The score of Dust of Dreams

When entering the installation *Dust of Dreams* we dive into a continuum of images and words that seem to belong to us.

Natural elements, impressions, landscapes, trains, cities, and subjective views. The four video projections generate a synchronic dialogue between the screens. They explore a wide range of colors and climes, dive into the expressive temporalities so typical of dreams, which are translated into the cinematographic language of time-lapse and stop motion.

A dream space swells in front of us, where natural and anthropic environments coexist in a simultaneous, non-linear progression.

The music beneath the images directs and supports the narrative tension and articulates the rhythm of the images, and voices emerge from the sound environment to mark the non-linear temporality of the dream atmosphere. Suddenly, the images projected on the four screens slowly re-synchronize with one another until the universal archetypes finally appear in all their clarity: the fall, the motherhood, the aggressor, a door.

The indistinguishable voices become a stream of intertwined stories, wherein recurring symbols appear in a multitude of languages. Occasionally the voices and videos line up again, evoking a shared symbolism emphasized by the stop motion: for a moment we glimpse the collective imagination, the synchronic force capable of transforming private narratives into a shared feeling.

The voices generate a sensitive relationship that leads us beyond the visible and into the intimacy of the ephemeral experience of those who have donated their dreams. While intimate, these dreams, in some way, belong to us too.

The movement of the three performers completes the visual and sound composition by embodying the dream narratives: they live the dream, transform it, restore it; they pass impressions and gestures between themselves, alternating between saturation and the void. The movements unfold in a flow of constant energy that moves from one body to another, following the vibrations of each performer.

We find ourselves within an immersive environment: a multimedia symphony, a suspension of time where we - the participants - are invited to linger and experience sensorially. We can let ourselves be guided by the fluid temporalities of the stories, filling the interstices with our sensitivities.

In one moment we find ourselves, in the next we drift apart and a magical, almost apotropaic ritual takes shape.

The synaesthetic composition of *Dust of Dreams* seems to look toward the avant-garde experiments of the *synthesis of the arts* and the audiovisual scores of Godfrey Reggio and Philip Glass.

To compose this contemporary synthesis, artist Eva Frapiccini utilized over two thousand dream narratives recorded in the Dreams' Time Capsule across Europe, South America, Africa and the Middle East.

The multimedia installation *Dust of Dreams* represents a milestone in the ten-year journey of the capsule: a moment marked by the opening of an intimate space, a refuge for dreams. It is an artwork in search of the fundamental *fil rouge* which connects the distant stories and symbols of individuals: the collective unconscious.

Eva Frapiccini translates the rigorous attention of listening into a dialogue between the disciplines involved; she has built a choral and unitary texture composed of music, voices, images, spaces, videos, bodies and temporality in a great work of collective writing

Giulia Palomba
Project Curator

*Social Dreaming**

Dust of Dreams by Eva Frapiccini is a cross-disciplinary production, the development of a research which the artist began in 2011 with the itinerant and participatory project *Dreams' Time Capsule.* It consists of an inflatable structure, whithin which the participants are invited to share and record their dream memories, in an intimate environment. In that special place we can hear the echoes of thousand dreams, collected in different times, in all the places the artist visited carrying her capsule in a suitcase. In over eleven years, Frapiccini interacted with people of different nationalities, to create a wide archive, main structure of the project: during its reiterated "activity" the capsule allowed the artist to collect about of 100 dreams per day.

Always interested in the relationship between individual and collective memory, Eva Frapiccini is used to reflect on the role of the archives in preserving and reactivating invisibile stories, like in the work *Il Pensiero che non diventa Azione avvelena l'Anima – (Words without Action poison the Soul)*, MAXXI National Museum of XXI Century Arts, Rome 2020) about the struggle of the Antimafia movement, or in *Muri di Piombo - Walls of Lead*, Castello di Rivoli Museum of Contemporary Art, 2012 about the so-called italian *years of lead* period.
Dust of Dreams perfectly embodies the artist inclination to relate to public spaces and communities, and incorporates the collection of dreams of Genoese or not, thanks to the installation of the Capsule in the Cortile Maggiore of Palazzo Ducale, the main cultural institution in the city, during crowded days. Attracted by the unusual presence of the structure, - which reminds of Buckminster Fuller's geodesic domes, the radical architecture, but also a contemporary and nomadic tepee - people of different ages and geographical origins have contributed to the large ongoing archive of dreams.
The data analysis of the recordings, the artist extrapolates the most recurring words and images: the archive become a gateway to a boarder understanding of common fears and fantasies, shared worldwide.
In the multi-channel installation, images are synchronized following a chromatic balance and a rhythm dictated by the music. The projections allow the visitors to recognize their own dream experiences in those of other hundreds of people around the world; at the same time the permanent stream of languages mixture recalls the multicultural dimension that characterizes the harbour cities, like Genoa.
The artistic perspective, able to ideate a synergic bond between visual, performing arts and music, brings that reflection closer to the Carl Jung's one around the *Collective Unconscious.*
According to the great Swiss psychoanalyst, philosopher and anthropologist, the archetypes and myths that belongs to the whole of humanity finally emerge "in the dreams with collective content, with a quantity of symbolic material". In the same way, the relentless construction of the dream archive by Frapiccini "expresses the relationship between the individual and the society, the private and the collective, highlighting the progressive states of anxiety and fragmentation in the contemporary global community". It is interesting to note how Jung spoke of the dream as a 'theatrical machine': "The dream is the theater where the dreamer is, at the same time, both the stage, the actor, the prompter, the stage manager, the manager, the author, the public and the critic".
In *Dust of Dreams* Frapiccini seems aiming to stage this *theater of dreams*, creating an immersive multimedia installation, in which the recordings' extracts from the archive relate to the video projections. The videos were realized or found on the web by Eva Frapiccini, and also shot by a group of participants during a workshop with the artist at Palazzo Ducale, in the spaces of Sala Dogana. This visual part of the installation allows the audience to experiencing both a singular and a shared dreamlike dimension. The installation was conceived by the artist as a way to interact with the choreographic and musical action, and it will be hosted at the Sala del Munizioniere at Palazzo Ducale and Polo del '900 in Turin, within the contest of the Electropark Festivals in Genoa, Interplay Festival in Turin and Resistere and Creare at the Teatro della Tosse (back to Genoa, but in the form of a show). The choreographical part of the interaction was curated by Daniele Ninarello, whose work is often made up of movement practices that unfold into an experiential choreographic dimension, where the collective consciousness directs and keeps the dancers' bodies alive, often as a result of a research process of dreams sharing. The music is created by the musician and composer Sara Berts, who mixes field recordings of natural elements with electronics, creating a meditative dimension that stimulates the connection between the visible world and inner reality. Within its double dimension of 'stage' and autonomous installation, *Dust of Dream*s allows the creation of a continuous flow of associations between video images, audio recordings, music and live movement, which reflects the continuous and synaesthetic flow of dreams.

Anna Daneri
Artistic co-director of Electropark

**'Social Dreaming is the practice of sharing, associating to and working with dreams in a matrix in order to identify social trends and social dynamics, was pioneered and developed by Gordon Lawrence and his colleagues at the Tavistock Institute and Tavistock Clinic in the 1980s. Thanks to Silvia Raso for sharing this experience.