

ANNA BINTA DIALLO

nightadventures
DESIGNINGDREAMS

DREAMS ARE THE CREAM OF THE NIGHT

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GOOD MORNING

Dreams are complicated, frightening, vivid, comical, private, nonsensical, fragmented, enjoyable, intense, discomforting, emotional, repetitive, illusive, fantastic, personal, embarrassing, sexual, haunting, ..the list goes on. As time elapses, dreams are often forgotten, as the dreamer goes on with his or her day, and unfortunately these interesting nightly voyages into the unknown evaporate. Dreams are like narratives, stories, replays of the day's events, floating thoughts, simple and complicated all at the same time. I find that the most interesting and unusual visual manifestations happen in dreams, when we are unconscious and fast asleep.

This past year, I wanted to take my unexplainable, fluid, confusing, random, and intangible dreams and bring them into my physical and visual reality. I set out to use the ideas, symbols, discoveries, feelings and experiences from my own dreams to create designs and imagery.

The months that followed proved to be challenging, rewarding and unpredictable as I stepped into a new, unfamiliar creative realm. I began to tread within this "dream territory" with a simple mandate: "I will keep a dream diary, write in it every morning, and make graphic design based imagery based on these dreams." I had some vague ideas and boundaries of how I wanted to pursue the project, but I soon discovered how many surprises and challenges were hidden in this excitingly unusual and adventurous journey.



I enjoy a good challenge, especially when it comes to learning new ways to make art, and furthering my creative knowledge and practice. I learnt a lot this past year while studying at Concordia University's Digital Technologies and Art and Design Practices program. I learnt that one must really push oneself in new directions, set new goals and defy expectations to learn about themselves and their practice. Indeed, this year I learned a lot of new things. I not only worked with new materials and equipment that I had previously never tried using, but I also blended many different components together to create something remarkably unique and full of personal meaning.

I was satisfied with my final product, and I invite you to read, view and learn about my creative process, the different routes I took to get to the finish line, the difficulties I encountered, the solutions I found, and most importantly I would like you to not just taste, but take a bite out of the fruits of my labour.

"Night Adventures" isn't so much a book about this year's past work, but is first and foremost a look at one artist's tumultuous journey and passionate relationship with her work, and of course it is an occasion to offer you a sneak peek inside her dreams. I want to take this time to share with those who are interested my thoughts and ideas of how this progress began, how this project evolved and flowed, from one transformation to another.

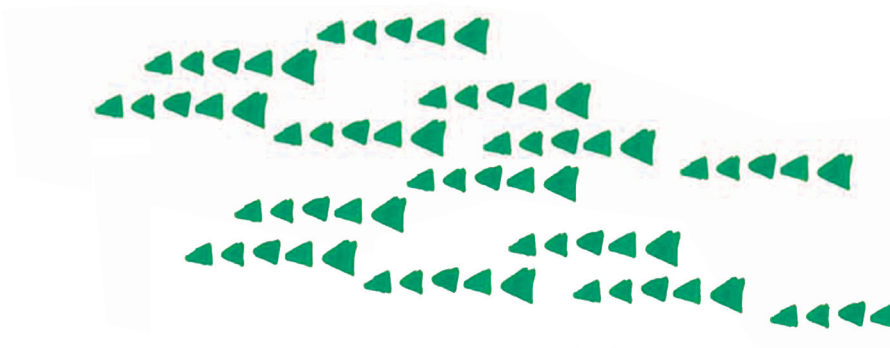
DREAM ON

A MANIFESTO

Design and technology have always had a tremendous impact on our lives. Why is it that every day our personal and public lives, our society as a whole is tremendously affected by the things we see? Design has such a powerful effect on us that it is inevitable that our subconscious and conscience minds are shaped and affected by the visuals that surround us daily. The world of graphic imagery and interactive communication surrounds us everywhere we go. It is deeply embedded in our culture. We are forced to deal with its presence when we turn the page of a magazine, when we get on and off a bus, when we log into our e-mail accounts, or when we walk into a supermarket and even when we fall asleep. The world in which we live is hyper-saturated with images and messages that we are forced to decipher and absorb every moment of our entire lives.

But when specifically talking about designers and art practices and other professionals in these fields, I start to wonder what kind of design possibilities are left out there for us, as designers, to explore...

The designer is often the talented, intelligent, creative, passionate artist behind the poster, the logo and the flashing neon lights. It is interesting to note that the designer is partly responsible for the visual landscape in which we circulate. Often, one does not even take a minute to think about what designers could be doing with this power of expression. But as an artist and designer, I believe there are other useful ways in which our talents and passion for design could be used. I know that I am not? I am the only one who believes this.



“ We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell such things as: cat food, stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, before shave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and slip-ons.

By far the greatest effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity.”¹

1 First Things First 1964, a manifesto published jointly by 33 signatories in: Adbusters, the AIGA journal, Blueprint, Emigre, Eye, Form, Itemsfall 1999 / spring 2000

I agree that we have indeed

“reached a saturation point which the high pitched scream of consumer selling is no more than sheer noise.”²

2 First Things First 1964, A Manifesto

In my proposal to the Digital Technologies and Art and Design program, I wrote that I :

“I see design as the visual communication of ideas. I would like to be more resourceful, conceptual, informed and have the opportunity to find new solutions to solve problems that could be presented to me. The design industry demands creative direction for product development, commercials, advertisements, and I would like to research and understand how these trends change within a very fast paced cultural and technological environment. In the future, I plan to do design independently for clients of a wide range, thus it is very important to me that I research efficient ways to manage and coordinate projects responsibly. I would also like to keep up with all the new technologies that are now offered to designers and artists. “

I have always wanted to work for myself. While one end of the design spectrum is concerned with creativity, the development of ideas, visual representation and expression, the other end is very much focused on trying to cater to the needs of clients and the public. I would like to take this opportunity to produce design work without having to answer to clients but would like to use the structure of client-based work, ie: deadlines. There are similar tensions that occur in the commercial world that could indeed help the artists generate personal, creative and meaningful work. Society as a whole could benefit with a little more visual poetry, art and design. This project, of “designing dreams” could illustrate these potentials, and that is why I have chosen to conduct my research in this particular field.

“The events of dreams are often impossible, or unlikely to occur, in physical reality: they are also outside the control of the dreamer.”³

3 WIKIPEDIA

If we make a conscious effort to keep track of our dreams by either logging them into a diary, the dream can exist in physical space. Most people share and discuss their dreams with others, which is an interaction I find very interesting. However, a discussion is seldom enough to give the dream permanence. Depending on the subject matter of the dream, we often choose to share our dreams with others or we keep them to ourselves. Perhaps at times it is just too difficult to put the dream into words. People interact with their peers by trying to explain their dreams with words. I want to try and explain them visually. The main goal of my thesis work is to explore the possibilities of trying to explain my own dreams with the aid of design and print.

This project will allow me to get the experience of a designer under deadlines, (because let's face it- we all need to eat and make money) but I will take the time to craft things my own way. I want to grow, and discover new ways of expressing myself visually.

Like the paintbrush, the use of technology and design to produce my work has been greatly cherished because I find it offers the possibility for a very intuitive and fluid creative process. The task to try and illustrate and materialize a dream is an enormous one and a challenge that I would love to attempt. I want to take on the responsibility of being a “visual dream interpreter”.

As Bruce Mau said in his manifesto on design,

“Allow events to change you. You have to be willing to grow. Growth is different from something that happens to you. You produce it. You live it. The prerequisites for growth: the openness to experience events and the willingness to be changed by them.”⁴

⁴ <http://www.brucemaudesign.com/manifesto.html>

He adds,

“Think with your mind. Forget technology. Creativity is not device-dependent.”⁵

⁵ <http://www.brucemaudesign.com/manifesto.html>

What if these fluctuating dreams were the events that would allow me to change and grow ? I am excited to see what kind of imagery and work my dreams will help me produce, and I do think this exercise and ongoing project will allow me to grow and think in many different new ways. Instead of contributing to the noisy, visual pollution of our society, I think it is time I take design to another level, and for me, designing dreams is the perfect solution.

ANNA BINTA DIALLO , SEPTEMBER 2007



Dreamscapes

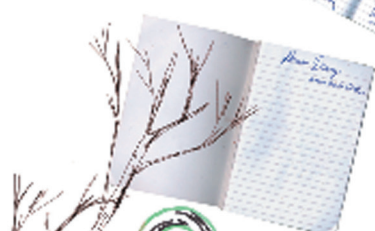
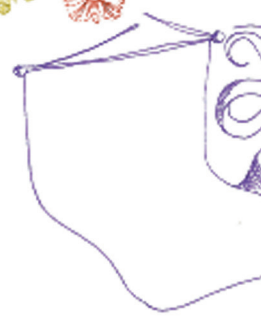
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REMEMBER
REMEMBER

challenge

enormous task

enormous task



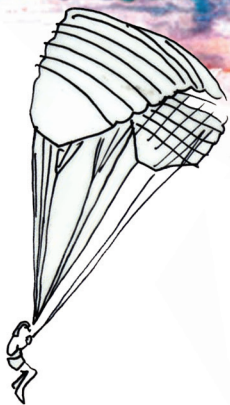
repetitive, illusive, fantastic, personal, crossing, embarrassing, the list goes on

complicated, intense, non-sensical, logical, pragmatic, emotional



Hugobert



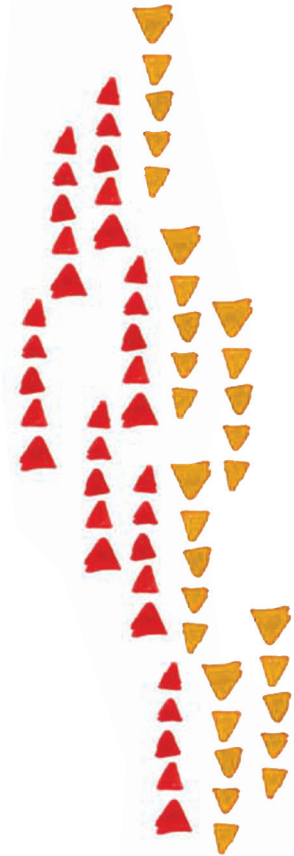


CHAPTER ONE **BRAINSTORMING**

1.1 THE PROGRAM: WHAT I WAS EXPECTING

In September 2007, I entered a classroom at Concordia's Fine Arts Building, and it was there that I was assigned my first task: to come up with an idea, a project that I would work on and develop for the entire year, and exhibit at the end of the school year. This year-long individual project was to be supported through the offered classes and one on one advising from the program's faculty. The program's main purpose was to push designers and artists alike to facilitate the integration of new digital technologies into participants' professional practice ¹. I came into this program with a background in painting and graphic design, knowing that this program was intended to blur the lines between technology, art and new media. We were given all year to work on this individual project, and were encouraged to take advantage of Concordia's facilities and infrastructure to help further our projects.

1. www.concordia.com/dcart



1.2 WHAT WAS EXPECTED OUT OF ME

I went into the program knowing that I wanted to try something new, something different. I had a thirst for adventure, I was interested in discovering something new about myself that I hadn't yet discovered. The students were asked to give a little background information about ourselves, to present our past work and explain our interests. I had shown many works, both in oil painting, and many digital works, either print media or digital media. These were my two familiar areas of work. This year, I wanted to do something that incorporated both, yet I didn't know what shape or form this would take. I needed time to think.....

1.3 HOW I CAME UP WITH MY IDEA

I remember quietly sitting in a café brainstorming for ideas. What will I do this year? What do I want to do?" I had a few ideas already... I always like blending elements of design and painting into each other. Layering information and imagery, textures and shapes, colours and light. So from the get go I knew I wanted to use graphic based imagery and painterly aesthetics to create my work. But what kind of imagery? Where would I get the inspiration needed to create this imagery? All of a sudden, I remembered my dream from the night before. I was shocked and impressed with how many details I could remember, and just like that, I thought, "That's it! I will use my dreams as a basis for designs!" I was immediately seduced by this idea. For as long as I can remember, I have always had memorable and long lasting dreams. I thought it would be interesting to attempt to illustrate these, to create narratives and "painting-like" digital images. Of course my idea needed developing... and although I had no clear idea of what my project would like in its final stages, I began to anticipate the many possibilities this idea did offer.



CHAPTER TWO **PILLOWCASES**

2.1 PILLOWCASES - AN ORIGINAL IDEA

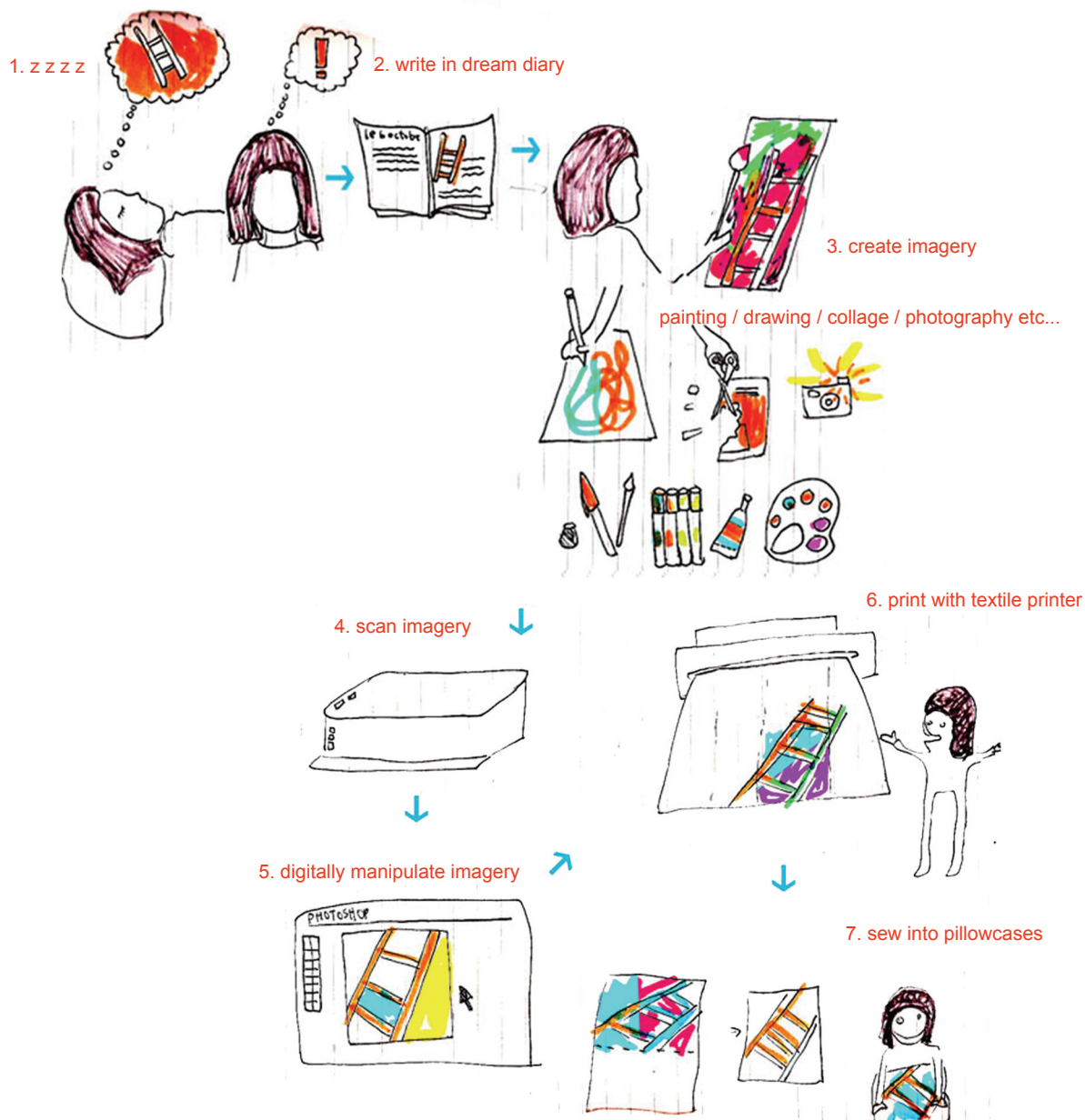
Now that I had the basis of my idea, it was time to do some development. I was more than certain that my idea would probably change many times over the course of the year, although I knew the underlying theme of dreams would remain intact. I thus attempted to work out a master plan, a blueprint that would allow growth and improvisation as I moved forward.

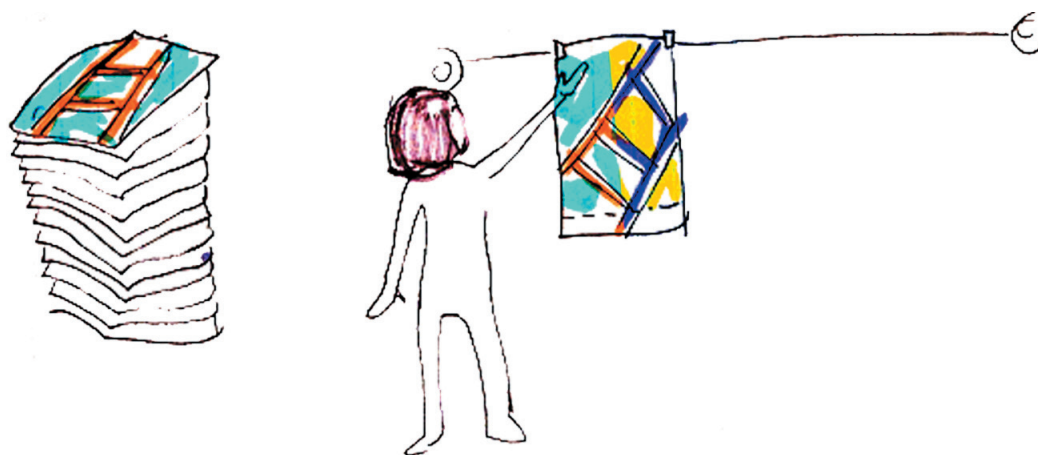
I spent my spare time developing themes and giving my work different titles and figuring out how I would attempt this task of designing dreams. I spent my class time absorbing information and reading interesting papers that spanned many topics and issues on art history, contemporary and modern design, both technical and theoretical. I began to reflect and started weighing out the technical aspects and the theoretical value of my project. Up to this point, I had envisioned creating images, but I had no idea where these images would end up. On screen? On paper? What size? What colours? What order? This procedure led to me to the first phase of the project which I entitled "Pillowcases".



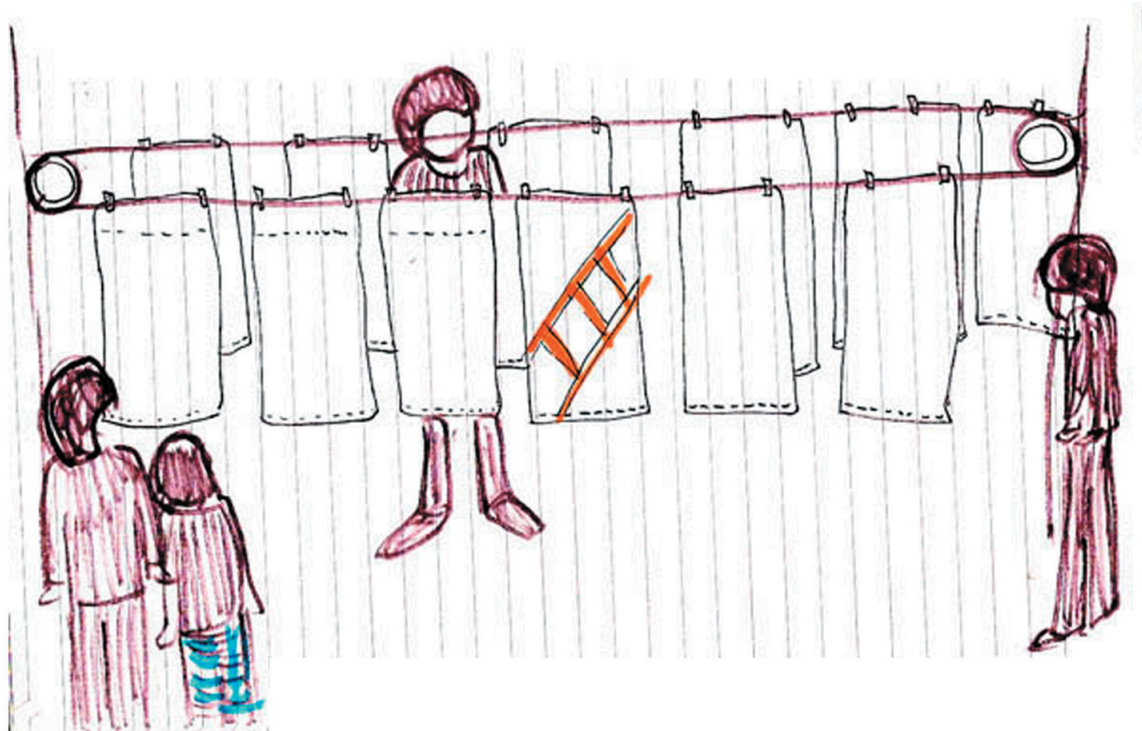
This first phase stood as a backbone to my project. I had to plan and envision my project in its final state. So now that I knew I wanted to design dreams, I had to figure out a format. During one of our classes, I was informed that we the students had access to a plethora of state of the art equipment, offered by such reputable organizations like Hexagram and Ciam. One that particularly retained my attention was the large scale Mimaki TX2 Digital Textile printer for natural and synthetic fibers. Now as an avid lover of fashion, prints, patterns and design in general, the simple notion that I had the option to print my creations onto material astounded me. The fact that it was at my fingertips really sealed the deal for me. I was going to print my dreams onto Pillowcases! I decided I would print on silk and then sew them into pillowcases, and this is how the dreams would be displayed and viewed by the public. The pillowcases were to act as a canvas would for a painting.

A FEW DRAWINGS FROM MY SKETCH BOOK THAT INDICATE MY PLAN OF ACTION





8. hang them on a clothesline during exhibition



2.2 THE PROCESS: HOW I “DESIGNED DREAMS “

I kept a dream diary; I wrote down all the details I could remember as soon as I woke up, so as to not forget what went on in my head after I fell asleep. This diary was crucial to the creative aspect of my project, because without any records of my dreams, I had no source material.

The content of this diary soon became the main source material for my designs. I carried it around with me all year, sketching, writing, trying to illustrate these dreams. On some days, it was easy, some days I found it rather difficult to sit there and try and reiterate something I dreamt that made absolutely no sense. I encountered my first challenge, but I was determined to keep the dream diary going. I would write down the dream on one side of the page, and then collect ideas, images and visual clues on the opposite page. For the first few months, I concentrated on absorbing these dream narratives, before I finally moved on to the creation of digitalized images.

I initially wanted to create one dream every week starting on November 1st, 2007. My plan was to go until May 1st, 2007. That is a total of 26 weeks, so when the project was to be completed, I planned on having at least 26 designs, or 26 “dreams”. As the weeks went by I wrote down my dreams every morning. I soon discovered that I had been a little over-ambitious on the quantity of dreams I wanted to produce, so I decided to concentrate on quality, and pick a dozen of my favorite dreams to illustrate.

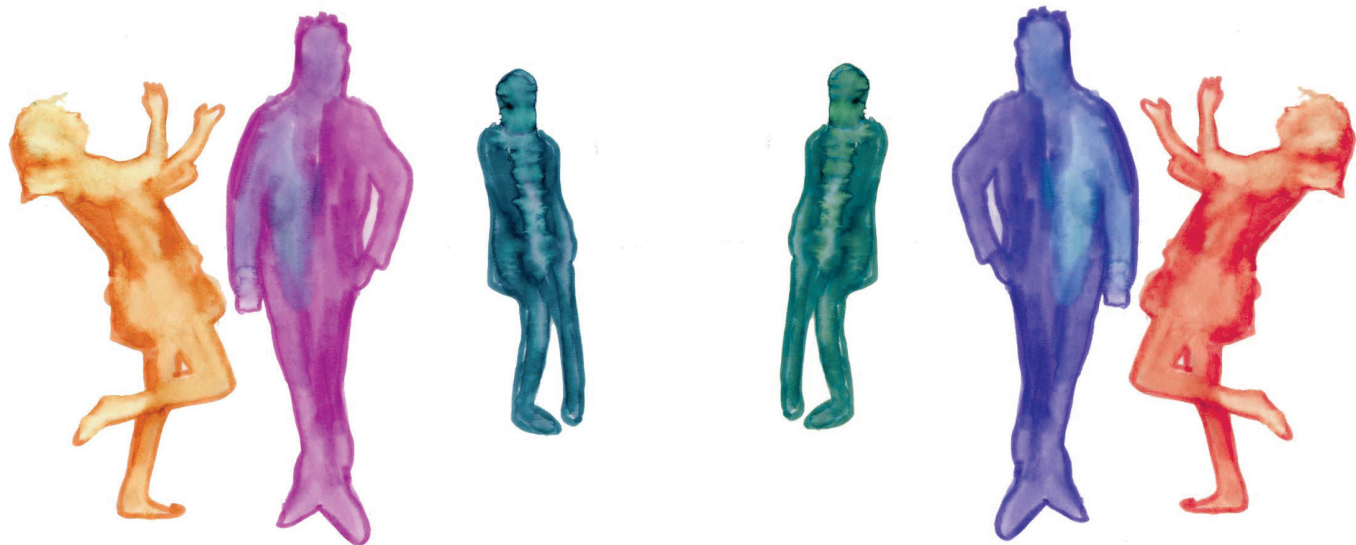
2.3 INTERACTION AND HOW THIS WAS SUPPOSED TO WORK....

I wanted to create my images to fit on the standard dimensions of a pillowcase, which is 20 inches x 30 inches. I planned to have 13 actual pillowcases on display. Each side would have one dream, and I was going to design them so that each side's image would "morph" accordingly with the other sides.

Ideally, I wanted the final installation to occur outdoors; in a grassy area, in a field not crowded by other structures. This would preferably be in an open space, like a park or a courtyard. It was going to be springtime at the time of our final exhibit, so it would have been very nice to find a location outdoors spacious enough where I could install a clothesline. I wanted fresh air and breezes to be part of the viewing experience.

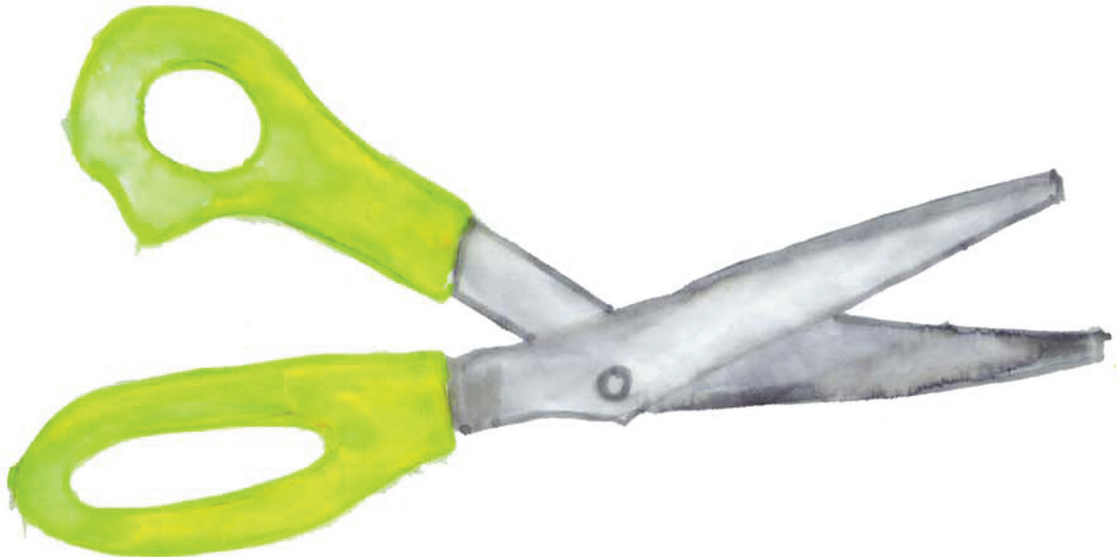
I wanted to hang the pillowcases on a real functioning clothesline, each corner pinned with a clothes pin. Since the 'viewing' was to take place in a space outdoors, the public was invited to walk around the display of hanging pillowcases so they could see either side of the pillowcase. The 13 pillowcases would have been spaced out about 30 inches from each other, to give the eye a break, a rest with some space before they move to the other pillowcase. I planned to set up the clothesline so that it was low enough so that the average person could comfortably view the hanging pillowcases without having to crane their necks. This height would be approximately 6 feet from the ground up.

Now, I had this all planned out. Little did I know my idea would drastically change....



CHAPTER THREE

TECHNICALITIES AND PRODUCTION



3.1 NO MORE PILLOWCASES

After I took a trip to the print lab, I took a look at the different material samples that were available. I immediately fell in love with the Silk Organza, a translucent natural silk that I felt would really work with the idea of transparency, fluidity and dreams. I soon abandoned the idea of printing my dreams onto pillow cases, because I felt it was too literal, too much of a direct metaphor. It was too early to make all these grand decisions, I thought. I decided to abandon my strict regimen and allow more freedom and spontaneity. I wanted to concentrate first on the creation of the images and decided to worry about the final stages of production a little later down the time line. The leaves of fall were falling down the trees and it was soon time for our Christmas Break. I decided that before that, I had to establish a visual style for these dreams. I had begun the dream diary, but had not produced one “dream” yet. It was time to experiment.

From the start, I knew my final dreams would be compromised of scanned images, sketches and drawings that I would take from my dream diary. I used many methods and mediums in order to experiment and to diversify the styles of the images. I worked mostly with watercolors, photography, paint, collage, and pencil and pen drawings in order to create these digital image manipulations.

3.2 DREAM CONTENT ANALYZER

In the earlier stages of conception of this project, I created a *color coded dream analysis table* to help me develop a certain type of coding or “dream language” for the creation of my images. As I conducted more and more research on dreams, their meanings, and symbolism, I realized that there are many symbols and meanings that hide behind simple objects, spaces, scale, etc... I found it interesting to develop a table that would use color to classify descriptive elements and characteristics found in my dreams. I called this my “dream content analyzer”. It was created to be used like a digital color palette. I color coded all of the descriptive elements I could think of and put them into a table; location, characters, emotions, etc. I used a different color for each element, for example: Black for anger, fear, and sadness.

Designing this table was extremely complicated. I found it really hard to group so many elements, so I created categories and sub-categories. I ended up with 120 differently colored squares. In each square I listed different themes. It was very eye-opening to realize how many things one might dream about. The plan was to use this table for every dream I would interpret. I did a few trial dreams like this. I enjoyed the conceptual element of the table, and found it really interesting to develop my own visual “dream language”.

DESIGNINGDREAMS

DREAM PALETTE

COLOR CODED DREAM ANALYSIS TABLE

<div><div>EMOTIONS</div><div>ANGER SADNESS DREAD FEAR</div></div>	<div><div>MISFORTUNE DEATH MURDER</div><div>DEPRESSION NIGHTMARE</div></div>	<div><div>FORGETTING NOT REMEMBERING PERVERSE</div></div>	<div><div>CHARACTERS</div><div>UNKNOWN STRANGER</div></div>	<div><div>MALE</div></div>	<div><div>FEMALE</div></div>
<div><div>CONFUSION SHAME REGRET HEARTBREAK</div></div>	<div><div>ACCIDENTS AGGRESSION REMORSE</div></div>	<div><div>APOCALYPSE WAR ARMY</div><div>HISTORICAL TRAGEDIES</div></div>	<div><div>ANIMALS</div><div>PETS ZOO ANIMALS WILD CREATURES INSECTS</div></div>	<div><div>FAMILY MEMBER MALE BOYFRIEND</div></div>	<div><div>FAMILY MEMBER FEMALE GIRLFRIEND</div></div>
<div><div>INDIFFERENT APATHETIC FORGETFUL</div></div>	<div><div>DISASTERS DISGUSTING</div></div>	<div><div>FALLING DROWNING</div></div>	<div><div>FAMILIAR TRANSFORMED (it was my sister but in the body of another person)</div></div>	<div><div>FRIEND MALE</div></div>	<div><div>FRIEND FEMALE</div></div>
<div><div>RELAXED BLANK BORED CALM ISOLATED</div></div>	<div><div>STORMS CEMETERIES</div></div>	<div><div>BEING CHASED BLINDNESS NOT BEING ABLE TO WALK</div></div>	<div><div>GHOSTS SPIRITS DEITIES MONSTERS MADE UP</div></div>	<div><div>PUBLIC FIGURE MALE CELEBRITY</div></div>	<div><div>PUBLIC FIGURE FEMALE CELEBRITY</div></div>

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DESIGNINGDREAMS DREAM PALETTE

COLOR CODED DREAM ANALYSIS TABLE

<u>EXPRESSIVE COMMUNICATION</u>	<u>SWIMMING</u> SURFING DREAMS BATHING SHOWERING	<u>OBJECTS OF COMMUNICATION</u> <u>VISUAL</u> TV MOVIE PHOTO DRAWING SCULPTURE	<u>OBJECTS</u> HOUSEHOLD CHAIR TABLE BED CARPET	<u>SLEEPING</u>	<u>PHYSICAL MOVEMENT</u> WALKING RUNNING DANCING
<u>VISUAL</u> ACTING GESTURING MOTIONS SIGN LANGUAGE	<u>INTENSITY</u> DULL NO LIGHT SHADOWS	<u>AUDITORY</u> RADIO TELEPHONE MUSIC PLAYER	<u>CLOTHING</u> GARMENTS UNDERWEAR HEADGEAR FOOTWEAR ITEMS (POCKETS COLLAR AND BUTTONS ETC..)	<u>VICES</u> SMOKING DRINKING DRUGS CHEATING STEALING VANITY AFFAIRS	<u>DAY-TO-DAY ACTIVITIES</u> GOING TO SCHOOL STUDYING BUYING GROCERIES GOING FOR COFFEE
<u>AUDITORY</u> TALKING YELLING SINGING WHISPERING SHOUTING SINGING	<u>SIZE</u> SMALL LITTLE	<u>WRITTEN</u> LETTER NEWSPAPER POSTCARD MAGAZINE PEN / PENCIL PAPER	<u>RECREATION</u> SPORTING GOODS TOYS MUSICAL INSTRUMENTS	<u>LUCID DREAMING</u>	<u>LEISURE</u> SPORTS GAMES
<u>THINKING</u> MIND-READING REFLECTING MEDITATION	<u>AGE</u> OLD ANCIENT MANY YEARS	<u>TECHNOLOGY</u> CAMERA COMPUTERS MICROPHONE FILM	<u>FOOD</u> ON PLATES RESTAURANT FRIDGE CUPBOARD	<u>TIME TRAVEL</u> FUTURE	<u>TIME TRAVEL</u> PAST

<u>TRAVEL</u> CAR AIR PLANE TRAIN DRIVING BUS METRO SUBWAY	<u>EATING</u> MEALS, FOOD COOKING	<u>SOCIAL INTERACTIONS</u> PUBLIC	<u>LOVE</u> LOVING BEING LOVED FALLING IN LOVE AFFAIRS OF THE HEART	<u>SEX</u>	<u>DESCRIPTIVE ELEMENTS</u> BODY PARTS, HEAD NECK, THROAT FACE, HAIR, LIPS MOUTH, TONGUE TEETH BEAK, HORNS, BEARDS ETC.
FOREIGN LAND ANOTHER COUNTRY	<u>DRINKING</u> WATER, JUICE ALCOHOL	<u>VIOLENCE</u> DOMESTIC DISPUTES ARGUMENTS	<u>FRIENDLINESS</u> ACQUAINTANCES TRUST	<u>HAVING CHILDREN</u> BEING PREGNANT CYCLE OF LIFE	<u>EXTREMITIES</u> LET, ARM, TAIL, FINGERS, TOES ELBOW FOOT, KNEE, CLAW ETC...
BICYCLE SKATEBOARDING	<u>CARING</u> KINDNESS GUARDIAN "ANGELS" WATCHING OVER	<u>RECLUSIVE</u> HIDING OUT SPYING	<u>RECONCILIATION</u> FORGIVING	<u>SICKNESS</u> DISEASE ILLNESS	<u>TORSO</u> SHOULDERS, CHEST, ABDOMEN HIPS, SIDE BACK
<u>FLYING</u> ELEVATION FLOATING SOARING	<u>BEING CARED FOR</u>	<u>INVISIBLE</u>	<u>ROMANCE</u>	<u>SMELLS</u>	<u>SEXUAL ORGANS</u> PENIS, VAGINA, BREASTS, NIPPLES, BUTTOCKS, EMBRYO , FETUS ETC...

DESIGNINGDREAMS
DREAM PALETTE
COLOR CODED DREAM ANALYSIS TABLE

<u>SUNLIGHT</u>	<u>MONEY</u> CURRENCY BANKS GOLD CHEQUES VALUABLES LOTTERY TICKETS	<u>GOOD FORTUNE</u> FEELING LUCKY WINNING BEATING	<u>EMOTIONS</u> HAPPINESS BLISS
<u>ACCOMPLISHMENT</u>	<u>ANXIETY</u> DRAMATIC SERIOUS SHOCKING	<u>FIGHTING</u> ARGUING	MAGICAL POWERS
<u>WORK DREAM</u> REPEATING YOUR DAYS WORK IN DREAM	<u>LOSING THE PATH</u> BEING LOST	<u>POLITICAL THEME</u> WORLD POLITICS DICTATORSHIP CURRENT NEWS EVENTS	<u>PARANORMAL FANTASY</u>
<u>SEXUAL ORGANS</u> AND SECRETIONS URINE, FECES, SEMEN, MENSTRUAL BLOOD SNOT	SCHOOL TESTS STUDYING EXAMINATIONS EVALUATIONS	<u>REOCCURRING DREAM</u>	<u>GOD</u> RELIGIOUS FIGURES REBIRTH

However, after the table was completed and I had done my “tests”, I felt the use of the table a little too restrictive. I wanted to have complete freedom when it came to the choice of my colors. I felt my images were stronger when I chose the colors intuitively. The creation of the table was a good stepping stone: I was now ready to begin illustrating and creating these dreams, and I wanted to rely on my own creative process to create these images. I have included one of these tests on the next page.

DESIGNINGDREAMS
DREAM PALETTE

COLOR CODED DREAM ANALYSIS TABLE TEST DRAWING







CHAPTERFOUR DREAM SEQUENCES

4.1 DREAM SEQUENCES

After the Christmas break, I was ready to bring these dreams to life. I knew I would be printing them on silk, no longer in pillowcase form. I now had accumulated so many dreams I didn't even know what to do with them. I decided to pick the most interesting dreams, and began churning out one dream out per week for the rest of the semester. I spent a lot of time combining different imagery, painting, with water colors, cutting things out of magazines, all in hopes to achieve a balanced library of images to use for my designs.

I chose to print them on the silk organza, and chose a size: 39 by 26 inches. This format would allow me use many superimposed images, on a larger scale than a pillowcase would have permitted. I would work on one preferred dream each week, and then I would head to the Hexagram print facilities and print out one of these dreams. I called these prints "Dream Sequences" and by the end of the semester I had printed 15. 9 of these I considered to be complete, while the other 6 were mostly individual images I printed but hadn't yet established if I was going to use them in the final exhibit. I titled them like this for the simple fact that one print would be compromised of a series of elements or a sequence of imagery. I also decided not to include the actual dream subject matter in the title. This would allow my viewers to freely interpret, question and wonder about the meaning of the images before them.

Some influential artists I discovered this year and whom I admired for their use of visual metaphors and focus on dream content, include David Brinley, Kristen Essenpreis, Fernanda Cohen, Leif Parsons, Martha Rich and Sarajo Frieden, Eduardo Recife, Julie Mehrutu, and Katja Macleod Kessin. More about these artists can be found at www.blogspot.com/annabintadiallo.

4.2 METAPHORICALLY DREAMING

At this point in my project, I had realized that I was not interpreting the dreams out of my journal word for word. This proved to be rather impossible for there were too many details and not enough concrete themes to visually interpret them as I had intended! It became more apparent that I had resorted to creating visual metaphors based on the dream's themes and subjects because the mind discovers ways of understanding relatively abstract concepts in terms of those that are more concrete. As Freud and Jung have stated, dreams are in fact your own mind's metaphorical answers to personal questions or issues. It has long been discovered that the contains an enormous system of general conceptual metaphors :

Freud in The Interpretation of Dreams:

“... this symbolism is not peculiar to dreams, but is characteristic of unconscious ideation and it is to be found in folklore, and in popular myths, legends, linguistic idioms, proverbial wisdom and current jokes, to a more complete extent than in dreams.”

He also states that all humans have systems of “unconscious ideation” and called these “linguistic idioms” which dreamers often generate.

Freud was a reductionist, breaking things down into their constituent elements, as Jung was more of a connectivist, joining elements together to produce a larger picture. Jungian dream analysis involve more synthesis. He believed that dreams are important gateways to unknown parts of ourself. He is also known to state that dreams are an expression of the personal unconscious through the archetypes of the collective unconscious. These archetypes could include hero, father, mother the- self. We all share these archetypes, but their meanings differ from person to person, and in different societies

Dreams are a natural way by which emotionally charged fears, desires and descriptions are expressed, and I tried to effectively produce imagery based on these metaphors. In the end, I made a total of 9 works and I called these “Dream Sequences.” I have included them all in this book in their digital versions.









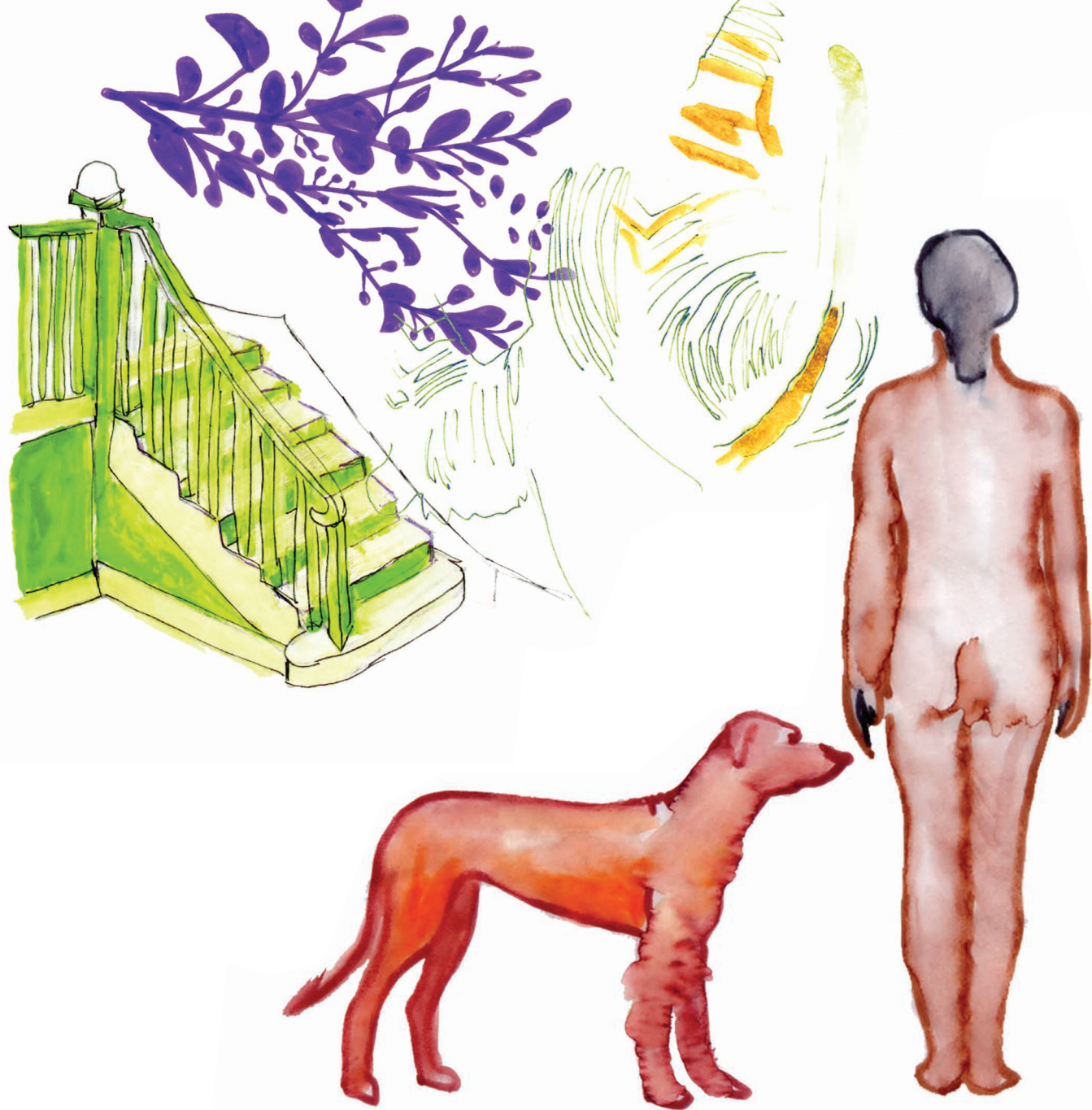












4.3 CURTAINS, COLLAGE AND SILK

When I had completed the printing process, I was faced with a new dilemma. I was so busy creating these dream sequences and printing them, I had saved very little time to think of how I was going to exhibit them. Time was running short, and the final exhibit was approaching at a furious pace. Every week after I happily brought my prints home, I would try and figure out different ways that I could present them. I would sit in my room and hang them up, one by one, or in a row, or attached together, or hanging at opposite ends of the room, or lie them flat on the floor, or hang them from the ceiling with string, well... needless to say, I was struggling. I was proud of my prints, but I was disappointed at how unfinished and unimpressive it all seemed, they seemed now like dead, innate objects. Coming from a background in painting and graphic design, I was perhaps a little too comfortable and very much used to a systemic process that accompanies these 2 practices.

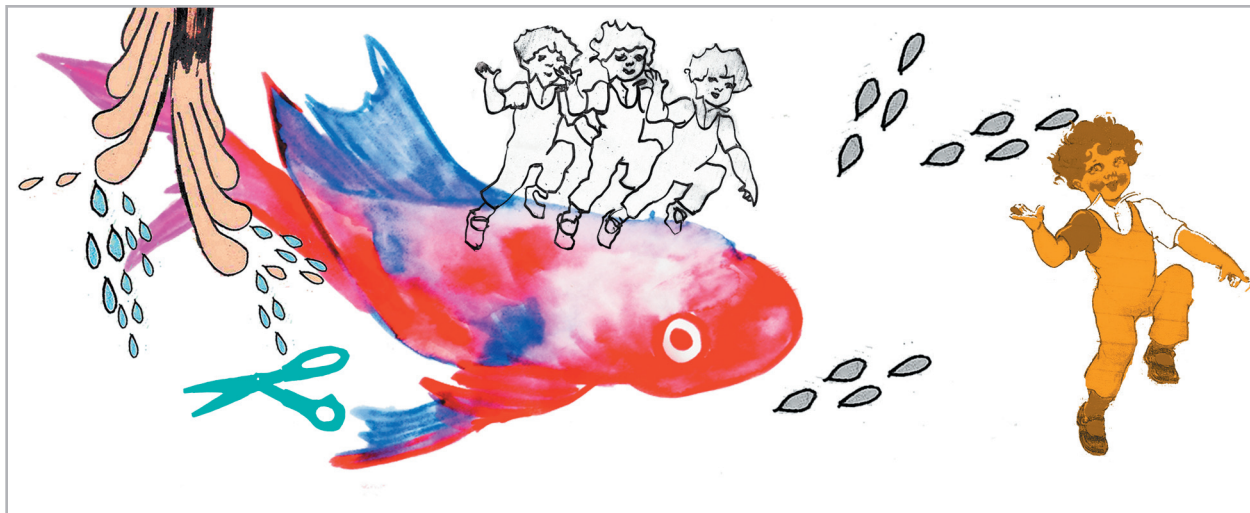
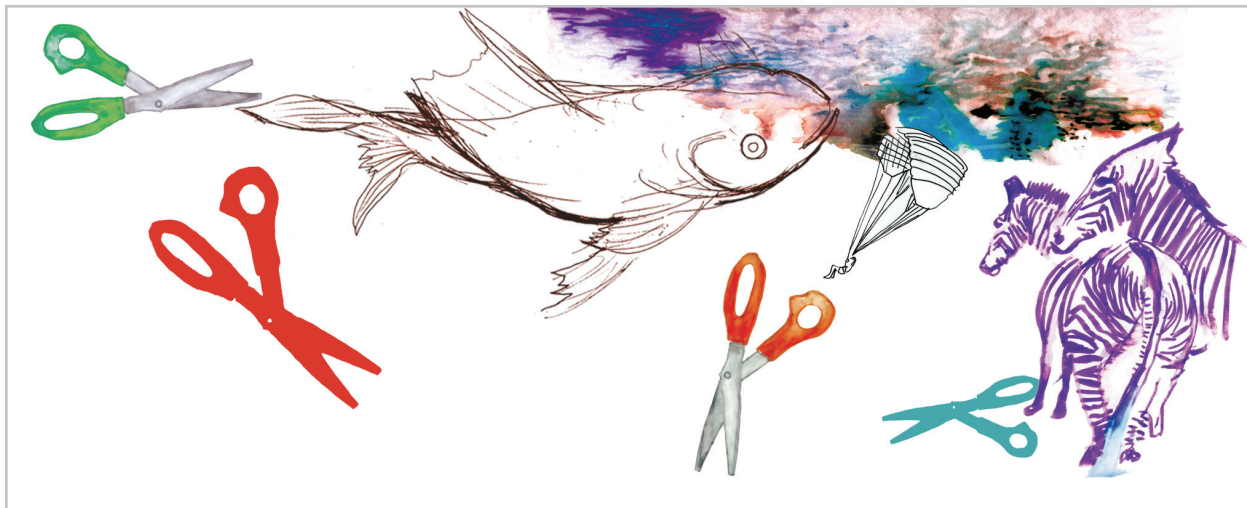
I was accustomed to first creating a painting or a design piece. Secondly, after the work is complete, I would either nail up the painting on a wall, or print my design and glue it onto a foam core, and voilà: finished! I had now stumbled into unfamiliar territory. I realized that for the last few years, I was perhaps not thinking “outside the box” when art installation is concerned. It was also perhaps not suitable for the type of art I was making to simply consider hanging it up like a painting. But as I pinned my delicate silks onto the walls of my bedroom and then again at school, which is where our exhibit was going to take place, I thought “Well, this is definitely not going to cut it!” They hung there in a flimsy state, looked lifeless and perhaps even ridiculous. I was happy with how each piece turned out individually, but as a whole, I was not so happy with the display. I felt defeated and discouraged.

So what now? It was too late in the game to change my idea in any drastic fashion. I had to work with what I had, and find a new original way to install these pieces. I spent more time brainstorming... Framing them was definitely not an option, as I thought this would be my way of stepping right back into that box... So? I went back to the drawing table...

4.4 FLIGHT TESTS

In a brief attempt to move away from my silk pieces and gain a new perspective, I had decided to try and create a slide show of moving and animated images with the same images I used for the Dream Sequences. I reworked and rearranged all of the Dream Sequences so I could create a slide show, or a projection of moving images. I called these animations Flight Tests; mainly because I was now “flying away” from my original idea, and I was indeed precisely testing this new idea. I began to get excited at this new option. There was only one problem, I was not very familiar with the programs necessary to create these animations, and mainly due to time restraints and lack of expertise in this new medium, I gave up on the Flight Tests. I did however keep them in case I ever do decide to venture into the world of animation, as it has also very much interested me. But I had an exhibit coming up, and had not much time to diddle around in animation programs in which I was for the most part clueless. So? Back to the silk and into an installation.....

FLIGHT TESTS EXAMPLES







CHAPTER FIVE NIGHT ADVENTURES

5.1 LARGE SCALE

My very short venture into the animation world did lead me somewhere. If I would have gone through with the projections, I had envisioned projecting the images onto a large scale piece of silk. And those 2 words, “large” and “scale” became my new area of focus. I had suddenly began to realize that the silks were just missing something. They were missing a body, a vessel, an environment, something that would unify them as a whole. The idea of an installation became more evident.

As this dreamland installation was developing in my head, I soon began an obsessive search for large scale pieces of silk and collected any type of material that would in any way resemble the sheer translucence of silk organza, I came across curtains, old scraps, long pieces, short pieces, and I just gathered them all. All of a sudden, it became clear to me that I was going to create my first “installation.” This was a daunting task, for I had never considered myself an architect of fabric, space, and light, but I was more than willing to try. In my head, I envisioned the final piece as a translucent, layered, three-dimensional labyrinth. A room filled with a cobweb of trapped dreams, a random maze of fabric and spaced imagery hanging in space, inviting the viewer to enter, navigate, observe and experience it rather than just viewing the images. This was actually something I was very much familiar with: collage. All year I had been collecting, cutting, drawing, painting, writing, assembling, and layering together pieces from my dreams and creating “digital collages”. Would it be that different if I was now working with fabric?

5.2 A SEWING FRENZY

I re-familiarized myself with the sewing machine, as I hadn't used one since my years in junior high school. I embarked on what I like to call a "sewing frenzy", which I surprisingly enjoyed very much. I decided to use the gathered materials and my Dream Sequences and sew them together in a patchwork fashion. At this point, the other 6 prints that had still not been designated a purpose came in handy. I cut and sewed the found pieces of fabric (mostly polyester and rayon) with the silk Dream Sequences, and used the other imagery as "cut and paste" options for the meters of found material that had nothing printed on them. I decided not to alter the curtains, because I enjoyed the way they flowed, and in a way they reminded me of sleep, dreams, and perhaps even the skirt of a bed. In some ways, this brand new creative direction drew some parallels to the original pillowcase idea, except there were to be no implication of any pillowcases.

I would spend weeks sewing and stitching these all together, and I went for a look that was a little bit more sketchy or adventurous. Even though I was a little bit rusty with the sewing machine, I did purposely intend on giving the installation a "raw" or unfinished quality by using plenty of colourful zigzag stitches and even leaving some of the threads hang loose. In the end I was hoping to convey the fact that this was indeed a collage, just as dreams are images our mind sifts through and offers us while we sleep. I was happy to let go some of the frigid guidelines of my past in graphic art. I was proud that aesthetically, technically, and creatively, I had was truly blurring the lines between technology, art and new media.

5.3 LIGHT, SPACE AND FINAL SHOW

The week of the exhibit soon arrived, and it was time to prepare the final set-up. The students in the program were to exhibit on the 6th floor of the EV Building, Fine Arts at Concordia University. In my opinion, this was not the best space I envisioned to show my work, but these details had already been set in stone since the beginning of the year. All the students had to work within an allocated space in the building, depending on what type of work they had created. I chose the hallway joining the offices and other classrooms. This was my first choice because I really wanted to take advantage of the large windows that let plenty of natural light in. Silk organza is a very thin, delicate and transparent fabric, and after doing some tests, I really wanted natural light to play a part in the exhibit. However, the time of day and the weather were unpredictable factors that could affect the piece positively or negatively. When the sun was bright, the images were lost, and the installation functioned better on a cloudy day or even better in the evening. In the future, I would opt for a closed dark room, and install spotlights.

The space in the hallway did have some benefits, which included a high traffic of visitors, each of whom had their own personal viewing experience. Many people could walk through the piece and interact with it at their own rhythm and pace, and they weren't "trapped" in a room. In many ways, I enjoyed the open ended feature the hallway offered, as it could function as a passage into the environment I had created. On some nice days, the windows were opened, allowing a breeze to circulate through the fabric and the curtains, which in my opinion added a real ephemeral beauty to the entire piece. I would also consider setting up the installation outside, but that could be tricky due to the uncertainty of the weather. One can conclude that pictures of an "environment" can't truly reiterate the unique feeling of being immersed in an installed space, although the photographs I have included do somewhat translate the dream-like web I have built. I have included a few photographs of the installation at Concordia.

The exhibit was documented by Paul Litherland.

















As I embarked on a voyage into creating an installation, I learned that one must consider all of these elements for their art to be strong on all levels. One must experiment and go through many processes, and approach the installation through the “trials and error” process. There are far too many last minute technical details that could hinder the final work, and that could be mistaken as part of the artist’s vision or plan. I learned that it is best to establish all of these issues that can happen during the set-up of the installation, long before the final show. This, among many other things is what I have learned, as the final exhibit was coming to a close.

As I began to take down the installation, I looked back at the year, and reflected upon all the many routes I had taken to get where I was. How many times I changed my mind about something, but quickly tried to come to a resolution, and how I kept pushing, no matter how difficult it was sometimes. My final installation could have been improved, it could have benefited from MORE brainstorming, but I was content to have gotten at that level; I no longer felt restricted and I realized that there are so many different things left out there for me to explore, and that in itself, felt like an achievement. That realization, that if you keep learning, trying, and creating, and if you are willing to take risks, you will defy your own expectations, and of those around you.

I was jubilant. Not because it was finally over, but because I had learned so much, about myself, art, design, technology, fabrics, printing, colors, risks, collage, sewing, stitching, dreams... the list goes on. I had treaded in new water and traced a new trajectory. I had challenged myself, and had succeeded in creating personal, unique work. The response to my work was extremely overwhelming, and I thus gained a new perspective on my creation and can now see things through a different light. In conclusion, I think that the whole “dream” idea originated from something that is always and is still embedded in my own dreams. The freedom to fly and explore new horizons, the freedom to swim freely in oceans with no boundaries.

GOOD NIGHT, SLEEP TIGHT



I LOST MY TTEETH IT FELT LIKE TH
YOU'RE A KID AND AND ABOUT TO
SO I TRIED NOT TO MTALK OR MOV
TER THE OTHER WOULD FCOME C
OVER AGAIN I WAS STAYING AT A
OF PEOPLE I KNEW FOR SOME RE
KISSED ME I WAS SLICING PEARS
WAS ON THIS BEACH I KEPT GOING



THEY WERE FALLING OUT LIKE WHEN
LOOSE ONE OF YOUR BABY TEETH
VE BUT IT WAS HOPELESS ONE AF
OUT THEN GO BACK IN OVER AND
HOSTEL AND THERE WAS A BUNCH
EASON A GUY FROM MY MY CLASS
TO MAKE A SALADMY APPARTMENT
G DOWN BY THE WATER FOR SWIMS

END NOTES AND RESEARCH SOURCES

I have included is my research record, a selection of various information that I came across throughout the year, that informed and inspired me throughout the many stages of my process.

FILMS

1. Gilliam, Terry (Director) (1985) *Brazil* [Motion picture]. United Kingdom: Embassy International Pictures.

I decided to use the title *Dream Sequences*, after I viewed the apocalyptic film *Brazil* by Terry Gilliam. The film, which takes place “Somewhere in the 20th Century”, was interesting for its imagery throughout the film, as the characters are living in a type of industrial utopia gone wrong. The visual infrastructure Gilliam sets up for his viewers is one in which we are reminded that anything can happen. It’s over the top, dramatic in a very theatrical way, and satirical at times, funny and also frightening. However, what I found most interesting in the film were in fact the dream sequence scenes. This film showed me that there are very many different ideas and possibilities to explore when visually representing dreams.

2. Aronofsky, Darren (Director) (2006) *The Fountain* [Motion picture]. United States: Warner Brothers Pictures.

This film’s story line takes place during different time periods. In many ways, the film feels like a dream, because the viewer is rarely certain if the events he or she is watching are real or imagined. Many of the scenes are repeated and because of this one can’t help feeling that the events don’t make sense. Confusing until the very end, it is only when the viewer finds out that the scenes are actually reenactments from a novel the main characters are co-writing, that she or he begins to understand the plot. I must add that I also found the visual direction and entire “feel” of the film to be very surreal, ethereal, and dreamlike.

3. Gondry, Michel (Director) (2006) *The Science of Sleep* [Motion picture]. France: Partizan.

This film was incredibly rich and saturated with amazing dramatizations of the main characters’ dreams. The director, Michel Gondry, is famous for his direction of music videos, so it was no surprise to see that the dream sequences of this film were extremely quirky and exaggerated.

4. Kurosawa, Akira. (Director) (1990) *Dreams*, [Motion picture]: Japan, Warner Brothers Pictures.

I appreciated Kurosawa’s dream interpretations. I was particularly captured by his dream depiction in which he enters a Van Gogh painting. He strolls through the countryside and finds Vincent Van Gogh in a Sunflower field, converses with him and watches him paint. I have always imagined what it would be like to enter a painting, and I think this scene is successful in the sense that we are visually immersed in the dreamer’s (in this case Kurosawa) world.

5. Von Trier. (Director) *Dancer in the Dark*, [Motion picture]:Fine Line Features, 2000.

This sad film really highlights how dreams and reality can be intertwined. How reality can be a nightmare, and day dream offers a an opportunity to escape, a route out of a tragic life. The main character (played by Bjork) suffers from a terminal illness and she finds comfort in indulging in her lavishly over-the-top day dreams, which contrast with her grim reality.

6. Lakoff, George. (1993). *How Metaphor Structures Dreams: The Theory of Conceptual Metaphor Applied to Dream Analysis*. Retrieved January 28, 2008 from, *PsyArt: An Online Journal for the Psychological Study of the Arts*, http://www.clas.ufl.edu/ipsa/journal/2001_lakoff01.shtml.

This paper deals with how the unconscious mind utilizes conceptual metaphors in dreams. The author gives many examples of linguistic metaphors like “love is a journey” and gives examples of what type of visual manifestations the dream could take. He goes through a list of popular verbal metaphors and concludes that “Metaphors are not mere words... The purpose of this paper is to provide a set of examples of common-place dreams in which our ordinary system of metaphors mediates between the overt content of the dream and the way we understand dreams as applying to our everyday lives.” This researcher is a follower of Freudian dream analysis, and I found it to be extremely relevant to my project. It helped me decode my own dreams and inspired me to do different types of metaphorical drawings that pertain to my own dreams.

BOOKS AND ARTICLES

7. Carson, Haven. Illustrator's Reference File. Van Nostrand Reinhold: New York, 1993.

This book is excellent for me to use when I do my drawings and am unable or uncertain as to how to draw something. It is basically like a guide or a dictionary of images I can refer to when I need to remember how to draw certain objects with certain perspectives. All of this illustrator's drawings are anatomically correct and realistic, so it comes in handy when I want to draw an element from my dream like a man in the sky with a parachute. It's all in there!

8. Smith, Virginia. Clean, A History of Personal Hygiene and Purity. Oxford University Press: New York, 2007.

I read this book because it talks about rituals, society and different interpretations of cleansing. Dreaming is somewhat like our brain cleansing out daily events, thoughts, ideas, feelings, or subconscious ideas. Virginia Smith talks about how, since the beginning of time, every society and culture has depended on cleansing, cleanliness and bathing. She also talks about the tremendous effect cleanliness has had on our society. It begins as a necessity but soon becomes a ritual until it becomes the norm. I enjoyed reading this because I found parallels between actual cleansing (bathing) and the necessity to keep one's self clean for survival or religious purposes and the necessity of sleeping, and the brains need for "cleansing" itself.

9, Zodiac Press. Dreams: Hidden Meanings and Secrets. Ottenheimer Publishers: USA, 1983.

This is a silly book that functions like a dictionary. It is a dream interpreter. Not entirely accurate in my experience, but interesting to read. It got me to thinking that I tend to decipher certain elements in my dreams by my own set of metaphors. But when I tried to use this book, I found that the author (Zodiac Press) had very narrow minded attitudes of dream decoding. The dreamer is supposed to look up the subject of their dream in the dictionary and it is supposed to reveal what the dreamer is actually thinking. I found the answers to be more like predications rather than commentaries with analytical content. Also, it is impossible to generalize aspects of dreams for an entire population.

10. Fogle, Douglas and Olukemi Ilesanmi. Julie Mehrutu: Drawing into Painting. Walker Art Center: Minneapolis, 2003.

Julie Mehrutu's work really inspired me when I went to see her exhibit in Minneapolis at the Walker Art Center a few years ago. This book was a retrospective of her exhibit, and it discusses her use of layering, mapping, coding, symbology and other drawing styles that I found really inspired me. Her use of heavy lines, tracing, and color are mostly used for representations of her trajectory of all the places she has visited.

In a way, it reminds me of an abstraction of all the places one person sees. Dreams can often be like maps of places you go to visit, and I thought this very inspiring for its conceptual qualities. Visually, I find most of her paintings mesmerizing and dynamic.

11. Grunenberg, Christoph, ed. Gothic: Transmutations of Horror in Late Twentieth-Century Art. The MIT Press: Boston, 1997.

The editor gathers many artists in this book, showing a diversity of works that vary from installation, video, sound, and design. All of the work deals in some ways with the “dark side” of the human psyche. This book revisits contemporary artists who have focused their work on the darker aspects of humanity, including violence, grotesque behaviors and underground “subcultures”. After flipping through the pages, I realized there is a nice tension between many of the pieces. Darkness, in my work, is seldom ever a theme I explore. I tend to work with bright contrasting colors. This inspires me to perhaps cross over to the dark side, so to speak, and see where my work will take me... I have had a few nightmares over the course of the year, and they do show up in my dream designs, here is an example of a dark nightmare: (Anna Binta Diallo, 2008)

12. Cole, Drusilla. Patterns: New Surface Design. Laurene King Publishing: London, 2007.

Another book which features amazing, creative and innovative patterns and designs. Interestingly the author, Drusilla Cole gathers different patterns and places them in subcategories: conversational patterns, geometric patterns, abstract patterns, and retro patterns. I was really drawn to the “conversational” patterns, because I find many of these function like patterns, but aren’t so “pattern-like”. Many seem to have a very loosely drawn style, with a “cut and paste” aesthetic. Meaning, the designer/artist starts off with a drawing, and instead of using a grid and exact repetition, the pattern seems to be an assembly of many drawings / images with many variations, on a grand scale, perhaps one could tell this is indeed a pattern, but it is less obvious than, say, a pattern of repetitious squares. I am particularly drawn to patterns in this book in which my eye cannot decipher where the pattern starts or begin, and I have strived to achieve this style in my thesis project.

13. Savoie, Lou Andrea. Pattern Design. Maomo Publications: Barcelona, 2007.

This book was also excellent since it shows the diversity of manipulating imagery and building patterns. I especially like the unconventional patterns by Ellen Beggren Olberg (Tails), Atelier Blink (Insignia), and Florence Johane (Beautiful).

14. Siolko, Caroline. Les oiseaux couleur d'arc-en-ciel. Éditions Paulines: Montréal, 1980.

This is one of my favorite childhood books. I decided to revisit it because I like how the author and artists of the book used collage and colorful paper to help illustrate her story. To this day I believe it has influenced me “artistically” in many ways.

15. S.Stevens. Handbook of Regular Patterns. The MIT Press: London, 1986.

This is a historic anthology of the origins of certain symbols, and how they can be used and transformed into patterns.

16. The Jazz Age. Museum of Art, Rhode Island School of Design: Providence, 1968.

I leafed through this book in attempt to discover different ways of illustrating and deciphering images. This book gathers different artists who produced work in the art deco style from the 1900's to the 1920's. Orientals, bright colors, dynamic lines and movement are all evoked in the works (mostly prints) shown in this informational booklet about the art that accompanied one of the greatest music movements of modernity.

17. Mirow, Gregory. Floral, Folk and Paisley Designs. Dover Publications Inc., New York, 2003.

Gregory Mirow drew most of these patterns in the 1970's, and these are included in this published book, which allows the buyer to use the patterns for their own use, whether for creative projects, crafts, or simply as decorative embellishments. They are all available on a CD-rom that accompanies the book. Clearly the artist intended on sharing his work with the public, but it is also clearly stated that none of the patterns can be used for distributional purposes, or situations where the user would utilize the patterns for marketing or something that generates income. This got me thinking of authorship, craftsmanship and design, and how all these three elements can sometimes be entangled with each other. If I draw something, get it published, and allow users to use it for their work or projects, is it still considered my work? How do I control what happens to it in somebody else's hand? This is not a new debate, but it did get me thinking about collage, borrowing images, and the fact that the world and the Internet are oversaturated with images. The designer has the option to “borrow “ these sources, whether they choose to directly borrow it, trace it, or get inspired by it. These problems have always had internal conflict in my mind as to how to define the blurred line between inspiration, copying, and borrowing. I mostly see this book as a clip-art book, but it has led me to reflect on the many issues of copyright and authorship in the realm of art and design

18. Shaughnessy, Adrian. How to be a Graphic Designer, Without Losing Your Soul. Princeton Architectural Press, 2005.

This book by Adrian Shaughnessy begins with a quote from John Berger “Seeing comes before words”. This quote in itself is very fitting to my project. I am using a dream diary, written components from pieces of dreams that I remember and attempt to create imagery. It is basically a how-to book for aspiring graphic designers who wish to enter the workforce. I found it particularly interesting because his chapter about “attributes needed to be a modern designer” really made me think outside the box, and had good information on how to learn to treat design: just like you would if you were making a piece of artwork, such as a sculpture or a painting, and striving to create unconventional graphics.

19. Berger, John. Ways of Seeing. London: Penguin, 1977.

Hidden meanings in visual representations are addressed in this book, with essays interrogating the way authors and artists (painters, photographers, illustrators) infuse ideologies and secret information into their images, and how the viewer responds with this information. “It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it.” This quote helps me understand that when we see an image, we cannot judge the images without making interpretations based on historical context, or what we know about the image, the artist, and the time period in which he or she worked.

20. Jung, Carl G. Man and His Symbols. J.G. Publishing, 1964.

This is a heavy read, but each chapter deals with dream analysis, symbolism, semiotics, culture, and the subconscious mind. One of the chapters that really interested me was “The archetype in dream symbolism.” Jung believed that dreams are important gateways to unknown parts of our self, and that dreams are an expression of the personal unconscious through the archetypes of the collective unconscious. I am still not done reading it all, as it is a lengthy detailed study that takes a long time to process.

21. Bateson, Gregory. “A Theory of Play and Fantasy.” Semiotics: An Introductory Anthology. Ed. Innis, Robert E. Indiana University Press: 1985. 131-144

In this paper, the author explores how the mind is autonomous and complex. He talks about literary theory, and discusses the tensions and imaginative occurrences that can arise when an author transmits a message to his audience. I found this particularly interesting because in my project I am displaying personal dream imagery, and thus am sending various ambiguous visual messages to my viewers. This paper made me question things like: How will they interpret my images? What will my audience conclude from looking at my images? His paper is an investigation and focuses on literature and written language, but I find most of this can very much be applied to visual arts and design.

22. Nicolas de Oliveira, Nicola Oxley, Micheal Petry, ed. Installation art in the new Millennium. Thames N Hudson, New York, 2003.

Installation artwork has long been a compelling way to achieve a participatory experience, and is now an extremely popular choice of expression in contemporary visual culture. This book highlights some of the most intriguing, innovative, influential and unique art installations from over 300 contemporary artists. Experimental and ground-breaking art installations that enhance the perceptual experience of the audience span many themes, subject matter and differ from artist to artist. What remains intact and unifies installation work is the fact that it immerses the viewer into a world where they must rely on all their senses, be they touch, smell, visual, auditive, and taste. Artists manipulate space, and often use time as an element in their work and both are exploited to exemplify or replicate their ideas. Narratives, story telling, interaction, exchange, and participation are all aspects that can enhance these art pieces.

It is interesting how my project started off as a very straightforward, unimaginative “here are my designs” type of exhibit. I planned on simply hanging them like I would paintings on a wall, but after several tests I realized I needed to take a different approach: fully immerse my audience in a less standardized setting. Now, far along the creative process, I realize that my project does need to be treated like an installation so that I can achieve the desired effect of an immersed environment.

Ernesto Neto's *Walking in Venus Blue Cave*, 2001 is an installation that plays with body, space and architecture. He simulated a space in which one enters through a small door; the enclosed area is filled with white balloon-like structures made of polyamide material that resembles an inflatable castle for kids. There is a blue ambient light in the space, and the space becomes atmospheric and there are no straight edges. This ambitious installation is an example of work that completely transforms the viewers sense of space, time and completely transports the viewer into another realm.

I was also drawn to Ron Haselden's *Maid of The Mist* (1994). Here the artist projected moving images of clouds and sky landscapes alternating with images of fire on a 45 degree angle onto a white screen suspended in the gallery space. I can only imagine how interesting it must have been to walk through this space, where the sky seems so close. A sensory experience can be achieved through projection, the manipulation of space and of course lighting.

Escapism and complete immersion are factors that, in my opinion, make installation work a success. Whether these are subtleties or extremely evident, one can't ignore the power and force the artist has on their public when they transform a space. My work is rapidly becoming an installation, and I found this book extremely interesting, insightful and inspirational because I have never before attempted to create an installation.

23. Brigadier, Anne. *Collage: A complete guide for Artists*. Watson-Guption Publications, New York, 1970.

This book is extremely interesting. It's a "how-to" book that focuses on different ways to experiment with collage artwork. This book was written in the 1970's, and completely embraces Dada-esque techniques that have been long forgotten since the advent of the age of computers and digital image manipulation. I found some techniques extremely imaginative, and often the simplest tips offer amazingly different results. The author covers a lot of different techniques and suggests using found objects, such as primers, adhesives, art papers, tissues, waxes, paints and cloth to create collages. Some highlights include the use of smoking, scorching, burning and emulsions as a way to experiment with collage work. In a day where programs like Photoshop mimic these techniques with "filters", designers and artists, like myself, tend to forget that these age old techniques are quite creative techniques that are definitely worth revisiting. Brigadier also briefly touches on some historic content of collage, and I can thus deduce that collage has not gone out of style, but perhaps the tools and methods to achieve this "look" have taken a drastic turn.

24. "In Review: Silk Drawings by Akiko Kotani" *Impact: Surface Design*. December 2004: 28.

This review of Hawaiin artist Akiko Kotani's silk drawings focuses on the artist's technical skills as well as his series *Grey Rain*, *White Rain*, and *Red Rain*. Each *Rain* is a set of four pieces, which in total complete a series of 12 silk pieces of silk organza panels that measure 43" x 181". They are all layered with 3 pieces of silk, and then stitched on with colorful threads of grey, white and red that resemble raindrops. The artist uses layering techniques which reveal different colored threads on the interior layers. The author of this review suggests that his work might pertain to the September 11 attacks, since they were made in 2001. However, I perceive them as illegible scriptures that the artist has made, letting the public decide what they see in the drawings. The ambiguity of the drawings, and the fact that they are called Rain immediately makes me think of weather, time passing, and storms. This textile piece by Kotani is poetic, light and loaded at the same time. I m happy I discovered her work, as I am extremely interested in finding out what types of work can be done with silk organza, as this is the material I am using when I print my dream visualizations.

WEBSITES

25. Jim and Kim. Email Interview with Kim Horthoy, October 2004.
<<http://www.themilkfactory.co.uk/interviews/khiorthoyiw.html>>

“You first became known across Europe with your graphic work. Was it how things started for you, and how did you come to graphic design?”

It was by accident more than anything else. I was studying fine art at the academy in Trondheim, the city where I grew up, and began making small art-fanzines there. After a while I got asked to do record sleeves for a local rock band, and then things went on from there.”

I found this interview enlightening as the designer talks about creating design work for musical projects. It is always interesting to me what sources of inspiration designers rely on to make their artwork. I really am a fan of this particular designer’s style and I had no idea he was also a musician, and that he mostly works for music productions creating artwork for musicians (ie: albums, cd’s, websites, films etc...) .

26. Geoff McFetridge Interview. ? <<http://www2.artcenter.edu/mdp/webtakes/mcfetridge/>>

I am a huge fan of Canadian Geoff MCFetridge’s design style. In this interview, he discusses his creative process for his graphic work. He talks a lot about semiotics and how his studies in philosophy have helped him develop his imaginative style, which is often infused with a sense of humor. He talks about “logofying” your ideas, and thus we begin to understand why he takes extremely personal subject matter and transforms it into a branded look. His graphic style reminds us of advertisement. McFetridge’s subject matter is often based on personal experience, we don’t associate his work images with a brand, or a logos, but rather with an interesting new way of presenting ideas.

27. TED Ideas worth Spreading. Jonathan Harris: The Web’s secret stories. TED Conferences, March 2007
<<http://www.ted.com/index.php/talks/view/id/144>>

Jonathan Harris talks about his online project website entitled “We Feel Fine” which scans for bloggers around the world who leave behind emotional declarations on blogs, and then compiles them into his database. Anonymous “feelings” are then visualized into floating data, and viewers are invited to read and navigate this website, to find out what the world is feeling. I found his speech rather interesting, because he

