

Dreams as Sources of Artistic Production

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Abstract

Art is an expression of the mind, either consciously or unconsciously, in relief, or in two or three dimension through different media. The manifest or conscious experience is visible and could be fully expressed while the latent or unconscious which is invisible, is beyond human understanding unless it is interpreted. Sleeping dream experiences relate to issues of deeper levels of understanding which could be recast, and if systematically analyzed paves the way to solving many psychological problems. This paper is about some hidden meanings of symbols in dreams and looks at how to use sleeping dream experiences in producing art in relief sculpture. Data was collected using the qualitative and descriptive methods through mainly interviews. The qualitative experimental method was used to portray the experiences from the researcher's dreams while the descriptive method was employed to describe the researcher's personal encounters of dreams. Interviews with knowledgeable individuals who can interpret dreams were carried out to support the researcher's own understanding of dreams. This has helped the author to interpret the dream scenes employed in the paper. Dream experiences were presented in words and transformed into two-dimensional sketches, representing the important activities of the dream. The central ideas within them, which were the finished sketches, were developed and used to portray the dream experiences. Papié mâché, which is marched paper mixed with cement as a binding agent in a paste form was used to produce the work with a touch of multi-coloured finish. Each dream experience employed in the production, from the narration to the finished works, has a unique meaning and understanding which allowed the free flow of the mind to capture scenes from the dreams and their presentation artistically. Works presented in this way, created memorable pictures in the mind of both the dreamer and the observer.

Keywords: Conscious, "De l'éternité à l'éternité" (from eternity to eternity), dream, papié mâché, surreal, sub-conscious.

1. Introduction

Citing Delacroix, Gimpel (1969) confirmed that: "As for art, its task was to discover the hidden meaning of objects, which were for the artist, symbols of an existence of deeper level, and to trace correspondence between the visible and the invisible. It was envisaged as a system of transpositions in which forms and colours were used to suggest thoughts and feelings".

From time immemorial, humans have endeavoured to understand and discover the meaning of things as they occurred naturally around them but to no avail. Since human beings cannot predict or determine what the future portends, it is therefore presumed that there are artistic symbols of deeper levels, between the visible and the invisible, which need to be portrayed artistically with their meanings explored. Dream cuts across all human's experiences. According to Freud, there are "chase dreams, cheat or die dreams. Others are flying dreams, naked dreams, snake dreams, teeth dreams and test dreams", etc. [http:// www. lifescrpt.com/well-being/articles/t/the_10_most_common_dream_symbols_and_their_meaning.aspx?](http://www.lifescrpt.com/well-being/articles/t/the_10_most_common_dream_symbols_and_their_meaning.aspx?) (29-07-2014). Freud continued to say that "We realize that your dreams are unique; no other individual can have your personal background, your emotions, or your experiences. Thus, your own dreams can only be connected to your own "reality". With this in mind, it is important to draw from your personal life and experiences when interpreting a dream". <http://www.answers.com/topic/surrealism-and-psychoanalysis#ixzz38vRuzGAO> (29-07-2014).

This paper's aim is to present some hidden meanings of the authors' personal dream experiences which were executed in relief sculpture. This is based on the notion that anything which is visible could be fully expressed, while the invisible is beyond man's understanding, but could be revealed through dreams with little or no understanding. This has enabled artists to explore forms and shapes from the inner mind; things that are above imagination devoid of any conventional rules. As the "royal road to the unconscious", as Freud expressed that, "dreams allow for accessibility to parts of the mind that are inaccessible through conscious thought. According to his **psychoanalytic** theory, dreams—like most psychological experiences—can be understood through two distinct levels: **manifest and latent**. Modern research continuously proves that dreams contain fundamentally meaningful information. Again, Freud suggested that the content of dreams is related to wish fulfillment. He believed that the manifest content of a dream, or the actual imagery and events of the dream, served to disguise the latent content, or the unconscious wishes of the dreamer. Therefore, appropriate interpretations of these two layers can facilitate assistance in understanding, "whether, when, and how unconscious processes are truly relevant to daily life". Again, he pointed out that "here is a psychological technique which makes it possible to interpret dreams, and ... if that procedure is employed, every dream reveals itself as a psychical structure which has a meaning and which can be inserted at an assignable point in the mental activities of waking life ".Freud (2014) "A dream is a work of art which requires of the dreamer no particular talent, special training, or technical competence. Dreaming is a creative enterprise in which all may and most do participate." Hall (2014) states that dreams can be mysterious, but understanding the meaning of our dreams can be downright baffling. The content of our dreams can shift suddenly, feature bizarre elements or frighten us with terrifying imagery. The fact that dreams can be so rich and compelling is what causes many to believe that there must be some meaning to our dreams.

While many theories exist to explain why we dream, no one yet fully understands their purpose, let alone how to interpret the meaning of dreams. In fact, some prominent researchers such as Domhoff suggest that dreams most likely serve no real purpose. Despite this, dream interpretation has becoming increasingly popular. While research has not demonstrated a purpose for dreams, many experts believe that dreams *do* have meaning.

Again, according to Domhoff: "Meaning' has to do with coherence and with systematic relations to other variables, and in that regard dreams do have meaning. Furthermore, they are very "revealing" of what is on our minds. We have shown that 75 to 100 dreams from a person give us a very good psychological portrait of that individual. Give us 1000 dreams over a couple of decades and we can give you a profile of the person's mind that is almost as individualized and accurate as her or his fingerprints." Jung also suggested that archetypes such as the anima, the shadow and the animus are often represented symbolic objects or figures in dreams. These symbols, he believed, represented attitudes that are repressed by the conscious mind. Unlike Freud, who often suggested that specific symbols represent specific unconscious thoughts, Jung believed that dreams can be highly personal and that interpreting these dreams involved knowing a great deal about the individual dreamer.

Dream events sometimes may not be straightforward. Their interpretations could mean something else since there are possibilities of deductions or additions of events when recounting them. since the manifest experience is the abstraction of that of the latent, there is the need of deeper analyses of the later in order to interpret dreams. Freud also described four elements of this process that he referred to as 'dream work':

Condensation – Many different ideas and concepts are represented within the span of a single dream. Information is condensed into a single thought or image.

Displacement – This element of dream work disguises the emotional meaning of the latent content by confusing the important and insignificant parts of the dream.

Symbolization – This operation also censors the repressed ideas contained in the dream by including objects that are meant to symbolize the latent content of the dream.

Secondary Revision – During this final stage of the dreaming process, Freud suggested that the bizarre elements of the dream are reorganized in order to make the dream comprehensible, thus generating the manifest content of the dream. Freud. <http://psychology.about.com/od/statesofconsciousness/p/dream-interpret.htm> (July 27, 2014).

According to Hall's theory, interpreting dreams requires knowing:

- The actions of the dreamer within the dream

- The objects and figures in the dream
- The interactions between the dreamer and the characters in the dream
- The dream's setting, transitions, and outcome

The first step toward interpreting dreams is to remember them! If you're a deep sleeper and you think you never dream, there's good news: everyone dreams. But not everyone remembers their dreams. The best way to recall your dreams is to try capturing the details as soon as you wake up. Because most people dream just before waking up, train yourself to awaken slowly, keeping your mind clear of the coming day's issues. If you start your day with some serious relaxation and meditation, you'll be amazed how great your memory really is (lifescrypt.com).

There is a psychological technique which makes it possible to interpret dreams, and ... if that procedure is employed, every dream reveals itself as a psychical structure which has a meaning and which can be inserted at an assignable point in the mental activities of waking life (FREUD, *The Interpretation of Dreams*).

Freud, in one of his notable-quotes, states that "As everyone knows, the ancients before Aristotle did not consider the dream a product of the dreaming mind, but a divine inspiration, and in ancient times the two antagonistic streams, which one finds throughout in the estimates of dream life, were already noticeable. They distinguished between true and valuable dreams, sent to the dreamer to warn him or to foretell the future, and vain, fraudulent, and empty dreams, the object of which was to misguide or lead him to destruction" (notable-quotes.com/f/freud_sigmund).

Life to the individual becomes more meaningful when experiences of both the conscious and subconscious worlds are used concurrently. Dream manifestations of the subconscious serve as weathervane, because they bring problems to the surface for possible solution. Dreams also create mental pictures in the mind. Such mental sketches can be recast and systematically analyzed to possibly pave the way for future utilization. However, people are more concerned with the conscious while pushing to the background the unconscious, potentials inherent in their dream experiences. It is therefore the aim of this paper to critically analyze the potentials in dream experiences, and use such as sources of artistic creativity in relief works.

In reviewing this subject, the author realized dreamlike art are mostly executed in painting. In addition, he did not come across any artist using dream experiences to produce art work. However, some artists who used the concept of Surrealism, Abstract, Dadaism, etc. have produced works in mystical or supernatural expression that can be measured in dream facet. Plate (1) demonstrates the work of Hans-Jorgen entitled "Parsifal". He portrays a full human figure and a supernatural human head in a dark background. In the actual sense, the human head cannot be larger than a full human figure. Plate (2), work authored by Lorenzo Maitani, entitled "the Last Judgment". Unrealistic human scene is presented in uncomfortable mood. Plate (3) demonstrates one of the Pablo Picasso's works entitled "les Demoiselle d'Avignon". Adams S. L. (1999) states concerning his scenes that "... another stylistic shift in Picasso's work which was influenced by cubism has been called 'surrealism'. This term literally means 'above real' and denotes the truer reality than that of the visible world". The scene in plate (4), entitled "Persistent of Memories" made by Salvador Dali, cannot be measured consciously. Ocvirk et al (1998), comments on the scene that "A naturalistic technique combined with strange abstractions gives a nightmarish to his painting. The limp watches may be a commentary on the unreliability of our sense of time". Plate (5) demonstrates the work entitled "Illustrated Man" made by Joseph Spadaford. He illustrates a nakedness in the kneeling position in a dark environment with objects that cannot be clearly defined. "Often times, when you realize that you are naked in your dream, no one seems to notice. Everyone else in the dream is going about their business without given a second look at your nakedness. It just reiterates that your concerns of anxieties are your own projections: no one will notice except you. You may be magnifying the situation and making an issue out of nothing" dreammoods.com, (2014). Plate (6) shows Francis Bacon's work entitled 'Triptych'. He presents a figure without chest and arms in a relaxed mood, in sitting position and part of it shown in a dark background. The six scenes, the artists mentioned, represent events which cannot be measured consciously since they are dreamlike scenes which, unless they are explained by a professional artist, may not be easily understood by an uninformed observer. However, many modern artists have proved that

experiences of the sub-conscious minds are the truer representation of idealism since earthly existence is the transposition of the subconscious world.



Plate 1: Parsifal
Hans-Jorgen Silberberg



plate 2: the Last Judgment
Lorenzo Maitani



plate 3: les Demoiselle d'Avignon
Pablo Picasso



Plate 4: Persistent of Memories,
Salvador Dali

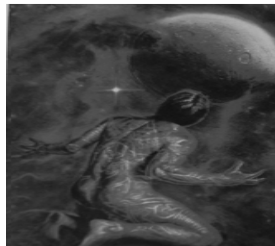


plate 5: Illustrated Man,
Joseph Spadaford



plate 6: "Triptych".
Francis Bacon

In searching to acquire more knowledge about the subject matter of the paper, the author met two elderly men named, Mr. Gbagbago and Mr. A. Ato at separate times in Kpando on September 21 and 30, 2008 respectively through interview. After a series of discussions with each of them, the author noted that dream experiences are often vague. According to these men, "Everything one experiences in a dream may have its positive or negative side. For example, birds and snakes which are common in dream experiences may mean good or evil, depending on the role they play in dreams; they may be signs of fertility or danger. Others, such as discoveries, personal encounters with people, waters, objects, supernatural bodies such as angels, strange animals, etc., may also portend a good or bad omen".

"Dreams offer a close parallel, when an artist allows his sub-conscious to take over; the result has validity, if it is difficult or impossible to interpret. Therefore, creativity must be largely automatic and spontaneous" (Craven 1994). Spector (1997) in Breton says "...what our friends and I mean by Surrealism is known up to a certain point. This word is not of our invention and we might very well have left it to the vaguest critical vocabulary, but with a precise meaning; we are agreed it designates a certain psychic automatism, a new equivalent to the dream state, whose limits are quite difficult to define".

An example is drawn from science when the German Chemist, Kekule cited in Safra (2003) has noted that, "...while struggling to find the structure of the benzene molecule, he dreamed of a snake biting its tail, and on waking-up, realized that benzene has the form of a ring". He also points out that, "... perhaps, the most famous theory of the significance of dreams is the psychoanalytic model developed by Sigmund Freud in the interpretation of dreams".

Sigmund Freud defines a dream in the above book as "hallucinatory experience that occurs during sleep". He further explains that; "Dream reports range from very ordinary and realistic to fantasy and the surreal. Mankind has always attached great importance to dreams which have provided creative solution to intellectual and emotional problems and have offered ideas for artistic pursuit. The visual aspect of a dream is usually most vivid". Bristol et al (1958) state that; "It is the realization that what you picture in your mind, if you picture it clearly and confidently and persistently enough, will eventually come to pass in your life". It is in this vein that the author pictured his dreams by producing them artistically.

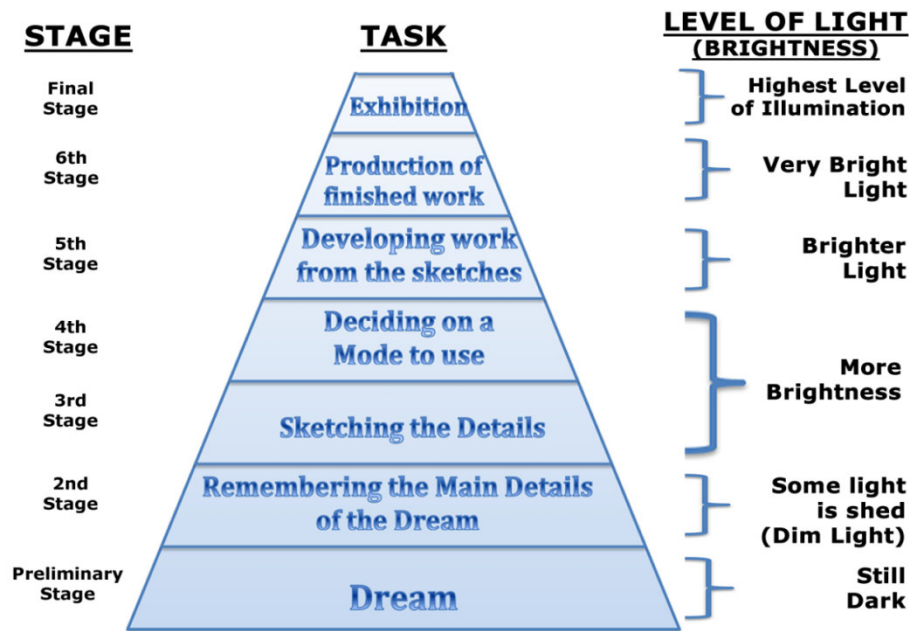


Fig. 1. Process of Producing Art Works From Dream Experience

The diagram as shown in fig. 1 describes the process of producing art works from dream experience which include the stages, tasks and levels of brightness. At the preliminary stage the dream which is abstract or latent, was narrated. At this level, the dream was vague, dark and lacked understanding. At the (2nd) stage, the main details of the dream remembered and some light was shed. At stage (3), sketches of the details or important scenes of the dream were made, followed by the (4th) stage which described the mode used. At this level, there is brighter light which made the latent matter clearer. At the (5th) stage, the dream work was developed from the sketches, making the light brighter, leading to its visual understanding. Stage (6) is the production of the finished work where the dream is clearly represented with very bright light. At the final stage of the work, the highest light of illumination was shed through the exhibition of the finished work for appreciation.

2. Methodology

Experimental method was used to portray the experiences from the authors' dreams. Descriptive method was employed to describe the authors' personal encounters of dreams. Each dream experience was in narrative form. Interviews with knowledgeable individuals who can interpret dreams were carried out to support the authors' personal understanding of dreams. Four dream experiences are narrated both in written form and in sketches. The central ideas, which were the final sketches, were directly molded with different materials and tools.

3. Limitations

- Only dream experiences by the author were executed in the project.
- Materials used were limited to cement, plaster of Paris, papié mâché, cardboard, acrylic paint and white glue.
- The finished works are in relief.

4. Dream Experience 1

4.1 Narration Of Dream 1: Untitled

One morning, the author was going to school. Suddenly, on his way, there appeared a vast lake ahead of him that he must cross before reaching the school. There was no means of crossing the lake and, thus he, had to cross it by wading through the water. He gathered enough courage and started walking on the lake toward the other side without sinking (Fig. 2). On reaching the middle, the author saw a fearful creature ahead of him. The creature had three heads in-one, the first looking up, the second looking straight, and the third looking down. The lower part of the creature was round, with a coiled serpent around it. Within the rounded shape, there were two legs and a hand holding a coiled serpent and the circular shape (Fig. 3), and was moving towards the author. Then he started shivering and as he was struggling to run away from the creature, he realized that he was sinking (fig. 4).

He hit his legs against a hard object, which made him to wake up with a start. He then realized that it was all a dream.

Representation Of The Dream Through Sketches



Fig. 2: Walking on the Water



fig. 3: Strange Headed Beast

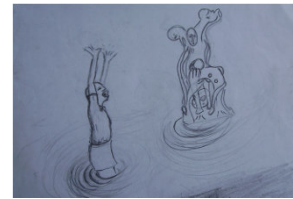


fig. 4: Sinking

4.2 Working Procedure

Direct modelling method was employed to do the work using modelling tools. Plaster of Paris was mixed and used bit by bit around an armature to build up the form of the work and allowed to dry. The finished work was made in white and blue on a dark background, Plate (9).

5. Dream Experience 2

5.1 Narration of Dream 2: "De L'éternité à L'éternité". (From Eternity to Eternity)

The author dreamt that he was moving freely in space, naked and without wings. He was moving so comfortably, as if he was on the ground. From a far distance, he saw a beautiful object flying towards him (Fig. 5). He hung immovable in the space, while the huge beautiful-looking creature came and turned around, and hung above him. There was a voice asking him to kneel in the air and he did. The creature extended from its base, a pot-like object near him. Out of the pot, flowed an oily, sweet smelling liquid, pouring on him and he heard a voice, "de l'éternité à l'éternité" (Fig. 6). He was pleased with the experience and shouted "Amen! Amen! Amen!" He heard his name called repeatedly three times. He woke up with a start, and realized that it was all a dream.

Representation Of The Dream Through Sketches



Fig. 5. The Flying Object



Fig. 6. "De L'éternité à L'éternité".

5.2 Working Procedure

Direct modelling technique was employed to depict the dream experience, using modelling tools. Papié mâché and cement were mixed as materials, malleable enough to build up the forms of the work, and allowed to dry. The finished work was made on a light blue background, Plate (10).

6. Dream Experience 3

6.1 Narration of Dream 3: The Flight from Fornication

A pretty lady sat by the researcher on his bed luring him to have sexual intercourse with her. The amorous display by the lady on the body of the author nearly influenced him (Fig. 7). The author found enough opposing power within him which prevented him from having such a sexual contact with her. There was a serious struggle between him and the lady (Fig. 8). Finally, the author fled from her (Fig. 9). While running ahead, he stumbled and fell and then he woke up and realized that it was all a dream.

Representation Of The Dream Through Sketches



Fig. 7: Smooching



Fig. 8: Struggling



Fig. 9: The Flight

6.2 Working Procedure

Direct modelling technique was employed to depict the dream experience, using modelling tools. Papi   m  ch   and cement were mixed as materials, malleable enough to build up the forms of the work, and allowed to dry. The finished work was made on a blue and pink background, Plate (11).

7. Dream Experience 4

7.1 Narration of Dream 4: Liberation

The author was in a large prison where he was chained naked in an inexplicable agony (fig. 10). He was tortured and left famished as he had no relief from any source. His cries and sorrows could not save him, and gradually, his hopes were being lost. At a point, he was unable to talk due to the pain he was enduring (fig. 11). Even though he became helpless physically, he still had a strong belief of liberation since he knew he was put there by mistake. Many days and nights passed and the experiences became more terrible. One night, he realized that the weather became instantly clear and he saw a multi-coloured image at a distance. There was a strange feeling in the author. In a twinkle of an eye the chains were broken and his appearance changed white (fig. 12). He was pulled up like a magnet and clung to the image (fig. 13). He realized that the image which held him firmly was large and had a strong magnetic field. The author did not feel easy attaching himself to the image, but while admiring its nature, and the feeling of liberation from the prison, he felt comfortable. He heard a song from the image as if it was coming from tape recorder. This made him feel more comfortable while the image was flying him across the forests, oceans and cities. It was a song that he knew so well so he was singing it along with the image (fig.14). While still flying with the object, he heard a loud bang, heard the mention of his name and woke up startled, realizing that it was all a dream.

Representation of the Dream Through Sketches



Fig 10: In Chain



Fig 11: Torture



Fig 12: Chain Broken



Fig.13: Magnetic Pool



Fig. 14: The Final Sketch of the Dream.
Dreamer Attached to the Strange Object

The final scene (fig.14) was molded and allowed to dry, and transferred to a prepared background by gluing (fig. 23, 24). It was then polished and presented as the finished work. Plate (12)

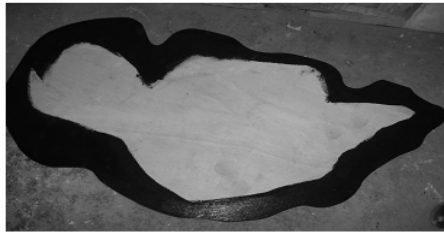


Plate 7: Prepared Background of the Work



Plate 8: Fixing the Work on the Background

7.2 Working Procedure

Direct modelling technique was employed to depict the dream experience, using Papié mâché and cement mixture, malleable enough, with modelling tools in producing each section of the interesting object. It was allowed to dry and the various sections were detached from their initial grounds, made good and permanently fixed with white glue on a designed background, Plate (7 and 8). The work was finished on a black wooden background, Plate (12).

8. Result And Discussion

Untitled

8.1 Description Of Work

The work is almost the exact replica of what had been observed in the dream. There are three abstracted heads, varied in height. The necks are long and coiled with snakes. They stand on a common body with a space created at the centre of the work, and hooked by a hand. The rounded base has serpents coiled round and within it. There is a rounded, textured object, imbedded with two humanlike legs, each facing the opposite direction. The colour of the work is white, fixed on a dark background, with shaded blue at the base (Plate 9).



Plate 9: The Finished Work. (untitled)

8.2 Interpretation Of Work

According to the dream analysts (Gbagbagbo and Atoo), dream experiences sometimes, are difficult to explain. The work is a symbol of some hidden issues about life which are sometimes impossible to understand. These kinds of dreams create anxiety in people trying to understand the complexities of life. The unified and horrible objects portrayed in the dream (Plate 9), is composed with real and surreal images which can make the dreamer uncomfortable on waking, leaving him on a cross road, and trying all means to understand the hidden meaning imbedded in the dream. Since the most vivid appearances in the latent objects in the dream are the hand, legs, without which human being cannot effectively act, this could mean the restless nature on the dreamer for success.

Even though there are objects such as snake, three strange heads, looking at all angles, projecting on a rounded base, the image does not portray anything violent. The colour of the creature, white, and that of the background, pale, depict a serene atmosphere where the dreamer may feel comfortable. This means that the dreamer may not experience any harmful situation.

9. De L'éternité à L'éternité

9.1 Description of Work

"De l'éternité à l'éternité" (Plate 10) appears like a ring. At its lower part, there are two tails. The longer one is extended towards the front of the creature, and the short one towards the back. At the ends of the tails are pot-like objects that believed to have contained a substance as experienced in the dream. The rear pot is lowered and fresh air emptied onto the abstracted figure, in kneeling position. The text is in script lettering. The work is finished in multi-colour on a light blue background.

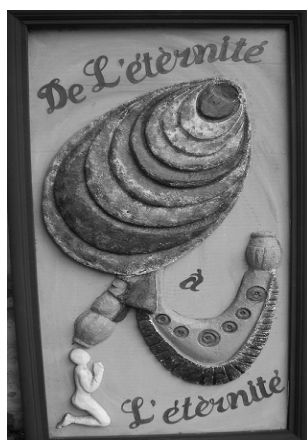


Plate 10: "De l'Éternité à l'Éternité"

9.2 Interpretation of the Work

According to Gbagbagbo and Atoo, the scene in the dream occurred in a serene atmosphere. The dreamer, and the mysterious objects encountered, behaved harmoniously. The fresh airy substance pouring on him could be a sign of spiritual anointing. This may result in physical blessings and protection for the dreamer. Since the conscious realm relates to the subconscious, anyone who experiences such a dream may have spiritual protection against anything that can affect the physical body. The work on the serene blue background, suggests peace and love which everyone needs to experience.

10. The Flight

10.1 Description of the Work

The entire work, (Plate 11), consists of three main scenes. The first is made up of the author in a surprised mood, in a sitting position on his bed, while the lady is sitting half way on one side of the bed placing the right hand on him. In the second scene the author and the lady are struggling: this shows that the author is doing everything possible to run away while the lady continuously harassing him to have her way into him. In the third scene the author overcomes the lady and flees from her, leaving the lady on the floor.



Plate 11: "The Flight" The Finished Work. size: 223cm x 100cm x 4cm.

10.2 Interpretation

In interpretation, Gbagbagbo and Atoo say that having sexual intercourse in a dream may have physical and spiritual connotations. Physically, one may have the feeling of having sexual relation while in bed. The state of the mind of the person involved, as far as sexual matters are concerned could lead to having amorous relations in a dream. However, it could also be a spiritual defilement on the soul of the dreamer in order to make him or her vulnerable to attack. In the dream as the works portray, the author did not agree with the lady. This can be detected in his face in the first instance, followed by the struggling scene, and lastly, running away, leaving the lady on the floor. This event may mean the author had escaped from a physical or spiritual attack that might have befallen him.

11. Liberation

11.1 Description Of The Work

"Liberation"; (Plate 12) is a relief work. It consists of a large image onto which the author is clung. The size of the image as compared to that of the attached figure, suggests the image is very large. The construction and assemblage techniques were employed to do the work. All the forms are constructed separately using colours ranging from blue, light blue, green, red, orange to white. The work is fixed firmly together as one unit on a dark background. There are three pieces of styrofoam, fixed horizontally. These, therefore, break the monotony of curved shapes in the work.



Plate 12: The Final Stage of the Dream (Liberation)

11.2 Interpretation Of The Work

The image does not portray any structure that could be experienced physically. According to the knowledge gained in dream interpretation, from the resource persons, to be held prisoner in a dream, may mean an uncomfortable situation awaiting the dreamer or his close relation. The unfortunate life situations could be lack of funds to support oneself in sickness, and other disadvantageous life conditions. The other stage of the dream

denotes victory over difficulties. The figure in white shows the sign of victory, happiness and deliverance from an unfortunate situation as far as life's experiences are concerned. Indeed, success may not be achieved without passing through series of problems. The dreamer had the hope that one day there will be deliverance from any horrible environmental depression should it happen. The state of mind in every stage of life is very important. Thinking positively or negatively affects life by either overcoming one's problems or being defeated. Therefore, the author's belief in being victorious, finally helped him to be delivered. One may not know how it happened, but within a twinkle of an eye, the agony became something of the past. The image in the work denotes peace, tranquility and love. The dark background as against the admiring colours of the image shows sign of the agony out of which the dreamer was redeemed. The magnet pulling the dreamer to the image could be a sign of the unsurpassed peace and prosperity the dreamer would enjoy. The author, turning white, may be a sign of purity and blessings in which he would find himself. The flight could also be a means of liberation from hardship.

12. Conclusions

This paper discovered the possibility of using sleeping dream experiences to create two or three dimensional arts. Nothing can be created by the artist without first of all thinking about what to create, how to create it and the usefulness of the object created. The thinking process leads the artist to delve into both the conscious and subconscious realms where he can capture numerous valuable ideas which he uses for artistic creation. The dream experiences have helped the researchers enough in coming out with artistic forms produced in this study. It is obvious that those who believe in sleeping dream can attest to the fact that sometimes, dream reveals things of the deeper levels of understanding, which directs, instructs, etc, and can be realized vividly in life situations. Objects and actions in dream should not be taken for granted, if systematically analyzed and given the appropriate interpretation, the unconscious would turn to conscious. Therefore, conscious revelation could result to the development of the individuals and nations as a whole. Artists should endeavour to research into dream matters in producing art works. Such discovery, even though, not easy to recollect and interpret, assists in building the artist mind to think and become more creative in order to face the challenges of the art industry. It is obvious that some dreams experiences do not have clear meaning and understanding and cannot therefore be portrayed artistically. Understanding dream and its interpretation will go a long way to assist in the interpretation of some common dreams in solving many psychological and health related problems. It is advisable that doctors, engineers, and people from other fields of learning, take inspiration from their dream experiences in creating tangible ideas since the mind depends on the abstract or unconscious experience to make life more meaningful. The finished works can be used as teaching materials in schools and colleges. It was quite remarkable that at the completion of the research, the researcher used his dream experiences in producing art works.

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