

WE FALL

AND THEN

WE DREAM

ENTERING A

CLOUD

AND

NAVIGATE

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AND

NAVIGATE

EACH NIGHT, I FALL
 IN A CLOUD
 A G AP
 MADE OF AN UNDEFINED MATERIAL
 WITH MULTIPLE NUANCES OF OPACITY.
 I DREAM ENTER
 AN INNER
 SPACE,
 EXPERIENCE A CLOUD .
 THAT CLOUD HAS A SHADOW
 IT FILTERS COLOURS AND ERASE,
 IT LEAKS,
 AFFECT MY THOUGHTS
 ALIENATES MY
 CRITICAL MIND.
 I LOOK AT IT
 AND SEE A SPACE OF DISTRACTION
 EMANCIPATION
 AN URGE TO
 OPEN MY EYES.

DEAR READER

In my work, I use sounds, texts and abstract visuals to compose music, films and audiovisual performances. Some words surround my practice: altered states of consciousness, trance, introspection, hypnosis or dream states.

When I compose, I like to consider my audiovisual and musical compositions as inner space trajectories. I think in terms of attention, modes of perception, event triggers and layers of awareness.

In parallel to this thesis, I am working on Phosphene, a film for closed eyes and spatial sound. I project visuals on the audience's eyelids and compose a trajectory made of colours, rhythms, textures, patterns and sounds. Its composition aims to navigate on the borders of multiple spaces: the surrounding physical space, the senses' surface, the imagination and a space of doubts/questioning.

Last summer 2021, I experienced
a strong lucid dream experience.

Slowly, I had the intuition this event could connect different layers of my practice and interests. Ultimately, I had the intuition that it was also connected to my own motivation - my urge for creation and experimentation.

Along the way, some questions emerged: How can dreaming give me tools to compose inner spaces? And why could it be important from a political point of view?

I

Each night, I fall and enter another space, an opaque cloud. In the mist of my sleep, involuntary processes happen: I dream. Each day, I open my eyes and can see its remains. The cloud has a shadow layering my waking reality: it leaves traces and they produce effects.

II

Each night and day I try to access and interact with my inner cloud space. I would like to map it in order to shape it. Through practices of lucid dreaming, imagination acts and attention shift, I can enter, experience and navigate into a multi-layered field.

II.III

That cloud is made of uncertainties. A layer of unknown, impossible to entirely grasp or to put into the world of words. Against the servitude of certitudes, it is made of doubts. It invites me to a form of scepticism: to de-trust, de-judge, de-construct in order to re-think with a new critical mind. That cloud is an invitation to go beyond existing ideas, images, words and labels.

III

That cloud filters and colours my outer reality. It is a layer which is intrinsically connected to my power of decision, of imagination, of understanding and acting on my environment. It is connected to my political being: my emancipation, my critical mind, my abilities to think and make.

MY LUCID DREAM

I

SHADOW OF A DREAM: TRACES & EFFECTS

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EFFECTS:
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MY LUCID DREAM

20 august 2021 - 4am

I just woke up. I am in my bed, eyes open.
I just had an experience. An experience I never had,
I unintentionally observed and explored something new.
I was fighting an entity.
Something vaporous,
dark grey colour,
very tall - multiple meters.
Something scary, monstrous.
I needed something to fight, a weapon.
I took a sword, on my left side.
I took the sword but I saw my hand.
That hand had something weird. A weirdness difficult to explain but
noticeable. It caught my attention, I focused on it...
This hand is not my hand.
My hand is sharper and definitely not weird, I know how is my hand
it is not like this hand.
Who's hand is it?

So here I am, into a dream. It's been some days I am thinking a lot
about dreams. Last week my friend Nicolas and I were walking in
the Jura mountains. We had a lot of talks about dreams. He told me
that he has strong relations to them, a lot of encounters, a lot of
stories. Some of these stories relate to what we call lucid dreams,
a dream in which you notice you are dreaming. You notice that you
are dreaming and then you can sometimes act in the dream. You
can change the story, shape the landscape, decide where you go
or what you are. You can decide what you can see or hear or smell
or visit or live.

During these walks he told me that there was some techniques
to trigger the lucid dream. He told me some, and one was about
hands. He told me that during the dream, hands were weird. And
that you could notice this weirdness to trigger your consciousness.
So here I am, with my hands that are not mine. The vaporous dark
entity is still with me and it is definitely not something I want to be
with.

So I decide to escape.
Nicolas told me you could cross walls in dream.
So, I try.
I turn on my left and there is a stone wall,
I step into it and I cross it.
Now I need to be fast, what is in that other side of the wall?
It can't be an empty space.
I know I am supposed to have the power to shape the dream envi-
ronment, so what should I do? I am thinking. I am thinking but there
is too many choices.

What can you dream of when you can decide?

I feel a pressure.
I feel that the state I am in is fragile.
If I take too much time to decide, it might evolve.
I could go back to an unconscious dream, a void, or I could wake
up. There is also another pressure: the entity is still here, on the
other side of the wall. It is still with me, in the dream space.
It is talking to me, in my head.
It knows I am still somewhere, it tells me it is looking for me.

So I decide to do something simple.
I am going to ride a bike.
My yellow bike is here and I am on it.
It is a bike made of metal and it rains.
The rain drops crash on the metal and it creates light reflections.
It's beautiful.

I am on my bike, I am riding my wet yellow bike.

I. SHADOW OF A DREAM: TRACES & EFFECTS

OPAQUE EXPERIENCE
DREAM REMAINS
SHARING - FILTERS
DREAM FUNCTIONS
INVOLUNTARY MEMORIES
SLEEP ALIENATION
UNCERTAINTY

OTHERNESS: INNER ENCOUNTERS

If dreams composed a cloud,
what would be the cloud's shadow
on my waking reality?

OPAQUE EXPERIENCE

"Dreaming is undoubtedly one of the facts, more numerous than one thinks, which, even better than the sun and the rain, place the men of all climates, of all times and of all conditions before identical problems."

Roger Caillols
The uncertainty that comes from dream,
1957

Each night, I enter another state, another space. I fall asleep, crossing a border to another side of my existence. There, I go through different sleep states, more or less deep, more or less permeable to my outer environment. I fall and I enter an opaque experience. In that space, somewhere and sometimes, a process occurs: I experience dreams.

During the night, memories collected during the waking day are played, improvised, recomposed. The dream connects - associate - heterogeneous memories in a plausible structure. It is a process of collage, a continuous act I perceive as a crafted sculpture once I wake up.

DREAM REMAINS

In the morning, I occasionally wake up with dream traces. Those are incomplete memories, full of imperfections, gaps and blurry parts. They are made of an elusive material which requires to be dug in order to deliver back images, stories and feelings.

I don't have a direct, in real-time access to the dream. It is always an observation of a past experience. When I try to remember the dream, I feel that I am manipulating a volatile memory in movement, being re-interpreted at every new access.

"The dream is the phenomenon that we only observe during its absence. The verb to dream has almost no present tense."

I dream, you dream, these are figures of speech, because it is a waking person who speaks or a candidate for waking."

Paul Valéry
Analecta
1935

If the writer and poet Paul Valéry describes the impossibility to live the dream in the present tense, there might be ways to approach it. In order to go closer to my dreams, I started a dream notebook. Every morning, I try to dive again into the experience I just had - some minutes or hours ago in the deepness of my sleep. Slowly, in a few days, my memories gets more vivid and immediate. They seems easier to grasp. It is like the materiality of my dream memory has changed.

SHARING - FILTERS

On the way to be shared to the outer world, several translation processes needs to be made to the dream material: it needs to go to my conscious memory, to my language, to a narrative-explanative form and to the report medium.

Each one of those steps filters the dream experience. The dream report is the result of all these steps, each one adding layers to the initial experience. It is like my dream space was escaping from any external observers: I only have an indirect access to its content.

This is one the paradoxal dimension of dreams : while being an experience everybody know, it is also one of intimacy - dreams can never be completely shared and I will only truly know my own dreams.

"there is one world in common for those who are awake, but that when

men are asleep each turns away into a world of his own."

Heracleitus fragment 89
Early Greek Philosophy
John Burnet, Adam & Charles Black,
1920

Compared to other species, our ability to share dream is a human particularity: we can write or tell our dreams, in a verbal form. However, this apparent competence seems to be a shallow wish: from my dream experiences I only have imperfect remains which can only deliver back an unsatisfying representation.

Even if my memories are getting clearer, I know that it is impossible to live again the primary experience as well as putting it down onto paper. Each new sharing attempt to a new medium or to someone else damage its material qualities.

DREAM FUNCTIONS

In the scientific field, the purpose of dreams is not clear yet. Some hypothesis argue that they are a process of imagining situations that could happen during our waking days. Dreams would help us to be more prepared to those situations, because, in a way, we would already have encountered it. They would nourish our intuition. Some others hypothesis connects dreams to unconsciousness,

creativity stimulation, memory consolidation, or simply, an epiphenomenon without any function.`

"Memory quickly banishes dreams, because they have no consequences in reality and there is only profit in forgetting them."

Roger Cailliois
The uncertainty that comes from dream
1957

From my composer point of view, to understand the hypothetical functions or dreams' meaning/interpretations is out of my immediate interest. In my artistic practice, and in order to create inner spaces' trajectories, I am more interested by triggering inner events/affects than clear images/associations. In that way, I would like to approach and map dreams as an experience through inner spaces' layers.

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INVOLUNTARY MEMORIES

Some mornings I wake up with the feeling I had an intense dream but I cannot really reach it. I only have blurry impressions, like if I was trying to focus on a cloud without clear edges. During the day, some elements of my waking activities might triggers my memory of dreamed events. I encounter an element which reminds me my dream. I have like a memory flash: I am suddenly observing the dream event.

The author Marcel Proust (1871-1922) used the term "*involuntary memories*" to define these memory triggered without "*intelligence*", without intentions. Our days might be full of those triggers, constantly activating inner memories and dream traces. Things from the outer world are potentially layered with a dream material waiting to be activated. I am wondering how this invisible halo of dream memories, hiding in the shadow of things, is affecting my perception of reality.

SLEEP ALIENATION

In his book *"The uncertainty that comes from dreams"* (1956), the philosopher and sociologist Roger Caillois (1913-1978) defines one of the dream properties: *"The basic law of dreaming is that there is no wonder in it, unless the amazement also belongs to the dream."* (p. 59). During the dream experience, we evolve in a reality where everything is considered as the truth. In that time-space, we don't question the events, we completely trust the world we are in.

"With sleep, images conquer autonomy"

Roger Caillois
The uncertainty that comes from dream
1957

To him, when we fall into sleep, the mind *"undergoes the invasion of swarm of dreams, which suddenly imposes on it a universe that it is now powerless to refuse."* (p. 61)

In the dream, we would be a receptor without any power of reflection and action. Sleep happens and *"I can't do nothing on those images [...] I am not here anymore."* (p. 93). It is an annihilation of our critical mind which gave us from *"alienation an exact and familiar image"* (p. 98). Every things we encounter are accepted, never rejected or source of doubts.

"Absolute consent, to which the dreamer is forced, means that he does not recognise the dream as a dream until the moment he has awakened. While he is dreaming, he necessarily takes it for reality."

Roger Caillois
The uncertainty that comes from dream
1957

I am wondering if my fascination for dreams comes from that alienation. If this is the position of being completely submerged by a flow of images which makes it a pleasant experience.

I am wondering what it would tell about the different flow of images I am submitted to during my waking days. All those moments where I am watching things, forgetting my critical mind to only be a passive receptor of stimuli. Like a pleasant fascination for images - a non-choice - a non-think -. I guess it would require efforts in order to escape this dazzling stream. Maybe it would be similar to the one needed to escape and wake up from my darker nightmares.

UNCERTAINTY

Roger Caillois uses the alienation property of sleep as a starting point to develop the idea that dreams have an effect on our waking realities: as they are experienced as complete truthful reality, we might never be sure we are not - at every instant - into a dream. They add an inevitable layer of uncertainty over our present waking reality. It makes the border between dreams and reality blurry: I can not be really sure I am not dreaming as well as I cannot be really sure my memories are coming from dreams or from events of my past waking reality.

"It happens that hesitation, in this area, leads to disarray and that it shakes the best acquired certainties."

Roger Caillois
The uncertainty that comes from dream
1957

I believe the uncertainty effect of dreams on reality could be an enlightening of the complexity of notions of reality. It invites me to take a skeptical distance on what I could consider as *"truth"*. I would like to approach and embrace the dream's shadow as a richness, an opportunity for a multiplicity and diversity of possible perceptions. However, my reality has also become more fragile, it is something which can be distorted and applied without me noticing. It challenges my trust in my perceptions. Fragility calls for nuances and care: doubts can easily be hidden with denial.

OTHERNESS: INNER ENCOUNTERS

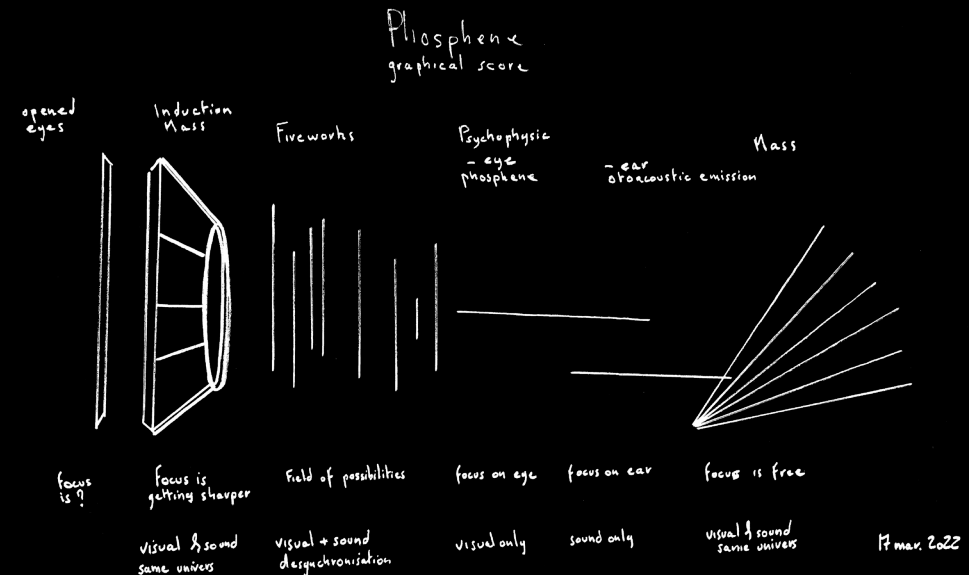
Each new night is now a chance to meet my inner otherness.

I recently started to consciously communicate to my night self variation. I write him texts, messages, words, letters. I talk to him, I send him ideas, thoughts, feelings and intentions. I am nourishing something inside myself

- "I am wondering if I am going to meet you tonight. Will our ways cross in the mist of our sleep?"

- "Did we meet? I am not sure. Did we missed each other or is it that my memory didn't keep a conscious trace of our encounter?"

I am wondering what kind of effects this new awareness will create on my relation to my inner space, to my dreams and to my perception of reality.



II. EXPLORING THE DREAM PENUMBRA: NAVIGATION

LUCID DREAM
PERCEPTION
IMAGINATION & PERCEPTION
IMAGINATION & DREAMS
ATTENTION

I dreamed. I was in a cloud.

That experience was soft and subtle, quite pleasant, as the memory I have now from it. Now, it inhabits my mind. It is a mix of colours, sounds, actions, feeling and sensations. It has cloud-like shape, which I can touch from the tip of my awareness. I have the feeling that I am familiar with those materials and I have the intuition that they can be found in multiple ways. It is like the cloud's surface was defining a space of several possible encounters.

How can I look at the cloud?

How can I look through it? What is in front and what is behind?

LUCID DREAM

I experienced a specific dreaming variation: while dreaming, I got conscious that I was dreaming. That was an in-between state, as a failed awakening which opened a door to my awareness. To lucid dream gives the opportunity to observe the dream while it is being experienced, in real-time. Then, I could interact with the dream content ; take decisions and shape it. I could choose to cross a wall, to go to a specific place, to do specific actions. That experience happened in a liminal space surrounded by an opaque uncontrolled process (the dream) and the awareness taken from the waking reality. My consciousness entered a side of the world it usually doesn't belong to.

The lucid dream is a variation which allows a direct access to the dream material. I could manipulate it, interact with its blurry moving matters. In my experience, one part of the dream seemed to be autonomous, an entity with its own properties and dynamics. It was something which couldn't be completely controlled. I could play and experiment with it but without the certainty that it would react as I would expect. It was something below, disappearing and emerging in waves. To evolve in that space made me think of a cloud. A vaporous mist without clear contours and inhabited by undefined movements. Its opacity evolved, nuanced between a clear view - clear awareness - or oppressing every kind of freedom: it could take all the space of my thoughts. I think I can say I felt the sleep alienation described by Roger Caillois, and I was fighting it.

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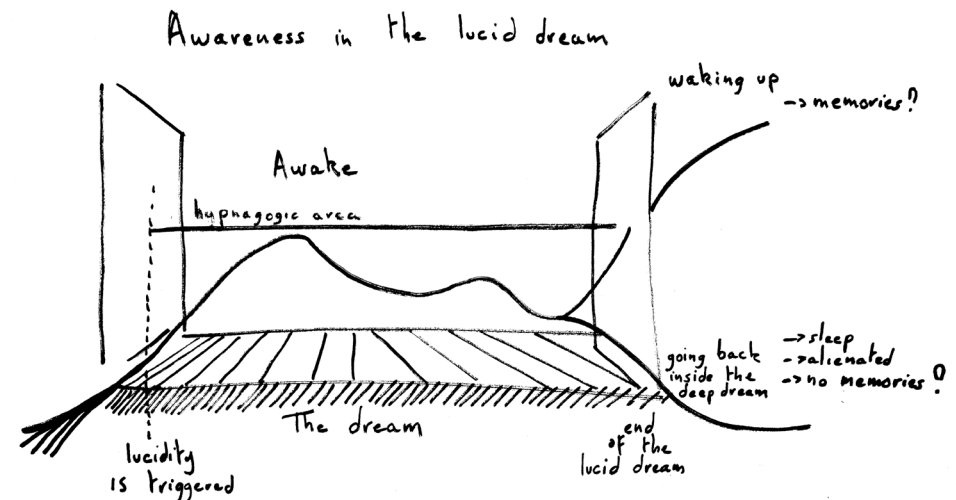
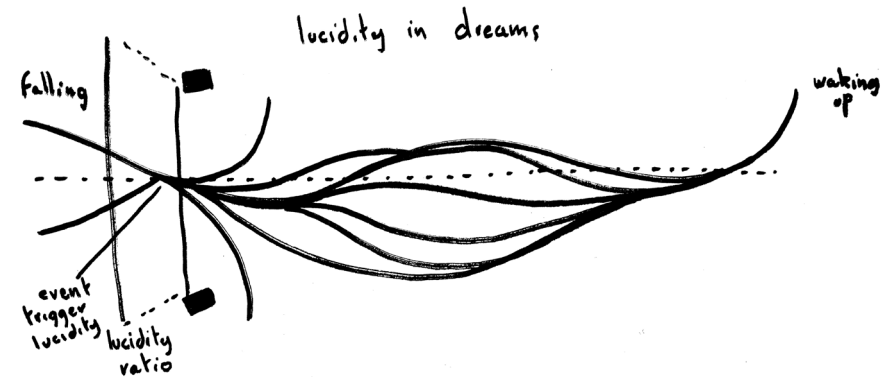
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PERCEPTION

I look at the outer world. My retinas receive light, photons. My eyes produces electric signals which are sent to my brain. It processes the signal which becomes information. That brain becomes an eye. It reads the information from my expectations, from the context and my ideas: it interprets. The final image I perceive is made of the outer world, received by my senses and interpreted by my inner space.

This is a bidirectional process, two paths neuroscience calls "*bottom up*" (physical environment) and "*top down*" (subjective environment) processes. I perceive something which is coming from both inside and outside me. I am a screen the outer world injects on ; as well as I project on those images. When I look at things, I am looking at a cloud, a porous border, a liminal space, constantly unconsciously filled.



ATTEMPTS TO DRAW THE EVOLUTION OF
LUCIDITY RATIO DURING A LUCID DREAM

IMAGINATION & PERCEPTION

In my attempt to map my inner space I wonder where imagination would fit. Is imagination something belonging to the world of dreams? Does it participate in my way of perceiving the world? The philosopher Gaston Bachelard defines imagination as

"the faculty of distorting the images supplied by perception, it is above all the faculty of freeing ourselves from the primary images, of changing the images."

Gaston Bachelard, *Air and dreams*, 1943

To imagine is an expanding act on the space between inner and outer. That space is filled by a tangible image responsive to my intangible imagination. By imagining, I explore the image's non-existent halo, made of an absent, non-material. By doing an imaginative act, I can expand the tangible-real to/with/from an intangible unreal.

"By questioning the nature of the relationships between visual perception, on the one hand, and our ability to imagine images (mental imagery) voluntarily or not (as in dreams), on the other hand, we have shown the existence of deep links between these two mental faculties. Both psychological and cerebral links: when we form a mental image, we borrow the mechanics of our inner cinema."

Olivier Naccache, *Interior cinema*, 2020

ATTEMPT TO VISUALISE
THE THREE ENTITIES INVOLVED IN MY PERCEPTION:

THE OUTER WORLD WHICH I SENSE,
MY INNER PROCESSES
AND THE FINAL INTERPRETATION OFFERED TO MY AWARENESS.

In his book *"Interior cinema"*, the neuroscientist Olivier Naccache develops multiple examples of the way our cognitive system is constantly trying to interpret and create a coherent reality from our sensations. As the cognitive connections our perceptive system makes in order to process images from outer stimuli and from inner mental ones are similar, then we might say that perception, imagination and dreams are made of the same *"material"*. The cloud substance might be found in two realms that I used to differentiate between: the outer as the objective real and the inner as the subjective real.

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IMAGINATION & DREAMS

For Roger Caillois, in dreams - with the alienation that sleep brings - even imagination is absent, like:

"silent. It has no part in the spectacle that is presented to it and whose composition is due to another imagination, unknown, anonymous, out of reach."

Roger Caillois
The uncertainty that comes from dream
1957

Multiple kinds of imagination would exist. One would be intrusively linked to dream - an involuntary imagination act - and the other, belonging to the waking day.

"The word wings, the word cloud, are immediately proof of this ambivalence between the real and the imaginary. {...} short interval between dream and thought, image and word, the experience of both the word that dreams and that thinks. {...} a sight or a vision, a drawn reality or a dreamed movement. {...} ambivalence where we understand that reality is a power of the dream and the dream is a reality."

Gaston Bachelard, *Air and dreams*, 1943

Our waking days' sight would be layered by a dream vision. The cloud I am trying to map would infuse my reality. Its vapours would impregnate the same space and shape a territory crossing different realms: perception, imagination and dreams are made of the same substance.

ATTENTION

I am awake. I am lucid. I evolve in my waking reality and focus on things: outer objects or inner thoughts. I concentrate on, I look at, I pay attention to. As there is a lucidity ratio in the lucid dream state, I am wondering how it would translate in the waking domain. If there is a lucid scale, a space of attention, how could it be shaped?

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~ For the philosopher Yves Citton,

"By focusing our awareness we singularise the object, we observe the singularity."

Yves Citton,
seminar From the economy of attention to the ecology of attention,

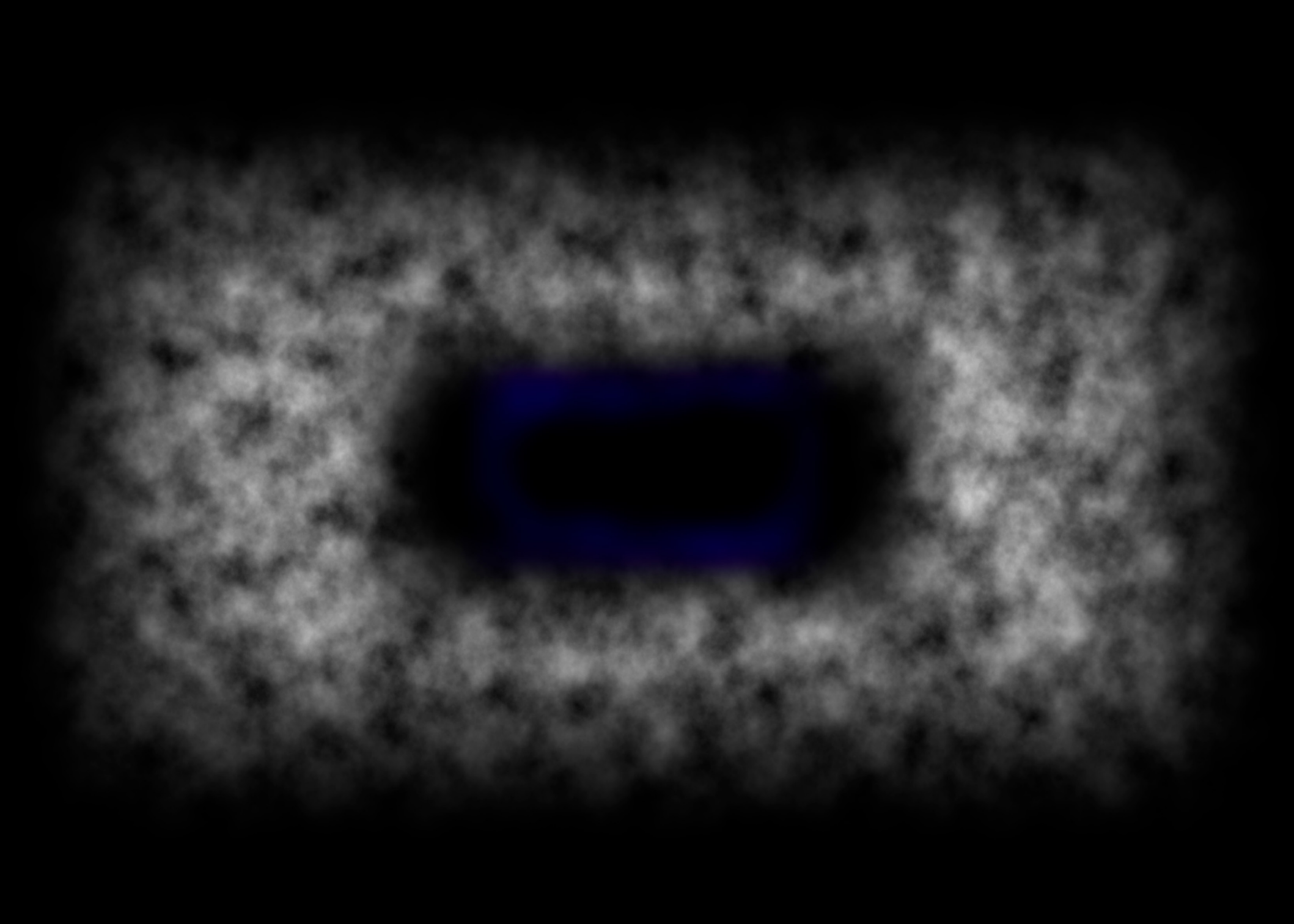
Focusing our awareness on something is a way of looking at it into details, in search of its particularities. We look at the image that we get from the world and we scratch its surface. It is an active observation. By paying attention to something, we *"suspend the moment of categorization of the information one receives from the world."* We try to go beyond the first words language puts on images. We open our inner space and let them exist as undefined images. By doing so, *"we identify the object and open ourselves to surprises."* It is a process of deconstruction of our first comprehension of things. We take the time and the ability to change our first judgements.

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Because we don't doubt in dreams, it is a power which belongs to the waking, non-alienated world.

Focusing attention would be an active act of questioning. In that sense, it is an acceptance that reality might be more detailed and complex than the first surface of words. By getting through the language's layer I get the ability of renewing my criticism of images.

In the morning, waking-up and opening my eyes doesn't mean that I am lucid. To go through the flow of words and images I encounter in my days, I need to adopt that specific gaze: I need to look at things like I would look a singularity. I need to actively sharpen my awareness in order to be able to re-think the world I am in.



III. ODE TO THE DREAM: THE POLITIC

CURIOSITY
DISTRACTION
ATTENTIONAL ENVIRONMENTS
DISTRACTION & FREEDOM
RADICAL IMAGINATION
IMAGINARY DIVERSITY & RESILIENCY
SLEEP STUDIES

Why looking at the cloud and its shadow could matter?
I close my eyes and I wonder: what do I see?
What am I looking at?

At first, I see some blurry colourful shapes, maybe remains from the last light which entered my opened eyes. Then, I can see abstract white lines and moving black parts. I try to focus on a particular shape but it seems to escape, always avoiding the focal point of my eye.

At some point, I think I can see my thoughts: why am I closing my eyes? Does it matter? Why did I lose that habit of shifting my awareness on the inner part of my eyelids? Why don't I have the habit of looking at (into) myself?

*I am living in a world of distraction.
A world full of things, things to watch, to do, to care.*

In that reality, those things have functions, roles, meanings. They are important things which, for some reason, need to be done. In that reality, I am told that I should always be open eyed. And, my awareness should always be focused, somewhere, on things belonging to the outer world.

To dream is an experience of my own inner space. It is an involuntary navigation on the edges of my imagination, memories and consciousness. It is an experience of my deep being. However, that practice doesn't seem to fit in my everyday agenda. There is no dedicated time for that. No invitation to be aware of that experience, no suggested time to share it. I am wondering if that could be a mistake. I have the intuition that dreams could play a role in my life, for my own well being, for their playfulness and maybe for their political aspect. Could my political existence be linked to the relation towards my own inner space?

CURIOSITY

When I close my eyes, I shift my awareness onto the surface of my senses as well as onto the space of my perception. I open a chance of being surprised by what I could see and perceive - what I could receive and understand. This is a space open to curiosity.

*"Namely: the desire and the ability
to get out of what is expected."*

Yves Citton
De l'écologie de l'attention à la politique de la distraction :
quelle attention réflexive ?,
2018,

DISTRACTION

When I look into myself, I have the feeling - the guilt - of being distracted. I am not participating to the outer world reality, to those myriads of things to do and watch.

A distraction is a choice to focus our awareness elsewhere. An elsewhere judged by a third party to be less relevant or important. By being distracted, I escape what is considered as the right thing to focus on. Being distracted is to question that judgment - and that third party.

*" inattention, distraction, is not «not thinking», but thinking
about something other than what authority would have you
think."*

Yves Citton
De l'écologie de l'attention à la politique de la distraction :
quelle attention réflexive ?,
2018,

When I close my eyes and look at my closed eyes' colours, dreams or imaginings, I distract myself from the distraction around me. I make an active decision and distinguish between what I consider to be tractions (what I really want) or distractions (what a third party wants for/from me).

ATTENTIONAL ENVIRONMENTS

The philosopher Yves Citton is interested in the way our current economic system considers human attention as a resource. In that system, my daily attention time is defined by an economic value. Attention became a precious material under pressure: everyday, it is constantly triggered and kept as long as possible. If I want to preserve some control over it, it might be a necessity to consciously build and choose my attention environment: to allow space for distractions, because it is a space of criticism.

*" Faced with this over-solicitation of attention, it is very valuable
to build environments, attentional milieus, which make us taste
the pleasure of deepening, therefore the pleasure of slowness,
the pleasure of non-salience, this which is often called "
endogenous attention", because it is the attention that comes
from me, from my efforts to locate myself within an attentional
datum open to several forms of approach. On the contrary,
" exogenous attention" is imposed on me from outside: the
fire siren, or the explosions that will capture me if the film is
full of special effects. It is necessary to cultivate, preserve or
develop attentional environments that allow people to enjoy
deepening."*

Yves Citton
De l'écologie de l'attention à la politique de la distraction :
quelle attention réflexive ?,
2018,

In my everyday life I often stay on the surface of my being: I have the habit to watch outside but not inside myself. By not being aware of the possibility of enjoying my deepening, I might miss one part of the experience of my existence. I forget to consider my inner layers - and what they show about my perception of reality.

DISTRACTION & FREEDOM

By building my attentional environment, I choose to be surrounded by my tractions. I create a rich outer reality, open to my deep wishes. I decide and shape a field of possible events and sensations happening on the surface of my reality.

"Freedom lies in the fact of being able to condition one's environment so that it does not expose us to such and such an influence {} This freedom to recondition our attentional environment will make us think, see, feel, differently. We can then speak in terms of power to act, of freedom, but not immediately: only from a detailed consideration of mediality."

Yves Citton
De l'écologie de l'attention à la politique
de la distraction :
quelle attention réflexive ?,
2018,

By shaping my attentional environment, I make choices on my critical mind's autonomy. I can choose to not be fascinated by information streams anymore. I can choose to allow space for chances of changes. I have the feeling that connecting more to my dreams would make me more able to imagine, as freely as possible.

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RADICAL IMAGINATION

The philosopher Castoriadis used the notion of "radical imagination" to describe what could be a human nature: an imaginary, deep inside ourselves, built by history and society, which makes us a component of the world we shape around us. Societies and economy would produce ideas for the future materialised in the present. Imaginaries would drive my actions in my surrounding world. They would inhabit my inner space, the space I am in and the space I am building.

"While all societies make their own imaginaries (institutions, laws, traditions, beliefs and behaviors), autonomous societies are those that their members are aware of this fact, and explicitly self-institute (αυτο-νομοῦνται). In contrast, the members of heteronomous societies attribute their imaginaries to some extra-social authority (i.e. God, ancestors, historical necessity)"

Cornelius Castoriadis,
The Imaginary Institution of Society
1975

To interact and play with my imagination space could be a way to realise that I am myself fulfilled with already built imaginaries. I am part of a larger context which inhabits me. Being aware of this human nature, use or play with/in/within my inner imagination would be a way to reach a higher level of "freedom", "autonomy" or "emancipation".

IMAGINARY DIVERSITY & RESILIENCY

By focusing my awareness on my imaginary processes, I can criticize, solidify, and build new ones. It is an act of creation for new alternatives, new futures. It is a way of expanding the spectrum of possibilities.

"A general feature of evolution is that diversity in the genetic pool of a species makes for resilience in the face of environmental change. We now know very well how dangerous it can be for agriculture to become monoculture — more vulnerable to pests and less adaptable to climate change. In the same way, societies that become too specialised, or too optimised in a particular way, are likely to struggle when conditions change. In this sense imagination is functional and necessary rather than a luxury."

Geoff Mulgan,
The imaginary crisis
(and how we might quicken social and public imagination)
2020

To have a diversity of imaginaries on a large human scale would relate to the notion of resiliency. In ecology, that notion defines the ability for a system — here, our society - to adapt to a changing environment. We know that we are now living in a critical moment of human history - a climate crisis which (will) strongly affect every aspect of our societies. In that context, being able to imagine other ways of living would be essential in order to avoid the worst dystopias. It is about the diversity of fictional scenarios we are able to project on our tangible futur. It is about our ability to produce other stories and political alternatives in order to shape preferable futures. How can we develop those skills? What kind of practice should we promote? In what context? When?



SLEEP STUDIES

The historian Roger Ekirch made research about the evolution of sleep in the pre-industrial period. His work shows that our sleep habits changed over time: from bi-phasic and poly-phasic sleep we moved to a mono-phasic “consolidated” sleep. Our habits changed from a sleep divided in multiple parts, sometimes bridged by a part of wakefulness. That in-between sleep time would have been used to pray, reflect or interpret dreams.

“After all, if we still see sleep as the antithesis of modernity, and this is why it’s got such bad press: because it’s about all the things modernity might hate. It’s about idle downtime. It’s a pursuit that’s connected not simply to dream life (recall Goya’s marvellous monsters!). It’s not about the prioritization of conscious, rational, waking life. It’s about unconsciousness. It’s about irrationalities. It’s about all the things that modernity finds problematic.”

Simon Williams
No more sleep No more
2015

Nowadays our sleeping time is confined to a particular part of the day, during a specific number of hours which has decreased in the last few decades. Industrialisation, technological progress (e.g. artificial illumination, screens), and capitalist ideologies (working time, efficiency cult, mass consumption...) impacted our notions of time, rest, imagination, sleep and dream. As the sleeping time decreased over time, our ways of sleeping have changed, as well as our way of relating to dreams.

“Altered, too, was the relative importance of nocturnal dreams. No longer did most sleepers experience an interval of wakefulness in which to ponder visions in the dead of night. With the transition to a new pattern of slumber, at once consolidated and more compressed, increasing numbers lost touch with their dreams and, as a consequence, a traditional avenue to their deepest emotions. It is no small irony that, by turning night into day, modern technology has helped to obstruct our oldest path to the human psyche. That, very likely, has been the greatest loss, to paraphrase an early poet, of having been “disannulled of our first sleep, and cheated of our dreams and fantasies.”

A. Roger Ekirch, *At Day’s Close: Night in Times Past*, 2004

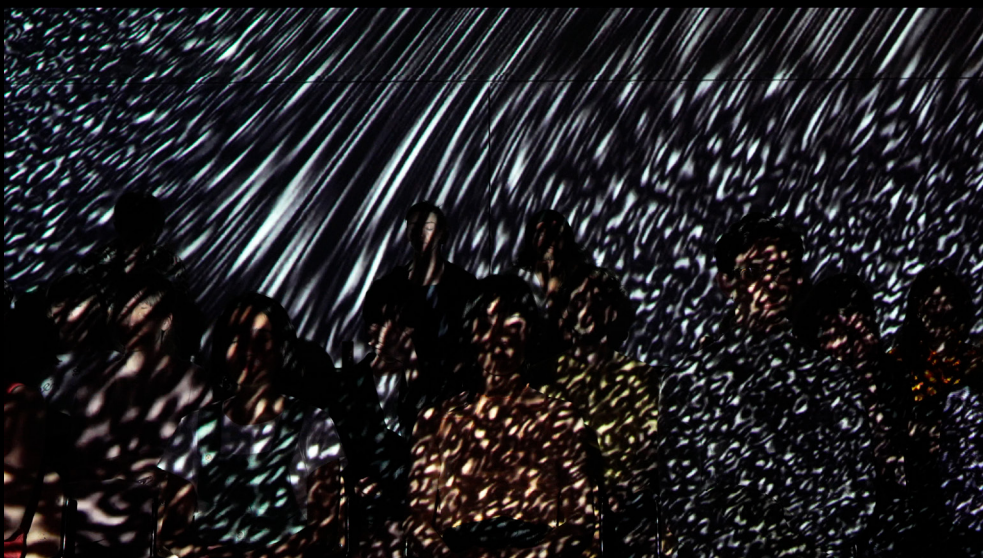
By losing a link to our inner space, we lose an exciting tool - an access to a game within ourselves, one of access to our multi-layered complexity, one of sharing non-functional activity, etc... In its infinite wish of growth, our economic system slowly colonised our human consciousness. The night is now only considered through its biological function (if not as completely useless) and its time consumption (a loss). We are slowly drifting towards a life where dream, metaphorical or not, doesn’t have a good reason to exist. The imminent risk would be to reach a depletion of our imaginaries, less rich, less nuanced and diverse.

“In the depersonalisation of slumber, the sleeper inhabits a world in common, a shared enactment of withdrawal from the calamitous nullity and waste of 24/7 praxis.”

Jonathan Crary
24/7: Late capitalism and the end of
sleep, 2013

In a time of climate and vital urgency, inability to imagine other ways of living may result in an apparent loss of options about our future. In that option-less scenario, there are only dystopias and the sad possibility of an end to the human world. It can relate to what the philosopher Mark Fisher called “capitalist realism”: «the widespread sense that not only is capitalism the only viable political and economic system, but also that it is now impossible even to imagine a coherent alternative to it.” (Mark Fisher, *Capitalist realism*, p2). Our current times are defined by a monopoly over imaginaries. There is only one collective representation of humanity’s future which doesn’t accept alternatives. In that sense, to care, interact and develop new imaginaries is a political act: to awaken imaginaries - critics and invent - is an act of opening new political horizons.





I started this research with the intuition that dreaming could be an interesting approach to enter and explore inner spaces. And that they might connect what I produce artistically - inner space trajectories - to what I feel and believe in politically.

I fell, entered a dream and started to scratch its surface.

I discovered that from the dream, I only have imperfect remains. The dream space is a space my consciousness doesn't belong to.

Dreams happen in the deepness of my sleep.

A space of alienation which excludes my critical mind.

The dream experience I used to consider as the purest fantasies of my imagination, happens in a space where "I" don't exist.

The dream leaves traces on my waking reality: it colours, filters and adds a layer of doubts on what I consider to be true.

I discovered that dreams infuses my experience of existence.

From the world I sense, I interpret a reality.

In the space in-between my inner and the outer world, there is a cloud.

It is made of a material I can act on.

I can observe it, play it and manipulate it.

With this cloud, I can act on the way I perceive.

I discovered that being distracted from the outer world's flow of ideas is a necessity in order to give space to curiosity and unexpected possibilities.

The cloud inhabiting me is made of materials I didn't choose.

It is a shared space fulfilled with cultures, ideologies, stories, and potential futures I am not necessarily aware of.

My time is under pressure, consumed at high rate for functional purposes. The amount of time I give to my inner space observation, exploration and interaction is so small that I tend to forget its existence.

I tend to forget a part of my existence.

I deny that "I" exists.

And, that my inner "I" shapes an outer reality.

It shapes the intangible perception of it,
and its tangible political and living materials.

It shapes the intangible wonders,
and acts on tangible matters.

There is an urgent need to
focus on my inner space.

To access those layers,
filtering and composing my reality.

To look at inside myself in order to feel and play,
understand and manipulate.

To re-take control over my imaginaries,
to unfold what I am made of, representations,
criticise what inhabits me.

To take control over my present,
have the freedom, a critical mind,
the space and time for an exploration
of political alternatives.

To be able to create a new reality,
realise an outer world
from intimate desires
to desirable futures.

I close my eyes and I see colours
coming from

a space
with multiple
entrances

projected, injected, created.

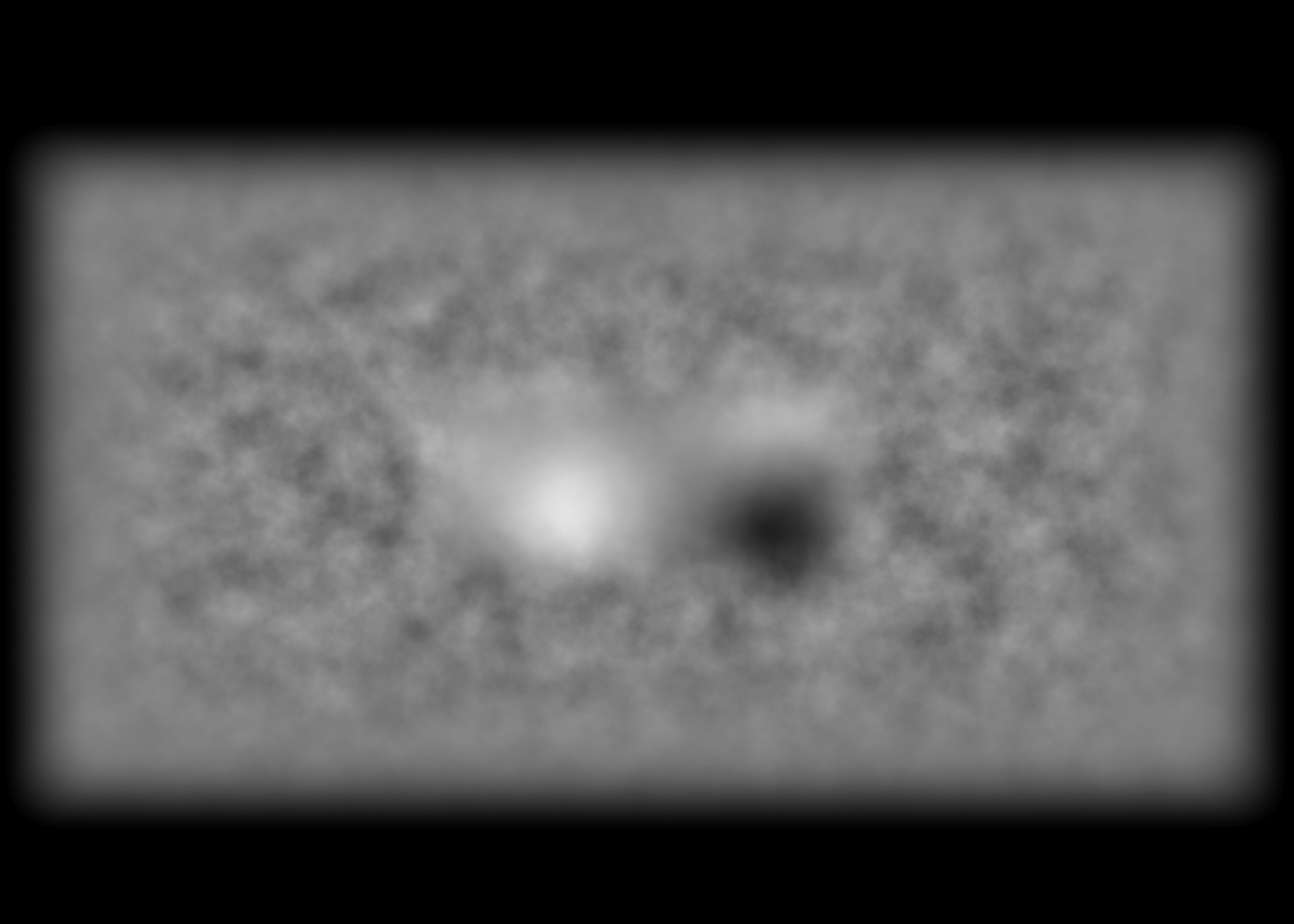
My sleep
erases my critical mind
and enlightens my waking perception

Dreams add a layer of
doubts
, a filter
on what I thought was true.

My inner
space
contains
my dreams
and
imaginaries myths ideologies
, objective and subjective layers

Opening my eyes
on my cloud
is an
emancipation
freedom
a critic
a necessity

An ode to the dream
criticize and shape
ready to
my inner intangible cloud and its
tangible window.
They are both real.



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ACKNOWLEDGMENT

THANKS TO

NICOLAS ZENTZ • COCKY EEK
MAYA RASKER • MY TEACHERS
MY CLASSMATES • MY FLATMATES
MY FAMILY • FÉLIX J MCCLAFFERTY
MARIE LISEL • CARLOS CASAS
FELIX VANDERDONCKT

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2022

GRAPHIC DESIGN:
FÉLIX VANDERDONCKT

BLUR SCREENSHOT:
ARMAND LESECQ

