

Piece by curator Isabella Kladakis - for the presentation of the performance *Manna Fortuna-Will Make Your Dreams come true*, at the exhibition Rooms 2017.

Organization Kappatos Gallery

What material are dreams made of and what is the significance of their function? According to Bion, the lived experience is distinguished by the constantly ever-changing qualities - in a continuous flow – that always unfold in the edge of consciousness. The dream space, refers to a function that gathers and composes a mental activity, fragmented into numerous pieces. It constitutes the meeting point of the sensory impressions formed from the union of the Principle of reality and the pre-verbal impressions, drawn from the inner plane of the pleasure-discontent authority.

According to him, the dream state does not reveal the Unconscious level to the Conscious, rather than it being the medium and the place, where conscious and unconscious experiences are subjected to further processing through the Unconscious, so as to be given meaning through symbolism. In a way, the “lies” of the conscious are revealed and the inner truth of the subject is unveiled, in this intangible space where emotional experiences intertwine and interplay with the conscious reflection. Result of the dream state, which is not only the sleeping subjects privilege, is a sense of consistency and totality, through the rendering of meaning to the untreated and often unrelated mental impressions of reality and Existence.

In the interactive multi-sensory performance *Manna Fortuna-* will make your dreams come true, Aggeliki Bozou, coordinates an active performance, starting with the audience who are invited to tell her their dreams, while at the same time she herself, illustrates the dream, accompanied by an improvisational musician.

The room, symbolically charged with the female nature in the Freudian dream vocabulary, is the realistic place where two subjectivities, two different entities, the viewer and *Manna Fortuna* will co-exist, interact, share personal aspects of their individual experience and the following understanding and viewing of it, through jumping off points and apparatus. With the discourse of the viewer/narrators dream state, begins a correlation process with *Manna Fortuna*, that transforms speech into image, with the intent of interpretive rendering, through the sensory way of painting.

In this performative process, it is the conscious, the processed Speech -originating from the viewer/narrator- that precedes and (ex)-poses oneself towards a cruder and direct gestural depiction on the creator’s part. *Manna Fortuna*, as if in a state of “daydreaming”, seems to be listening, picking up on any possible rationalization and subsequent censorship of the dream, as well as any omissions and discontinuities in the narration and illustrates in the here and now of the dream room, that which cannot be articulated in words, that which she,

herself imagines and feels that is closer to the viewers dream experience, automatically including her own personal psychological imprints at the creation of the picture.

At the same time, in this realistic space-time continuum, an intermediary psychic space, not defined by time, is created, where the subjective nature of the viewer/narrators experience, meets the outer reality, the Other. Manna Fortuna, within the awe inspiring walls of the dream space, acts as a vessel for the viewer/narrators individual experience, collecting the fragments of their unconscious experience and their mnemonic traces, returning them, visually modified through her personal fantasy tank, thus creating the artwork which is born before the public.

It's the creative process that is in the limelight and the the visual outcome itself is of secondary importance. The artwork is continually modified in order to furthering the narrations emblazonment, through a circular route signaled by alternating moments of fragmentation and compilation, as they find expression within the boundaries of the paper, in which Manna Fortuna symbolically depicts the words articulated by the narrator/viewer.

The tangible representations of the viewer/narrators spoken words, through the visual language, probably lead to new dimensions and points of view of the former, to additional links and correlations, however, it is the experience of the Encounter and co-creation that stands out and the mutations that occur through the interactions of heterogeneities, namely the connection between the unconscious and the conscious, image and speech, thought and experience, mental and sensory, sound and silence, Self and Other.

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