

SUCH STUFF AS DREAMS ARE MADE ON

— between an opened eye and an closed eye, there lies “I”



Aina Piao

CLOSE YOUR EYES

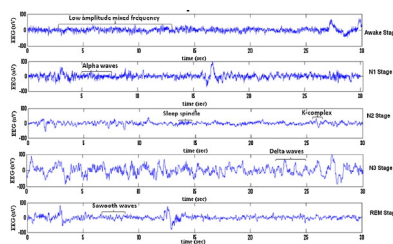
CLOSE YOUR EYES

“People who sleep only two or three hours in the twenty-four are always geniuses. The ones you hear about, anyway. Never mind if the ones you don't hear about are dolts. Insomnia is genius. It must be. Think of all the work you could do the thoughts you could think, the books you could read, the love you could make, while the dull clods lie snoring.”

— Ursula K. Le Guin, *Wake Island*

These geniuses include Nikola Tesla and Leonardo da Vinci, and time management gurus who teach success on the Internet, time is too precious to waste in dream land. In the novel ‘Wake Island’, Le Guin questioned this interesting topic: Why do people sleep? In a modern society dominated by productivity, sleep is regarded as an inefficient human activity, it is an animal remains that have not been eliminated by evolution. The waking hours seem to represent how clear a person's perception of life is. In the story, scientists use scissors to delete this error in our genetic code, Insomnia is created: A generation that doesn't need sleep. However, the follow-up story was not as accurate as the scientists' calculations. Insomnia did not evolve into a genius but regressed into a prehistoric race that was almost an animal like creature. They were housed on the Island of Eternal Awakening, an island without dreams. “Certainly consciousness comes at a high cost. The price of it, evidently, is the third of our lives we spend blind, deaf, dumb, helpless, and mindless asleep. We do, however, dream.”

When we dream, our conscious minds are free from the limits of reality. Everyone on the planet dreams 3 to 5 dreams per night, in 95% of all those dreams are forgotten in the first 5 minutes of waking up. “To be a self, one must also be nothing. To know oneself, one must be able to know nothing.” A sophisticated sensory system makes us perfectly in touch with reality, we receive external information continuously and immediately. The self has no room and time. We live now and only describe facts.



CLOSE YOUR EYES

Francisco Goya: "Imagination abandoned by reason produces impossible monsters; united with her, she is the mother of the arts and source of their wonders."

Goya believed that imagination should never be completely renounced in favor of the strictly rational, as imagination (in combination with reason) is what produces works of artistic innovation.

We do, however, dream. In the darkness, we allow to see a world by closing our eyes. Cutting off from the outside, one is transported to another place, one that goes beyond what is present in the input. We fall into the void, looking for truth.

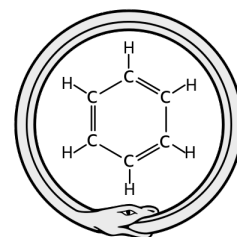
In Ovid's *Metamorphoses*, Morpheus is the god of dreams, one of the thousand sons of Sleep god. His two other brothers, Somnus, and the Somnia, together called "dream shapes". They appear in dreams "mimicking many forms". Dreaming is involuntary, a passive advent experience. The myth of Morpheus was created perhaps because people believed that a higher existence of deities was manipulating the dreams of human beings. These images may be a vision sent by the gods from another world, trying to tell humans precious encrypted messages.

Ovid gives names to two more of these sons of Sleep. One called Icelos ('Like'), and another Phobetor ('Frightener'), they takes the form of beast or bird or the long serpent, and then Phantasos ('Fantasy'), who puts on deceptive shapes of earth, rocks, water, trees, all lifeless things.

The gods of dreams tell you a riddle every night, and if you can comprehend the answer, you will receive revelations. Many lucky people have claimed to have communicated with god in this way, and get their life benefit.

August Kekulé said that he had discovered the ring shape of the benzene molecule after having a reverie or daydream of a snake seizing its own tail (this is an ancient symbol known as the ouroboros).

In 'Matrix' Morpheu said to Neo: "Have you ever had a dream, Neo, that you were so sure was real? What if you were unable to wake from that dream? How would you know the difference between the dream world and the real world?" Neo becomes the One.



DREAMS TELL, FAIRY TALES

DREAMS TELL, FAIRY TALES

Fortunately, Oneiroi has favored each of us, everyone dreams. Some people piece together these scraps of memory and turn them into stories. Charlie Kaufman said: "Your dreams are very well written. I know this, without knowing any of you. People turn anxieties, crises and longing, love, regret and guilt into beautiful rich stories in their dreams." Storytellers began to tell about the dreams they had and shared the riddles of God with other curious people. Dreams became myths, prophecies, fairy tales. These bizarre stories take place in dreams, and language often cannot fully bring people into the other side, people starts to wondering how to retreat dream world in reality.

The world's first slide projector show been created to serve this purpose. With pictures of death, monsters, and other macabre themes, this application was developed into a multimedia show 'Phantasmagoria'. The dream-like imagery often scares viewers, but it is a testament to the power of moving images be able to create illusions, and film became a projector of dreams in reality.

"Le Voyage dans la Lune" is considered the first science fiction film in history, made in 1902 and directed by Georges Méliès. Inspired by a wide variety of sources, including Jules Verne's 1865 novel From the Earth to the Moon and its 1870 sequel Around the Moon.

The moon with an angry human face, one of its eyes was hit by a space capsule. The dancer, the scientist, and the half-human, half-worm alien poet dance together on the moon. This is undoubtedly an absurd and interesting dream recreated by the film. 66 years later, another great science fiction film in the history of film <2001: A Space Odyssey> also reflects the miracle of film technology in visually creating illusions. Near the end of the 2-minute segment "Through the Star Gate", the brilliant colors and constant motion make some viewers claim: "This is the world I see after taking LSD." Seeing 2001 on LSD became a rite of passage, or at least a strong urban myth. It's as if we're experiencing what Alice saw when she fell down the rabbit hole, at the same time it is another famous dream world been created in the history of story telling.



DREAMS TELL, FAIRY TALES

“Well, it’s no use your talking about waking him, said Tweedledum, when you’re only one of the things in his dream. You know very well you’re not real.

I am real! said Alice, and began to cry.

You won’t make yourself a bit realer by crying, Tweedledee remarked: there’s nothing to cry about. If I wasn’t real, Alice said– half laughing through her tears, it all seemed so ridiculous– I shouldn’t be able to cry.

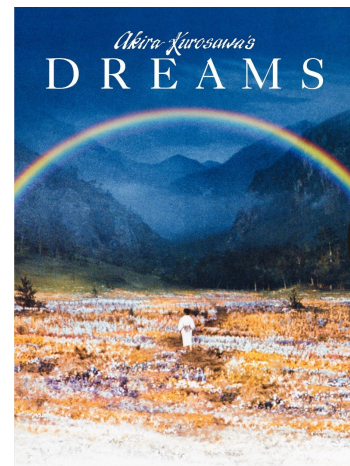
I hope you don’t think those are real tears? Tweedledee interrupted in a tone of great contempt.”

— Lewis Carroll, Alice's Adventures in Wonderland



Akira Kurosawa used softer and more personal visual language to describe the dreams throughout his life. ‘Dreams’ is a 1990 magical realistic film of eight vignettes, written and directed by Akira Kurosawa as his last work. It is inspired by actual dreams that Kurosawa claimed to had repeatedly. These scattered dreams include sweet dreams, nightmares, and daydreams. Dreams address themes such as childhood, spirituality, art, death, and mistakes and transgressions written by Akira Kurosawa's thoughts on death, humans relationships with nature, covers through all themes in life. This is not only Kurosawa's own dream but also the same dreams of all human beings living in the same situation at the same time. These images are deeply rooted in everyone's subconscious, telling the fear and desire of us from deep night.

In the first dream: ‘Sunshine through the rain’ The weather is very strange, it is raining while the sun is shining. The mother told the boy to stay at home, do not go to the forest, because the fox would hold a wedding in this weather. They don't want to be seen or they will get really angry. The boy won't listen, went to the forest alone and saw the marching fox wedding in the mist. The fox found the boy hiding behind a tree, then the boy ran home in a panic. His mother stood in front the door and wouldn't let him in. She handed a dagger to the boy and tell him that the fox wants his death as an apology. “If you don't want to die, you have to go to the end of the rainbow and seek the fox's forgiveness.” The boy walked towards the rainbow alone with the dagger in hand. This is Akira Kurosawa's childhood dream. He showed the actress who played his mother a picture of his mother to try to fit his dream. This also belongs to everyone's childhood dream. The child also represents human beings, whose curiosity breaks the rules of nature, reflecting Akira's thoughts on humans and nature's boundary.



DREAMS TELL, FAIRY TALES

"Crows" This dream is a dream of an artist entering another artist's dream. In an art gallery, a painter stopped in front of a painting by Van Gogh. In the next second, he found himself walking into Van Gogh's masterpiece "The Suspension Bridge of Arles", and visiting "Starry Night", "Sunflowers", "Arles", "The Room" and other paintings. He eventually found Van Gogh, who was painting in the field and had a conversation about creation. The visual effects for this segment were provided by George Lucas and his visual effects studio <Industrial Light & Magic>. These scenes miraculously display the fantasies in people's minds on the screen bringing the dream experience to a waking state.



But what can dreams tell us besides stories?

"Some dreams tell us something we want to believe. Some dreams tell us things we fear. Some dreams tell us things we know, but perhaps we don't know we know. And dreams, which tell us what we do not know, are the rarest of all."

—Sigmund Freud



Psychoanalysis and film originated in the same year in the 19th century, under the influence of Freud's analysis of dreams, the visual symbols of dreams have also changed in popular culture.

The film is especially suited to represent this transitional space between inner and outer reality. What is also certain is that the lens language of the movie is close to the subconscious. When we watch a movie, we enter an inner process that is closely connected with the subconscious, where rational judgment and understanding lose their effectiveness for the first time.

Alfred Hitchcock collaborated with the surrealist painter Dali in <Spellbound> to create a subliminal picture that intuitively allows the audience to experience the dream world. In Dail's design for the restaurant, the curtain with eyes cut out reminds us of his classic scene of cutting out the eyeballs in "Un Chien Andalou". During this period, people symbolize part of the subconscious images, using an intuitive visual language to express dreams. This corresponds to Freud's dream interpretation. The visual symbols function as a subconscious dictionary, or a dream translator. It is novel but still too blunt. May need a little paprika?



DREAMS TELL, FAIRY TALES

*“There’s always an opposite.
Light and darkness,
life and death,
man and woman.
And to spice it all up,
you add Paprika!”*



Animated films can not be attached to the current film language, and present all the crazy illusions in the subconscious in more abstract art. Paprika is a 2006 Japanese animated science fiction psychological thriller film directed by Satoshi Kon. The film is based on the 1993 novel of the same name by Japanese author Yasutaka Tsutsui. This film uses the motif of "fiction and reality" to depict a world in which seamlessly connected dreams and reality are violently switched, and the boundary between reality and fiction becomes indistinct, in a uniquely realistic manner. "distorted reality reflecting the unconscious desires of the dreamer," and the trick is to transform the 'reality' into the 'dream' by adding distortions at the level of the picture, and the 'dream' into the 'reality' by correcting the distortions.



In the history of film making dreams, film as a media, construct fiction in reality and extract reality from fiction. In the dark theatre, people are usually willing to spend time experiencing the life of being someone else. The audience possesses the body of a fictional character through the perspective of the camera, such as a hero with supernatural power, and even brings another person's death. We are lucid dreaming, and we are trying to find ourselves in the experience of being someone else.



SELF-PORTRAIT OF DREAMS

“Dreams are just a spontaneous self-portrait of what's going on in the unconscious.”

— Carl Jung

In deeper dreams, the dream images seems more pure and confusing. These dreams can only be expressed where words cannot reach. Painters often paint scenes from dreams that may confuse them too. A subliminal image descends like a dream on the chosen artist, making him a puppet. In this process, the artist is likely to reproduce images that he cannot understand and explain, and he is not sure whether it is entirely from himself. As a famous lunatic artist, Van Gogh has always embodied this imperious, uncontrolled creative desire throughout his creative career, even at the expense of physical health and private desires. This is called by Jung "a living thing implanted in the human psyche." In Akira Kurosawa's film, it is likened to a train that cannot stop. And this seems to have become a standard for later generations to judge whether an artist is 'great'. Whether a man has exhausted his life for art.

The link between mental illness and creativity emerged in the late 19th century and remains with us to this day, where heightened creativity can be seen to correlate with states of mind such as hypomania. The most hallucinatory works are those created by those who themselves experience hallucinations; the painter transports the beholder into an 'other world' through supernatural light and color.

The creation of one of Jung's patients, Peter Birkhäuser, while undergoing dream interpretation, is a powerful example of how destructive and transformative individuation can be. Individuation fulfills the purpose of psychology pursued by Jung, by bringing the unconscious into reality.

1953 <The world's wound>, He has been haunted by this face in his dreams. He struggle when he realized he could no longer paint his outer world. The fragmented embodiment of modern man, who has lost spirituality and inner meaning due to his over-reliance on rationality. We cannot overcome this split, but we can be aware of His presence.

These fantasy pictures not only reflect the artist's psychological condition but also reflect the spirit of the times, explaining the scenes deep in the collective subconscious of all people in the era. Also because of this, they are not easy to decipher, They are simply there, and wish to be experienced.



SELF-PORTRAIT OF DREAMS

Jung believed that the autonomous nature of the creative impulse as something that operates outside of consciousness is reflected in the symbolic nature of art. Traces can be embodied in the concept of 'prototype'. Jung mentioned that "many archetypes are not in the form of images full of content, but are extremely abstract. In dreams, various archetypes are also presented in dynamic, story-like, and abstract waking symbolic forms, which leads to The dreamer does not perceive." From ancient times to the present, art has served as an important medium by giving form to archetypal imagery, depicting images of phantoms and subconscious worlds. This can be traced back to shamanic culture.



Do people in the same time and space have the same dream at night?

World War I casualties: 40000000

World War II casualties: 50000000-70000000

The moment people shoot at each other, and the house is bombed into ruins, the world suddenly becomes strange. People don't care about exquisite tableware and churches, and they don't care whether countless people's lives should be taken away so easily. The meaning of life was questioned in front of piles of corpses, and the scene in front of human being quickly fell into a black hole. In reality, without causal logic, everything is like a dream. Some naturally sensitive people can only deal with this absurd reality by simply going crazy.

Slaughterhouse-Five: "Dresden was like the moon now, nothing but minerals. The stones were hot. Everybody else in the neighborhood was dead."



SELF-PORTRAIT OF DREAMS

Leonora Carrington was caught in the middle of two wars. After she was released from a mental hospital, she came to Mexico, which was called "the most surreal place in the world" by French writer André Breton. She was deeply attracted by local folk stories and traditional customs, which also reminded her of the Celtic myths she heard as a child. Many of her works are inspired by ancient legends and occult rituals, and her works are filled with her favorite animals and mythological images, such as white horses, giants, hyenas, etc. Perhaps it was her ignorance of reality and her painful life experiences that pushed her towards surrealist creations. She will tell the experience between reality and madness through these images. She said: "Humans should not use themselves as the protagonist to describe the world. Men and women are equal to all animals and plants. She is re-created by the brush through these moments. Creates a connection with the universe through plastic reality, while also empowering women who are exploited in modern society. At its core, The Milk of Dreams is about vulnerability, rebellion, and feedback. It is human beings are mothers and women.



*“When I was a debutante,
I often went to the zoo.
The animal I got to know best was a young hyena.”*



SELF-PORTRAIT OF DREAMS

Kandinsky said: "Every new age has its measure of artistic freedom, and even the most creative genius cannot exceed this freedom, boundaries." When we enlarge the scale to groups belonging to the same era, can we find a collective subconscious image from the perspective of all mankind?

It can be seen that with the emergence of concepts such as internet and media, human beings have moved from small-scale group living to a larger scale. As the distance from nature continues to widen, the physical and psychological distance between people has also been shortened without limit. With the progress of this era, the concept of art has also undergone subversive changes. Either as creators or consumers, art remains ever-present in the modern world, both a vehicle for expressing our innermost thoughts and desires and a medium through which we can escape into new realities and emotions. Such paintings may be called "abstract" or more precisely, "non-representational", like Fauvism, Cubism, Expressionism, Futurism, Surrealism, Mysticism, etc. Consciously or subconsciously, modern and contemporary artists endow the values of their era with a certain form, and vice versa. In this type of artwork, what the viewer sees is not a photo-like image or any concept that they can directly copy into the real world, and they may even be confused because it is difficult to find a specific word to describe it. This has led to a corresponding transformation of the social value of modern artworks. A set of ancient aesthetic standards has been challenged and overturned. In the formulation of a new rules, every honest viewer has a different voice, and artists have jumped out of the frame, and the viewer also decides to follow.

New standards are set by everyone, depending on whether art itself can inspire fantasy. To a certain extent, this has made art retrograde progress, returning to everyone.



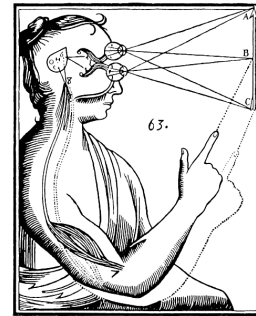
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John Malkovich: This portal is mine and must be sealed up forever. For the love of God. - Craig Schwartz: With all respect, sir, I discovered that portal.
 — <Being John Malkovich>



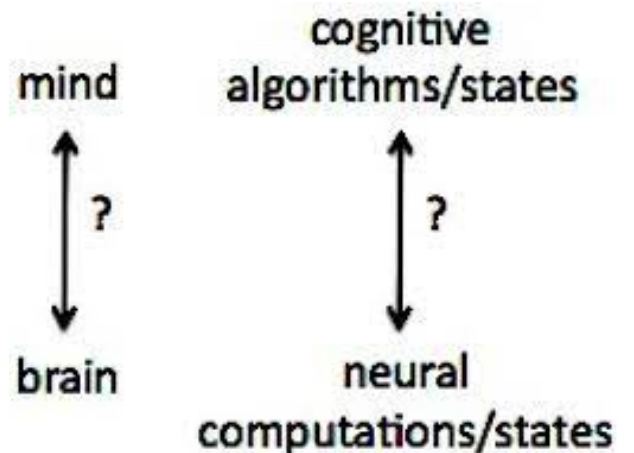
So the next question is: “How do we enter someone else's dream and become someone else?” Plato said: “The scenery of that world exists in the imagination of the blessed observer.” it is pure perfection, it is indescribable. To experience a dream like deep sleep, there is a linguistic interpretation gap to jump.

Dr. C.D. Browder, a Cambridge philosopher, believes that the basic function of the brain and nervous system is information processing. In order to prevent the human sensory system from being overwhelmed by the flood of information, we first block and delete a large part of the perceived information, leaving only a small fraction of what has been filtered down is conducive to the continuation of human biological meaning. The ‘free mind’ has to be throttled through the pressure reducing valves of the brain and nervous system, like a funnel, and finally comes out the other end, just a poor trickle of perception-only to help humans survive on this particular planet. prolong life. The information processed by the brain is summarised by humans into a set of symbolic systems that serve the continuation of the species, which is called language. Generations of people have been educated and domesticated by the handed down language system, which imprisons the senses while learning from the experiences of others. ‘Anyone, in the language tradition of their birth, will be both a beneficiary and a victim of this tradition.’



You force the dream into the language system, put on the coat of logic, and the dream has been crushed, processed, poured into the mold of language, and turned into plastic in this process.

Describe the vision of ‘other world’ (Indian Buddhist concept) in the language of this world, and the gap of interpretation makes your reason easily go crazy.



“How do dolphins talk?”
 “That’s the part that’s a long way off. Jones, say hello to him.”

All the lights were on at the same time, flashing red, white and blue.

*red white blue red white blue red white blue
 red white blue red white blue red white blue
 red white blue red white blue red white blue*

— William Gibson, *Burning Chrome*

William Gibson created a concept: Apparent Sensory Perception, which can broadcast another person's life experience in the human brain's nervous system. William Gibson wrote the word "virtual experience" (simstim) in later work. The story in the novel "Holographic Rose Fragment" is transcribed into a sensory experience tape. The senses include sight, hearing, smell, taste, and touch, which are implanted into the user's dream from a first-person perspective through a delta-inducer.



Immersive theater differentiates itself from traditional theater by removing the stage and immersing audiences within the performance itself. Often, this is accomplished by using a specific location (site-specific), allowing audiences to converse with the actors and interact with their surroundings (interactive), thereby breaking the fourth wall.

"Sleep No More" tells Shakespeare's classic tragedy Macbeth through a darkly cinematic lens, offering an audience immersive engagement experience. Audiences move freely through the epic story of Macbeth, creating their own journeys through a film noir world. Finally, people gradually blur the boundary between dream and reality, and dream in reality to their heart's content.

Through a long history, human never lose the interests of creating dreams, all the dream products such as myths, novels, films, plays, games, what is the drive behind these? We want achieve another possible result beyond reality. The distant shadow of doing so comes from dissatisfaction with reality and self-questioning. It is in the confusion of life that people gain the motivation to continue to ask questions, and at the same time accept the fact that there is no such an answer. This desire runs through all the history that human beings try to tell in stories. Campbell said: "Society as a whole is presented as a living, immortal unit...Generations of individuals pass away like nameless cells in the body, but stable and eternal forms remain...Embrace this superego, and each will find The self is thereby lifted, enriched, supported, and enlarged." As described in the myth, man will find the way he has traveled for thousands of years. At this moment, each of us is an immortal caveman, traveling through the forest of time and space, immortalized in the dreamland of myth and cycle.



I, Dream

“We are such stuff as dreams are made on”

— *William Shakespeare*

It seems Shakespeare wants to tell us something about the soul. Our inner core— the stuff or stuffing we are made of— is actually all dream. What is imagination? Since the word “image” is there, it suggests that the natural human capacity to make images in what Shakespeare called the “mind’s eye” is one way to understand imagination.

After mastering all information, controllable skills. After getting in touch with the specific methodology of painting, I can have complete control over the picture. I can find references to any form, I can zoom in to the limit of the my eye, and if I want to, I believe I can find a way to fully replicate the form of an item. But why I do this? I'm often limited by wanting to have total control over my work, which is also a sense of security in all the uncontrolled reality, but be able to know oneself, must know nothing. What do I see from my dreams, how to enter my own dreams from reality?

Aldous Huxley said: “The landscape paintings that convey the most magic are, first of all, those that present natural objects at a considerable distance, and second, those that present natural objects at extremely close distances. The long-distance endows the perception with fascination, and so does the close-up. Only the paintings that depict the middle distance, and the distant foreground, take the point of view of ‘human’. When viewed very close or very far, the human either disappears completely or loses its dominance .” In the creation of the field of illustration, there’s often leaves artist no distance to the object you have to create. Imaginations get manipulated by the second hand references, this is equivalent to obliterating all the distance between the illustrator and the object of observation.

At the same time, the illustrator also lost the ability to observe. The reality we live in seems to be getting closer and closer to the dream world with the continuous promotion of human technology. People have created all the colors seen in the fantasy world, mined those shining gems, and decorated them on their bodies. The visual threshold is constantly being actively and passively raised. Does this make us more and more unable to recognize the real fantasy and drift away from it?

Illustration is between fine art and commercial. As a medium in popular culture, it needs to serve two functions at the same time. The illustrator's personal artistic pursuit and the communicability of the mass media determine the positioning of the illustration to a large extent, but the integration and balance of these two elements will also determine the artistic career of an illustrator. Whether an illustrator can declare to everyone: "I am a happy artist" while having commercial value is a difficult problem brought to me by this era. Focusing on dreams and my inner world may be a way for me to find the balance between seeing the whole picture of myself with one eye open and one eye closed at the same time.

We do, however, dream.

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