



Perhaps we remain all equal before our dreams... But only occasionally do certain peculiar objects consent to manifest themselves in our sleep. These unexpected images that we by way of exception manage to rescue from the night, do they really belong to us? They are the result of a kind of friction with hasty or deep impressions that escape in any case all intention or, by the way, arbitrariness, and appear to whom happens to behold them rather as obvious. They may look like art men are not "made" on demand, they are not the product of any talent or inspiration or simple striving after artistic effect. They escape repetition, false polemics, aestheticism or its contrary, in other words the trends, tics and affectation that belong to the sphere of art, or do they? Maybe they are rather the nightly revenge of the poetic sense and thus the ironical or innocent parody of all of the above mentioned.

Maybe a certain loose attention or a kind of lucid concentration will help us remember our dreams, but at the same time they are within the range of every subconscious, as someone put it, that is, unusually *democratic*.

Bruno Jacobs

(From the introduction to an exhibition of oneiric objects in Stockholm in 2005 where several of the items below were displayed)

Pictures and catalogue: <http://www.glimp.se/candyland/050429/050429.htm>



The Banner of the Oneiric City, oneiric object; Bruno Jacobs

Oneiric exhibition

1. I have an exhibition titled "Nothing at all" at the Academy of Arts in Stockholm. I publish an invitation card with information about the venue, eg seven p.m. on December 18, 2014, and send it to the press and other institutions. It is a fictive exhibition, "Nothing at all", no works are being displayed, a fictional exhibition in the world of ideas.

2. Tomas Werner enrolls in the Academy of Arts.

Here is how it looks:

A picture of me kneeling on the steps of the entrance to the Academy. I sit and write application words on two long rows of tape. The tape leads into the Academy. So I write myself into the Academy of Arts.

Tomas Werner

(dream 6 of November 2014)

**Here and now, the time had come
to move the kingdoms**

Oneiric sentence, Vicente Gutiérrez Escudero,
10 May 2012

**A symbol is the solution of an
obsolete problem**

Oneiric sentence, Bruno Jacobs,
28 November 1989



The Weapons of the Demonstrators, oneiric object; Robert Lindroth



Tomas Werner inscribing himself into the Academy of Arts

LIVE THE DREAMS

Western culture has been characterized primarily by an absolute rejection – from different areas – of the dream phenomenon. If there is something we all experience it is how quickly we forget our dreams upon awakening; in part, our way of life requires us to do so. That's the benefit of the "civilized". Faced with such subordination of the dream, we propose its full inclusion in life (along with all possible variants of reverie). And we want such insertion to be done following a "principle of immediacy". Some indigenous communities, such as the Amazon tribe of the pirahã, see the dream as a further element of their own experience, comparable to waking itself. According to Daniel L. Everett, "to deal with dreams and waking as states that make up the immediacy of the experience, pirahã could address in a direct way problems and issues that we would refer to an explicitly fictional or religious world of beliefs and spirits" and adds that "they don't give their dreams any mystical meaning. Dreams are, for them, experiences like any other". It is precisely that consideration of reality, of real experience that we would like to assign to dreams; by their immediate transcription, the exercising in the lucid dream or by sharing them. We believe that such practices have broader liberating implications, though we know better than anyone that the world to which we aspire – a world without repression in which, among other things, sleeping and waking would merge and complement each others – is not just around the corner. We know too well but we must not forget that at least the desire to enrich and re-enchant the most of our daily lives through dreams is readily realizable and is available to anyone.

This is why several friends have decided to create an aperiodic publication that could be a meeting place for all lovers of dreams: *Sundew*, whose main objectives could be summarized as:

1. Promote dream thought and collectivize on a planetary scale.
2. Reject the advice of "experts" and mountebanks who are using dreams as a business, may they come from the scientific or the artistic field.
3. Dissolve the cultural boundaries that make dreams a land mired by darkness and mysticism.
4. Make the dream visible and livable.
5. Demand free experimentation and amateurism in dreaming.

We are waiting for your contributions.

Vicente Gutiérrez Escudero



The Laughing Stones, oniric object; Petra Mandal

JESUS CHRIST

9 of October 1990

On holiday in my family. A cataclysm (or a nuclear disaster?) is announced. It is night, we just decided, panic or conspiracy of fate, to sacrifice the entire backyard. Hours pass killing, plucking and emptying furry or feathered beasts. Dawn is rising when we grasp the most beautiful part of the herd waiting for its turn in a enclosure in the back of the garden, behind the high row of artichokes. It is Christ that I have to crucify. But I do not know how to do it and the wood of the cross, white, seems all too fragile to me.

Guy Girard

(From *Abrégé d'histoire universelle vu en rêve*; 2012)



The red rectangle, inverted oniric frame; Kim Fagerstam