has this had any impact on your life or work so far?

10.

N/A

11. Have you discussed your experience at the Dream Office with friends, family or work/study colleagues? Yes

12. If yes q 9, has that affected your way of looking at Dreams or the unconscious in any way? (please describe)

Has something odd happened with the numbering – Anyway, I think it would make me more open to exploring a theory like Embodied Dreaming in the future

13. If yes q 9, has this seemed to have an affect on any one around you?

No

14. Would you be interested in participating in Skype Dream group sessions starting in September? YES I'd love to be involved once I've completed my MA

15. Is there any other type of follow up on your first trial of using Dream work for looking at your creativity, that you would be interested in? (Any input is most welcome no matter how unrealistic)

I hope that if I can participate further later in the year that I might come up with a decent answer to this...

16. General comments: Thank you

Thank you so much!!!

...for taking the time to complete this questionnaire.

/Frida Yngström, PhD Candidate, Fine Art, University of Cumbria.

Follow up questions: Dream Office participants

Name: -

Occupation/area of work/studies:

Age: 20

1. How in your own words, would you describe your experience of visiting the Dream Office? (in short)

It was an intense experience with a thick atmosphere in the room. The fact the door was shut and the lights were dimmed added to the atmosphere. I felt comfortable to discuss things I wouldn't in normal everyday scenarios.

2. What were your expectations before coming to the Dream Office?

I wasn't expecting it to be as serious and emotive. I imagined that we would talk about a weird dream unconnected to my life.

3. Was there a reason that you can think of now, that you booked a session at the Dream Office?

I am interested in psychology myself and although I have never researched dreams I feel the idea of our unconscious interesting.

4. Was there anything that really surprised you in your visit to the Dream Office?

I was surprised at how sensual the experience was. In the meeting I felt hot and cold and shivers. I also felt ambitious feelings in my stomach, chest and arms.

5. Was there anything that felt uncomfortable to you about the experience before coming?

I can't think of any, no.

6. Was there anything that felt uncomfortable to you about the experience during the Dream work session you attended?

I felt in control the whole time so no.

7. Was there anything that felt uncomfortable to you about the experience after your visit?

I don't think so.

8. Have you noticed any changes in your dreaming since visiting the Dream Office?

My dreams were linked to things we talked about but not as intense and not in the same detail as the dream office.

9. If yes q 7, has this had any impact on your life or work so far? Not yet but I haven't been doing much work due to other commitments, I hope it does in the future and will look at the dream map previous to starting my next project.

10. Have you discussed your experience at the Dream Office with friends, family or work/study colleagues? Yeah I told my friends and my dad. Some of my friends were interested in participating themselves.

11. If yes q 9, has that affected your way of looking at Dreams or the unconscious in any way? (please describe) I feel that dreams are more important and significant then I used to.

12. If yes q 9, has this seemed to have an affect on any one around you? In the dream office I talked about my friend and how I was confused about her. I feel like it worked as therapy for me to not try and figure her out and understand her but to accept that she is going through hard time. I have not had a dream about this however.

13. Would you be interested in participating in Skype Dream group sessions starting in September? YES MAYBE ~~NO~~ I don't have skype

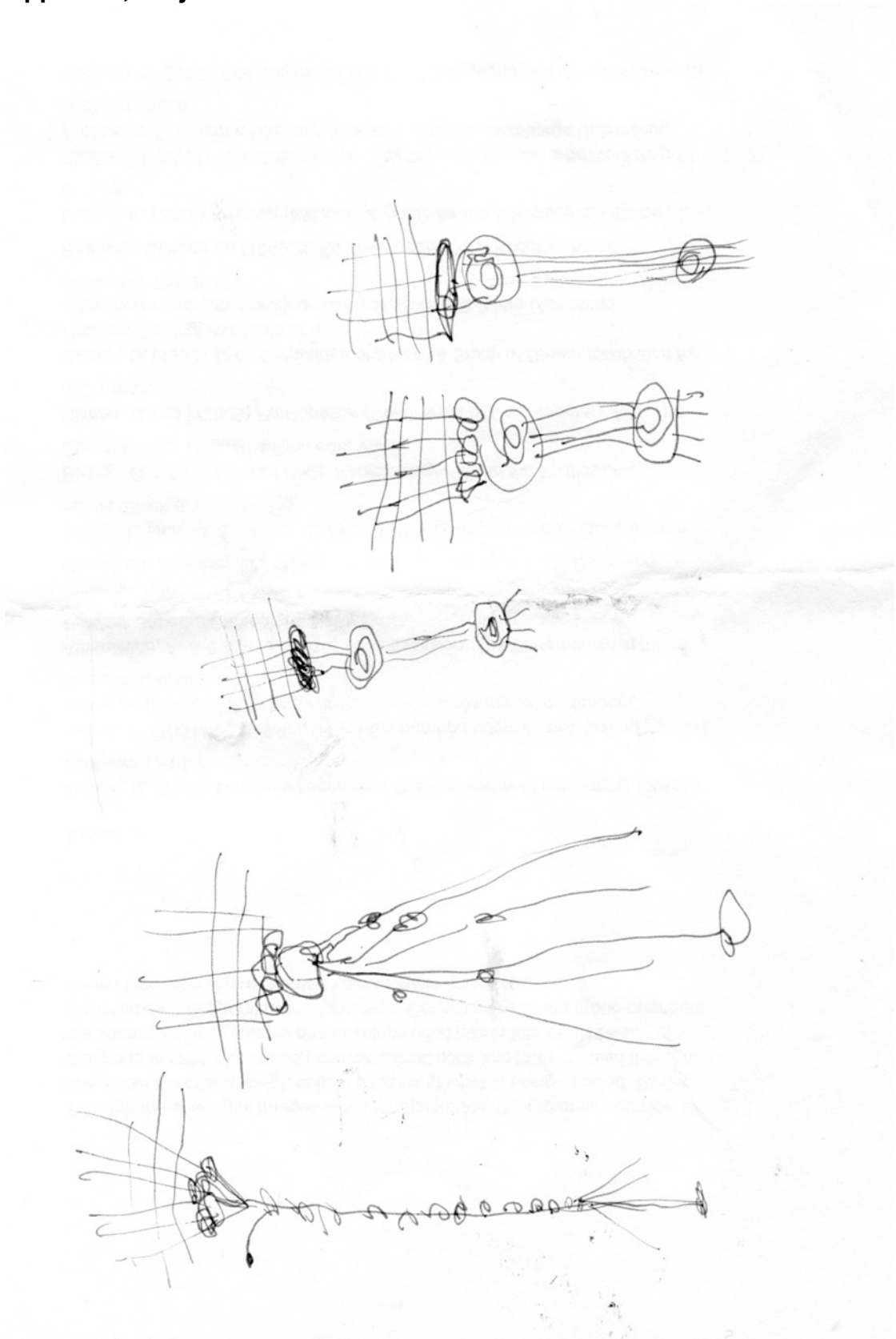
14. Is there any other type of follow up on your first trial of using Dream work for looking at your creativity, that you would be interested in? (Any

input is most welcome no matter how unrealistic) I would like to help if you do do this again drawing the dream map.

Thank you so much!!!
...for taking the time to complete this questionnaire.

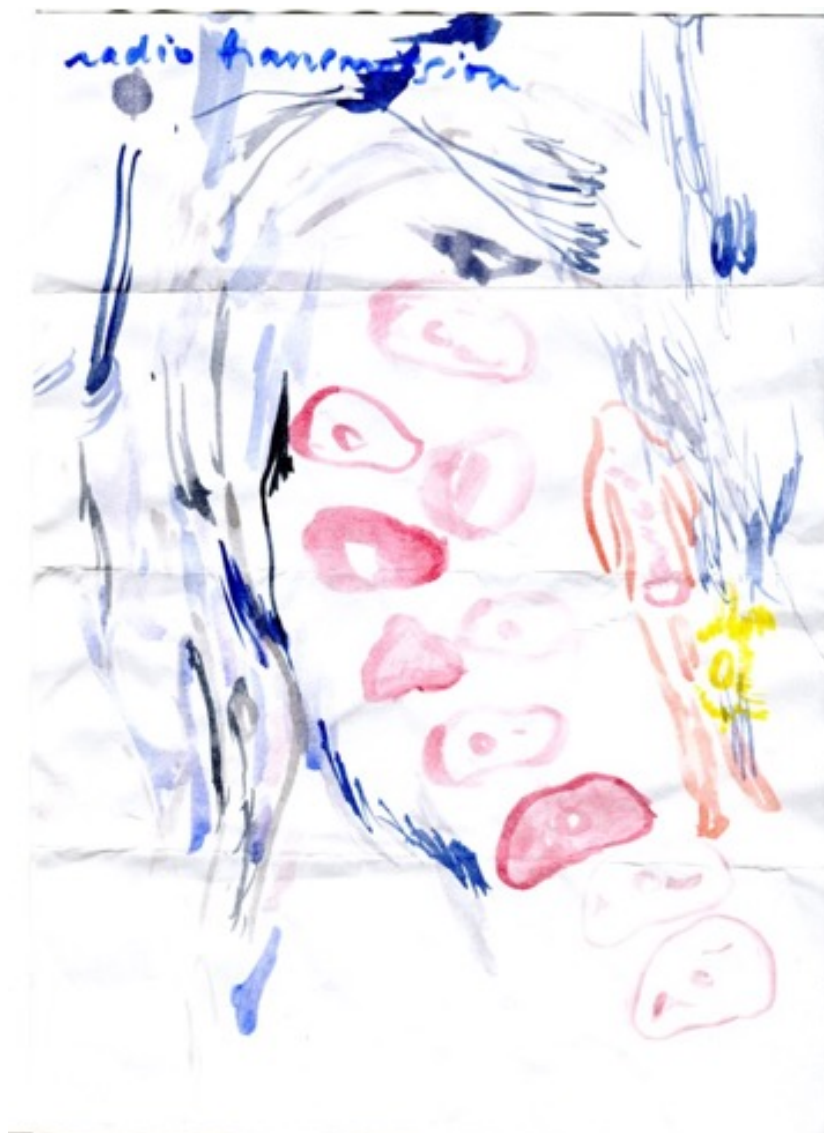
/Frida Yngström, PhD Candidate, Fine Art, University of Cumbria

Appendix; Project notes 15.1.14 – 28.5.18



Exhibition model diagrams, from top to bottom: Dream Bodies, Dream Safari 2015, Dream Safari 2016, Drömsystrar at Nora Old Brewery, Drömsystrar at Artist Center KC Väst.

As you can see the last three exhibitions followed a similar model starting with the individual artists (**the lines**) coming in to a residency (**the cinnamon bun**) having a shared process using dreamwork and feminist strategies in a collaborative artistic process (**lines running parallel**) another residency (**cinnamon bun**) followed by an exhibition (**shared work is one oval circular form, individual works are several circular forms**) where the audience dialogue comes in to the process (**the open grid**)



Knight, J. (2017) *The intersection of the self and social body*. Project note, after a group incubation on the subject of *female experiences*. The drawing is of shared experiences in the incubation and sums up the images each person described to the dreamwork group.

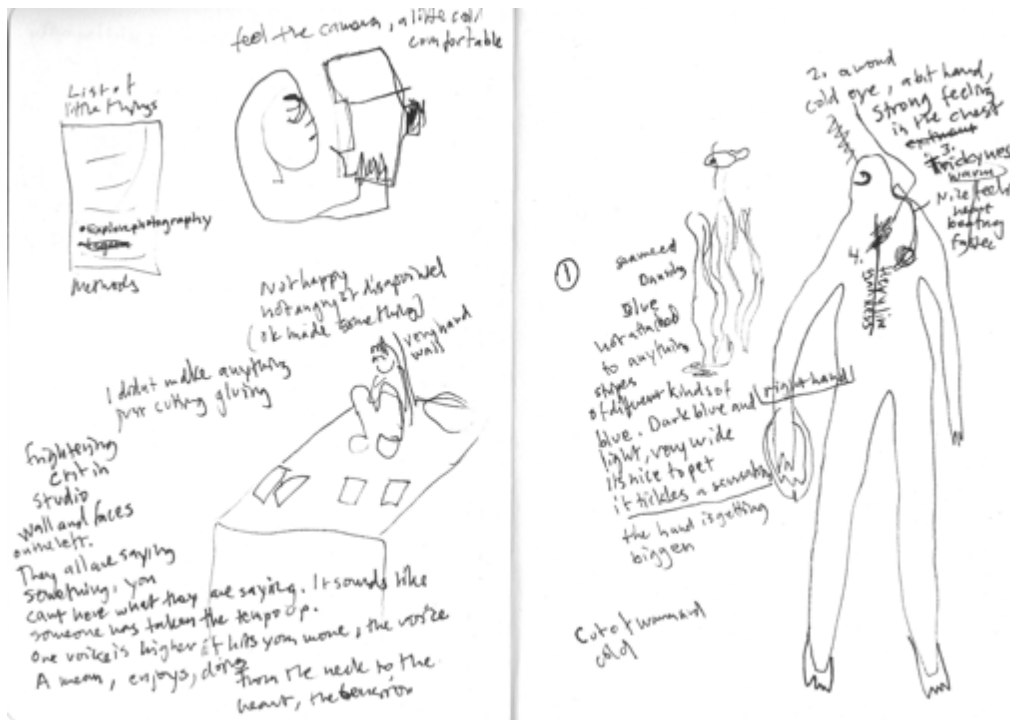


Me and Nathalie are drawing and discussing female lives and the meaning of sisterhood in connection with the dreamwork of the day, at Dream Safari 2016.

The project notes have been of importance for the dialogue with collaborators and in the development of the project. All project notes are by myself or the Drömsystrar's workgroup unless otherwise stated.



Skype dream group notes, of the ever-expanding map in the search of Stonehenge 21.2.14 and of paint turning in to ants spreading over the papers and “making the painting themselves” 14.3.14.



Dreambody map of dreamwork, Caldewgate dream group. 9.11.2014



Dreamwork notes, from dreamwork guided by Ingrid Blindberg 16.1.15.
Sweaty hands of an old grey man.

I cant find the missing piece
of this bike



Dreamwork notes, from dreamwork guided by Ingrid Blindberg 10.2.15. A broken bike gets fixed by a stranger who unexpectedly finds a new wheel.

Plastpåsen i vattnet;
den har hämnat fel



Kommande
verk

Plastpåsen är utvecklad
och stilla, mörkt,
grunt vatten.
Öppningen är
så stor. En
meter stor där
huvudet skulle
vara.



INKUBATIONS
KROPP: TA SIN PLATS
I VÄRLDEN

SOM ETT SJÖGRÄS, I RÖRELSE
MEN FÖTTERNA SITTER FAST.

① Huvudaxlar
armar.
Lenheten av
vattnet,
smekande
skulpteringar.

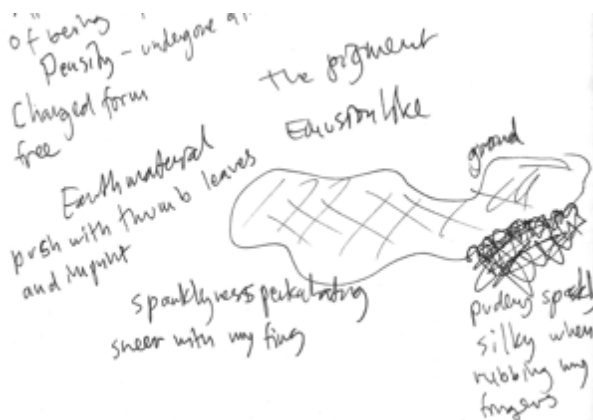


② Lungorna
Plastpåsen
trycks ihop
till ett L
lite lufslös.
Påsen knuffas
runt i vattnet.

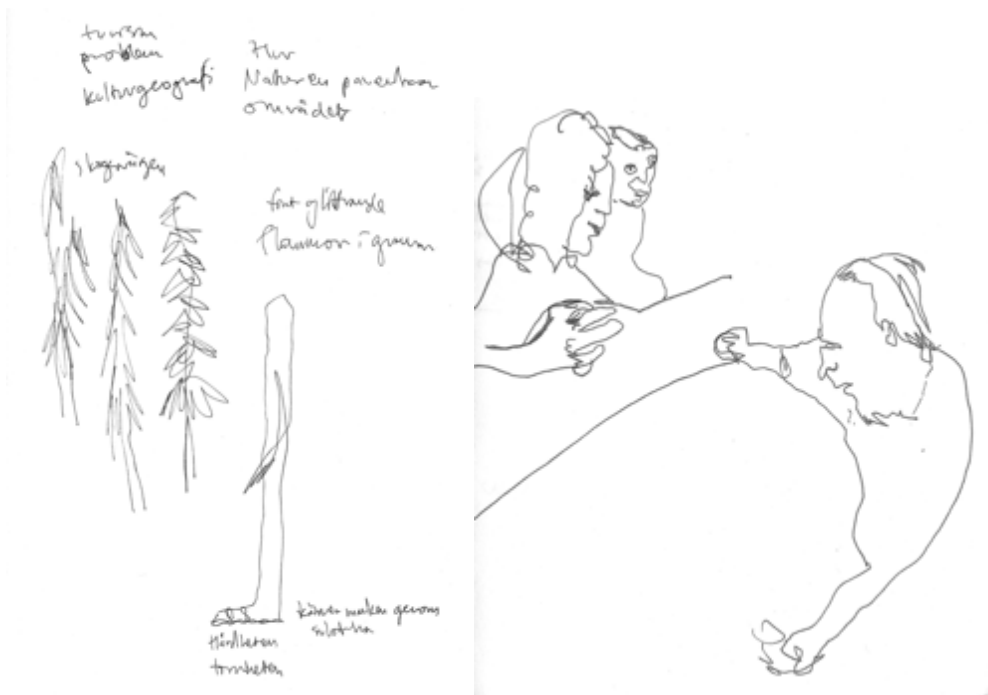
③ Bröstaxlar
Frisk kallhet
Plastpåsen stora
Öppning tar in allt
mörkt kallt vatten.

④ Fötterna
Tryckande
Mjukt
sjunker lite
i sanden

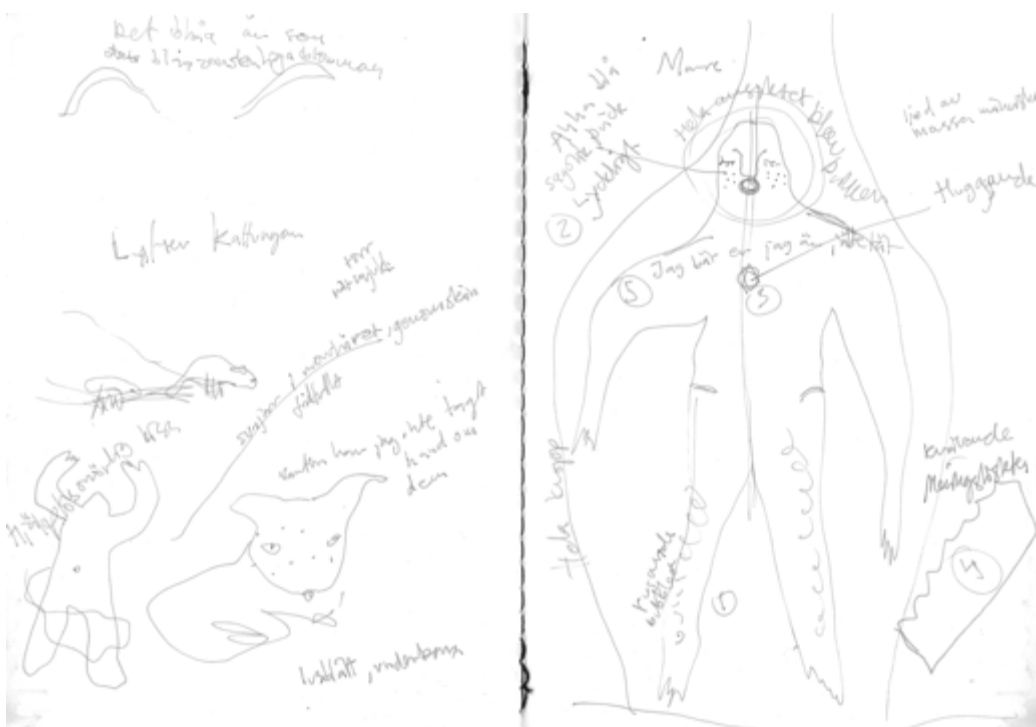
Dreambody map of dreamwork with collaborator of Dream Safari 2015,
23.5.15. Plastic bag in the water, it is in the wrong place. Folding in and out. A
dark whole is where the head should have been.



23.5.15. Plastic bag in the water, it is in the wrong place. Folding in and out. A
dark whole is where the head should have been.



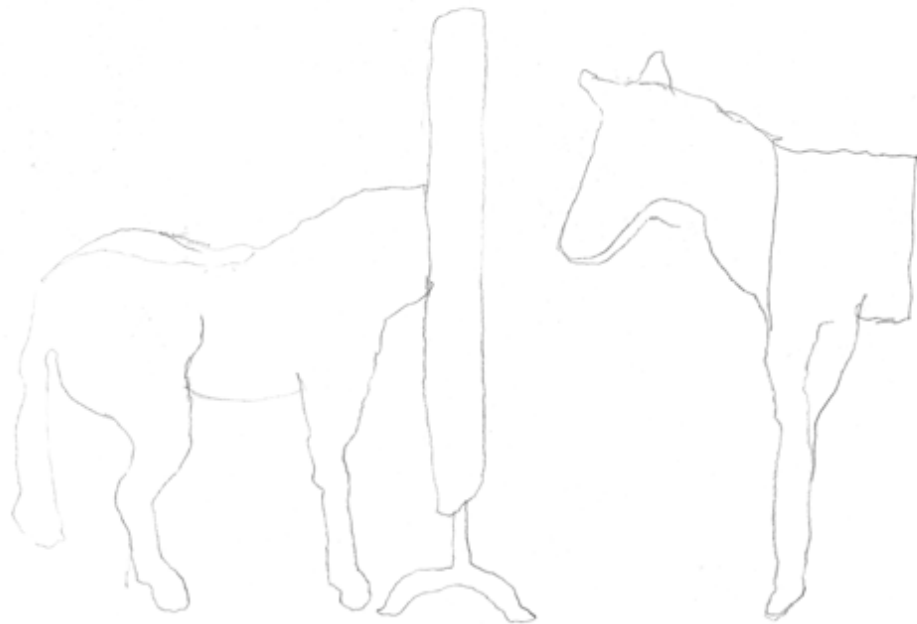
Dreamwork notes, 21.6.15. Collaborator Dream Safari 2015. *Glittering flames in the trees.*



Dreambody map of dreamwork, residency Dream Safari 2016. 28.8.2016.

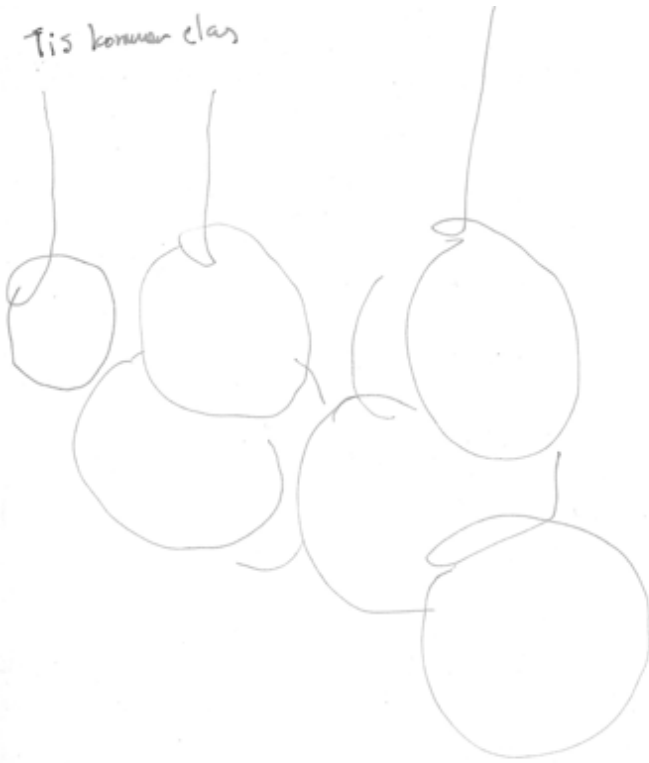


Dreambody map of dreamwork, residency Drömsystrar at Styrso. 18.6.2017.



Drömsystrar/Bondeson, B. (2017) *The horse is watching itself. Headless in a mirror.* 20.6.2017.

Tis konnen clas



Project notes, 16.2.18. *Shared shapes are lifting.*

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