# NIGHTMARES & DREAMSCAPES



Figure 1. **Maite Cascón**, *Trickster's Tree I - XII,* 2021
Installation of 12 etchings on paper, 40 x 50 cm (x 12)
Image courtesy of Eames Fine Art, 2023

# INTRODUCTION

Traditional stories, such as myths, legends and folktales are narratives which are collectively produced and passed down generations, with each teller adapting the tale to make it relevant to their audience. As these stories are repeatedly tailored to new contexts they become "reflections of the social order in a historical epoch, symbolising the aspirations, needs, dreams and wishes of common people…either affirming the dominant social values or revealing the necessity to change them," (Zipes, 2002, p.7). They are important cultural records and those that retell them enter into a dialogue with the tale's history, with any modifications reflecting the conditions of the time.

The artists selected for *Nightmares & Dreamscapes* draw inspiration from the wells of information which have been accumulated in these ancient tales and apply their wisdom to contemporary issues. Each artist uses elements of these stories, such as a theme, character or narrative, to communicate complex ideas. In some cases, they amend aspects of the tales which feel out of touch with current attitudes, in others they reinvigorate elements that still speak to timeless conditions of the human experience.

The artist's approaches are explored in four sections: 'Magic', 'Symbolic Characters in Depth Psychology', 'Processing Trauma' and 'Addressing Problematic Ideologies'. These lines of enquiry each discuss how an area of academic research can be applied to the artist's practice, which orientates their work within the wider discourse which surrounds the value of re-telling traditional stories in society.

# I  MAGIC

Magic is an important element in many traditional stories as it allows the author to imagine alternate realities which are not required to conform to the laws of nature. This encourages the audience to suspend their disbelief and affords the author immense potential for invention. Magic gives artists the freedom to create radical alternatives to everyday life which can serve as laboratories for thought experiments which reflect, refract, and question the world we live in. Just as dreams, visions and hallucinations can convey profound insights symbolically, artists can use magic in their narratives to reveal something deeper about how they understand the world.

Loosely defined as the power to manipulate events with supernatural energies, magic operates in the ambiguous territory between fiction and reality. The magic in myths and fairytales is different to the magic of esoteric spiritual orders such as the influential Hermetic Order of the

Golden Dawn or the infamous Aleister Crowley's still extant Ordo Templi Orientis. Hector de Gregorio and Constanza Pulit each use a different kind of magic to build rich territories for storytelling which they use to present alternative perspectives on reality.

Hector de Gregorio's practice focuses on producing mythologised portraits of sitters that symbolically reflect their true identity. His works act as windows into an enchanted otherworld which is populated by refracted mirror-images of his subjects. De Gregorio uses these images of a parallel reality to convey insights into his sitter's character, which he claims are received through astral projection[1]. As such, there is an overlap between the fictional world which he creates with his work and the reality of his esoteric spiritual experiences.

To gather inspiration for his portraiture, de Gregorio uses a meditation technique from the Western Mystery Tradition, most commonly used by Theosophists, [2] to allow him to access a higher state of consciousness. He describes how in each of his portraits he depicts the parallel manifestation of his subject which he has encountered in the astral plane[3]. De Gregorio describes how, in these visions, the subject's soul is expressed freely in the symbolic language of mythology which reveals insights into their true spiritual identity.

One such work, *Cupid*, 2013 is a portrait of the beautiful androgenous performance artist Andro Andrex. She is depicted as a genteel but warlike incarnation of Cupid, the Roman god of love. By rendering her in the form of this well-known character from mythology, de Gregorio represents how her loving but mischievous nature is in conflict with the armoured exterior which she displays to the world.

Most audiences would be sceptical towards de Gregorio's claims that these works provide windows into a genuine parallel reality. However, it is helpful to understand how his beliefs can allow these works to operate a sophisticated conceptual device which bring de Gregorio's astral world 'into being'.

By framing his practice within the narrative of an occult belief system, de Gregorios work becomes a proposition to the audience to consider reality from an alternative, mystical perspective. This conceptual framing is a type of 'fictioning', a method of world-making outlined by Simon O'Sullivan and David Burrows in their book *Fictioning: Myth-Functions of Contemporary Art and Philosophy,* 2019. 'Fictioning' is described as the practice of

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[1] Astral projection is a practice used to produce out-of-body experiences during which consciousness can detach from the physical body and travel into a different realm or plane of existence, often called the astral plane.
[2] Theosophy is a religious and philosophical system founded by the Russian mystic Helena Blavatsky. It draws heavily from Gnosticism and Neoplatonism, as well as Hinduism and Buddhism.
[3] Theosophists consider the astral plane to be a spiritual realm which sits just beyond our world but bears resemblance to it. This parallel reality, which is populated by angels, elementals and other immaterial beings from religion, mythology and folklore, is accessible to the adept through astral projection, a meditative process which precipitates the soul from the body and enables it to access other planes of existence (Blavatsky, 1877: 2007 pp. 247-298).

"diagramming or anticipating new modes of existence which provide alternatives to the dominant narratives that construct our reality," (Burrows & O' Sullivan, 2019, p.10). In this text the authors examine how art practices can create new myths which deal with "the generation of different worlds…that are the potential of, and alternatives to, existing worlds." (Ibid., p.6). According to the conceptual framework which they present, the magical world-making practices used by artists like de Gregorio are 'mythopoetic', meaning that they "offer up case studies for a life that might be lived differently," (Ibid., p.25) by diagramming a model of reality that reveals the supernatural potential of our world.

As Jamie Sutcliffe notes in his essay *Magic: A Gramarye for Artists*, 2021, the use of magic in contemporary art can "constitute novel forms of 'fictioning'," (Sutcliffe, 2021 p.17) by providing "mythopoetic," scenarios which create "inhabitable myths," (Ibid., pp.14-15). In this way, de Gregorio's practice offers an alternative, magical conception of reality to challenge the secular understanding of the world. The audience can elect to 'inhabit' this narrative by choosing to believe de Gregorio's claims. Inhabitable stories such as these encourage us to explore our beliefs and so "challenge our perceptual and emotional bases for engaging the world," (Ibid., p.17).

Constanza Pulit's practice uses a different type of magic to free her narratives from the constraints of the mundane world. She uses the magic of fairytales to create scenarios which symbolically represent emotional states and memories from her recent past. Distorted images of nude women, alone and vulnerable in woodland settings crystallize her feelings into semi-fictional allegories about her experience of being a young woman in a new country.

As mythographer Marina Warner discusses in *Once Upon a Time: A Short History of Fairy Tale*, 2014, the type of magic found in fairytales enables the storyteller to "conjure the presence of another world," (Ibid., p.4) which "bears some resemblance to the ordinary conditions of human existence," (Ibid., 2014, p. xxii) but ultimately disregards the laws of nature in favour of creating "a magical elsewhere of possibility," (Ibid., 2014, p. xxii). Freed from the rules which govern the mundane world, the fairytale world can function metaphorically, prioritising "symbolic projection," (Ibid., 2014, p. xxii) over rationality or empirical truth. Warner explains how this enchanted world of symbolic projection can "refract our own," (Ibid., p. 5) to make a "Secondary World of the imagination, myths and fairytales," (Ibid., p.4) which function as "laboratories for experiments with thought, allegories of alternatives to the world we know," (Ibid., p.4).

Pulit explains that her works construct stories which reinterpret episodes from her life, layering magical imagery over real situations to better represent the narratives of her psyche. Her photographic screenprint *Brain Fog*, 2021 represents a specific moment of revelation. Soon after she moved from Argentina to England, she found herself walking alone through woodland in the early hours of the morning. The situation felt emblematic of her life-circumstances, lonely and vulnerable in an unfamiliar wilderness. Pulit, who in this work is depicted lying naked and unconscious on a forest floor with a fox looming ominously over her, discusses how

this scenario perfectly echoed the sensations of her inner world through the symbolic language of fairytale.

# II DEPTH PSYCHOLOGY

Many depth psychologists, most notably Sigmund Freud and Carl Jung, have hypothesised that traditional stories are symbolic expressions of the structures of the psyche. They theorise that analysing these stories can provide insights into the workings of the unconscious minds of their creators (Ekstrom, 2004, p. 657-682). Similarly, the narratives created by Byzantia Harlow and Maite Cascón can be seen to metaphorically communicate their unconscious thoughts and feelings.

Carl Jung's theories, which are central to the psychological approach to myth, conjecture that "myths express the structural elements of the psyche," (Jung, 1968: p. 151). The premise of this idea is the assumption that all humans share common "instinctive structures," (Neumann, 1969, p. 270) at the deepest layer of the unconscious mind, which is "identical in all men and thus constitutes a common psychic substrate," (Jung, (1968, p.3–4). He termed this deepest level of the mind the 'collective unconscious' and described how common thought patterns are expressed in traditional stories as 'archetypal images', which are the potential of the psyche to create a type of conceptual form under certain conditions. These structures manifest in traditional stories as themes, narratives and characters which are the "symbolic products of unconscious processes," (Jung, 1956, p.23). Jung hypothesised that because of this, traditional stories "encapsulate the shared fears, aspirations and desires of humanity," (Tiberia & Laughlin, 2012, p.131).

It is important to note that Jung's theories are seen by many contemporary psychologists as esoteric. Additionally, his work has been critiqued on the grounds of: the reduction of complex human behaviours to oversimplified archetypal structures (Dundes, 1965, p.371), his universalism and mysticism (Drake, 1967 p.323-333), and the lack of empirical evidence supporting his theories (Hogenson, 2004, p. 70). In addition, there are some reports of his collaboration with the Nazi party between 1933-34 via his presidency of the German based General Medical Society for Psychotherapy, which has led some to dismiss his work [4]. Whilst it is necessary to acknowledge these criticisms of his work and personal life, "Carl Jung's influence on depth psychology remains a foundational element of the psychodynamic approach to psychotherapy," (Seymour-Smith, 2023).

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[4] Despite Shoenl & Shoenl's conclusion in their investigation into this subject that, by May 1934 "it was untenable to hold the belief that Jung was a Nazi sympathizer," (Shoenl & Shoenl, 2016, p.481)

As the daughter of a Jungian psychoanalyst, Byzantia Harlow considers Jung's work to be a major influence on her practice. With *Melusina*, 2021, she examines how the character of Melusine from European folklore represents the Jungian concept of the 'anima,' which symbolizes the "archetypal feminine" in the male psyche (Tiberia & Laughlin, 2012, p. 142). This archetypal character appears regularly in traditional stories as "either benevolent or sinister…including radiant goddesses, succubae, mother figures, sirens," (Ibid., p.142). Jung, who analyses Melusine in *Alchemical Studies,* 1968 describes her as representative of a treacherous and seductive female power, noting that "Melusine is clearly an anima figure. She appears as a variant of the mercurial serpent, represented in the form of a snake-woman expressing the monstrous, double nature of Mercurius," (Jung, 1983, p.144).

Harlow's *Melusina*, 2020 re-imagines Melusine from a feminist perspective, rendering her as a mercurial but benevolent nature spirit. Harlow acknowledges Jung's interpretation of her as a deceitful female demon by representing her duplicitous nature with two snake-like tails. However, she revises his patriarchal characterisation by recasting Melusine as an elemental deity, who nourishes and heals by dispensing blood and milk from her breasts. Harlow's portrayal aligns more closely to the feminist Jungian scholar Bettina Knapp, who views Melusine as "representing the source of life and of ever-renewing waters that cleanse and heal," (Knapp, 2003, p.41). This perspective offers a more contemporary reading of the character, free from the masculine fear of female sexual power.

Like Byzantia Harlow, Maite Cascón also regards Jungian theory as a major influence on her practice. In *Trickster Tree*, 2021 (see Figure 1) she presents another of Carl Jung's archetypal characters: the Trickster. Cascón explores how this character appears in many stories about contemporary world events, such as the scandalous exploits of King Juan Carlos I and the La Manada Rape case, by depicting these real-life figures as iterations of the Trickster.

According to Jung, the Trickster archetypal character represents a playful but disruptive force within the human psyche and is a symbol of "wildness, wantonness, and irresponsibility," (Jung, 1954, p. 268). The Trickster appears in different forms in many world mythologies, including the mischievous shapeshifter Loki in Norse mythology and the cunning divine messenger Hermes in Greek mythology. Cascón depicts older, mythical versions of the Trickster alongside their siblings in current world events to draw parallels between the timeless fictional characters and their political and pop culture equivalents who play the same role. In doing so, she suggests that these contemporary figures are part of a tradition of Trickster characters and implies that their actions function in a similar way in society.

Cascón associates her practice with three major influences: the artist Paula Rego, the author Angela Carter and her grandmother, who passed down Spanish rural wisdom through the stories that she told Cascón as a child. Each of these storytellers reinvigorated ancient tales to keep them relevant to a contemporary audience. Cascón, who aligns her work with the Spanish tradition of folk storytelling, becomes one of many custodians of the cultural legacy of her ancestors, passing these tales down the generations and updating them so that they remain relevant to their new audience and context. As Iona Blocian notes in her essay *The Archetype*

*of the Trickster in the Writings of C.G. Jung* (2020), such practices use elements of traditional stories to "connect, like a bridge, the history of culture with collective consciousness and unconsciousness" (Blocian, 2020, p. 232).

# III PROCESSING TRAUMA

Narratives from traditional stories can also be used by artists to express psychological traumas in a depersonalised manner. The works of Brendan Hansbro and Alexi Marshall employ bible stories to allegorically represent their personal traumas.  Both artists use these narratives for cathartic reasons, employing them as a means to process the distress caused by challenging life events.

In Hansbro's *Babylon Apocalypse* series, he re-imagines the events from the biblical *Revelation of St. John the Divine*. This series of twenty-four drawings re-interprets the religious narrative from a secular perspective, using it to communicate the trauma of a serious mental health episode which he endured between 2003-5. Hansbro found this epic narrative about the end of days reflected his crumbling inner world and, by framing his personal experience within the imagery of *Revelation,* he was able to come to terms with his situation. Hansbro discusses how for him an important function of religious texts is to allow individuals to project their own experiences onto representational narratives, as he did with this series of works.

He also notes that by considering the hallucinations, which were symptoms of his illness, within the context of the visions of St. John the Divine, he was able to understand these terrifying experiences as part of a tradition of mystical revelation. Similar to the works of his influences, William Blake and Austin Osman Spare, Hansbro's *Babylon Apocalypse* serves as a record of an intense spiritual experience. Through the artistic process, his suffering became transmuted into an updated version of this story and *Babylon Apocalypse* became part of a broader tradition of representing and documenting profound spiritual experiences within a fine art frame of reference.

Despite the religious origins of the story that inspired the series, *Babylon Apocalypse* is not intended to perpetuate Christian ideology. Hansbro views his interpretation as a secular means of presenting this ancient tale to an audience who may not be aware of its significance as a valuable part of Western cultural heritage. By detaching the biblical narrative from its religious framework, Hansbro makes it accessible to a secular audience. This series places Hansbro's work within a tradition of graphic artists, including Albrecht Durer, Lucas van Leden and Jean Duvet, whose illustrations brought bible stories to life for an often-illiterate audience. As the source text becomes obscure and its associated ideology increasingly unpopular, Hansbro's works preserve this mystical narrative by making it accessible to an audience that might not otherwise encounter it.

In a similar manner to Hansbro's *Babylon Apocalypse*, Alexi Marshall's *Your hair was long when we last met…*, 2019 uses the bible story of Samson and Delilah as a vehicle to psychologically process an episode of intense emotional trauma. The year before she produced this work, Marshall's ex-boyfriend committed suicide after their last phone call. In the months following this event Marshall became overwhelmed with survivor's guilt and came to feel that part of his decision to take his life was due to their final interaction. During the period following his death, the character of Delilah began to haunt her. Raised as a Catholic, this character from her upbringing returned to her consciousness and she came to feel that Delilah's story was emblematic of her own situation, as a woman whose sexual powers were instrumental in a man's untimely death.



Figure 2. Jean Duvet (1485–1561), *The Fall of Babylon*, c.1540-1555 from *the Apocalypse*, Engraving, 30.4 x 21.4 cm.
Image courtesy of The Metropolitan Museum

In this work, Marshall depicts Delilah as a loose self-portrait, casting herself in the story and linking her situation to the mythic past. By framing her experience with the symbolism of the biblical narrative, she was able to objectify her situation and begin a cathartic process which eventually led her to the realisation that, like Delilah, she was the victim of events which were beyond her control.

In *Analytical Art Psychotherapy in Theory and Practice*, 1991, Jungian psychoanalyst Joy Schaverien outlines a model of analytical art psychotherapy that explains why Hansbro and Marshall were able to process their psychological trauma in this way. Schaverien's theories, which are derived from the ideas of Carl Jung and the philosopher Ernst Cassirer, suggest that "in analytical art psychotherapy the pictured image is an object of transference," (Schaverien,

1991, p.6) which helps to facilitate "the natural healing potential of the art process," (Ibid., p.229). Her psychoanalytical model details how the analysand can make sense of difficult emotional material through the cathartic act of making artwork, allowing them to "establish a conscious attitude to the contents of their unconscious mind," (Ibid., p.12). Through this process, trauma is "transformed through symbolic forms," (Ibid., p.4) into artworks which are "valued as talismans, thus magically empowered," (Ibid., p.227). This transformation into a magical talisman is "the main pivot of the treatment…which mobilises affect and offers the potential for change," (Ibid., p.227). In this way, Marshall and Hansbro used bible stories as symbolic forms which conducted their psychological distress into physical talismans, enabling them to process their ordeals by bringing repressed unconscious material to consciousness.

# IV. ADDRESSING PROBLEMATIC IDEOLOGIES

Advocates of the psychological approach to myth [5] argue that traditional stories are timeless expressions of common structures within the psyche. In contrast, Marxist and feminist perspectives on this subject often highlight how these stories have been used to perpetuate dominant ideologies and reinforce power dynamics. Jane Hoodless and Tai Shani explore how the witch character in European folklore has been used in this way. Their works discuss the history of this character in folklore and illustrate how some traditional stories are "not neutral but contain ideological messages which intentionally create a false sense of reality," (Zipes, 2002, p.114) as is discussed by Marxist literary scholar Jack Zipes in *Breaking the Magic Spell*, 2002. Both artists use folktale narratives in their work because they believe the "main impulse," of these stories is "revolutionary and progressive, not escapist, as has too often been suggested. The realm of the folktale contains a symbolical reflection of real socio-political issues and conflicts," (Ibid., p. 42).

With *Witch-in-a-bottle*, 2019, Hoodless intends to initiate a conversation about how the character of the witch is historically linked to hostility towards women. With this work, Hoodless connects witch characters in European folklore, the witch hunts in 16th century Britain and contemporary attitudes towards post-menopausal women. She aims to illustrate how "a story can serve an ideological function," (Jameson,1977, p.555) and questions whether the ghost of this troubling chapter of social history still casts a shadow over the present day.

Hoodless sees the witch as a symbol of the historical atrocities that, between approximately 1450-1700 in Europe, led to the execution of between 40,000 - 60,000 innocent people, 85% of whom were women (Pearson, 2010, p.142). In an accompanying text, Hoodless explains how, during this time, the folktale character of the witch was used as an ideological tool to scapegoat predominantly single, post-menopausal women. This work draws attention to a

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[5] Such as Carl Jung and Sigmund Freud.

time when the fear of witches was instrumentalised by the state to justify the persecution of certain women and reinforce patriarchal ideology. By examining the negative historical connotations of this character, Hoodless highlights how traditional stories have been used to manipulate the beliefs of society and, as a result, serve as mechanisms of social control.



Figure 3. *Glass flask reputed to contain a witch*, England circa 1850-59. Image courtesy of Pitt Rivers Museum, University of Oxford

*Witch-in-a-bottle*, 2019 is inspired by antique 'witch bottles', glass containers that were believed to trap witches, which Hoodless encountered in the exhibition *Spellbound: Magic, Ritual and Witchcraft*, 2018 at the Ashmolean Museum in Oxford. *Witch-in-a-bottle* references these objects, which evidence a superstitious custom rather than a genuine magical practice, and tells the story of a witch trying to escape from the bottle where she has been imprisoned since 16th Century. Small, bruised and with thinning hair, she is an object of pity rather than fear. As a sympathetic figure who visibly reflects the persecutions of history, this 'witch' invites the audience to consider how fictions like the witch folktale have caused harm to minority groups by implanting false beliefs in society.

Hoodless' work initiates a broader discussion about how analysing traditional stories can help us to understand the social order of the time they were made in. This idea is explored by Marxist philosopher Fredric Jameson in *Ideology, Narrative Analysis, and Popular Culture*, 1977, in which he argues that narratives can be "a means of making historical and cultural inferences about the collective fantasies shared by large groups of people," (Jameson, 1977, p.548). *Witch-in-a-bottle* considers how a story can reflect the attitudes of a collective which shaped the structure of society. Hoodless' work draws attention to how the stereotypical portrayal of the witch as an older woman shows a prejudice towards this minority, illustrating the power of fiction to influence popular consciousness. Also, it shows how, more generally, traditional stories can become part of a marginalising apparatus that perpetuates dominant ideologies, leading to catastrophic effects on certain groups in society.

Tai Shani also uses the character of the witch in her multidisciplinary project *The Neon Hieroglyph*, 2021-22. Unlike the stereotypical evil witch depicted in Hoodless' work, this series tells the story of the Maiara, socially benevolent witches from the folklore of Alicudi, an island near Sicily. The Maiara are characterised as "positive and benevolent," (Shani, cited in Gush, 2021) witches that steal from the rich on mainland Sicily and redistribute their wealth amongst the poor on Alicudi. Shani notes how certain social conditions produced this folktale which is "the opposite of most European witch narratives," but emerged at a similar historical moment to the aforementioned witch hunts in mainland Europe (Ibid.).

Shani speculates that ergot, a fungus which grows on rye and served as the inspiration for the LSD molecule, may be intwined with the development of this unusual twist to the witch folktale. She hypothesizes that, by poisoning Alicudi's bread supply for 450 years, ergot's psychedelic effects may have led to the psychological conditions that inspired the "collective hallucination," (Ibid.) of a compassionate witch character in their folklore. In *The Neon Hieroglyph,* Shani constructs a "feminist mythology of psychedelics" (Shani, 2021) with a series of works in different media which form parts of a hallucinatory folktale world. The project raises a practical question about the protentional of psychedelic drugs as "the tools we might need to create a better world than the one we have now," (Gush, 2021).

Shani's idea of utopian future built from "the feelings of communality and togetherness that psychedelics can engender," (Gush, 2021) is reminiscent of the theories of the controversial clinical psychologist Timothy Leary during the 1960s and 70s. In recent times this subject has become a legitimate therapeutic project, currently under investigation by pioneering researchers at Imperial College's Centre for Psychedelic Research, established in 2019. This facility continues research into the clinical use of psychedelics as tools to explore consciousness and treat serious mental health disorders. The clinic's findings have had "profound implications for the field," and given the "current mental health crisis, there is great curiosity and hope about psychedelics as new therapeutic tools." (Michael Pollan cited in Jacobs, 2021).

Shani's work uses a folktale narrative to consider the possibility that psychedelic drugs could be the tools we need to help us create a better future. Like many traditional stories, *The Neon Heiroglyph* imagines "fantastic images about the feasibility of utopian alternatives," (Zipes, 2002 p.3) and "uses fantasy as a means for criticising social conditions and expressing the need to develop alternative models to the established social orders," (Ibid., p.18). This work demonstrates how a folktale narrative can "serve a meaningful social function, not just for compensation but for revelation," (Zipes, 1999, p.29). By excavating this obscure story from another culture's folklore, Shani's also begins the project of overwriting the traditional European characterisation of the witch with a constructive, heroic feminist icon more relevant for the contemporary world.

# CONCLUSION

Narratives are powerful devices which can play a significant role in shaping our perception of reality, contributing to the formation or reinforcement of our worldviews and shaping our beliefs and ideologies (Jameson,1981, p.13). Amongst these narratives, traditional stories are some of the most enduring, and the artists selected for *Nightmares & Dreamscapes* work towards making some of these stories new and strange again.

As the philosopher Ernst Bloch once remarked: "When I get up in the morning, my daily prayer is: grant me today my daily illusion," (Bloch, 1975, p.59). Bloch believed that the illusions created by traditional stories were vital to a healthy life, theorising that the fantastic imagery in these narratives can awaken a utopian consciousness by a process of estranging us from the expectations of our everyday lives (Zipes, 2002, p.158). He called this process 'Vor-Shein'[6] and suggested that it creates an "anticipatory illusory formation of an achievement that has yet to come, and thus it is a stimulant for revolutionary praxis," (Ueding, 1976, p.22).

As Zipes discusses, Bloch's idea of Vor-Shein considers how these illusions can be used by artists or writers to "offset instrumental rationalisation and call forth our authentic utopian impulses." (Zipes, 2002, p.149). By creating illusions that inspire strange beliefs and ideas, contemporary artworks which use elements of traditional stories might stimulate aspirations for a better world and release the potential for positive change. Each work in *Nightmares & Dreamscapes* creates a bridge between the past, present and future, reminding us that our collective dreams are not mere escapism, but are rooted in the potential for genuine positive transformation.

**Robin Spalding, 2024**

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[6] Translation: 'anticipatory illusion' (German)

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