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Mise en garde/Advice

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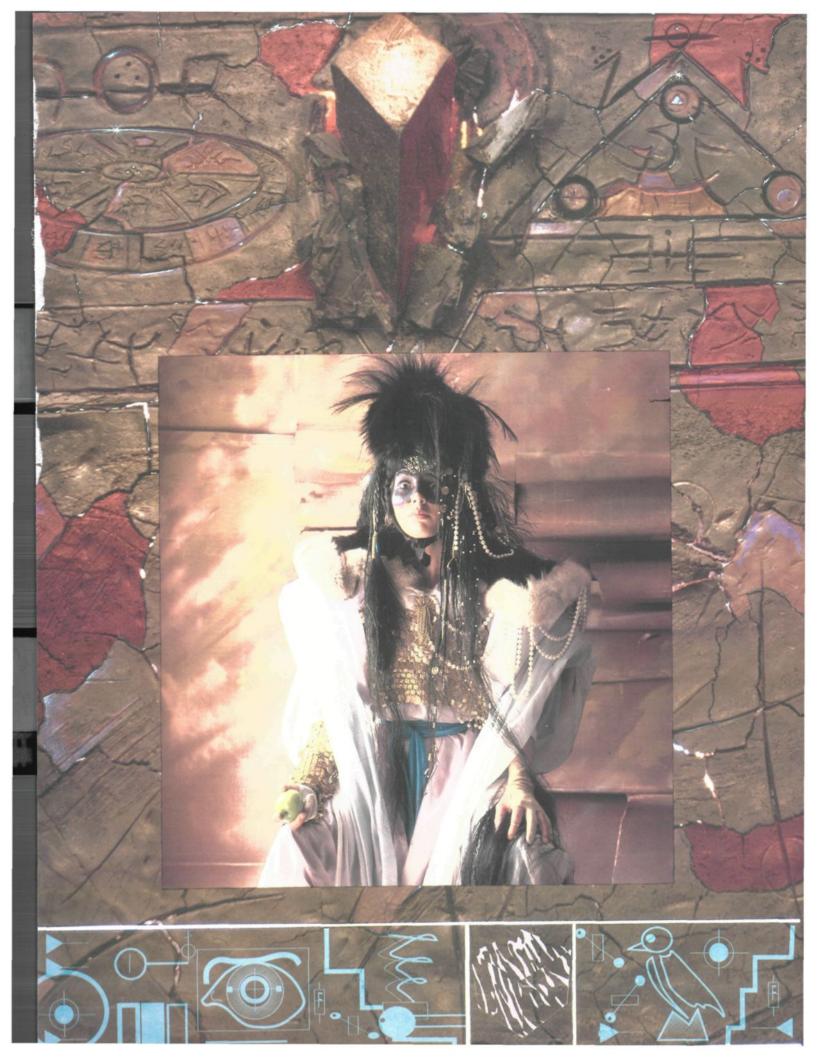
TABLE OF CONTENTS

Achnowledgements				
Preface				
Introduction:4				
Development:				
Chapter I, The Means and Methods of the Bricoleur7				
Part 1; Materials Used7				
Part 2; Tools and Methods of Transformation12				
Part 3; Agents for Praxis16				
Part 4; Extensions of the Body20				
Chapter II, The Symbolic Coding of the Dream-Weaver32				
Part 5; The Journey Outward32				
a) The Thought-figures32				
b) The Events-personified63				
c) The Object-instruments70				
d) The Object-accessories85				
Chapter III, A Method of Praxis89				
The performance scenario92				
The personal and interpersonal108				
The topological study112				

Chapter I	/, <u>Stre</u>	engths and V	Veakene	ssess122	
	An ana	alysis, a) 1	The Med	ia122	
		b) 1	The Eva	luations141	
	The in	ndividuals o	of the 1	Dream-Weaver156	
Conclusion	n:				
	The Non-official Statistics161				
	Religion and Spirituality162				
	Ritual, Art and Social Discontent164				
	The Ne	ew Age	• • • • • •	167	
Appendix,	, The Subsequent Interest in the Dream-Weaver				
	<u>Concept</u>				
Credits	• • • • •			176	
Bibliography					
Reference papers and interviews181					
ANNEX:					
	a) Pr	Press clippings			
	b) Letters of evaluation and of acceptance186				
	c) Vi	ideo documen	nt, 1)	Dream-Weaver Scrap Book	
			2)	Televised interview of	
				the Dream-Weaver project	

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DESCRIPTION SOMMAIRE

- 1) Le projet prend appui sur une série d'objets faits main avec les matériaux et techniques du tisserand, d'une ancienne civilisation imaginaire.
- 2) Cet inventaire d'objets servira à l'illustration d'un scénario animant des personnages ambassadeurs d'un environnement fantastique lointain.
- 3) À la suite d'une évaluation topologique, une adaptation est faite de l'ensemble de la production de manière à prendre en compte la relation art-vie.

Ce projet trouve son expression dans le vêtement régalien, animé dans un scénario/performance. Celui-ci a pour fondement un médium métaphorique et analogique d'une expression mytho-poétique.

Les vêtements régaliens sont produits de matériels naturels et recyclés. Dans chaque composition, il y a opposition/contradiction des matériels utilisés. Dans leur ensemble, ces vêtements régaliens deviennent des signes d'une volonté d'unification et de réconciliation.

Le scénario/performance est un geste de "praxis" métaphorique et analogique, qui montre par le "jeu" un thème mythologique qui a comme but de réunir le public et l'imaginaire.

Ce projet a l'intention de dépasser l'objet dans une interaction avec le sujet, qui s'ouvre davantage à une interaction avec le public. L'acte solitaire de l'artiste rassemblant des objets pour un travail créatif surpasse son propre empirisme pour devenir acte social qui regroupe des individus dans une expérience d'unification avec l'environnement immédiat.

Approven par le directeur Flague Bacha

PREFACE

The content of this document is a personal reflection upon my present artistic endeavor titled "Dream-Weaver". This project was researched and produced within the frame-work of the Université du Québec à Chicoutimi Masters Programme in Visual Arts from 1987 to 1989.

The <u>Dream-Weaver</u> consists of a series of hand made objects, the inventory of which is used in a performance format, in an art/life relationship. The eminent message of this work is reiterated on several levels of interpretation, each having a symbolic significance distinct from the others, yet constitutive of the whole of the production.

Each of these levels is a composite element of the artistic expression, and shall be identified, investigated and then put into perspective with regards to the whole. Therefore the reader is asked to be patient as the pattern is slowly drawn, piece by piece, with the common thread of thought in a simple gesture, that binds the separated elements together to form one unifying act, in thought, word and deed. And so, the following pages will continue this same practice of an accumulative work.

I consider the <u>Dream-Weaver</u> an Open-Work, not only to spectator interpretation, but also inversely; that is to say, the project draws its inspiration from many areas of the human sciences while remaining a visual arts work. If at first the relationships do not seem apparent, the reader should keep in mind

that all things come in their own time.

In conclusion, I would like to add that this creative experience has led me through a wonderous adventure into my innermost convictions as well as my outermost physical and mental capacities; it has been a discovery of self and of the Other, that I shall cherish always. An energy of tremendous proportion has come from within this experience that has, thus far, proven itself contagious well beyond my greatest aspirations. And somehow it is not of my doing, so finally the <u>Dream-Weaver</u> has taken on a life of her own, a personality that I, and many others are part of.

From a dream a reality has sprung: For to don the truth about ourselves, to have the courage to assume its reflection and thus, take away the fear of emptiness, opening the eyes, heart and soul to a radiance of presence that some call beauty and others feel as truth. The <u>Dream-Weaver</u> is the concrete visualization of the strength of the human spirit.

INTRODUCTION

The <u>Dream-Weaver</u> is an artistic performance piece, the research of which is based upon the human traditions of myth and ritual. It draws its inspirations from many cultural sources; it is also a multidisciplinary expression that is trans-cultural and trans-historical, that has brought together diachronic elements in a synchronic expression.

In the following pages, this method of synchronizing diachronic elements will be used again and again on various planes of expression and of understanding. Each plane being complimentary to the others, yet would be meaningless without the others. This is what is referred to as a chiasm;

"...the idea of chiasm, that is to say: every relation to being is simultaneously holding and being held, the hold is held, it is inscribed and inscribed in the same being that it holds.

Starting from there, elaborate an idea of philosophy: it cannot be total and active hold, since what there is to be grasped is a dispossession — It is not above life, top-down. It is beneath. It is the simultaneous experience of the holding and held in all orders." Heidegger, Visible and Invisible, p. 260, from David Mallin, The Swirl in Minoan art and Nazcan pottery, delivered at York's M.F.A. Lecture Series, Feb. 1988.

The whole of the Dream-Weaver is centered on the human being; materially

upon the body and intellectually upon the discovery of self. It is an exercise in what is termed **Creative Mythology**, that is to say, that the project is the communication of a personal experience in a mytho-poetic fashion, whose intention is one of unifying, as opposed to an authoritarian coercion of the public assistance. In other words, the public is invited to assist, to receive and respond to it of themselves, as opposed to a socially maintained rite, through which the individual is required to experience with commitment.

The visual metaphores used are pedagogical aids in the transmission of a generalized personal mythology, born of a series of hand made objects revealing a common structure. The latter is most certainly inspired from the depths of the unconscious, retaining its symbolic codes of expression that have been translated to the conscious via the synchronization of a scenario. This praxis of a scenario is a necessary continuation of the body's symbolic function and expression through movement and the sounds it can produce. If the body is the central subject, it must be complete in its expression, which equals the execution of the performance. It is an actual expression of our corporeal existence. This automatically brings about the ideas and concepts pertaining to time/space relationships. Is this not at the foundation of mythology and its ritual, not to mention our own contemporary obsessions with the concept of time/space and technology?

The acting out of myth by way of a rite is the analogical act and ensuing metamorphoses by the participant and of the participant, who is passive or active, in a much larger recognized scheme of existence. The rite is temporally

a center of focus within a whole of infinite centers of action. That is to say; the participants of the <u>Dream-Weaver's</u> performance undergo a metamorphoses, this by the vestments of the personaes and the behavior of same, as well the spectators undergo a metamorphoses by their witnessing of the performance. The performance is the organization of symbols; visual, auditive, and of movement, by which the energies of all participants, active or passive, are evoked and gathered toward a focus that is the desire of unifying.

The unifying theme used throughout this artistic endeavor is empirically and theoretically unity in multiplicity and identity via diversity and is used on various planes or stratas of meaning, namely:

In Chapter I, The Means and Methods of the Bricoleur,

<u>Part 1</u>; the "materials used" in the fabrication of objects that necessaly imply an extension of the bodily function;

<u>Part 2</u>; the "tools and methods of transformation" in the fabrication of these objects, that is to say that are hand made, again implying the physical execution of ideas and concepts by the body independent of technological means, (i.e.: computers or industrial formulas, etc.,);

Part 3; as "agents for praxis" the symbolisms of these objects is developed in relation to the body and its function in the praxis of the <u>Dream-Weaver</u>.

Part 4, these objects as "extensions of the body" become subject as reflections of the body-subject that perceives them in a psychic process of indiduction.

In Chapter II, The Symbolic Coding of the Dream-Weaver,

Part 5; the translation of the unity of the unconscious symbolic plane is the "journey outward" of the identification with the bodily experience and the process of individuation:

- a) the "thought-figures",
- b) the "events personified",
- c) the "object-instruments",
- d) the "object-accessories".

In Chapter III, A Method of Praxis,

The whole is transposed to a contemporary social context. As the ritual is intended to be a collective experience, it therefore requires a participation by the collective. This goal is attained through the personal and interpersonal attitude of the Dream-Weaver of "a method of praxis".

And in a fourth chapter to be titled <u>Strengths and Weaknesses</u>,

The social and artistic analysis of the <u>Dream-Weaver's</u> Performance and exhibition will be evaluated within the various planes of its practical application. This chapter is based upon the actual consequences of the project as a result of its concretization and its performance realization.

**

Thus, several points to ponder, all linked and intertwined in a series of relationships oscilating between art as vehicle and of life the experience.

CHAPTER I

THE MEANS AND METHODS OF THE BRICOLEUR

PART I: MATERIALS USED

The materials used in the <u>Dream-Weaver</u> could be referred to as traditional weaving materials, namely: rope, string, thread, wool, and various textiles. Other materials are drawn from nature: horse hair, feathers, grass, leather, fur, horns and tree bark, branches and the like; while still other materials are retrieved from discarded cultural objects and then recycled into the project, namely: jewellery, collars, judo suits, protector hockey and football pads and helmets, rope ties, fabrics and metals.

To be able to work with these materials, a particular attitude is required by the artist, that some would call being a **bricoleur**. The latter is regarded as some one who works with her hands and uses devious or unconventional means as compared to a craftsman. He or she is a person who undertakes odd or unusual tasks and is a **Jack of all trades or a kind of professional do-it-your-selfer**. This bricoleur attitude is further explained by **Claude Lévi-Strauss**, in his work titled **"The Savage Mind"**, page 17:

"...his universe of instruments is closed and the rules of this game are always to make do with whatever is at hand, that is to say with

a set of tools and materials which is always finite and is also heterogeneous because what it contains bears no relation to the current project or indeed to any particular project, but is the contingent result of all the occasions there have been to renew or enrich the stock or to maintain it with the remains of previous constructions or destructions."

Upon reflecting on the materials listed above, they could be considered as signs unto themselves within social history:

- a) Weaving materials and textiles that are used in various cultural artisan styles as well as in previous civilizations;
- b) The materials that are drawn from nature and used in culturally more primitive or prior societies as totemic methods of classification and identification;
- c) Collected and recycled **oddments** that are left over from our own cultural endeavors.

With the bricoleur attitude or **vision** I can sense the presence of actual and possible relationships between these three types of material groups and that they can be combined and used in operations of the same type. And by fitting these various materials together, like so many indestructable pieces, a new structure is built, giving a new meaning to what had become meaningless to us.

I would now like to touch upon the symbolic meaning of these enumerated

materials in relation to the bricoleur vision of reality:

a) Weaving materials and textiles;

Rope, string, thread and the skein of wool are agents that **bind together** all states of existence, as well as to their principles. While fabric is that which clothes, covers and disguises it is the **endless variety of forms** of continual change.

b) Totemic materials;

Totemic emblems are symbols of the animals that so often appear in our dreams and in art, are partial systems of identification to the human being. They are the images and aspects of the complex nature of man; they mirror the deep and instinctive pulsations of being that have been domesticated or that have remained savage. Each animal image or emblem corresponds to a part of the human being, to secret and magical virtues.

The horse is an important symbol in the memory of a great many peoples and is associated with the **chthonien** world. He gallops like the blood rushing through veins, from the womb of the earth or from the abyss of the ocean. He is the son of the night and of mystery, and **bringer** of both **death** and of **life**; he is fire, destructive and triumphant; he is water, nourishing and asphyxiating. He is the memory of the **world** and of **time**, symbol of the natural **passage of time** and he is impetuous desire. And as the night gives way

to the day, so too the horse leaves the shadows, to attain the light of day.

The hair (mane) and tail of the horse as emblems, retain the strength of the animal and are symbols of a sympathetic and powefull link to its virtues even after the hair and tail have been separated from the animal. So too does the fur of another animal inspire this link of spiritual oneness with the natural environment. The feathers of a bird are symbols of clairvoyance, of divinity, of airian strength, and the liberation of the weight of this world. The horns of an animal are again a symbol of the strength of the animal who bore them. The rams horn is a lunar symbol that is representative of both the male and female principles, that is to the individual symbol of maturity, of equilibrium and interior harmony with self.

The tree and products from the tree, such as its branches, sections of its trunk, etc., are symbols of the center of life, of perpetual evolution, of ascension to the heavens, it has a cyclic character of cosmic evolution: of death and regeneration. The tree is also a symbol of the three levels of the cosmos: the underworld, the middleworld, and the heavens (water, earth and air). The tree also brings together the chthonian and ouranian worlds.

The last of the materials used in the <u>Dream-Weaver</u> is sweet-grass which is very symbolic to the native peoples of North-America. It is used to purify the spirit by its burning like an incense. It is sometimes braided, which is a symbol of the unification of the three levels of human life with the **Creator:** the **corporeal**, the **conscious** and the **spiritual**.

c) Recycled oddments of culture;

The materials used in this category are what have been discarded by our society and which can be found most often in charity store and counters. They are objects that are no longer in vogue or aesthetically correct according to the dominant norms in social behavior. These materials are very ordinary and everyday items, such as; clothing and their accessories and household furnishing accessories. In the bricoleur attitude such objects are not looked upon in their original form but are envisioned for what they contain as a primordial function. An example of this is a decorative curtain tie rope, this gaudy thing is still functionally a rope and can be used in that manner to tie whatever is desired regardless of its previous dictated function. This is because it has been discarded, its primal meaning has been rejected, therefore it is free to be given a completely new meaning of function.

The listing of this type of discarded object used in the <u>Dream-Weaver</u> is as follows; fur coat collars, dresses, jewellery, protective hockey and football gear, decorative rope ties, macramé rope, curtain rods, table-clothes, belts, scarves, vests, blankets, decorative wall hangings and decorations, judo suit guies, and almost anything else that would figure in the immediate needs of the **bricoleur** at that particular time. The act of recycling is in part an economic one, but it is also a symbolic act of **gathering up** the **past** in a **present** creation towards a **new future meaning**. It is in essence a form of **praxis** of the idea that from so many **indestructible fragments**, a **regeneration** of **meaning can come forth**. It is the acknowledgement of our ever present past.

PART II: THE TOOLS AND METHODS OF TRANSFORMATION

The tools used in the reworking of the aformentioned materials are also very symbolic by their application in todays' society. The tools used in this production, with a definition of the symbolisms and a description of the creative methods of their application will be given in the following paragraphs.

Scissors and the needle are symbols of cutting tools, and the male principle that modifies the female principle: it is the active working of the passive. Scissors are the agent of the celestial will that penetrates the individual. It is the first operation of the spirit that cuts, separates and distinguishes after having carefully judged the situation. As an active agent, scissors and the needle are also passive, in that they are held by the hand that is the bodily applied will.

The thread and its bobbin are symbols of the domestic arts and of manual ability. The bobbin is the symbol of the passage of the days in our lives, whose thread will eventually come to its end once the bobbin has been emptied. It is the passage of time and the thread of generations. The gesture of knotting or tying thread, string or rope is symbolic of the linking of separated elements or of beings; materially, socially, and spiritually. To braid matter is a symbol of a continual union and relationship, to braid hair is considered a closed symbolism of the perpetual return. Yet it is sign of the eternal return that is of comfort and rich with hope as in the braiding of sweet-grass.

The act of twining matter is a manner of using the spiral that moves out from an original point of departure that can be infinite. It is a line without end that forever binds the two extremeties of becoming. To twine is to emanate, to extend, to develop, it is to cyclicly continue forward, it is the creative movement. It is the gesture of the repeated rythms of life, the cyclic character of evolution and the permanence of the being in movement through space.

The circle is an important method of design and fabrication in the <u>Dream-Weaver</u> and is the symbol of the extended center. It is seen mainly in the use of the sash or belt in the vestments and is a <u>universally fundamental</u> symbol along with the <u>square</u> and <u>cross</u>. The circle has <u>no beginning</u> and <u>no end</u>, it is <u>time</u> and <u>movement</u>, it is invariable <u>instants</u> that are <u>all identical one</u> to the other. It is archetypal as symbol of the Jungnian psychic totality of the self. It is a symbol of protection and for the <u>individual</u> takes its form by way of the ring, the bracelet, the coller, the belt and the crown. These circles play the role of <u>stabilizers</u> that maintain the <u>cohesion</u> between the body and the soul.

The hand is the bodily instigator for the will and is a symbol of the active principle. It is magical because it takes hold and is capable of invocation. It differentiates and is associated with the symbolism of the arrow, yet is distinctively human and within this male and female; it is passive by what it contains and active by what it holds; it is weapon and tool and extends itself by its instruments and objects that it touches and fabricates.

Water is an important element used as an agent in the fabrication of the Dream-Weavers' objects, as many of them must be boiled to be pliable. It is a symbol of three dominant themes; life source, method of purification and center of regeneration. Waters' opposite element is fire which is also very important in the fabrication of the project and is symbol of the fecundating action, purificating and illuminating act. Its negative symbolism is that it consumes as it burns, yet it remains purificating and regenerating. As waters' opposite, fire is the symbol of purification by comprehension of its most spiritual form, so too by way of light and truth. Water on the other hand is the purification of desire to its most sublime which is quodness.

In the fabrication of the <u>Dream-Weaver's</u> inventory of objects these two agents are used extensively, and quite often together; symbols of the male and female principles, fire is used to heat the water for boiling and water is used to cool fiery consequences, that is to say water reduces heat temperatures when fire has been used to melt separated elements together, i.e.; rope.

All of the enumerated agents listed work together as does fire and water, one acting in conjuction with the other, one agent bending to the other in the act of a new creation. Yet nothing from the beginning was new for they are all very common elements and objects of our everyday existence. Each being insignificant on its own, is brought into a new relationship of meaning where once there was no meaning. The <u>Dream-Weaver</u> is a work of regeneration from what was considered meaningless.

This has been a generalized listing of the symbolisms of the methods used for the assembly and creation of the objects used in the project, that in a natural fashion evoke the images of their animation by and of the body. I shall continue the enumeration of the objects themselves in Part III: Agents for Praxis, of this Chapter. Although their inter-relationship may not at first seem apparent, I ask that the reader be patient, for it is important in the laying down of the foundation for the practical and theoretical analyses of this, my personal artistic endeavor.

PART III: AGENTS FOR PRAXIS

The following are **objects of new meaning** fabricated from the three types of materials used in the <u>Dream-Weaver</u> project (weaving, totemic and recycled). Although they are new to the project, these objects are in fact archetypes with regards to the praxis of myth and its ritual. It is here that these objects begin to relate their story in a generalized manner which will eventually give way to the <u>Dream-Weavers's</u> content.

The headdress figures prominently in the <u>Dream-Weaver</u> and is worn in the manner of a sign of ceremony. It is the symbol of the mastering of vital forces: those of the totemic symbols used in the headdress' confection as well as evoking the vital life forces of the one who wears it. It is a method of centering on exterior and interior life forces, that reflects the principle of the personae it presents. Because the headdress dresses the head of the principle it reflects it is a symbol of the active state of the personae, of governing, ordering and of illuminating.

The notion of the vestment is symbol of the **visible exterior form** of spiritual activity, a good example of this is the vestment or attire of the **Shaman**. By the symbolisms used in the fabrication of such a vestment, the wearer has prepared **his place** in the scheme of life which he thinks he should occupy. The Shaman is dressed in **light**.

The idea of clothing is unique to the human species and responds to the

awareness of nudity, of a consciousness of self and moral conscience. It also reveals traits of the personality, of social and moral behavior. Clothing and the ceremonial vestment are symbols of varying degrees of the manifestation of the corporeal, while the headdress is a manifestation of the spirit.

The drum is an important object-instrument in the <u>Dream-Weavers'</u> inventory. Its sound is associated with the primordial, the origin of the manifestation, and in general to the rythm of the universe. The drum is a psychological weapon that attacks the inner resistance of the enemy; it is a sacred symbol or the element of a sacred force. It is the voice of protective strengths, from which come the riches of the earth. It is the transporter between the worlds of the visible and the invisible, and mediator between earth and sky. In all cultures, the drum is associated with either the ouranian male or chtonian female.

The next object-instrument of the project is the bull-roarer or rhombe.

Made from a rectangular flat piece of wood that is rounded on one side and left flat on the other, it is twirled at the end of a rope. This rotation creates an intermittent buzzing noise reminiscent of its namesake the bull. It is universally considered sacred and used in initiating rituals inthe calling of spirits. It is the voice of the spirits, most often of the Ancestors. It is associated with the storm and its attributes: thunder, lightning, divine anger, that is to say the unleashing of primordial ouranian forces and is also an expression of the virile fecundating forces associated with lunar symbols.

Horns are used in the project and are of two types: the shofar and the bulls' horn. The first is a monotheist symbol of the Hebrew faith, while the other is associated with said pagan beliefs of prior societies. Nonetheless it is universally the voice of God or of the spirit(s), and symbolises an important conjunction of events and of elements that is marked by a celestial manifestation (air, breath and sound).

The next set of object-instruments are simple batons, and are used by the children of the <u>Dream-Weaver</u>. Each child bears two batons that when hit together make a sharp and clear sound. Symbol of the tree, the batons' sound is the awakening of the center and of the corporeal. It is the voice of the pains of becoming, and of individuation.

Banners are an element used in the setting of the <u>Dream-Weavers'</u> ceremony. They are eight in number symbolizing **cosmic equilibrium**, they are the **four** cardinal points and the **four** elements of nature. Of white fabric these banners are the symbol of our **corporeal creation and existence** that is only animated by the **winds of time**, that otherwise remain **motionless**. The symbolism of the banner is one of protection, whether it be accorded or implored. It is a calling to the heavens and creates a **link between the heavens and** the **earth**.

Torches are also found in the setting of the <u>Dream-Weaver</u> and are symbols of purification and illumination. It is the **light** that shines in the darkness of the shadows and on the paths of the initiate. This theme is continued

and emphasized by the presence of the fire pot, or hearth. Symbol of communal life, of love, and of the conjunction of the flame and its receptacle. It is the solar center that unites all beings by its warmth and its light. It is also the place where food is cooked thus it is the center of life, of life given, maintained and extended.

This has been, for the time being, a definition of the symbolisms of the materials, tools and methods of the <u>Dream-Weavers'</u> bricoleur attitude. In a practical application of their relationships to the body, they become extensions of the body. This is due to two facts: the first being that the objects chosen by the <u>Dream-Weaver</u> project are all connected to the body either physically or as an extension of its function. Secondly the objects inherent symbolisms are well anchored in human tradition as elements of myth and its ritual.

The working of the aformentioned materials with hand tools and non specialized methods, are considered a novelty in our day and age. For why should anyone use such rudimentary or **primitive** methods in an age of technology that would reduce the time and effort involved in a production of any type? In the following, this question will be investigated as per the <u>Dream-Weavers'</u> bricoleur attitude.

PART IV: EXTENSIONS OF THE BODY

In the artistic realm there are many theories on how the unconscious relates to the outer-reality, and on how our conscious relates to the unconscious. Yet this is only one area of our creative existence and of existence in general. So what of the bodily existence and experience? Does the unconscious not also live and learn through this organ of a motor power?

"Secondary expressions are actively constructed by the pure subject of the primordial stratum of intuitive perceived things.

...the intuitive properties of the perceived object depends upon those of the body-subject who experiences them...The body encounters a feeling thing. Since there is a body-subject and since it is before this that objects exist, they are virtually incorporated into my flesh. But at the same time, our body projects us into a world of convincing objects, we come to believe in pure objects establishing the attitude of pure knowledge and forgetting the density of the corporeal preconstitution which sustains them." Merleau-Ponty, "In Praise of Philosophy and other Essays", page 148 and 149.

If the **body-subject** who experiences the perceived thing has come to believe in **pure objects**, this would be the objective attitude of pure

knowledge. If the body-subject who experiences the perceived thing as a feeling thing, as part of the corporeal preconstitution that sustains it, this would be the subjective attitude of sensible intuition. In the objective attitude the conscious and the rational weigh heavily, while the subjective attitude brings into play the intuitive and the unconscious. The first could be our logical science-technological society which deems the second type of attitude as prior, or primitive. Some Western liberal thinkers, such as Jung, would call this attitude a natural or an organic growth of the psyche:

"The process, which today we understand as psychological development, was designated the philosophical tree, a poetic comparison that draws an apt analogy between the natural growth of the psyche and that of a plant...merely intellectual understanding is not sufficient. It supplies us only with verbal concepts, but it does not give us their true content, which is to be found in the living experience of the process as applied to ourselves....no understanding by means of words and no imitation can replace actual experience".

C.G. Jung, "Alchemical Studies", page 349.

Yet, could it be conceived that within our own society this **prior** attitude of thought could authentically exist?

"But, whether one deplores or rejoices in the fact, there are still zones in which savage thought, like savage species, is relatively

protected. This is the case of art, to which our civilization accords the status of a national park, with all the advantages and inconveniences attending so artificial a formula; and it is particularly the case of so many as yet uncleared sectors of social life, where, through indifference or inability, and most often without our knowing why, primitive thought continues to flourish". Claude Lévi-Strauss, "The Savage Mind", page 219.

This, in a sense, validates the <u>Dream-Weavers'</u> use of primitive and rudimentary tools and methods, but only to a certain extent. It could be said that the artist of the project is a **body-subject** who has not forgotten the density of the corporeal **preconstitution** which sustains the perception of a **feeling thing** of the objects it encounters and experiences, and that the imagery of the <u>Dream-Weaver</u> project is the concretization of a **natural growth** of the **psyche** and that the performance of the work is an **actual experience** of it. That this artistic endeavor is the product of a **still uncleared** sector within our society that still flourishes. The existance of which can be attributed to either social indifference or its own inability of integration.

The imagery of this project could be deemed that of the natural growth of the psyche, yet is far from being chaotic. As a matter of fact it is extremely ordered, and this cannot be taken for granted. The research of this project proved itself a worthy effort, in that the <u>Dream-Weaver</u> has been discovered to be the artists' process of individuation. It is very similar in visuals and meditative stages of the Hui Ming Ching described in the Secret of

the Golden Flower of C.G. Jung's <u>"Alchemical Studies"</u>, where he undertakes a study of Eastern philosophy.

"The East come to its knowledge of inner things in a childlike ignorance of the external world. We on the other hand, shall explore the psyche and its depths supported by an immense knowledge of history and science. At present our knowledge of the external world is the greatest obstacle to introspection, but the psychological need will overcome all obstruction. We are already building up a psychology, a science that gives us the key to the very things that the East discovered - and discovered only through abnormal psychic states".

C.G. Jung, "Alchemical Studies", page 43.

The term abnormal psychic states can mean many things in cultures different from the North-American one. In Eastern thought these psychic states would be better said as extra-ordinary or elevated psychic states, or as in prior or primitive societies they are referred to as expanded consciousness or being of tender mind. In our society these states are termed psychosis.

A familiar example of this type of psychic state is the Shaman:

"The Shaman is a person (either male or female) who underwent a severe psychological crisis, such as today would be called a psychosis...

In primitive cultures in which such a unique life crisis resolution is tolerated, the abnormal experience (shamanism) is typically beneficial to the individual, cognitively and affectively he is regarded

as one with expanded consciousness. Whereas, on the contrary in such a rationally ordered culture as our own - or,...in a culture that does not provide referential guides for comprehending this kind of crisis experience, the individual (schizophrenic) typically undergoes an intensification of his suffering over and above his original anxieties". Joseph Campbell, "Myths to Live By", page 210.

Further in his work, Campbell quotes a Dr. Laings' commentary on the whole experience:

"Can we not see, that this voyage is not what we need to be cured of, but that it is itself a natural way of healing our own appaling state of alienation called normality?", page 237.

While the Hui Ming Ching describes the process and then warns the adept:

"Every separate thought takes shape and becomes visible in colour and form. The total spiritual power unfolds its traces...The shapes formed by the spirit-fire are only empty colours and forms. The light of the human nature (hsing) shines back on the primordial, the true".

C.G. Jung, "Alchemical Studies", page 29.

The above would be a schizophrenic process if it were to become a permanent state.

In our Western society the abnormal psychic state falls under one of the two following headings: essential schizophrenia or paranoid schizophrenia. The first crisis is characterized by a withdrawal of the individual from the impact of the experiences in the outside world. Concerns and focus are narrowed; the objective world falls back and away, giving way to an invasion from the unconscious that is overwhelming. The second crisis is the individual who is unable to comprehend or tolerate the terrors of the inner world of the unconscious and thus directs his energies to the outside world. This is an abortive solution to the crisis and thus the inner disaccord is not resolved and is projected to the outside world.

So, which of the two types of crisis is the <u>Dream-Weaver?</u> For it is true, that this creative endeavor is a projection, but of what type? The imagery is a **projection** of personaes and is therefore the **personification** of something. It is visually a very personal creation; it could possibly be considered too personal or even closed. Or, too focused a vision of an innerworld or reality. The <u>Dream-Weaver</u> is distinctively another realm, an experience of some kind that is amicably communicated to the outside with other individuals, to and for other individuals, what Joseph Campbell would call **Creative Mythology:**

"And just as in the past each civilization was the vehicle of its own mythology, developing in character as its myth became progressively interpreted, analyzed, and elucidated by its leading minds, so in this modern world - where the application of science to the

field of practical life has now dissolved all cultural horizons, so that no separate civilization can ever develope again - each in dividual is the center of a mythology of his own, of which his own intelligible character is the Incarnate God, so to say, whom his empirically questing consciousness is to find. The aphorism of Delphi, Know thyself, is the motto. And not Rome, not Mecca, not Jerusalem, Sinai, or Benares, but each and every thou on earth is the center of this world, in the sense of that formula just quoted from the twelfth-century Book of the Twenty-four Philosophers, of God as an intelligible sphere, whose center is everywhere.

Joseph Campbell, The Masks of God "Creative Mythology", page 36.

Since science has dissolved cultural horizons, and we no longer have our mythical heroes who:

"...venture forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow men".

Joseph Campbell, "Myths to Live By", page 209.

We as individuals undertake his venture of separation, initiation and then of the return, that is in essence a schizophrenic breakdown. The latter is a plunge, it is one's descent to the collective, and the imagery experience there is largely of the order of the archetypes of myth, said by

some to be the archetypes of the unconscious. Some believe the latter to be an expression of the inherant biology of the human species, that may also be called innate release mechanisms of the psyche or again as spontaneous agents of the unconscious.

In Western terms then the <u>Dream-Weaver</u> would be regarded as an expression of the separation, initiation and the return from the experience of **essential schizophrenia**. That is a maturation of the psyche and process of individuation that in the Orient is called being **twice born**:

"The person who has understood what is meant by psychic reality need have no fear that he has fallen back into primitive demonology. If the unconscious figures are not acknowledged as spontaneous agents, we become victims of a one sided belief in the power of consciousness, leading finally to tension". C.G. Jung, "Alchemical Studies", page 42.

"The personification enables us to see the relative reality of the autonomus system and not only makes its assimilation possible but also depotentiates the daemonic forces of life. When the god is not acknowledge egomania develops, and out of this mania comes sickness". C.G. Jung, "Alchemical Studies", page 38.

"If we deny the existence of the autonomous systems, imagining that we have got rid of them by a mere critique of the name, then the effect which they still continue to exert can no longer be understood, nor can they be assimilated to consciousness. They become an inexplicable source of disturbance which we finally assume must exist somewhere outside ourselves. The resultant projection creates a dangerous situation in that the disturbing effects are now attributed to a wicked will outside ourselves, which is naturally not to be found anywhere but with our neighbour de l'autre côté de la rivière. This leads to collective delusions, incidents, revolutions, war - in a word, to destructive mass psychoses". C.G. Jung, "Alchemical Studies", page 36.

Earlier in this paper, it was mentioned that the <u>Dream-Weaver</u> is a highly structured, and even ordered work. That is because I, as author of this endeavor, believe this production to be the expression of my own process of individuation. It seems natural then that the enthusiasm demonstrated in the selection of the materials, the method of application and their symbolisms in the fabrication of the images of the <u>Dream-Weaver</u>, could not have taken any other route. That is to say, that this production is authentic in this day and age of our rational science-techno society:

"A symbolic unity cannot be attained by the conscious will because consciousness is always partisan. Its opponent is the collective unconscious, which does not understand the language of the conscious mind. Therefore it is necessary to have the magic of the symbol

which contains those primitive analogies that speak to the unconscious. The unconscious can be reached and expressed only by symbols, and for this reason the process of individuation can never do without the symbol. The symbol is the primitive exponent of the unconscious, but at the same time an idea that corresponds to the highest intuitions of the conscious mind". C.G. Jung, "Alchemical Studies", page 28.

If the unconscious cannot understand the language of the conscious, it could be said that the former is inept to understand the latters' machines. This then could very well explain the artistic want for objects made by hand. When such objects are fabricated it is a bodily experience of inter-relationship of the body-suject and the object it encounters in creation; it is an inward realization of existence:

"Celui qui utilise des machines exécute machinalement ses affaires; celui qui utilise machinalement toutes ses affaires se fait un coeur de machine. Or celui qui porte un coeur de machine dans sa poitrine perd sa pure innocence. Celui qui a perdu sa pure innocence devient incertain dans les mouvements de son esprit. L'incertitude de l'esprit ne peut s'accorder avec le sens vrai. Ce n'est pas que j'ignore ces choses. J'aurais honte de m'en servir. 'Tchouan T'seu, célèbre philosophe taoîst de la Chine ancienne'". Christian Miquel et Guy Ménard, "Les Ruses de la Technique", page 125.

These authors have another comment to make concerning our production oriented society and its rational consciousness:

"...la recherche de l'effectuation de la puissance pour la puissance, tout enracinée qu'elle soit dans un projet de réagencement rationnel du monde, n'en représente pas moins un renversement de la raison, au point que celle-ci, poussant son projet à la limite, en vient à se muer en son contraire, c'est-à-dire en irrationnel désir de puissance pour la puissance. Ainsi, loin d'être une preuve de rationalité, l'essor de la techno-science actuelle serait bien plutôt la signe d'une démesure de la raison - d'une apothéose de l'hubris. La sur-rationalité, note Janichaud, n'est-elle pas, pour les psychiatres, un clair indice de paranoia - et, comme signale M. Maffesoli (CP: VT: OD), la source de tous les totalitarismes modernes?". "Les Ruses de la Technique", page 347.

That such a comment should arise bears some truth about our society, and the opportunity that a project like the <u>Dream-Weaver</u> presents is welcome. For to gather by hand the materials from nature is a recognition of same. And to gather by hand, from the vestiges of cultural endeavors, is again a recognition of same. To do this by hand is a living experience in the process of individuation and a transcendance of the standards of our society. To work all of these materials together by hand, is to physically sense their age-old past of life; and imprint this meaning into my flesh that is the **density of** the corporeal preconstitution which sustains them. To then transmit in their

reconstitution the personifications of the unconscious' spontaneous agents, is an attempt to reconcile the contradictions between the natural and the cultural and thereby recovering something missed or lost and restore a vital balance within the uniqueness of present-day consciousness.

CHAPIER II

THE SYMBOLIC CODING OF THE DREAM-WEAVER

PART V: THE JOURNEY OUTWARD

In this chapter the visual codings of the <u>Dream-Weaver</u> will be explained, in accordance with my interpretation of their symbolic meaning. The creative emphases is on the vestment that is the expression of the autonomous psychic systems, the spontaneous agents of the unconscious. The vestments are the thought-figures of empty colours and forms that are animated by the body, that is the light of human nature that shines back on the primordial, the true.

a) The thought-figures;

VASHTY: Hebrew name meaning Princess, which in turn is derives from the word 'principle'. This persoane is of a child's stature, as it symbolizes a state of innocence. Vashty is that which is found in all living matter, an energy and focus around which all life moves.

Vashty is the child of the beginning of time and of this earth, the eternal child of pure innocence. Dressed in gold and white satin, Vashty is the principal of light and energy. The mane of the child's headdress is long and white which conveys strength and purity.

VASHIY



The vestment is decorated with gold and pearls, symbolizing solar radiance and lunar rebirth. The pearls are framed by gold interlock with the greatest number of pearls located upon the solar plexus and framing the face. The largest of the pearls being located slightly higher than the eyes. There are five strands of pearls draped below the hand painted upper face. There are no brushes used to paint the face, the finger tips being the method of application of paint. This visually creats an organic and uneven texture that invokes visions of prior societies. It is also a very interesting experience for the wearer, as they discover a direct contact with themselves in their own transformation, or metamorphoses. They are active subject rather than passive object and thus personnally assume their integral participation.

The cut of the vestment is what could be called a 'pantalon' one piece; when the wearer is standing upright, it appears to be a kimono gown with an open butterfly back; when the wearer crouches (as in the photo page 33) the pant is evident, thus the female and male principles are again presented. The gold fabric is quilted, this conveys a sense of protection and of warmth, that visually shortens the stature of the wearer, along with the blunt cut of the garment. The pleating of the shoulder area inspires strength and breadth of the small jewel Vashty, who is well rooted to the environment.

The roots are composed from the mane itself; the hair is braided that is the symbol of the perpetual return. The braide is then twined and is the symbol of the cycles of life. The twining is done with string that is a unifying element, whose sections are knotted in a joining of separated elements that is the symbol of a continuum. This idea of twining is also found in the vestment in the sash or belt of the garment. The belt being the symbol of adherence of the vestment's spiritual and principle meaning to the body's empirical form. That is to say; in a practical manner the principle of the vestment is strapped to the wearer, it is secured for the time the wearer is enveloped in the personae.

The area of the body where a sash or belt is worn is the waist, the area where the depths of the primordial are located. It is also the area of division in Eastern beliefs, where a spiritual elevation begins towards the heart. The **elevation** continues to the eyes of the wearer via the painted face. The eyes are put into evidence, while at the same time the identity of the wearer is masked. In this way, the **expanded vision** of the wearer is emphasised for the spectator. This is more so evident by the pearl that hangs suspended between the eyes creating a triangle with the eyes and the pearl. This effect is intentionally an intimate one for the spectator leading to a new discovery of what lies **inside** the headdress.

The body of the wearer being the **breath of humaness**, the vehicle of the incorporated principle presented by the vestment, the hands of the body play an important part in the visuals of the whole. In the animation, the palms of the hands are painted red; a color of life force, it makes evident the importance of the hands in the Dream-Weaver, as everything

is made by hand. The palm of the hand's symbolism can **passively hold**, as it can **actively possess**, all energies are **received** and **transmitted** through the hands and the fingers.

Vashty is small yet very solid in appearance, and is at once male and female. Vashty is the **Child** of the Great Godess and the mystery beyond mysteries. This Child is the beginning in evolution and maturity, a time of innocence, perpetual yet ever changing, unaware yet all knowing; Vashty is in need of protection from ourselves in our forgetting of what is eternal. Vashty is the symbol of a past, in present form, that inspires a future in need of protection from the dangers without.

**

KATSOSHIKO: The name is derived from my own, and is the incorporation of my vital force of the child of my past within my adult state. She is my memory and my spontaneity; Katsûshiko is the force of my creativity. She is the Guardian Awareness that is companion to Vashty, and is very special in the operation of the Dream-Weaver. She is a warrior and defendor, noble in her quest to bring forth the elements to be reunited. She partakes of yet cannot orchestrate the rejoining, for she, like Vashty is of the unconscious realm of the invisible and not of our empirical realm of the visible.

Her vestment is elaborately decorated with pearls, beads, feathers and

KATSOSHIKO



leather. The predominant color being turquoise, trimmed with white, is the color of water. She is from the depths of the unsconscious and has come to relate that experience of living that has not been forgotten. She is Yin, the dark feminine principle; she is earthbound, her emotionality and instinctuality reach back into the depths of time and down into the labyrinth of the psyche. To the Alchemist, she is in part associated with Mercurius, that is to say she is one half, the other half being her male counterpart. Mercurius is quick-silver, shape yet shapeless, divine or demon, he is at once male and female, light and dark, and demands recognition as an autonimous psychic system.

Katsûshiko's face is heavily framed, almost hidden by large turquoise coloured fabric panels lined with white and a protective iron mask from the forelock of the headdress. Add to this a darkly painted upper face that makes her gaze quite vibrant. On either side of the headdress, leather medalions decorated with beads in a cross shape that is encircles in pearls are found at the height of the temples. This area of the body, being very vulnerable, is protected on both sides by this symbol of the earthbound male and female encircled in the mystery of the deep. A single strand of turquoise beads flow around and to each of these decorative disks. They are the continual flow and cycle of rebirth and regeneration.

The composition of the forelock is intricate, with the roots appearing from the center and separating on either side of the headdress, and are interlaced throughout the iron mask. In fact the roots are the anchor

of the mask. They flow out from the mask and are intertwined until but one root on either side remains. They end in the shape of two spirals, sending the gaze back towards the center. These roots are the duality within one's own psyche, equal yet different, both occupying the same function at the base of our protective sense, that iron mask.

Atop the roots of the headdress lies a diamond shape of beads, leather and pearls, pointing down over the mask. This leather is the symbol of our own corporeal flesh that is beaded in a cross shape design denoting the stick form of a body with arms spread. At the extremities of this body form there are pearls and still other pearls that flow into the lower half of the stylized body. Here the pearl is the symbol of this sense of the deep, a thing of beauty formed from the working of imperfection, our beginnings lie there.

From this latter symbol of human corporality, feathers radiate. Blue and gold in color, they are noble and regal, and number the five instances of individuation; 1) the primodial; 2) awareness; 3) the social; 4) the ancestral; and 5) introspection. From these feathers, four disks of feathers flow onto the back of the headdress, all symbols of the individual integration with self and the quaternity of the seasons and the elements. The feathers are symbols of spirit and of thought, messengers to the heavens, and Katsûshiko is just that, a messenger from the depths of the inneworld to the winds of the outer-world.

Her vestment is amply draped and is like silk. It is fluid turquoise lined with white, a white sash holds it tight against the body with a cape-like draping at the back that catches the wind with the slightest of movement, she is water. The pleated vest is decorated with leather disks which in turn are decorated with beaded designs demonstrating a center, from which hangs strands of leather. They are rosettes or mandelas of the individual, whose corporeal and spirit are tied, one to the other, bound together. All told, these rosettes number five, although only two are plainly visible.

She wears a breast plate of beads on a large leather yoke, in ten separate sections, they are similar to the **music of the spheres** of 15th century Italy, in the illustration of the descending and the ascending of the soul. Again the leather of the yoke is the corporeal existence that holds the spiritual elevation of the breast plate in position.

Katsûshiko's vestment is draped away from below the sash leaving the legs in view, yet these are nondescript and not very apparent, for she flows from within, and like the water, her movements are at times calm and, at others turbulent.

The name Kat/sû/shiko means; Kathryn/sub-ject/feminine. This is the composition; I am subject to the feminine principle Yin. She is my Other, my memories, my intuitive, my energy, a mirrored image of my past, the vital force of the Child; she is my Guardian Awareness of Vashty.

**

VASHTY-KHAN: In the process of individuation, Vashty-Khan is the continuation of Vashty on the human level of maturation. The name Vashty-Khan is the principle-sovering, to be more precise, it is the becoming or the growingpains of individuation. For Vashty-Khan is also a paradox; she is the focused personae of the ritual, a main character in a sense.

She is that which is civil and socially constituted. She is the embodiment of the outer-reality's influence on the inner-reality. Thus, she is personal and interpersonal, having a role in social practices. She is the product of education and thus, participates in social structures, therefore she could be anyone and everyone. By this fact, she is not like the others of her entourage and this is apparent in her vestment and praxis attitude. Her vestment is divided into four distinct areas; the upper and the lower; the right and the left. The female lunar symbols are on her left, and the male solar symbols are on her right. The upper half of the vestment being very garnished, while the lower half is a vast draping of light weight fabric. She carries a panache of peacock feathers atop her headdress and down her back, the feathers being the symbol of vanity, solar radiance and the killer of snakes, that is to say of corporeal attachments, as well as to time. It is also a symbol of totality and is considered to be seductive.

On the left side of her vestment she wears pearls, threads of gold, and

VASHTY-KHAN



small disks of gold, as well as a metalic colored glove. The pearls are strewn throughout her hair, and draped from the heavily built up shoulders of her vestment. By the latter she is well protected, we could say armoured. On her chest there is a short breast plate, made of gold colored metal, the left side of which is decorated by the pearls which hang from it. Below this, there is a blue colored belt, not as large as those of the two previous personaes. This noble blue sash holds the vast drapings of fabric to the body, yet visually not as securely because of it's smaller size. The fabric is caped at the back, and catches the slightest breeze, and has a distinct airean quality about it, that could engulf the wearer at any moment.

On her right side, is found a gold metal covered glove, this is a symbol of armour, it is the right hand of power. Moving up the right side of the breast plate, we can see no pearls for there is no place for the feminine principle on the right male side. Again, moving further up to the headdress, there can be found cock feathers, these are the symbol of pride and vigilence, a solar symbol that announces the coming light. On this same side of the headdress are braided sections of hair that are only in part twined with gold and/or blue thread, and are not in any root like composition. This is to say that the symbols of the root found in the other personaes, is not unified as to give a **shape** to an existing principle in the personae of Vashty-Khan. Although all the elements of the principle are there in her they have not yet taken on a unifying appearance.

Vashty-Khan's forelock is predominant and is given shape by a pelt of bear fur. The latter is a lunar symbol of temporal might, of the chthonien unconscious, and is considered by Jung to be the dangerous aspect of the unconscious. The forelocks of the personaes are the symbols of the levels of conscious awareness, of thought, of intuitive connectedness, and of a sympathetic relationship with the visible and the invisible. Thus, when the forelock gives way to the roots, it is the symbolic acknowledgement of a primordial and organic philosophy of being. As is well seen, Vashty-Khan has a prolific thought process, but has not yet acknowledged any primordial sense, althought all the elements are there to do so. As mentioned earlier, she is different from her entourage. This is evident in the vestment by the composition of the elements into a quaternity and the presence of the peacock. The vestment's draping is extremely airian, thus, she seems to float, her movements being much less grounded as will be described later in this paper.

Her face is painted in a dark blue and bronze colored demi-mask, that makes her gaze difficult to be seen, yet emphasises the gems below the forelock of the headdress. The entire frontal view of the face and headdress, is dark and shadowy, of blues, greens and black; Vashty-Khan's gaze is lost in this darkness that surrounds it. Yet the painted upper half of the face is Yin, framed in part by the dark and dangerous bear of the unconscious, the forelock of her logical conscious awareness has suppressed the vital force of her being. Atop the whole is the vain and seductive emblem of the peacock intermingled with her locks of hair into a

train that flows to the ground behind her.

Vashty-Khan visually appears aloft, floating. Having lost touch with her vital force, she is detached and spirit like, as though her soul was elsewhere. She is the product of time as opposed to being in time.

**

<u>DAINAGONE:</u> He is the embodiment of all ancestral memories, that dimension through which the experience of affinity with all feeling beings and with natures organic process are to be had. He is also the barrier which keeps the individual from completely identifying with the conventional time and space of the social self.

He is trans-historical, thus he has a understanding of being in time rather than being of time. He lives within a wholeness and oneness with the passage of time, something that cannot be measured by the passage of history. Dainagone is the process of conscious awareness which has managed to retain that experience of living of the vital force, that is to say that it has not been suppressed by logic.

The name Dainagone is Japanese, and means Dignitary, one who is honored. In the myth of the Dream-Weaver, Dainagone is of a nomadic clan called "Red Dog", a people capable of sooth-saying by their sympathetic relationship within the organic process of nature. Dainagone is the presence

DAINAGONE



of pre-machinalist societies, proud and noble, he is the sentinel at the gate-way of our collective unconscious.

He is dressed primarily in red and white, with black only in the upper and lower areas of her personae. His allure is plain, yet powerfull, and there is but a fragment of brass metal to be found on the whole of his garment. Thus, implying that he is a resident of the middle-world, of a hunting and gathering people, much like the North-American indigenous peoples whose totemic system and social structure are of an allience of the male and female principles which is a different system from the matriarcal agricultural and patriarcal metalurgic peoples of previous civilizations.

The colors of his vestment, namely; red, white and black, are the colors of time, life and/or death, in most every culture. These colors, or combination of colors, represent the concepts of time, life and/or death. I believe that Dainagone does just that; he inspires the passage of time in a never ending cycle of life and death. This in more so apparent by the fact that Dainagone is accompanied by a child. This child is the beginning and regeneration of the species.

Dainagone wears a large red caped kimono cut garment of wool, that is sewn into a semi-circle and trains behind him. It is massive and heavy, and incites a slow constant moving about by the wearer. The cape creates a draping all around the body, as though the latter was rising up from

the ground, and as the weared moves from one side to the other, a swirl in the cape is always evident. Atop the cape at the shoulders, is a large fur collar or capelette. This is a symbol of strength and affinity with nature. Following the cut of the cape, it embraces the torso in a kimono wrapping that ends at the knee. This permits a greater freedom of movement of the personae, visually making more aware his walk. The latter is in paradox to the personae of Katsûshiko and Vashty-Khan who are fluid and airien respectivily in their physical displacements. Dainagone is physically in time, and is thus demonstrated by his slow and grounded steps through space.

Over the front of his garment, is a knitted frontal panel of string; it acts as a protective guard for what is not covered by the cape itself. This panel is a symbol of the continuation and interlinked lives of all those before us, rising up from the primordial to the consciousness. A red silken sash holds the garment tight to the body, where pearls hang freely from either side. The same knitted string is found on the sleeves of the garment. Here the inter-relationships are Dainagone's strength of action that flows to and around his hands. These knitted panels of strings are white; each stitch is the corporeal existence of those before us. The red of his garment is the life giving essence of time, the black of his face and mane are the gaze and strength of death. Yet, in Dainagone there are no taboos concerning the realities of time, life and death, for they are the essence of our world and our existence on its face. These elements are the perpetual finit into infinity.

Dainagone's headdress frames the black painted demi-face with red quilted satin panels, symbols of where his gaze rests, in time. Above the face red roots jet-out from either side of a shaven forelock; these roots conjoin in a foreward composition, giving shape to an animals' head. This is our affinity with nature's organic process, for we as a species are in fact mammals, we are akin to all other feeling beings. The center forelock is shaven, this is an intentional act of displacing the ego-logic of the individual, leaving way for the right and left side of conscious and unconscious awareness, that are similar yet distinct, to combine in one visceral expression of our corporeal existential reality.

At the end of the shaven area, four locks of mane are taken up in red twine, these are the quaternity relationships we are engaged in with our environment. On either side of the headdress there is another quaternity division of braids, each twined at its extremity with red and a partridge feather. Red beads are strewn throught the mane with some partridge feathers, these are like droplets of blood and the freedom of flight of the spirit of what has come before us. From the four locks at the back of the headdress, again braids flow and at their extremities blue heron feathers hang. These are the symbolization of our corporeal existance, interlaced with the primordial, is entwined by the passage of time and that in the termination of the finit, are liberated; the heron, in its majestic grace, is a symbol of a noble ancestory. Braids from the nape of the headdress are brought to the front of the garment, where they are bound together by a small brass ring and red beads, this is symbolic of all that is

returned to the beginning, the home of the Great Godess. This small ring hangs on Dainagone's chest.

His upper face is painted black, thus making his gaze quite intense.

Hung before his eyes is an oval of bone, and from it are strung four

lengths of red beads. This is the presence of his capacity for natural
foresight from within his ancestral lineage.

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URTH-VERTHANDI-SKULD: The name is of **old Norse** origin and means; **become**, **becoming**, **and shall be.** This child is the presence of all human children of the past, the present and of the future. This child is Dainagone's past and his future, his heritage and his legacy. This child is also one of the many **voices of Sila:**

"...a strong spirit, the upholder of the universe, of the weather, in fact all life on earth - so mighty that his speach to man comes not through ordinary words, but through storms, snowfall, rain showers, the tempests of the sea, through all the forces that man fears, or through sunshine, calm seas or small, innocent, playing children who understand nothing. When times are good, Sila has nothing to say to mankind. He has disappeared into his infinite nothingness and remains away as long as people do not abuse life but have respect for their daily food.

URTH-VERTHANDI-SKULD



No one has ever seen Sila. His place of sojourn is so mysterious that he is with us and infinitly far away at the same time". Joseph Campbell, "The Masks of God, Primitive Mythology", quote from Najagneq, page 53.

The child's vestment is colored in red and white, with some black, that is found mainly in the decoration about the head and the lower portion of the garment. Verthandis' cape is of red wool that is cut in a circular fashion. Its attachments to the body criss-cross over the torso to make the sash at the waistline. In the manner that the cape is firmly secured to the child's body which is in effect wrapped in the garment.

The white areas of the vestment are found in the guie, which is worn under the cape and in the hood of the cape itself. A red bandana holds the hood securely to the head and from this **crown** all the decorative elements of the personae are attached. Here can be seen roots, beads, feathers, horse hair, brass buttons and leather disks.

The roots have their beginning at the front of the face between the eyes that is put into evidence by a brass button. From there they climb up the forehead and then split, going either side of the head, circling it in a manner of a crown. On either side of the face at the temples there are leather disks with three brass buttons each. Under these disks black feathers are placed in a downward position framing the cheeks. From this area strings of red and white beads flow to the rear of the head and are

joined where all the other elements, roots, feathers, bandana and the horse hair are joined. The eyes are framed with four rows of black and red beads, with another section of beads climbing the center of the head to the rear and again joining at the unifying point.

The strands of horse hair are in the areas on either side of the head at the temples under the disks and again at the rear at the unifying point. There, various types of feathers are found namely; partridge, cock, pheasant and black chicken. All have their particular symbolisms, yet they all share the common airian concept of the liberation from the weight of this world. Black is again a symbol of death, red of vital life forces and white of the corporeal existence. Hence in Verthandi the red beads are always circular in shape, with either the black or white linear shaped beads in between. They are strung together in either a single strand or in rows of four. This is the thread of generations and the active principle of the four elements of time, that Verthandi can only perceive in part. Death is at the center of her conscious, yet it is lit by the brilliance of the two solar disks of the brass buttons; death flows into life forces again and is elevated.

These solar disks in a composition of three is the presence of the corporeal, the conscious and the spiritual, that rest upon the corporeal unity symbolized by the leather. These lie upon the liberated concepts symbolized by the feathers that frame the gaze. And from this the thread of generations flow into vital forces, one after the other, until they reach

the **one** point, the **unifying** joining of all; life, death and vital forces and give way to the **liberation of concepts** and the **strength** found therein.

Verthandi's cloak is life itself as is her underling crown. They bind to the child the regalia of all that is essential to the corporeal being. The child has not a headdress as the others in the <u>Dream-Weaver</u>, for <u>Urth-Verthandi-Skuld</u> is become, becoming and shall be. For the child is ever beginning and carries always the elements of what shall be. Verthandi is precious as is Vashty, the meaning of these two is one and the same but polarized. Vashty is the **principle** while Verthandi is the **corporeal**.

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SHÔNIN-HÔSHIE-PTAH-KHAN: The name means life-monk-creator-sovereign. In more poetic terms; a life devoted to the creation of unity. It is composed from Japanese, Egyptian and Mongolian words and Shônin-Hôshie-Ptah-Khan is that part of the being that questions being. She is hermaneutical thought, the voice from within of personal interpretation and understanding, the unveiler of truths.

Both Shônin-Hôshie-Ptah-Khan and Dainagone are that from within that go beyond what society requires. Yet, they demand effort, commitment and maturity, they are the presence of strength and of spirit in the complete individual. They are visionary, and are the ideals and the setting down

SHÔNIN-HÔSHIE-PTAH-KHAN



of goals. They are the efforts of gathering what is required to accomplish goals. They are the returning into past experience to retrieve a present sense of the principles symbolized by Vashty, Katsûshiko and Vashty-Khan; of the primordial life force, of its guadian awareness and of its forgetting by social education. In this way by the working together of Shônin-Hôshie-Ptah-Khan and of Dainagone a better understanding of the present events makes for a stronger attitude in the future.

Hôshie-Ptah's vestment is mainly violet in color with variant shades of grey underskirts from almost white to neutral grey. Violet being the color of temperance that is lucidity and reflective action in equal proportions. It also suggests an equilibrium between earth and sky, passion and intelligence, and of love and wisdom. This color of violet is the last of the layers atop the variant shades of grey underskirts, with the one closest to body being almost white. This latter is the color of beginnings, and with each additional layer the grey color becomes deeper. This deeper shade of grey is the color of mourning and of suffering, it is also symbolic of ascension to neutrality, the center of the chromatic world we come to know in maturity. The whole is draped in violet, in temperance.

The vestment is well adjusted to the body, it has been fitted or **molded** to the human shape and therefore there is no apparent sash. This is in part due to the fact that the cut of the kimono style has been altered. This vestment is the most complicated of all and has been extensively

pleated and gathered as to shape it to the body. It has a medieval look about it that is the symbolic presence of history. The last millenium was a great period of theological change. It was the period of the preparation for the Second Coming of Christ. The period of the Great Cathedrals dedicated to Our Lady. The period of the invention of the clock by the church and the latter's endorsement of science in the preparation for the Second Coming.

It is here that the machine, by the appearance of the first clock that dominant thought detaches itself entirely from the natural. Alienating itself from the natural cycles in a quest for power over the feared elements of nature and within culture. The quest for power has been an ever increasing development of a rigid linear system of abstracts concepts that some refere to as progress. This is where the Dream-Weaver as a natural spiralling process of individuation ends. For from that time on the integral being in time has become the separated being of time. Although it has been most noticeble in the last 300 years, its roots lay at the turn of the last millenium. Our attitude toward ourselves and our environment is very different from its beginnings. No longer seeking a harmony in coexistence, humanity's dominant thought has sought to conquer by force of power over others and over nature.

Hôshie-Ptah is a symbol of the want for harmony that is demonstrated in her visually and in her praxis is the <u>Dream-Weaver</u> ceremony and ritual.

On her vestment over the torso a silver metal vest is fitted and is much

like an armour in appearance. From this, in the area of the heart, at the center of the solar plexus is found the beginnings of the horse tail epaulettes. These are draped over the soulders and blend into the back of the vestment and with the mane of the headdress. From their starting points roots are formed out of the horse hair. These reach out and beyond the epaulettes and then amongst a fan of silver rods that shoot out from the shoulders of the vestment in two rows, on each shoulder. Each row numbers five rods, the number five being a symbol of union, centering and of harmony. Two rows of five equals ten on one shoulder which is a symbol of completion, of the return of unity, and of totality in movement. The number twenty, the total of the four rows of rods is a symbol of four times completing the cycle of five which is each time a cardinal point leading to the center and place of manifestation; the heart. The number twenty is the completion of becoming integral with one's self.

The rods or arrows are silver in color which is the lunar symbol of purity and brilliance, while the arrow is a symbol of penetration and of opening. It is thought and the introduction of light. It is also a creative organ that has opened for fecundation that will double itself permitting synthese. It is the ray of light that shines into closed minds because they have been opened. It is the transcendence of the norm of thought that can attain what was considered too distant to reach. The arrow is also an indicator of direction in the search for identification of self and of individuality. It is unification, decision and synthese. The arrows point out from the heart and into it simultaneously, the heart being

a symbol of the soul. Each sleeve of the vestment also bears the same number of ten arrows, with the first four on the back of the wearer's hand, and aligned with the nuckles. This is an acknowledgement of the four cardinal points, the four elements of nature, and the four seasons of same. The hand in this instance is submissive to the symbol of the number four that is also symbol of the tangible, the solid and the sensitive. It is existential and therefore perisable. As the four arrows lie on the back of the hand the latter carries the weight of the symbol and is in a position of responsibility to the symbol for what is created by the hand itself.

At the elbow of the sleeve that arrows are six in number, three pointed downward and three pointed upward. This is the ambivalent presence of the symbolism of the number six that is of good and of bad in a mechanical composition on the sleeve. The latter is the covering for the arm of the body, the arm being a symbol of force, of power, of help and of protection. It can also inflict as it can aid. The whole of the symbolism of the arm suggests the caution that must be accorded to our knowledge of the machine and our use of technological means. The hands bear the weight of the number four. Seven of these ten arrows point upward, this is symbolic of the totality of the heavens, of order, of all energies and of spirituality. It is the completion of a cycle in time.

The number fourty is the total number of arrows found upon the whole of the vestment. It is the number of the waiting, of the preparation, and of the test. It is the sign of the completion of a cycle that must give unto another, a radical change to another order of action and of life. Atop the headdress the number of arrows is six and again a watchfull eye must be kept. For here they point to and out of the head; the area of the solar influence, the logic. It is the testing of the conscious between the good and the bad, of dualism and of duality. The number six in this area of the body is mediator between principle and manifestation, and of perfection in strength.

The headdress is mainly of a silvery ash blond color, and is mounted quite high from front to back. It is partly held in place by its roots that flow throughout on either side and down the back to the lower back of the personae. The arrows repose amongst these supportive roots. The composition of the horse's head and mane inspires the strength and servitude of the animal. White hair is found in the area of the forelock while the rest of the mane passes through various shades of black, brown, silver and glints of white, to finish in a gold color at the rear which lies upon the violet background of the vestment. In the mane all the symbolisms of the colors are present: the beginning of all beginnings in life, the mortal regeneration, the earthly corporeal and the celestial divine. Yet the gold color of the solar influence rests upon the draping of temperance which in turn drapes the varying shades of mourning.

Shônin-Hôshie-Ptah-Khan wears a veil of silver, which hides the upperhalf of the wearer's face, leaving the mouth and chin exposed. It is a

sign of hidden knowledge and purity. It is an invitation to the spectator to come and to know the instrospective thought behind the veil: For what is veiled is to be seen and what is seen is often veiled. Hôshie-Ptah cannot be seen yet sees all. She is thought of as blind, yet as a symbol of hermaneutical thought, she looks and sees through and beyond her veil of silver that is continually reacting in unisson with her own movements and those of the elements. That veil which hides access to her eyes, the windows of her soul; would the winds of time blow in such a manner as to reveal her identity? She sees all, yet cannot be seen, the spectator may think her blind but for her movements. By this she is destabalizing and a not so reassuring personae from within her entourage. Jung would refer to her as the artist's shadow, or what Freud might call the ideal self. Either name given, Shônin-Hôshie-Ptah-Khan is the vehicle and the orchestrator of the praxis of the Dream-eaver's myth. And thus, she is the mediator of the artistic desire of unifying through praxis. As the artist is underneath the whole production of the Dream-Weaver and the artist herself is the wearer of Shônin-Hôshie-Ptah-Khan, this vestment is assembled differently from the others. It has been cut specifically to the body of the artist, it fits like a glove so to speak. There is no sash to adhere the principle to the body, for the vestment was molded to the body and this by water in the boiling of the under garment, and then by the body sweat of the artist herself. The under garment is much like a corset and fits tightly of the body. It is red in color and numbers five separate sections that are linked together. There is but one area of entry, of closure and of exit, that is in the front of the vestment itself. When the wearer dons the personae the closure flows from the primordial point of the lower abdomen to the conscious point in the ascension of the soul just above the solar plexus. Thus the wearer **becomes** the personae when dressing and the inverse happens when disrobing. It is much like the donning of a second skin by the orchestrator or rituals in prior societies.

The visuals of this personae inspire a center and a tree in human form.

Her feet and the roots by their contact with the earth; she is grounded.

Her legs and the trunk, her torso is the beginning of her branches, which are her arms, hands and shoulders and the summit is her head. The tree is a symbol of mediator from the middle-world, between the under and celestial worlds. From the underworld and upward she radiates and expands, and from the heavens and downward she focuses:

"The tree is earthbound corporality, and the smake (roots of the vestment) the emotionality and the possession of a soul. Without the soul the body is dead, and without the body the soul is unreal. The union of the two,...would mean the animation of the body and the materialization of the soul". C.G. Jung, "Alchemical Studies", page 257, parentheses mine.

"The tree has no leaves, and its branches could just as well be roots. All its vitality is concentrated in the center, in the human figure that represents its flower and fruit. A person whose

roots are above as well as below is thus like a tree growing simultaneously downwards and upwards. The goal is neither height nor depth, but the center". C.G. Jung, "Alchemical Studies", page 264.

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The languare of the <u>Dream-Weaver</u> is that of the visual symbols of the unconscious and therefore archetype to all. For the artist this is a very serious responsibility and something not to be toyed with, ridiculed or profanely misused. It is not a want of domination, but rather a desire of unification, and the personae of Shônin-Hôshie-Ptah-Khan is that principle of being at-one-ness (atonement), that seeks to reconcile herself with her environment and those around her. She strives to understand via a sympathetic relationship with the life forces from within and from without, with all beings and thus, an equilibrium in being.

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b) Events personified;

The White Horse and Rider: Both horse and rider are dressed primarily in white and red. The White Horse is a symbol of the tools of knowledge and is the extension of its human rider. The color white again is a symbol of beginnings and of corporeal existentialism. The rider and the



horse are draped in this principle, and are garnished in earth tones and the color red which implies that the vital life force comes from the earth. Their vestments are both in two pieces; cloak and headdress, of the body and of the spirit.

Here there is no kimono cut in the rider's vestment, yet it is well bound to the body by a wrapping around of the torso and finishing is a sash. Although it is not visually apparent the horse's vestment is also held in place in the same criss-cross manner. The saddle acts as the sash adhering the principle to the body of even the horse.

Both have an armoured look about them because of the composition of their attire; the horse with silver metal about its face and head; and the rider with silver metal and leather plates about the face and head. In both cases this protective gear reposes on and covers the color white and the corporeal. As the idea of the corporeal surrounds the front of the horse's face, so does the symbol of the human relationship with the animal kingdom. This is symbolized by the leather plates on either side of the rider's face. These leather plates are bound together by a white rope that is an alternating of linear and cross patterned threading. Two lines on either side on one plate, which then arises in a cross on the next plate on either side of same. This is a symbol of duality that gives rise to a human unity in dualism. The number of similar plates on either side of the face is seventeen which is closely associated with the symbolism of the musical theory and harmony of the spheres, aforementioned in this paper. The one plate that is different from the others, is a section of a circle. It gives into the ropes interlacing, which acts as attachments that are laid upon the solar plexus of the rider. This whole frames the completely white painted face, removing any personal identity of the wearer. This is because the rider is not a personae, but the presence of the inter-relationship of the human with the tools of knowledge which is symbolized by the horse.

The temporal allure of the horse and rider is a combination of Asian, Middle-Eastern and Medieval design. These are the presence of the three areas where a particular attitude of the development of techne reigned up until the last millenium in Europe, when, as previously mentioned, theology endorsed the development of science in the preparation of the Second Coming. The White Horse and Rider are slightly warrior in appearance and are to be respected by the users of techne for the latter is in part alien to the natural cycles. It is considered to be the creation of an advantage and therefore must be respected for its potential use and if it were to be abused.

They closely resemble the aformentioned personaes, as do the symbolisms of their vestments, which need not be re-iterated. Their over all look is somewhat plain, that is the symplicity of techne as an **extension** of the bodily function. Yet the potential of strength to be used as power is there. This is in itself not a negative reflection, but if strength should become the tool of power in the want of domination, then it is a negative consequence.



The Black Horse and Rider: This is the Black Horse and Rider of technological development in the service of the Socio-political Machine of our epoch. Both are empirically smaller and younger than their counter parts. The latter of an older and wiser nature than the younger and impetuous Black Horse and Rider.

This duo is dressed mainly in black and with this color is associated the night of the Shashda; which means dark silence. It is a forgetting of the soul, of who and what our society is in being. The color black on the human plane is not a negative symbolism in itself, for it is the realm of rest; it is death to the corporeal but not for the spirit. In the case of the idea of technology this is not so, because the latter should be an extension of the bodily function that leads to the place of rest. Yet what it has done is the inverse; the human body has become the extension of technological development, that has led to a blackness, a void and the forgetting of the soul.

The Black Horse and Rider are the inverse of the White Horse and Rider. This can be seen in the vestment they both wear. The rider wears the white guie that is the corporeal state, yet a black cloak wraps tightly around the body. The color blue is easily visible as it is airian with a linear pattern of black. Red is the next most apparent color, it is in strips that hang like raw meat or veins that are mainly at the rider's back. It is as if the vital life force has been hung out in the sun, like permican, to dry and then be consummed. All of the other colors; gold, brown, blue, red and black are amassed around the saddle on the horse like a mass of twisted and chaotic electrical wire.

This horse and rider are more heavily protected than their white counterparts by their disguised leather plates of black. The horse's entire face and forelock is covered by these plates, as are the chest and shoulders of the rider. Both of their heads are decorated with peacock feathers, which can only be found elsewhere on Vashty-Khan.

The Black Horse and Rider are seductive, alluring, yet their blackness is disturbing for they are the presence of power. Heavily armoured and black faced they hide their weaknesses and inner identities, revealing only their superficial promise of exterior luxury. From the black face of the rider, the gaze is distinctive with the airian blue stones that frame the eyes. It is peircing, for it is a gaze from within the darkness of forgetting.

The Black and White Horses and Riders are themselves symbols of duality, they are the abstract and concrete effects of the ambiguity derived from techne upon the being. Together they form the Yin and the Yang of dualism within the concept of techne.

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Within this are of **The Journey Outward**, of the **Symbolic Coding of the Dream-Weaver**, there are the objects fabricated for use by the personaes. The first category of these objects are the object-instruments, while the second are the object-accessories. The latter are objects that aid in the praxis symbolism of the ritual scenario.

The following is a listing of the empirical and symbolic description of

these object-instruments, which are extensions of the bolily function.

c) The Object-instruments;

THE DRUMS: The first of the object-instruments to appear are the drums:

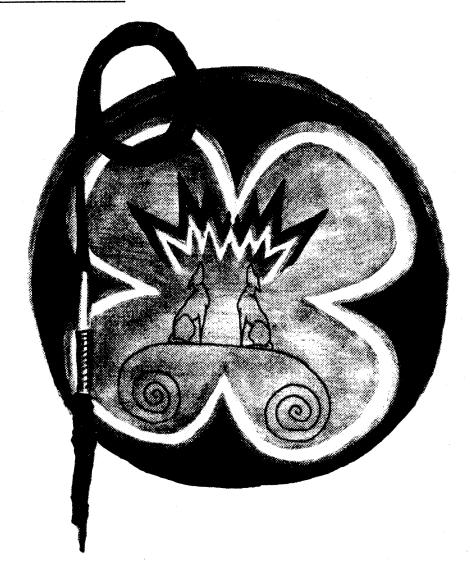
The Earth-Drum Mai-gué-da; the Knowledge-Drum of the White Horse; and the Knowledge-Drum of the Black Horse.

The first is called an Earth-Drum because it is wholly constructed with elements from the Middle-World. That is to say with elements drawn from nature that repose on the surface of the earth, namely from the tree and from animals.

The tree being the symbol of the Middle-World's mediator between the **Under-World** and the **Heavens**. The drum made from it is a perfect communitor and the skin of the animal that is stretched upon it, resembles the animal in its sound. The wood is fashioned into a circular form that is the Cosmic Heavens, the sign of perfection, of cycles and the return. The wet skin that is stretched over it is our **corporeal allegiance**.

A drum of this type is man's **voice** with the Creator. It is the ship that the spirit travels in and its rythmic sound carries the soul. It is the primordial heart-beat of all life. This drum is the **Mai-gué-da** which is an Algonquin expression which means let's bark and refers to two dogs barking over a distance to each other, and is an amicable desire to communicate.

THE EARTH-DRUM MAI-GUE-DA



As the drum itself has a capacity to communicate between the **visible** and the **invisible worlds**, this particular drum also incorporates the desire to communicate between peoples; from one inner-reality across the outer-reality to another inner-reality. From one human spirit to another, across the **void of space and time** from one center of consciousness to another.

The drum is to the indiginous peoples or our continent the symbol of great powers with the Creator and a tribal and inter-tribal emblem. It is a common yet sacred instrument. In shamanistic beliefs it is the drum that permits the Shaman to voyage between worlds, the visible and the invisible of the human and spirit worlds.

The Mai-gué-da of the <u>Dream-Weaver</u> is the heart-beat of each individual and of nature. It is played solely by Shônin-Hôshie-Ptah-Khan who is the orchestrator of the ceremony and its ritual. This is because she has returned into past experience and retrieved what had been forgotten; the heart-beat and the pulse of life itself. Because of her understanding of the meaning of the drum, her sensitivity to its voice and the Creator's powers held within and without it, she has accepted the responsibility of it.

On the face of the drum will be found two dogs facing each other. They are sitting with their heads back and are howling. They sit atop the crest of a double spiral that moves out from one center and then into another which has no inverse twist. These are the cycles of the earth and the dogs sit atop it in the Middle-World. Above the dogs there is an aurora borealis of sorts, with seven points of four colors; white, yellow, red and black. These are the colors of the four races of peoples. The seven points are the seven ethnic groups and the seven continents of the globe. This composition could also be the voices of the dogs reaching up to the heavens from one another. All around the outer rim of the drum

there are four circles of the same colors that are intervened by four curved points of time and space that are ever present amongst the inhabitants of the globe. They are also the four elements and the seasons that are pointing inwards for it is now the time to talk, to communicate over our distances, the visible and the invisible, from one center to another.

The drum baton is a long stick that has been curled by boiling. It contains all the colors of the peoples ending in the color black of the spirit world. It is this area, at the curled end of the baton which finds its place against the skin of the drum. Here black is the accumulation of all colors and of beings into the infinity of the Creator. The drum itself measures 18" across and 5" deep. A moose hide skin is stretched over it with twine. There is no metal of any kind on the drum.

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The Knowledge Drum of the White Horse is the second to be seen in the Dream-Weaver. It is called Knowledge Drum because it is the drum of the tools of knowledge. It is the symbol of techne; the manipulation of an art, the technic of which is an extension of the bodily function and its capacity to create. The drum is therefore made of metal which is in conjunction with humanity's metalurgic activities. It is an object with which caution must be exercised, because the metal could break or cut the skin stretched over it. The cylinder's metal was made from elements

THE KNOWLEDGE-DRUM OF THE WHITE HORSE



found in the bowels of the earth and was forced out by cutting into the surface of the earth. This drum cannot speak to the Creator, yet it tells great tales of humanity. This drum was not given freely, it was taken from nature. Its imagery is of the advancements and the tools of knowledge demonstrated by the White Horse, who is the extension of the human being. He moves within the circle of the four races of peoples. He moves forward his forelock flowing into the circles of humanity, into the cycles

of time and of space. His mane brings with it the peoples and the continents. At his feet there is a spiral which is overlaid by a cross with inward pointing triangles at each extremily. This is a spiral of cycles and the cross is humanity's existence within the cycles. The inverted arrow heads are the cardinal points and the symbolism of the number four from within nature.

The one arrow head from within the circle of the races of the world sits upon the color red and cuts through the colors of yellow and white. This is a demonstration of the technical knowledge from the East and developed in Europe. This takes direction to the center of the spiral, follows its course of an outward journey. Then as it is in essence a double and inverted spiral, it begins its trek from a clock wise direction into a counter clock wise movement. This is halted at its quarter mark by three distinct straight lines from within the white people's inner circle. This relays the three major events in history that led to the development of the White Horse of Knowledge, and eventually to its change of direction. These changes were: the development of the matriarcal agricultural societies; then the patriarcal matalurgic societies; and then the social disaster of the great plague in Europe. The latter so reduced the population and increased the fear of invasion that the development of the machine was endorsed by theology under the pretense of a Second Coming.

These three elements cut through the beginnings of the second spiral sending it off on a linear course. This is completely against the flow of

the movements of the composition in the drum. This is where the story of this drum ends and the continuation of which is told in the Knowledge-Drum of the Black Horse.

A Knowledge Drum is made of one black metal cylinder which is 18" high and a foot in diameter at its top, with the base being slightly smaller. A moose hide skin is stretched over the cylinder for the White Horse drum. The outer edges of the skin are uneven, that is to say, rounded in areas and squared in others. This creates a visual draping of the skin over the cylinder. A second skin is at the base of the drum, and the lacing between the two skins is what holds the whole in place. For to be able to attach anything into the drum would require a piercing of the metal cylinder itself which would have the adverse effect of cutting the twine or the skin itself. Underneath this drum there is another lacing of the hide, this is to reduce the metalic sound of when the drum is hit to hard. Thus the drum is bound in a sense to the corporeal existence of all living beings and from being completely in disaccord with the natural harmony of the Mai-gué-da. When these two different drums are played together extreme caution must be applied in the case of the Knowledg Drum. For to exercise to much force upon it creates in effect the innate potential of the drum to be of disaccord.

The Knowledge Drum of the White Horse is the charge of Katsûshiko, the Guardian Awareness of not only the child Vashty, but also of the potential of the drum.

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The **Knowledge Drum of the Black Horse** is the transition from the Knowledge Drum of the White Horse of the color white to black; from the light of day to the dark of the night; and from the concrete to the abstract of existence.

This drum is the opposite pole of its counterpart. Again the symbolism of black is not negative in itself, but can be with regards to what it is associated with. In this case, the Knowledge of the drum has become Technology; that is the discourse of the art. In other words theory and the abstract thought is the blackness to the corporeal existence and its density. Technology is the realm of theory and the dominance of the machine. Here lies its blackness: no longer an extension of the being, our world of theories extends itself with the use of the being. While in the case of the White Horse it is the inverse. Abstract thought has become the reality of our social structure with the human element being a part of its mechanics.

The Black Horse is in the service of the **Socio-political Machine.** The latter is in effect an abstract **thought.** Derived from the human desire of controlling power it has no concrete material existence. It exists only in the mind, it is not visible except for its symbols. This drum is the presence of this invisible and abstract influence on the concrete and corporeal existence that now intervenes in every moment of our daily lives.

THE KNOWLEDGE DRUM OF THE BLACK HORSE



Its blackness is its own alienation from the realm of the concrete. It is an incarnation yet with no existential body. The extremes of theories are a transgression of the natural and of the concrete orders. For it is from the realm of the spirit that it is brought into the realm of the concrete. The soul can voyage from one realm to the other, from the visible to the invisible and back. Yet to impose one atop the other is madness. They can be juxtaposed but not superimposed; they can be one within the

other but not one atop the other. The Black Horse is technology's iquorance of this.

The horse is in the center of the circle of humanity, the cardinal points of which are directed towards the center. The focus of the story of the drum is on the center. The horse's mane draws a double twisting from the circle of humanity into two separate groupings. These are the factions and opposing elements of discourse. Its forelock twists to form an arrow head which mishapes events by going against time with the horse moving counter clock wise. This visually accelerating twist is the element of the Black Horse's own demise which breaks the linear direction perpendicularly. The pieces give back and into the spiral missing from the first Knowledge Drum. This horse will create by its own actions its return to the second spiral. Even though there has been a resistance by the Black Horse to the flow of the cycles it cannot do otherwise than always bend a little with each thrust of resistance. It may not be apparent at the time but the horse's course inevitably will break through its own theoretical linear thought, the debris of which will flow back to its original course.

There is a second skin at the base of the drum's cylinder in the lacing of the top skin to the frame. There is no inner lacing of this second skin underneath the drum. It is therefore impossible to avoid the metalic reverberation that is created when the drum is hit except on one of two occasions; when the left hand of the player stops the reverberation, or when

the drum itself reposes upon the earth. Then does the drum become, in a manner, impotent. It is the player, in this instance, who can decide the strength of the beat emitted by the drum; it is an act of taking charge.

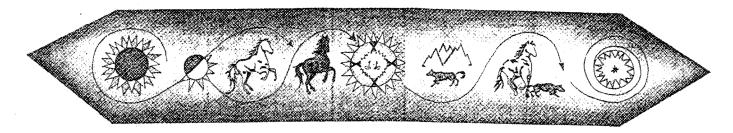
This drum is the object-instrument of Vashty-Khan as she is subject to it. The story the two drums tell are the artist's soothe-saying, a foretelling of events based upon the interpretation of past and present events by the artist. These drums are the voices of the Horses and Riders that have been incorporated into the performance of the Dream-Weaver.

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THE RHOMBES (BULL-ROARERS): There are two rhombes used in the <u>Dream-Weaver</u>. One being the charge of Katsûshiko and the other of Dainagone. Within the personalized mythology of the artist, Katsûshiko is a representative of the Eclusian people of which Vashty, Vashty-Khan and Shônin-Hôshie-Ptah-Khan are also members. Dainagone is the elected leader of the Clan of the Red Dog, the nomadic people of which Urth-Verthandi-Skuld is a member. The rhombes tell the story of the people that it represents as the story is carved into the hard wood of which the rhombe is fashioned.

Rhombes are sacred instruments in the **summoning of spirits**, and it emits a rumbling sound when used. As mentioned earlier in this paper the basic rhombe is fashioned from a length of wood which can be up to 30" long and 1/2" in thickness that has been rounded on one side. It is hurled through

THE ECLUSIAN RHOMBE



the air in a circular motion attached with a rope or leather thong from 8 to 12 feet long. The aerodynamics of the rhombe permits it to spin upon itself, first in one direction and then the other when the tension of the rope has peaked.

The Eclusian Rhombe tells the story of the peoples past, present and future. The name Eclusian comes from the french words éclat and lumière.

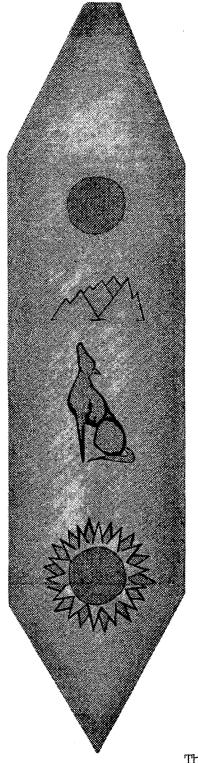
Their past is symbolized by a sun with a dark moon like inner circle, these are the as yet separated realms of the conscious and the unconscious, of one within the other. A spiral pattern surrounds this sun and in its transition to the alternating double spiral, the sun and moon are separated into opposites halves of one circle. The White Horse flows from the sun and the Black Horse from the moon and their paths converge. In the center of the rhombe is another sun which holds an inner disk. Inside this circle is found a stylized version of the Mai-gué-da. Between the two dogs there is a center point that is the center of the corporeal being. The dogs on either side howl and the aura encircles them and the center. The aura shines within and without. Four cardinal points are directed

outward from this, each giving into a cross then giving back into a cardinal point within the circle that is the sun. This inner area of the sun, which is also the outer shell of the center disk is, time and space, and the cardinal points that give into and then back into the cross are symbols of the earth-bound being. The whole is sign of equilibrium where the rays of the sun shine all about.

To the right of this center circle of the sun, is a red dog which is moving in the direction of the center of the rhombe. Behind him is a mountain range with seven peaks. These are the mountains of the collective unconscious and the dog is the soother-saying guardian at their base.

Thus by and through the centering sun of the inner Mai-gué-da, symbol of unity and of transformation, the **Red Dog** meets with the White Horse turned black; whereby the horse dons his white coat again. They continue on the spiral course, the horse being the symbol of strength and the dog being the symbol of foresight; foresight leads strength and strength backs foresight. They enter together into the Eclusian light of the inner and outer brilliance of **expanded awareness**. This is the quest put to each one who chooses to undertake the inner and outer journeys of the Eclusian light.

THE CLAN OF THE RED DOG RHOMBE



The Red Dog Rhome is smaller in size than the Eclusian one. It tells a short story of the Clans' position within the scheme of the myth. The visuals of the rhombe are sculpted on the vertical, while those of the Eclusians are on the horizontal, making the two rhombes complementary to each other. At the center of this one in particular there is a red dog in a stance that suggests that he is howling. Behind him there is the seven peaked mountain range. This is the symbol of the seven continents and ethnic groups of the globe. It is also the wall barrier between the conscious and the unconscious, the rational and the intuitive, to which the Red Dog is the Guardian and Guide. Beyond the mountains there is a dark moon which is a symbol of the unknown of the unconscious and the intuitive. At the opposite end of the rhombe and in from of the dog there is a sun with a dark center. This is the symbol of the conscious and of the rational of which, like an eclipse, the center remains unseen. The howl of the Red Dog is the call both to answer to and unite.

This is the quest and the role of the Red Dog; nomadic

Guardian and Guide between the two realms of the conscious and the unconscious, the rational and the intuitive, the visible and the invisible.

These rhombes are the charge of their complementary keepers, Dainagone and Katsûshiko. He uses the Eclusian Rhombe and she uses the Red Dog's. In this manner of their use the personaes increase the potential to communicate in the summoning of the Spirits. It is a demonstration of the acceptance of the Other in the act of exchange and of understanding. The rhombes are used in the execution of the inner and outer symbolic journey of the Spriral Dance.

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THE BULL HORN AND THE SHOFAR: Both horns are in essence symbols of the same manifestation, that is the Voice of a god. Yet the bull horn is said to be of pagan origins, while the shofar is of monotheist origin. In the Dream-Weaver they are both reduced to their archetypal symbolism of the Voice of the Creator and the Voice from beyond. The artist used these two in the Dream-Weaver as symbols of the unification of thought. Whether previously considered as pagan or monotheist in origin, they are both the voice of a larger and mystical being from beyond all mysteries.

The Bull Horn is the charge of Dainagone who is the presence of the Ancestors. The human sciences have, in the past, considered prior societies as pagan. The Shofar is the charge of Shônin-Hôshie-Ptah-Khan who is the

presence of the individual's hermaneutical thought. She would be considered as **able**, by theological thought, to be the holder of the monotheist ideology.

The horns are blown in alternation and then in unison while the personaes move towards a common rendezvous point. This is the expression of a coming together of past and present beliefs and of their common denominator, which is the Voice from beyond. The horns themselves are fabricated by the simple means of boiling them. There is no mouth piece of metal or any other material. They are entirely integral to themselves. The Dream-Weaver's Shofar was fabricated using two ram's horns which is not customary, but was necessary in this case.

**

d) The Object-accessories;

THE BANNERS: The are two types of banner in the <u>Dream-Weaver</u>. The first being the <u>Weaver's</u> banner itself, which carries the symbol of the project. It is black with a starburst design at its center. The starburst is the symbol of the integral and complete individual which shines from within and from without and has a central point within two circles. These three elements are the primordial, the conscious and expanded awareness. From out of the blackness of the night of the Shashda, the soul and spirit shine forth in all directions.

The banner is trimmed with twined rope, feathers and horse hair. This is the bringing together of the strength and the liberation of the individual, in thought and in spirit. This banner is the charge of Dainagone who is the representative of anterior wisdom.

The other banners number eigh which is the symbol of unity. They are simple large white rectangular shapes which are twelve feet in height as is the Weaver's. The number twelve is the symbol of spatio-temorelle divisions; the four cardinal points times the three dimensions of the world. The fabric of the banners is attached to the pole in the manner of a flag and the passing breeze animates them: The winds of time breathe life into the corporeal of existence, which otherwise would be still and lifeless. These banners are placed around one side of the praxis area of the Dream-Weaver's ritual site. They form a half circle with the other half being formed by a rope guard for the spectators. This creates a full circle of two separated realms; the symbolic and the concrete, wherein the realm of the Dream-Weaver's action takes place.

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THE ELEMENTS OF FIRE: There are several types of fire elements, the first being the torches that number four which are the cardinal points and the elements of nature, as well as the quaternity. They are eight feet in height and are a symbol of totality, with a flamme atop each one. They create a circle of light with a cross at the center which contains a hearth.

The hearth is a fire pot with eight **petals** at its top; four reaching inwards over the flames and four outwards. At its base another four **petals** reach outward. This, like the **Secrets of the Golden Flower** of the Hui Ming Ching, is the symbol of expanded awareness and its elevation. Atop the flowering hearth there is a small cauldron which contains an apple juice and cinnamon drink that has been heated by the fames: The flames of the light of expanded awareness bring forth the purification by comprehension. This acts upon and warms the waters of desire. These two elements, of truth and goodness, of fire and water, bring together the food of the eternal Ancestors and man's quest for knowledge. This is represented by the cinnamon and apple juice, a drink which is offered to mortals, by which they are sustained.

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THE SWEET GRASS RINGS: These are used with the hearth in a burning of purification. The sweet-grass is first braided from three strands. The extremeties of which are brought together and the whole is bound with a length of white cotton enveloping it. There are two rings are the charge of Urth-Verthandi-Skuld who keeps them inside a rabbit skin bag until the moment of their offering of purification. The rings are the symbols of the three realms of existence; the spiritual, the intellectual and the corporeal, that are bound together within the body. The rabbit bag that the child carries is a lunar symbol of perpetual renewal of life and it is fitting that the human symbol of youth be its keeper. Each ring is a

symbol of the opposites within dualism, of Yin and Yang that are held within the perpetual renewal of life itself. At the moment of the offering of purification by fire the symbolism of the rings become integrated through understanding. The latter is all consuming and the spirit is then elevated to the heavens and a joining with the winds of time. The Sweet-grass Rings are protected by the innocence of children, and is only touched by instrospective thought.

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This concludes the symbolic coding of the <u>Dream-Weaver's</u> personaes and their extended objects. In the next chapter the practical application of these will be examined on the various levels of an actuat Art/Life relationship.

CHAPTER III

A METHOD OF PRAXIS

In this chapter the **praxis** of the <u>Dream-Weaver</u> will be investigated with regards to its various levels of application to the **Art/Life** relationship.

Thus far the praxis of the artist has been a relatively solitary function. Yet it need not remain so. This **I** Do of the bodily experience in the process of individuation can bend and align itself with other areas of a learning experience. As the fabrication of the <u>Dream-Weaver's</u> visuals are elements of that living act of creation, so too must the execution of their existential exercise be a living experience.

This method could be termed a **one shot** affair. That is to say, it can only be done once and it can actually be lived only once. Although it can be repeated several times, each time being different and never exactly the same as the time before it. Something can only be lived once although attempts may be made to relive it again and again. To practice is more the **mechanics** of the proceedures to an action action sempirical form while praxis is to imprint the experience into memory through a living act.

The objects of the <u>Dream-Weaver</u> would have no living truth or reality of the corporeal without the praxis of their conception applied to them in an existential manner; that is the performance and the ritual. As well these two have a temporal conotation to them; the first being contemporary, therefore

present and the second being from antiquity and therefore past.

A greatly revered form of ritual is the contemporary Nô Theater of Japan.

The history of which reaches beyond its classical definition in the 14th century a.d., to a religious ceremonial form in the 8th century. It still retains:

"A ritualistic and ceremonial form, that is highly symbolic and stylized with song, dance, masks, elaborate costumes and minimal stage sets and properties...

Besides the poetry, dance, music and acting skills that are involved, Nô utilizes the finest products of the weaver, dyer and mask maker's art...Nô may be thought of as art in motion." The National Arts Center, "Prelude", Hashioka Nô Theater, pages 9 and 10.

The artistic production of the <u>Dream-Weaver</u> could be compared to this description of Nô Theater in its empirical form and the praxis in its end result. The difference being that a theatrical piece begins with a story, the fabricated objects of which then aid in the telling of that story. While the <u>Dream-Weaver</u> is first a series of objects that themselves have unveiled a story of a common structure for the telling, the difference in **Prior terms** poses no problem in the ceremonial and ritualistic method of the demonstration or the playing out of the story. In Contemporary Western terms of theatrics a problem does exist. This is because the Western method is one of technical refinement and **practice**, while the former is based upon the sensible observation of life, therefore **praxis**. The

description thus far of the <u>Dream-Weaver's</u> becomming into being can therefore but take the form of expresion closest to its truth and authenticity, that is the method of the Nô theater. Ans as Joseph Campbell has said many times, myth and ritual is structured from the psyche of the species in the telling of the journey, the retrieval and the return of the hero and of the individual.

The <u>Dream-Weaver's</u> story is related in much the same manner as the theater of the Nô. It speaks of a coming into being by the visual demonstration of the process of individuation which is then stylized. Each movement of the personaes and their interaction is symbolic and is the relationship of the being within time and space. All of the personaes are the inner reality of the individual's psyche. While the horses and riders are the personification of the events of the outer reality that act upon the inner reality, these events have translated into the visual symbolisms of the unconscious. The latter requires an aid to re-translate the messages emitted during the actual performance. This is done by the translator of the project Mme Françoise Charron. She is of neither the rational or the intuitive realm, but navigates of the sinuous line between the two.

Since this is the generalized story of an artist, the subject of art serves as the introduction and conclusion of the performance. Art has also been the vehicle of this psychic and corporeal manifestation, firstly for the artist herself and now for the public. The following is a summary of the scenario of the performance.

The site of the ceremony and ritual of the performance is the Museum of Civilization which is the symbol of all that has come before us. In front of the museum there is an area called L'Esplanade that is open and much like a court yard. On the outer rim of one side of this area the Weaver's eight white banners stand forming a semi-circle. The opposite side of this circle is formed by a free standing length of rope. Beyond this space is reserved for the public who will assist the performance. The whole area of the circle is used for the <u>Dream-Weaver</u> Performance. Within the circle are four unlit torches which are placed at the four cardinals points. At the center of these is a burning hearth.

An artist painter appears and moves into the general area of the circle. She is carrying a large black canvas and her movements are mechanical. As she takes her position to paint the scene before her, it is quite obvious that her vision is obstructed by the canvas. This opening to the performance is a critique on the Art for Art philosophy of our age which the originator of this project considers a method of alienation from one's own origins by the Cartesian objectivism and rationale. The artist paints, the voice of the interpreter can be heard as she quotes:

"One who uses machines executes mechanically his affairs: he who executes mechanically his affairs develops a heart like a machine. So, one whose heart is like a machine loses his pure innocence. One who has lost his pure innocence becomes uncertain in the movements of his spirit. Uncertainty of spirit cannot be in harmony

with the sense of truth. It is not that I ignore the existence of these things called machines, I would be ashamed to use them".

As the text is alternated in french and english the painter has time to finish her painting and leave. The interpreter then continues:

"These words were spoken some 2,600 years ago by the Chinese Taoist philosopher Tchouang Tseu, and are also the underlying convictions of the epic of the Dream-Weaver.

Yet, what is the Dream-Weaver?

It is an Inner Reality that is given form by the human hand into the Outer World. Here there is no technology of any kind, for everything you will see has been brought into being by the simple tools and methods of the Weaver. The personaes that will soon come to meet you are the embodiment of lived experience that are the potential of your inner strengths.

The Dream-Weaver's vision has been inspired from the four corners of this earth since the dawn of time long before human dependancy on machines and technology. The Dream-Weaver's epic is a reflection on the passage of time, on technological developments in our society and its effects on us as feeling beings.

During the next two nights, we invite you to join us in a voyage into the presence of our humaness, so that we can again unite in one thought, one word and one deed altogether call the Dream-Weaver".

The enterpreter then proceeds to introduce the personaes one by one in order of their interactive importance. Each one enters the circle from beyond the white banners.

"Vashty. She is the child of the beginning of time and of this earth, the eternal child of pure innocence. She is friend to the Guardian Awareness, Katsûshiko.

Katsûshiko. She is the vital force of the child in the heart of each adult. She can be retrieved upon the summoning of memories or by a letting down of defenses so as to take part in life spontaneously.

Vashty-Khan. She is that part of you that is civil and socially constituted. She is personal and interpersonal and has a role in social practices. She has been molded through education and participates in social structures. She is anyone and everyone.

Dainagone. He is the embodiment of all ancestral memories, that dimension of you through which you experience your affinity with

all feeling beings and with nature's organic processes. He is also the barrier which keeps you from completely identifying with the conventional time and space of your social self.

He is trans-historical, and therefore has a much different sense and understanding of being in time, from that of Vashty-Khan, who is of time. Dainagone lives within a wholeness and oneness with the passage of time, something that cannot be measured by the passage of history. He has managed to retrieve and keep that experience of living that Vashty and Katsûshiko have always had.

Urht-Verthandi-Skuld. This child is the presence of all human children of the past, the present and of the future. This child is Dainagone's past and his future, his heritage and his legacy. Urth-Verthandi-Skuld is become, becoming and shall be ever beginning and carries always the elements of what shall be. Verthandi is precious as is Vashty, the meaning of these two is one and the same; Vashty is the principle while Verthandi is the individual.

Shônin-Hôshie-Ptah-Khan. She is that part of you that questions being, and thinks on the whys of life. She is the voice from within you. She is the personal interpretation and understanding of what you see and don't see around you. She is the voice that cries out for justice and thus, the unveiler of truths.

Dainagone and Shônin-Hôshie-Ptah-Khan are that within you that goes beyond what society requires. Yet from you they must have effort, commitment and maturity, for they are your strength and spirit to be complete as an individual. They are visionary; they are the laying down of goals and the efforts of gathering what is necessary to accomplish them. Together, they return into the past experience and retrieve a present sense of Vashty, Katsûshiko and of Vashty-Khan. In this way, we can better understand the present, as to be stronger in the future".

When all the personaes have entred and regrouped in their designated area and are ready to commence the ceremony and ritual, the interpreter then closes the introduction:

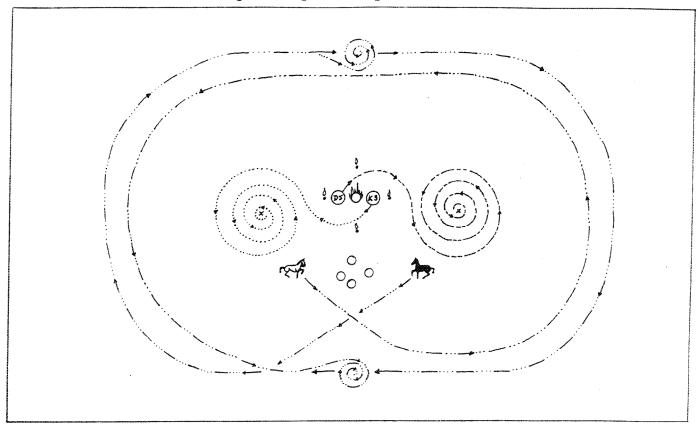
"The Dream-Weaver epic is filled with lost and separated lives.

It is now up to us to retrieve and gather them all. That is the quest upon which we invite you to embark. To that once again our hearts will be open to the visible and the invisible of our daily lives. So that we will once again be the vigilant and caring guardians of the world that surrounds us".

All the personaes then commence to act out the story with movement, voice and drum accompaniment their inter-relationships. Yet one always appears aloft and somewhat indifferent and while the others unite, this one chooses otherwise. Thus is Vashty-Khan, who can see the symbols of the Horses and their Riders which

the others cannot. These Events Personified of the Outer world are the elements that, in conjunction with the Inner Reality, lead to the symbolic act of the Spiral Dance, which is a leaving of the center of light and of conscious awareness by two personaes; Dainagone who is the presence of the ancestral, the collective and the rational, and Katsûshiko who is the presence of the individual, the personal and the intuitive. As both prepare themselves for the dance, the interpreter is heard:

"From one beginning, we have moved out into this world; I to search for the light and you to explore the darkness".



THE SPIRAL DANCE

As they begin the dance, moving out from the center on the course of two inversed spirals, they hold the elements of the other's quest which are the Rhombes of the Eclusians and of the Red Dog Clan. The White and the Black Horses with their Riders circle around the dancers in opposing patterns. Thus, the horses create two circles, one inside the other and within these the dancers each create a spiral. With this they hurl the rhombes above their heads which spin upon themselves in one direction and then the other. This creates



DAINAGONE WITH ECLUSIAN RHOMBE

a total of eight circular movements in space and time, four of them in one direction and four in the other. The symbolism of six beings creating eight circles of movement, of which they are a part, and this in equal numbers in two opposite directions could be summarized as the ambivalence of the being and its knowledge having completed the cycles of growth twice over. It is now the time of transition and of elevation when two shall again be one.

The interpreter's voice is heard again:

"We moved slowly at first, for there was much to learn.

As we became confident, we could move more swiftly and thus, we were like the wind".

The dance ends when the dancers and also the Riders and Horses have all reached the centers of their respective spirals. They stop at the four cardinal points in the realm of the Dream-Weaver. The interpreter is heard:

"But, alas my friends, we have reached the eye of the hurricane, where there is an eerie silence and a stillness, as though time had stopped".

All remain motionless but for Vashty-Khan, who silently extinguishes the torches that had been lit earlier by Urth-Verthandie-Skuld. And a great sadness is felt when she also extinguishes the fire of the hearth, the center of

life and of conscious awareness. This has been the effects of our society's hunger for knowledge and for the power it can bring.

The interpreter:

"Vashty-Khan's cultural education and the social practices dictated to her have suppressed her natural lived experience. This has left her cut-off from Vashty, Katsûshiko, dainagone and Shônin-Hôshie-Ptah-Khan.

This has come to be, over the last 300 years; for it is the Black Horse of Technology in the service of the Socio-Political Machine who has taken her from her companions. And with the Black Horse, has come the night of the Shashda, that is the forgetting of who and what you truly are.

Now it is time for us all, as for Vashty-Khan, to take once again the reigns of the White Horse of the Tools of Knowledge, and with him ride to the frontiers of our humaness where is found the light of harmony and of excellence.

And thus the Dream-Weaver asks you to join in one vision and to walk with us on the Ceremonial Route, the way that will bring us by the past, into the present, towards our future".

THE DREAM-WEAVER PROCESSION



A procession of the personaes and the public heads towards the Parliament Buildings on Wellington street in Ottawa via the Alexandria Bridge. The sun has now set and the procession moves through the shadows of the evening. On Parliament Hill only the buildings are lit and the flame of the Centennial symbol throws light. All are gathered around this flame and the interpreter's voice is heard again:

"Behing us towers the abstract sign of power. The strength of each being has been lost, forgotten and trapped in these stones emptied of meaning. Under the fascination of the Black Horse we have so well delegated our strength that it has become the power that intrudes in our lives without our asking.

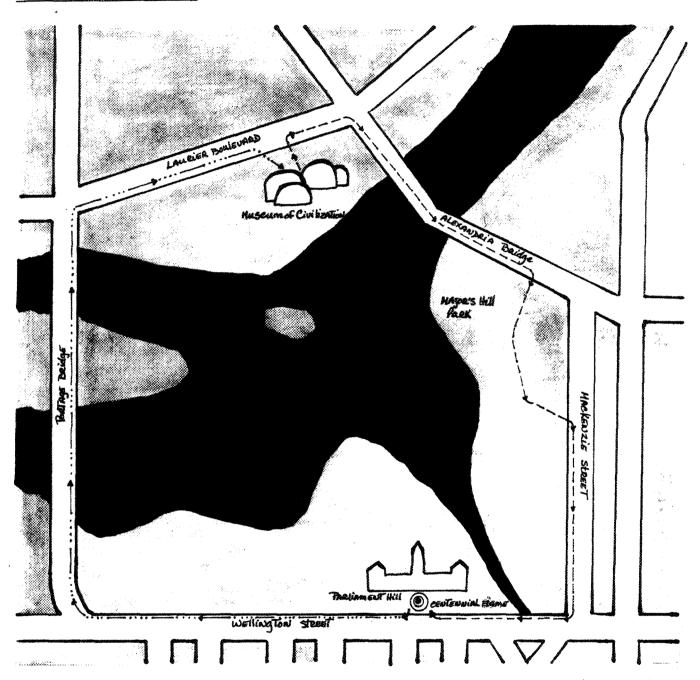
But here we are in front of what unites and transformes. As the strength of the spirit moves in the heart of each being, each being participates and weaves the life of the city. Power is only our own forgotten strength. Thus, in from of th flame of ancestral memories, may we remember the fire within that, upon our calling, can light our life anew.

To fully become, the Dream-Weaver relies upon your knowing strength. He asks you to come back here, tomorrow night at dusk, and to bring with you a least one friend who is close to your heart. Tomorrow, we begin the journey that will bring us towards our future, a future where the dominant winds will be the ones of openness and unity.

Tomorrow then and good night".

This concludes the first evening's events of the Dream-Weaver, September 16th 1989. On the following evening of the 17th, the procession is once again regrouped at the Centennial Flame on Parliament Hill, Ottawa.

THE PROCESSION'S ROUTE



The interpreter:

"Last night, the Dream-Weaver brought to life the past of

Vashty-Khan, the one whose cultural education and the social practices dictated have suppressed her natural lived experience.

This has come to be, over the last 300 years; for it is the Black Horse of Technology in the service of the Socio-Political Machine who has taken her form her companions. And with the Black Horse, has come the night of the Shashda, that is the forgetting of who and what you truly are.

It was then that Vashty-Khan was cut-off from Vashty, Katsûshiko, Dainagone and Shônin-Hôshie-Ptah-Khan.

It was also at that time that were built the abstract signs of power that tower behind us. The strength of each being has been lost, forgotten and trapped in these stones emptied of their meaning. Under the fascination of the Black Horse we have so well delegated our strength that is has become the power that intrudes in our lives without our asking.

But here we are in front of what unites and transforms. As the strength of the spirit moves in the heart of each being, each being participates and weaves the life of the city. Power is only our own forgotten strength. Thus, in front of the flame of ancestral memories, may we remember the fire within that, upon our

calling, can alight our life anew.

It is now time. The dark cycle is closing. The Dream-Weaver has firmly pressed his feet upon the soil of the present so as to mold the future in accordance with his heart. It is now time for us all, as for Vashty-Khan to take one again the reigns of the White Horse of the Tools of Knowledge, and with him ride to the frontiers of our humaness where is found the light of harmony and of excellence".

The procession now makes its way off Parliament Hill and down Wellington street to the Portage Bridge, and then to the Museum of Civilization in Hull. There Vashty-Khan undergoes an initiation of sorts of a reintegration into the Dream-Weaver's group. She symbolically offers herself to the orchestrator Shônin-Hôshie-Ptah-Khan, who breaks the seductive spell of the Black Horse of Technology by a breaking of two peacock feathers. These being the symbol of the detachment of the body from the soul via superficial and artificial prometherian ruses of power. These feathers are broken by Dainagone and Katsûshiko, and these are kept for an approaching offering to the winds of time. Vashty-Khan can now participate in a collection from the spectators of items found on their person that contain elements of the owner's mana or being. These items are placed into two bags used in the second Spiral Dance. This second dance is the same as the first but in reverse; each participant of the dance takes the position they had at the end of the first Spiral Dance. Their movements return them to the center and the burning hearth.

The interpreter:

"From what had been separated, we have moved from the eye of the hurricane, from its silence and its stillness.

We move slowly for there is still much to learn...

Hence, that we may take to the four winds of time.

Through the darkness in the search of the light of the Inner-Reality.

And thus, to find one another and be one, in thought, in word and in deed".

The bags, and the Sweet-grass Rings are together the offerings that are placed into the flames of the hearth. This act is the charge of Shônin-Hôshie-Ptah-Khan, and is an act of purification and fused unification by the smoke of the elements burned. The latter rises to the winds of time and to ancestral memory. All the personaes are now united in music, song and dance at the center by the hearth. The adults then leave the way to the children, who are left alone in the center with the others having formed a half-outer circle.

The interpreter:

"The Dream-Weaver breathes softly in each being's heart. He veils his presence but see him at work behind all the small everyday miracles that transform our lives into a song".

The children leave the center and go out in opposite directions; one to retrieve the artist-painter and the other to retrieve the interpreter.

The interpreter:

"All, we pull the threads with which we weave the weft of our lives from the skeins of his spirit. All, we are the threads of his weaving".

The children return with the interpreter and the artist-painter to the hearth. There the children paint the faces of these two adults to resemble the painted faces of the personaes. They do this using the artist's own palette. By this act these two distant participants of the performance are now integrated in an existential manner to the realm of the Dream-Weaver. This task of unification completed, the wearers of the personaes remove their headdresses and one by one drink from the apple juice and cinnamon mixture hung over the hearth.

After each one has taken a drink, they then proceed to go out and return with a willing participant from the spectators, who is invited to also drink. For they are worthy by the collection of personal items possessing their mana.

Then they are sent to go out and return with another willing participant from the spectators, who will be invited to do as they have done. And so on. Eventually, the area of L'Esplanade will be filled with the spectators that is the opening of the Realm of the Dream-Weaver to that of the Outer World.

This concludes the Dream-Weaver's summary of the performance scenario.

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For the <u>Dream-Weaver</u> to be an authentic creation based upon the inspiring images of the process of individuation; these images now objects had to release the same reactions, if only in part, in others as they did for the artist who conceived them. To attain this goal, the artist retained the method of praxis felt on a personal level. She sought the means of transposing them to the actual and immediate participants in the **playing out** of the <u>Dream-Weaver</u> scenario. The latter was the basic frame-work of the story. An archetype of sorts of which the content would be actualized as the artist took note of **how** the participants reacted to the exercises put to them.

This proceedure was a long one and consisted of a deconstruction and reeducation of our Western stereotype both physically and philosophically. It
was the patient act of remembering, retrieving and restructuring on all levels
of being. It was the process of centering the body and the awareness, by way
of transcending the self so as to make contact with the movements of the whole

of the group. The artefacts of the project are the reflective instruments of this communication of the individuation process. This extensive contact between beings and their reflections was then channelled through the personaes to create a **new center** of activity which was the ceremony and its ritual. The time involved in this whole process is approximatly 150 hours of direct contact and each individual also invested a great deal of personal time beyond the group encounters.

To summarize: the artist patiently set forth small challenges and then took note of the reactions. Then she proceeded with an orchestration of the personal and inter-personal elements, yet kept in mind the unifying end result sought via the performance work. This method was a continuous bending into and out from the creative movement. It constitutes the learning process of praxis, which was the foundation that was added to and never taken away from.

The group themselves were brought together in this same sympathetic manner. By word of mouth some were approached while still others approached the artist of their own volition. They all possessed a sensitive relationship to their environment and a social nature. All sought and are seeking a more profound contact within society and the environment. This is not an exclusively adult point of view. The children of the group and their contact from within this performance project, has permitted them an experience that reaches beyond the norms of boundaries usually permitted them. As well for the adults, they have retrieved a sense of innocence and non-prejudice with the children and all have come to sense the gentleness required when working with the horses in the

project. An introduction of the participants is now in order:

The children in the project are Mélanie Simard aged 11 and Ian Desjardins aged 13. Both have studied dance for the last three years.

The adults number eight and range in age from 16 to 65 years of age, they are:

Dianne Bertrand; teacher and equestrian sports-woman;

Françoise Charron; writer and poet;

Emmeline Debay; graphic artist and artisan;

Catherine Lacroix; student and equestrian sports-woman;

Lucien Mathineau; photographer and athlete;

Kathryn Michaud; artist;

Mado Sans-cartier; actress and teacher;

Lucie Vigneault; actress and teacher;

And the horses are: Appolo aged 10 and King aged 8, both are award winning Equestrian Champions.

All the participants had some form of contact with the arts prior to the Dream-Weaver project and all were invited to assist in the creation of the performance piece. They have all expressed a strong sense of personal conviction, ethics and of loyalty. These are all very important qualities when one is considering a method of praxis. The latter could also be termed as a hands on

approach to communication, as the artist cannot suppose that everone's past life experiences have been the same, nor could these experiences have been absorbed in the same manner from one individual to another. Thus, each participant had to be approached and considered differently with an understanding of their particular needs. In this way all the basics that are required for a flowing communication between individuals and within the group could be maximized.

The praxis of working with this group is the same foundation as in the physical production of the artefacts: To let flow the spontaneous, intuitive nature that is guided by an awareness of memory, to retrieve an authentic sense of common origines, to bind together in one thought, one word and one deed. It has been for everyone thus far, an act of faith, not knowing how far this venture could take them. Yet the faith expressed has been in each other, and in a lived experience with each other. It is what Merleau-Ponty would call being a Manichee:

"The Manichees, who throw themselve into action, understand one another better than they understand the philosopher, for there is a certain complicity among them. Each one is the reason for the being of the other".

Maurice Merleau-Ponty, "In Praise fo Philosophy and Other Essays", pages 59 and 60.

The Manichees, are a fraternal regrouping of those of action, who can see their good and their evil of the soul and of the body. In the praxis of a

manichean quest for unification in **one** thought, **one** word and in **one** deed, is to **bring together** in an understanding of the dualism within the one being of the individual; the acceptance of the diversity of multiplicity within one social group and the tolerance of diverse identities within a collective.

Integral action is reality actied upon and in accordance with the sinuous movements of another. This holds a corporeal truth whereby one comes to understand self by passing beyond and the private world becomes the common world. The <u>Dream-Weaver</u> is an active and existential becoming of the individuation process. Its communication and its praxis bring together others in a manichean quest for unification of the individual realm and the outer realm. For when the ego is surpassed, unification follows.

The theater of the Nô and Taoîst philosophies of how to attain this oneness with the goal sought, has been the guide to this interpersonal relationship. It is the transcendance of self to communicate with the Other. In both
philosophies it is the emptying of the self so as to join with the concept of
the light beyond, in mind, body and in soul. Although the participants of the
Dream-Weaver have not been able to dedicate their lives to the perfection of
the quest's empirical form, the performance is a quest dedicated to their lives.

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The philosophy of bending into and out from the sinuous patterns of day to day lived experience found in the Dream-Weaver was brought into the social

structures and the politics of the artistic communities of the Outaouais region. This was to prove itself interesting as the region is make up of federal, provincial, and municipal governments and institutions. These all are geographically intermingled around and about the median line which is the Ottawa River. The geographical route chosen for the passage of the project's procession is called the Ceremonial Route. It was created as a 'Drive About' for Heads of State, Foreign Dignitaries and Royalty. It covers a distance of 5 kilometers, through two provinces via two bridges on either side of the nation's Parliament Buildings. It is under the juresdiction of three police forces and five levels of government; one federal, two provincial and two municipal. To have access to the Ceremonial Route all these various departments of government must give their permission after an official request has been submitted. It was not an easy task nor was it a simple one, yet the <u>Dream-Weaver</u> was granted passage on the Ceremonial Route and with police escorts.

During the course of the winter of 1989, the empirical production of the project's artefacts was well under way to its visual end product and a study of the venues available to the performance itself was undertaken. The story told by the inventory of the objects was of a unification and at-one-ment. This being the objective of the project's social integration in an Art/Life relationship, the possibilities were examined.

The topological study showed that the Outaouais Region is divided:

1) by the Ottawa River;

- 2) by two Cultures in two Provinces;
- 3) by three levels of government in each province;
- 3) by three levels of government in each province;
- 4) into two econimic realities.

There are but two actual elements that bind these two halves of one region together; the first is the National Capital Commission, and the second is the existence of the Ceremonial Route that is in part managed by the NCC.

Along this route can be found:

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The Canadian Museum of Civilization, (CMC);

NCC Parks;

The National Gallery;

The Parliament Buildings, (PB);

The Supreme Court of Canada;

The National Archives of Canada;

The Québec Provincial Justice Building;

The City of Hull City Hall, (HCH);

The Université du Québec à Hull, (UQAH);
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And many other federal, provincial, and municipal buildings, as well as Embassies, Crown Corporations, Cultural organizations, etc., etc.,.

Thus, the Ceremonial Route through Canada's Capital and the artist's home region of the Outaouais seemed to be a noble symbol of unity for the artistic

endeavor. A strategy had to be thought of, and it would follow the same pattern seen thus far, of a sympathetic relationship with those asked to participate. Always keeping in mind their infrastructure of operations within the whole. The project being as vast as it is, in theory as well as empirically, the Dream-Weaver could not be taken under the wing of any one organization. It had to be sectioned or broken up to accompdate the structures of the various groups it was asking to participate. Because of the extraordinary format of the performance piece itself, none of these organizations could be expected to risk a financial implication. Their enthusiasm for the proposal made to them brought about the idea of a barter system of exchange in the way of services, equipment and the like. This proved to be very satisfactory to all concerned and is evaluated to be worth \$100,000.00.

The first organization to be approached was the NCC which organizes the Autumnfest celebrations in the Capital Region, as well as the City of Hull art gallery, both of which proved fruitless, the first because of a lack of interest and the second due to lack of funds. The CMC and the NCC Special Events department were then approached with the project. Both of these approaches were successfull. Their approval was granted based upon the trans-cultural nature of the project and it was noted that their accord was in aid of the scholastic and the non-profit aims of the artist's work.

Then, to fulfill the academic requirements of the Masters Programme of the Université du Québec à Chicoutimi, the following artistic organizations were approached:

Axe-Néo-7, Centre d'Art Contemporain, Hull, PQ;

La Galerie du UQAH, Hull, PQ;

The Ottawa Council of the Arts, Festival of the Arts, Ottawa Ont.,;

And, Le Ministère des Affaires Cultural du Québec (MAC), Hull PQ.

The first three accepted the project in principal while the fourth rejected the proposal. The City of Hull Council was then approached and they accepted with no hesitation. A regional radio station was solicited for their participation in the demonstration of the Art/Life relationship, but they declined due to a lack of funds for the equipment required. They were replaced by a submission to CKCU FM Radio, Carleton University, Ottawa, Ont., and to Professional Sound and Lighting (PSL) of Ottawa, when both accepted the proposal.

The three Community Cable Companies were approached for a video production of the performance, namely; Skyline Cable Vision and Ottawa Cable Vision in Ottawa, Ont., and Laurentian Cable Vision in Hull, PQ. The proposal was to be a joint venture of production. Yet, equipment shortages and technical difficulties related to the filming of the project resulted in a simplification of the original request and Ottawa Cable Vision accepted to be the soul producer of a video document of the performance piece.

This series of submissions to the various organizations involved in the presentation of the performance, began in February of 1989 and terminated during the month of August 1989. The enumeration of their implication is a follows:

The CMC is permitting the opening and closing ceremonies of the <u>Dream-Weaver</u> to be held on their grounds. They are supplying the technical back-up of a sound system and technician as well as a stage manager. They have accorded the \$1,000.00 donation requested by the artist and have endorsed the authentic cultural theme of the project by its listing in their season's programming.

The NCC Special Events Department has endorsed the professionalism of the artistic production and accepted to undertake all the logistical requirements to obtain the Right of Passage to the Ceremonial Route and the police escorts required;

The Festival of the Arts of Ottawa was delighted with the project and accepted to include it in their programming as the dates of both coincided. They have also undertaken the specific promotion of the project as being one of the Festival's major events via the media on both sides of the river and in both official languages;

The City of Hull has accepted to provide the security at the site of the CMC and for the Right of Passage on the Québec side. They will also be host to a reception in honor of the project's participants and sponsors with a guest list of one hundred;

PSL and CKCU FM have colaborated in sponsoring the special sound requirements of the project.

UQAH Gallery will exhibit the artefacts of the performance;

Axe-Néo-7 will sponsor the artist with a performance artist fee;

Ottawa Cable Vision will produce a modest 1/2" video to be aired sometime in October of this year within their programming. As well a copy will be provided for the artist's exhibition.

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In organizing the logistics of the topological study of the performance presentation, a total of thirteen various government departments and organizations were approached, with eight accepting and five declining, this mainly due to budged restrictions.

Three of the eight organizations could actually make a financial contribution totaling \$4,275.00, of which is used mainly to cover an honorarium to each of the twelve active participants of the project, this in a symbolic recognition of their contribution to the artistic communities of Ottawa-Hull.

By this exercise the Bricoleur attitude of combining various elements together that seem not to have any particular or specific liaison or relationship between them; has in effect brought about what had not been accomplished before. That from within the citizenship of the region a project that is a creative pretext for an actual unification of the separated elements of the Outaouais region. It presents an occasion for all to work together without political entanglement and administrative and bureaucratic red tape. The latter being the usual stumbling block of any special project with regards to financial funding. The artist being aware of this, assumed the financial implications of the production. This could be done realistically if the time factor required for such an approach could be respected. This is to say that more time must be invested so as to permit the theoretical and empirical elements involved to come together in their own time. Thus a great sense of timing is an asset to this sort of venture, as well as a sympathetic attitude towards the cause and effect of the consequences of actions put forth. This requires a monitoring at all times and in all areas of the sequence of events and the elements found therein.

In our society of never ending theoretical rhetoric, the Dream-Weaver's
first and most important goal was to have an existential and realistic foundation. That is to say that the actual artistic production which is based on the corporeal and its reality in conjunction with the psychic images of the unconscious, were the empirical proof of the possible other realizations of the project. The vestments of the project call out to the contemporary body and they need no more than that body to take the imagination further into reality. Those who have come into contact with the vestments and their accessories can readily relate to all of them, and the attitude of the artist is to let them. Yet let them of their own will and capabilities, as to permit the relationship between them to flourish and thus be authentic. The artist only need guide them in the discovery of this imaginary realm of the images of the psychic reality.

THE PREPARATIONS BY THE COLLECTIVE



All the elements have fallen into place one by one, each completing the next and reliant on all the others. Inasmuch as the organizations were concerned, the project's sinuous structure seemed alien to them at first and somewhat difficult to assess, yet became accessible to them when they understood that they were asked to participate in and not assume the project in total. This attitude of the artist, of the slow and patient accumulation of elements, of their gentle working

together, is what has permitted this project to be realized to its full potential. A generalized knowledge of the elements involved in all the possible areas of this production as well as an open mind to such as: multimedia exploration in visual arts, artisan crafts, theater, dance, acting, technical production, public relations, logistics, management, strategic analysis, etc., and a great deal of faith, are considered basic requirements to successfully realize such a creative endeavor. This permits the artist to remain integrale in the artistic production and therefore retain authorship. The Dream-Weaver thus far, is becoming an existential truth artistically and socially. The Art/Life relationship can be evaluated realistically only after the performance itself on the 16th and 17th of September 1989. Then will the level of its successfull social integration be visible for analysis. Therefore the final chapter and conclusion of this paper will be presented after the performance and exhibition of the Dream-Weaver. This chapter will analyse the actual results of the whole of the creative endeavor, consider its strong points as well as its weaknesses, and look at possible measures of further improvement of the project's existential application.

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The Dream-Weaver is the weaving of a dream and of the truth held therein. It is the magic of believing that all is possible through and by faith in self, others and the beyond. It is the strength of the spirit that no machine could ever equal, a strength that lies sleeping within us all.

CHAPTER IV

STRENGTHS AND WEAKNESSES

In the preceeding Chapters of this paper, the Bricoleur attitude of the gathering of separate elements and the working of these into a whole was explored in the areas of the vestment, its object-instrument and finally in the interactive praxis with the "being". This gave form to the performance scenario that was presented to the public on the weekend of the 16th and 17th of September 1989.

The goal of this Chapter, <u>Strengths and Weaknesses</u>, is to analyse, in part, the consequences of the weekend's events. This shall be done using the newspaper clippings of the event; the written and verbal evaluations provided by the organizations involved; and the impressions of those individuals who participated in the project's performance, as well as comments from those who attended the event. These are to be used to find the common denominator(s), if any, of the project's strengths and weaknesses as seen through the social eye. Therefore, extracts from the above mentioned documentations will be used in this analysis.

a) THE MEDIA: A total of thirteen interviews were done in relation to the Dream-Weaver; three for television, seven for AM and FM radio, and three lengthy interviews destined for print in "Le Droit" and "ARTicles" which serve the Ottawa-Hull region, while the third was for the Toronto based "Globe and Mail".

Other listings of the event with visuals were carried in the Ontario magazine "Leisure Ways! which has provincial distribution; two local magazines, "What's on/Voici Ottawa-Hull", and "Ottawa Magazine". There were also repeated listings of the event, some with visuals, in local Hull newspapers and the "Ottawa Citizen". There were also listings in the calenders of events of the Canadian Museum of Civilization and the Festival of the Arts of Ottawa-Hull '89. There was a total of twenty-six media articles and/or listings in the various medias. Add to the latter 2000 invitations to the event itself and to the exhibition of the artefacts that opened the following week and this has been a well publicized event over three evenings of the performance on September 16th and 17th and the opening of the exhibition on the 19th of September.

For the purpose of this analysis the three major press articles (see annex) will be used as they appeared in chronological order. The first of these was printed on the 9th of September, 1989, in the Saturday arts section of "Le Droit". The heading reads:

"'Tisserand de rêve', un spectacle-exposition ambulant...

Une Performance exceptionnelle

...les traditions du mythes et du rituel qui, depuis les débuts de l'histoire de l'humanité, évoquent un désir d'unification, une espèce de réconciliation avec soi et les autres, une reconnaissance de nos racines premières, point commun entre les êtres de diverses cultures...

Un phénomène

Parrainé par le Musée canadien des civilisations, la ville de Hull, la Commission de la capitale nationale, Tisserand de Rêve, performance visuelle et symbolique, est un phénomène en soi. Non seulement par l'originalité et l'envergure des techniques et concepts utilisés pour concrétiser ainsi le rêve, mais également parce qu'elle réunit à la fois un monde féérique, le public, les institutions culturelles, politiques, publiques et privées des deux rives de l'Outaouais, cette performance est tout à fait inusitée.

Heureuse de voir que tous, autant les deux municipalités, les gouvernements provinciaux et fédéral que la communauté, ont eu envie de s'impliquer, Kathryn Michaud se voit récompensée.

'C'est fantastique d'amener l'art dans la rue par le biais d'un rituel, authentiquement anthropologique, qui, par essence, est fait pour réunir, unifier les êtres humains et oublier la politique'..."

Marie-Eve Pelletier, "Le Droit", Ottawa-Hull, samedi 9 septembre 1989, pages 6A et 7A.

In her introduction of the 700 word article, Mme Pelletier states; "une performance exceptionnelle qui traversera les rues des deux rives", this is believed to have a certain relevance in the region of the Outaouais. In the article the artist expressed a wish of unification, a recognition of similarities between people within the communities of the local area. Rather than a discriminating view of the differences amongst the whole of the population

THE PROCESSION'S CROSSING OF THE ALEXANDRIA BRIDGE



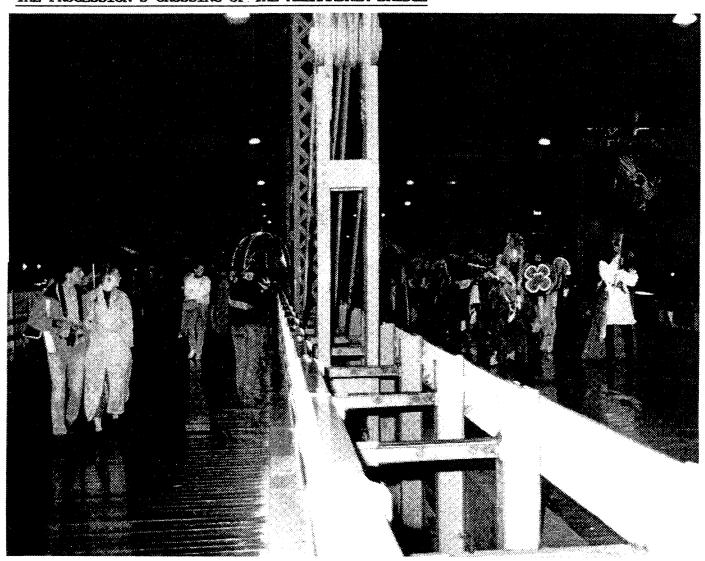
of the area. The artist herself, being of "mixed" lineage, is not accorded recognition in either language culture of the Ottawa-Hull area. She is in an analogical sense "a prisoner of the bridges" that link both the French and the English cultures. If the analogy is continued further, the artist, not having any recognition, is in a sense homeless and is therefore in the street. This state creates a perpetual motion and the roaming of the streets of the region. The latter, on the personal artistic level is very much the symbolism behind the Procession of the Dream-Weaver piece itself.

This homeless spirit of the individual, which roams the streets of the Ottawa-Hull region, is a characteristic symtom of alienation. Yet, when the truth of the matter is confronted and is assertively recognized as not being a singular phenomenon, that is to say that "there must be others of the same situation", it is then that a positive alternative can be sought to the "bridge that links yet that has no exit". This is when the statement of Mme. Pelletier is relevant, "une performance exceptionnelle qui traversera les rues des deux rives". The journalist then goes on to describe the Dream-Weaver work as a "phénomène", not only for its artistic value but also for its socio-political value of crossing barriers of a complex regional political system. To have been able to work together such polarized elements as the imaginary and the political sectors without any political position or clout the Dream-Weaver Procession became an existential reality is definitly "inusitée".

So why should the organizations and institutions have accepted such a proposal in the first place, particularily if they had considered its source

and that of an artist from the private sector no less? For some it was due to a long standing knowledge of the artist's production and integrety of work-manship, for others it was the visual proof of the production itself, and still for others it was the honesty of the request for unification in spirit and in act. As one city agent put it, "the artist was truthfully sincere in her request which was also the wish of others in the region". Thus, such a request

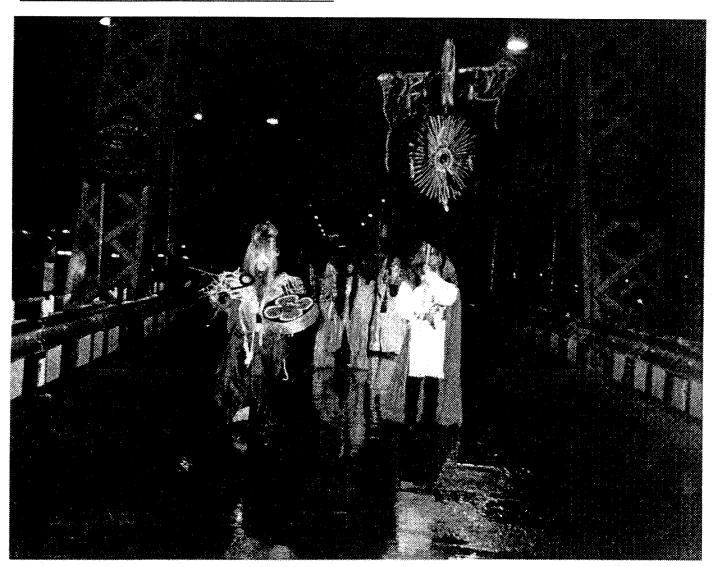
THE PROCESSION'S CROSSING OF THE ALEXANDRIA BRIDGE



could not come from other than the artist herself to retain truth and integrity, and this could be why the Dream-Weaver project was accepted by the majority of the organizations approached.

Mme Pelletier used the expression "un spectacle-exposition ambulant...",

PROCESSION'S EXIT OF ALEXANDRIA BRIDGE



because of the Procession format, it is an exhibition that belongs to no one organization or institution and it is there for everyone.

"C'est fantastique d'amener l'art dans la rue par le biais d'un rituel,...qui est fait pour réunir, unifier les êtres humains et oublier la politique."

The Procession in itself was a demonstration of the strength of the spirit, of the human spirit and its will to overcome the obstacles of dominant thought. And to have done it in "a caring and tender fashion" as one observer put it, with the support of the structures that regulate the operations of the districts that compose the area of Ottawa and of Hull. The Procession was the existential application of a desire for unification regardless of differences and partaking in an exercise of similarities.

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The next article was written by Mme. Christine Marcoux a graduate of Ottawa University with a BA in communication. This journalist writes for the tabloid "ARTicles" produced by the Ottawa Council of the Arts, Ottawa, Ontario. The 750 word item appeared in the September-October issue for 1989, and the heading was as follows:

"40 000 ans d'histoire ...

Que diriez-vous d'être convoqué à une pièce de théâtre mettant en vedette nos archétypes sur une soène grande de 2 km
carrés? Que diriez-vous d'aller faire une promenade en compagnie des grandes figures symboliques qui habitent notre
imaginaire collectif: le Pouvoir, la Puissance, la Force,
la Peur, l'Amour, la Haine? Et si cette promenade prenait
son départ au Musée des Civilisations, passait par le pont
Alexandria, la Colline parlementaire pour revenir ensuite
à son lieu initial?

Mais enfin me direz-vous, de quoi s'agit-il? D'une manifestation antinucléaire? D'une marche pour la paix? Contre l'avortement? Oubliez toutes velléités politiques. Oubliez aussi vos prejugés de même que toutes les contraintes qui puissent vous empêcher de goûter librement la beauté des costumes...

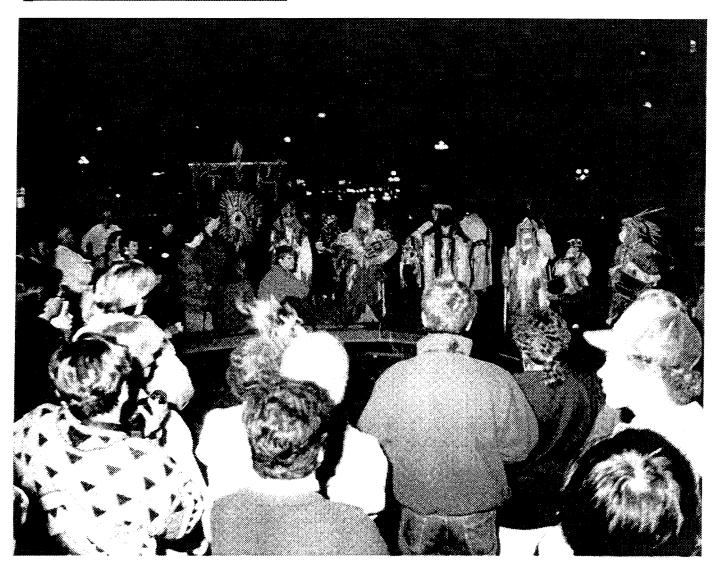
...C'est un hymne aux images signifiante de notre inconscient collectif parce qu'il met en scène la personnification des archétypes qui nous habitent depuis la nuit des temps. C'est aussi une prise de position que dénonce l'élitisme de l'art moderne, forme d'expression contemporaine qui donne l'impression que, pour être en mesure de la goûter, il faille appartenir à une race d'élus vaguement célestes...

Bien au contraire, la performance de Katherine Michaud est résolument branchée sur la Terre, elle y descend même jusqu'au coeur. C'est justement pour entrer en contact avec cette Terre nourricière, cette déesse Terre comme l'appelaient les Anciens, que l'auteure, qui est aussi elle-même interprête, fait appel aux figures mythologiques qui ont présidés à sa naissance et surtout à sa reconnaissance par l'Homme. Renouons avec l'Essentiel nous dit Michaud. Retraçons ce qui est signifiant en nous, au sens plein du terme. Assumons nos vérités. Entrons en contact avec ces forces obscures qui nous habitent. Laisssons la magie du rituel nous envelopper pour nous ramener vers nous-mêmes. Voilà en définitive le message que porte ce Tisserand de rêve.

...C'est pourquoi la procession du premier soir, traversant la rivière (symbole de transition) et s'acheminant vers la Colline (symbole de nos institutions politiques actuelles), ne peut se faire sans l'appui des invités-participants. Pour que la magie fasse son effet et qu'elle nous projette vers des lieux profonds et fondamentaux, le spectateur doit lui aussi vivre la performance. D'ail-leurs, le deuxième soir, les comédiens ne feront plus la différence entre eux et la foule. Ils seront à nouveau tous humains, des humains en communion grâce à leur iden-

tité collective, célébrant leurs faiblesses, assumant pleinement leur vérité d'Homme dans tout ce que cela emplique de bon et de moins bon..." Mme. Christine Marcoux, "ARTticles" September-October, 1989, page 12.

THE GATHERING ON PARLIAMENT HILL



Here again there is an interest concerning the procession of the Dream-

Weaver. The region of Ottawa-Hull being, before all, a political concentration, the population of the area is used to being witness to many demonstrations and "walks" that have been organized for this or that political or social message delivered to the seat of the nation's government. The Dream-Weaver Procession on the other hand was intended for the people of the immediate area. There was no selection of who the participants should be, all were welcome to join in a simple walk intended to identify the individual as an integrale part of the community of which he or she is a part. The mythological theme of the project puts emphasis on the ancestral link, again that of which we are a part in a much larger scheme of existence. The contemporary participant is the present link in a long standing belief of continuation via cycles of the natural environment and the innate respect that it should be accorded. Although the dominant Cartesian thought of our era has done much to banish what it would call subjective nonsense and "taboos" of anything prior to said objective logical analytical thought of in other words Science, a sympathetic relationship with one's environment and the wish to be at-one-ment with it still prevails despite the attempts to wipe out the memory of it. Mme. Marcoux sites that the Dream-Weaver is a hymne to the individual and his or her innate potential as part of a legacy that is humanity. It puts emphasis on the importance of continuity and the natural development of the psyche, the strength of the imperfect being. The journalist also brings forth the non-eletist attitude of the Bricoleur, in that the extraordinary is brought into being by ordinary means, as the inverse is true the ordinary becomes quite extraordinary. It is all a matter of attitude.

Although riddles with imperfections, the Dream-Weaver performance managed to attain a degree of execution that put into evidence the potential for existential concretization of a given desire or project from within the private sector. The whole of the project was and is the celebration of the strengths and weaknesses, of the good and the not so good of being human. It is also, and most importantly, an exercise of truth and the honesty therein.

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The next article was a commissioned special for the "Globe and Mail", based in Toronto, Ontario, which has national distribution. It appeared in the Arts section under the heading of "In Person". Written by Mrs. Sarah Jennings for the Saturday issue of the 16th of September, 1989, her title for the piece was:

"Artist weaves an intricate ritual fantasy"

The 700 word article is a description of her encounter and interview with the artist. Mrs. Jennings showed much interest in "who" would create a piece that was described by officials as "a transcultural ritual".

"...Michaud has spent two years preparing this creation.

the work, she says, is a symbolic, physical manifestation

of her own dreams. It has six main performers, two horses

and at least one hundred volunteers.

The result is a rich mixture festival organizers describe as "a transcultural ritual". Its roots lie deep in both Chinese Taoist thought and the religious beliefs of North American Indians and other cultures that value closeness to nature and the attachment to ancestors.

...As Michaud later explains, it springs from the Taoist precept that 'he who develops his affairs mechanically will have the heart of a machine'. The six main characters, she says, are all facets of one being who must learn 'not to rely on the luxury of materialism, but to be responsible and to find life in closeness with nature.'

...The most striking features of the performance are the magnificent costumes. The players are elaborately robed in sweeping vestments made from luxurious fabrics in bright shades of purple, red, turquoise and gold. Fantastic head-dresses have been created with long shanks of dyed horse hair, in hues of chestnut, blond, silver and black. These wild concoctions are adorned with peacock feathers or swatches of fur entwined with pearls. Some fit close, like helmets worn by ancient samurai warriers. The horses. wrapped like the medieval mounts of jousting knights, encir-

cle the proceedings at a slow trot, stopping from time to time to execute complicated dressage movements...

The performance ends with the players drawing the audience into the circle, and the troupe, led by the horses, sets off on the journey to Parliament Hill.

Michaud, 31, is transformed the next morning as she arrives for the interview in a hotel coffee shop. Wearing a smartly tailored suit and carrying an elegant black briefcase, she could be on her way to work at one of the brokerage or legal firms down the street. She laughs ruefully as she gazes at her long, red fingernails, and explains that these are in place only for the performance. She's cutting them as soon as it's over. 'There are working hands,' she says. She made all the costumes and artifacts used in the piece by hand.

Despite the expensive look, most of it has been put together from bits and pieces that she has collected over the years,...

She has even made the skin drums used in the performance, under the tutelage of an Objibway elder she found in Maniwaki,

Que.,...when he realized she was serious, spent long hours teaching her how to scrape and soak the skins, and stretch them into drums...

...All this seems a far cry from the life of a young girl who grew up in a military family in Western Quebec, and served in the volunteer reserve as a way of paying her way through school...

... She majored in arts at the University of Quebec, but she says, 'My work never fitted into any of those neat little boxes that are the credit courses at school'...

...A fascination with the small rituals of life developed.

Something as simple as taking tea, has become 'like the breathe of life; the warmth it gives off, the pleasure of the process.'

...After the long explanation of her ideas, she cheerfully acknowledges that this really is a work in progress. There are many other facets of her 'one being' yet to be explored. Interest already expressed by fringe festivals elsewhere in Canada, and as far away as Japan, suggests that she will get the chance to repeat and refine her ritual." Sarah Jennings, Special to The Globe and Maile, "The Globe and Mail", September 16, 1989, page C3.

The key elements expressed in the extracts of this article are;

- 1) time, symbolism, the personal and the collective;
- 2) transculturalism, closeness to nature and attachement to ancestors;
- 3) Taoism, the machine, hearts, facets of being, materialism, responsibility and life in closeness with nature;
- 4) magnificent costumes, sweeping vestments, fantstic headdresses, ancient samurai warriors, jousting knights;
- 5) drawing of the audience into the circle and journey;
- 6) transformation, working hands and hand made;
- 7) put together from bits and pieces collected over time, tutelage and teaching;
- 8) discipline and family;
- 9) structures personal and social;
- 10) rituals of life and the pleasure of the process;
- 11) work in progress, exploration and other expressed interests.

To further reduce these to common denominators:

- 1.a) identification;
- 2.a) spiritualism;
- 3.a) duality;
- 4.a) noble;
- 5.a) community;
- 6.a) manicheaism;
- 7.a) bricoleur;

- 8.a) loyalty;
- 9.a) individualism;
- 10.a) at-one-ment;
- 11.a) communication.

Albeit a subjective interpretation, the above mentioned synthesis of the article could be analysed in the following way for its interest and curiosity of "who" is behind the Dream-Weaver:

"The identification of the human through a spiritual exercise that is an attempt to overcome the duality between nature and culture. That, via the noble images of those who came before us created a sense of community of the past, present and future. And that the manichean praxis of the exercise by the bricoleur remains loyal to the individual in its action of at-one-ment and outer communication".

Yet, as ritual has a method about it that is part of the psychic structure of the human mind, there are distinct definitions of its function;

"...the most vital, most critical function of mythology, then, is to foster the centering and unfolding of the individual in integrity, in accord with d) himself (the microcosm), c) his culture (the mesocosm), b) the universe (the macrocosm), and a) that awesome ultimate mystery which is both beyond and

within himself and all things:...

the dicta of authority, but from the insights, sentiments, thought, and vision of an adequate individual, loyal to his own experience of value. Thus it corrects the authority holding to the shells of forms produced and left behind by lives once lived. Renewing the act of experience itself, it restores to existence the quality of adventure, at once shattering and reintegrating the fixed, already known, in the sacrificial creative fire of the becoming thing that is no thing at all but life, not as it will be or as it should be, as it was or as it never will be, but as it is, in depth, in process, here and now, inside and out". Joseph Campbell, "The Masks of God, Creative Mythology", pages 6, 7 and 8.

Is this the subject that Mrs. Sarah Jennings describes in her interview with and about the artist behind the Dream-Weaver? It is only a supposition and most probably a subjective one, yet there is found therein similarities within the flow of Mrs. Jennings' article and the description by Mr. J. Campbell of Creative Mythology.

ted by the artist from the organizations involved in the project's presentation of the performance piece. These were requested to permit an actual analysis of the project's impact on the various levels of its social integration. They are form the major sponsoring organizations of the Ottawa-Hull region connected with the project; the National Capital Commission, the Festival of the Arts, the City of Hull and the Canadian Museum of Civilizations.

THE NATIONAL CAPITAL COMMISSION, ref.: 89-392-300, August 18, 1989.

"What is truly interesting with your project is the scale on which it takes place. To hold an artistic celebration on a few kilometers of city streets, streets on which many of our nation's major institutions have foot, is certainly an awesome idea. The participants - artist - spectator, delimitations become blurry, everybody being ancompassed in the presentation." Patrick R. Doyle, Porject Coordinator, Confederation Boulevard, page 2.

Ref.: 89-392-300, September 28, 1989.

"What an awesome performance: Even the rain collaborated!

The flow of characters along with that of the crowd was quite spectacular. The National Capital Commission was pleased to

involved with your Dream-Weaver project.

...we would certainly be interested in viewing any future projects you might undertake." Patrick R. Doyle, Project Coordinator, Confederation Boulevard, page 1.

For the NCC to have first of all gotten involved in this sort of presentation is unusual. It was noted in conversation with Mr. Doyle, that because the nature of the project was an academic one, as opposed to a commercial venture, their participation was allowed, albeit unorthodox. Again the subject of the procession through the streets has surfaced and is described as a blurring of delimitations and an ancompassing of everyone. Thus, of a grouping and a regrouping of separated elements. It was said to be a flowing of character and people that was spectacular. On the question of the unfortunate weather conditions of the first night's presentation, Mr. Doyle is much used to the unforseen conditions that nature can produce, for him there was no real delema with the conditions of that Saturday night's presentation. On the part of the artist, the performance was to live up to its principles by going on regardless of the evening's inclement weather. It was the whole question of the presentation being an art piece or a show. As the theme was one of praxis and not of practice, it was clear to the artist herself that the performance should go on as planed as its essence was not to relye upon the thechnology that was offered only as a support to the project.

Despite the inclement weather of the first evening's presentation, a crowd

of approximatly 150 people were present for the Dream-Weaver proceedings with unbrellas in hand and 50% of these followed the procession across the Alexandria Bridge (also known as the Interprovincial) to the Centennial Flame on Parliament Hill in Ottawa.

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THE FESTIVAL OF THE ARTS, May 10, 1989.

"I was most impressed with the amount of thought and detail that had been devoted to this project. I wish you the best of luck with the continued development of the work over the next few months. Pleased keep me informed of the progress, as I may be able to assist in other ways." Mr. Peter M. Honeywell, Executive Producer, Festival of the Arts, Council for the Arts in Ottawa.

DREAM-WEAVER: AN EVALUATION: September 29. 1989.

- "...The project was chosen for the high quality of the production and the detailed support documentation which Kathry presented with her submission.
- ...We at the Festival feel that working with Kathryn Michaud was one of the most successful collaborations to date between

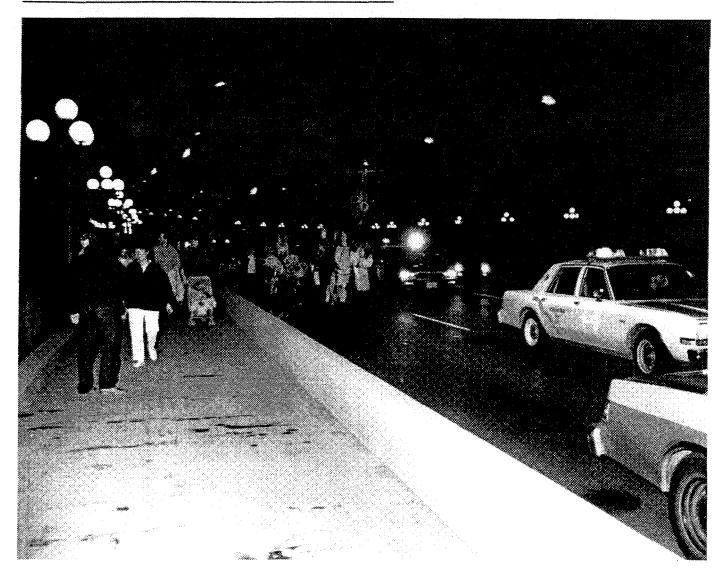
the Festival and a local artist/producer.

...Dream-Weaver has been the most significant work by a Québec artist included to date in Festival of the Arts programming. By including this event in the Festival we were able to begin to forge a significant link with the artistic community in the City of Hull... It is to Kathryn Michaud's credit that the City of Hull, the NCC, the Canadian Museum of Civilization and the Festival of the Arts were all involved in the realization of Dream-Weaver. This project was the result of a working partnership involving four major sponsors each with significant respondibilities, all coordinated by Kathryn Michaud.

Dream-Weaver caught the interest and imagination of the audience and public exposed to the work. For those people who participated in the performance and actually joined in the procession with the personaes over one or both bridges Dream-Weaver was a very special and moving experience. It touched the audience in a different way from many traditional theater productions. This was Kathryn's intention. She provided the audience with the opportunity to participate in a very special ritual which helped to create a sense of involvement and community.

Kathryn Michaud is to be commended for an outstanding job as artist, designer, producer, and performer.

THE PROCESSION CROSSING OF THE PORTAGE BRIDGE



...Kathryn could benefit from working with a director who could help her with the development and presentation of the dramatic content of this work. Her concept for the work is strong. The vestments and sound-objects are magnificant. More attention to the dramatic realization of this piece can only improve the production as a whole." Ms. Brenda Firestone, Publicist for the

Festival of the Arts 1989, Council for the Arts in Ottawa, page 1, 2 and 3.

Here again, key words will be drawn from the text as to denote common denominators if any.

- 1) thought, detail, devotion and assistance;
- 2) quality, detailed, support and presentation;
- 3) collaboration;
- 4) significant, forge, link, partnership, responsibilities and coordination;
- 5) interest, imagination, exposer, participation, joining, procession, bridges, moving experience, touch, difference, intention, opportunity, create, sense, involvement and community;
- 6) artist, designer, producer and performer;
- 7) benefit, working, direction, development, presentation, content, concept, strength, production and whole.

A further reduction of these enumerated items;

- 1.a) personal;
- 2.a) pride;
- 3.a) attitude;
- 4.a) collective;
- 5.a) ritual process;

6.a) - bricoleur;

7.a) - consequence.

The interpretation of these key words coud be:

"The personal pride that is taken in an attitude that opens itself to the collective via the ritualistic process of the Bricoleur, has as consequence an opening for further communication and growtha":

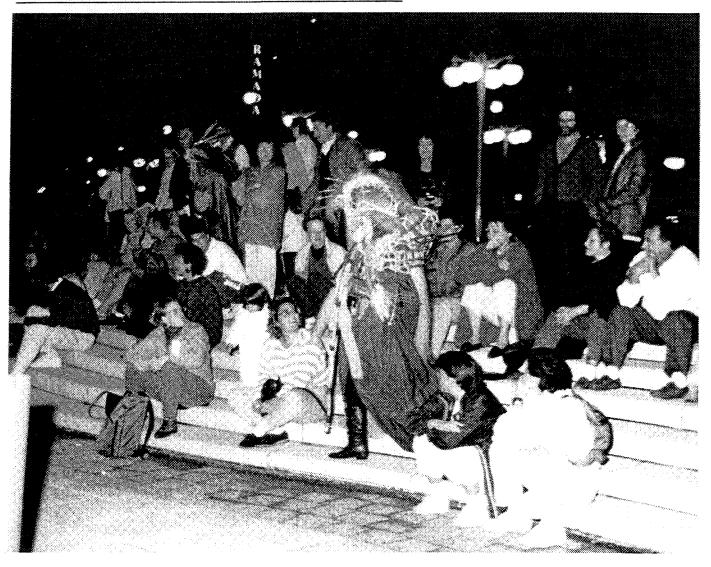
"Creative artists,..., are mankind's wakeners to recollection: summoners of our outward mind to conscious contact with ourselves, not as participants in this or that morsel of history, but as spirit, in the consciousness of being. Their task, therefore, is to communicate directly from one inward world to another, in such a way that an actual shock of experience will have been redered: not a mere statement for the information or persuasion of a brain, but an effective communication across the void of space and time from one center of consciousness to another.

... The mythogenetic zone today is the individual in contact with his own interior life, communicating through his art with those out there.

But to this end communicative signs must be employed: words,

images, motions, rhythms, colors, and perfumes, sensations of all kinds, which, however, come to the creative artist from without and inevitably bear associations, not only colored by the past but also relevant to the commerce of the day.

THE DREAM-WEAVER COLLECTION FROM THE SPECTATORS



... Having let their imaginations be roused by the waking power

of the symbols, they have followed the echoes of their eloquence within — each opening thus a way of his own to the seat of silence where signals cease. And returning then to the world and its companionship, having learned from their own depths the grammar of symbolic speech, they are competent to touch to new life the museum of the past as well as the myths and dreams of their present — in that way to bring redemption to the Redeemer, causing the petrified, historicized blood of the Savior to flow again as a fountain of spiritual life." Joseph Campbell, "The Masks of God, Creative Mythology", pages 92, 93 and 94.

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The two following letters are of acceptance only. The first from the Canadian Museum of Civilization and the second is from the City of Hull. Their written evaluations were not rendered in time to be included in this analysis, they did however give verbal comments and evaluations concerning the project in question.

MUSEE CANADIEN DES CIVILISATIONS / CANADIAN MUSEUM OF CIVILIZATION,
Ottawa, le 8 mai 1989.

"Le premier intérêt de ce projet, vu par le Musée Canadien des Civilisations, se situe dans la recherche anthropologique du sujet, laquelle lui donne son fondement. Le second est lié à une esthétique théâtrale tout-à-fait originale dans laquelle le le souci du détail historique est mêlé à une grande créativité et à un raffinement remarquables. La représentation que je qualifierais de métathéâtre est unique dans le contexte de la création québécoise et mérite de ce fait que l'on s'y engage malgré les risques inhérents à une création originale et qui sont les éléments essentiels de l'aventure artistique. Finalement, l'engagement communautaire des artistes et des citoyens de la région dans une expérience vécue en font un événement des plus enrichissants, ce que l'auteur cite comme une Mythologie Créatrice." Mne. Pierrette Amiot-Herbiet, Coordinatrice des Evénements Spéciaux, Section des Arts d'interprétation et des Evénements spéciaux.

VERBAL EVALUATION, October 5th 1989.

Mme. P. Amiot-Herbiet was delighted with the outcome of the project as a whole. The latter was exactly the sort of event that the museum was looking for, as it expressed the very mandate of the museum itself. Again, some weakenesses in the project's dramatic production were noted, yet it was understood that the Dream-Weaver was a performance piece and not a theatrical one.

The evaluation the Mme. Amiot-Herbiet had planned on preparing for the

purpose of this chapter was to be extensive, touching upon many varying and important points of the future development of the "international" potential demonstrated iun the work in question. She noted, as did the Festival of the Arts, that the dramatic sense of the elements involved would do well by a talented theatrical director. She also noted that the further research and development of this project must continue and this with a higher caliber of professional partnership.

This seems to have been a consequence of the performance's presentation, as several professionals of renoun from within the Arts have come forward and have voiced their interest in the further development of this project and other future projects. It was noted in general that the inovation of this work was its "transcultural" formality, as opposed to a multicultural concept. The elements that are the vestments and their accesssories are in an existential manner "trans-cultural" and are therefore also "trans-histo-rical"; the visuals "move through" as it were, the times of various cultures, bringing them together into a whole and harmonic unisson. When these visual elements are presented in the manner of a mythic tradition, a sense of time-lesness is inspired. It is the synchronic presentation of diachronic elements of the myth and its ritual as expressed by Claude Lévi-Strauss in his work "The Savage Mind". Or as Joseph Campbell's "The Masks of God, Creative Mythology", quoting Ludwig Wittgenstein's "Tractatus Logico-Philosophicus", Proposition 6.4311:

"If we take eternity to mean not infinite temporal duration

but timelessness, then eternal life belongs to those who live in the present". Page 676.

Or again, in his quote of Dr. Jung in a paper on modern man in search of a soul:

"If it were permissible to personify the unconscious,...we might call it a collective human being combining the characteristics of both sexes, transcending youth and are, birth and death, and, from having at his command a human experience of one or two million years, almost immortal. If such a being existed, he would be exalted above all temporal change; the present would mean neither more nor less to him than any year in the one-hundredth century before Christ; he would be a dreamer of age-old dreams and, owing to his immeasurable experience, would be an imcomparable prognosticator. He would have lived countless times over the life of the individual, of the family, tribe and people, and he would possess the living sense of the rhythm of growth, flowering, and decay." Page 632.

On the question of the exterior interest expressed by others concerning this project and its appeal, the following may shed some light:

"...evidence enough has appeared to warrant the statement now

that there are indeed universal mythological themes, which in the various provinces have appeared in local transformations appropriate to the differing local scenes; that, furthermore, the ultimate source and references of such enduring themes cannot have been the changing outward environments of geography, history, and belief, but only some enduring inward realities of the species; and finally that, since man, in constrast to the beasts, is endowed with a brain and nervous system not as stereotyped as theirs but greatly open to imprint and to learning, the signals to which the race responds no not remain unchanged throughout the centuries, but are transformed through experience." Joseph Campbell, "The Masks of God, Creative Mythology", page 673.

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HOTEL DE VILLE, VILLE DE HULL' Bureau du Greffier de la Ville, 25 juillet 1989.

Ref.: CE - 89 - 1354

"ATTENDU QUE le projet de madame Kathryn Michaud intitulé

'Tisserand de rêve' s'inscrit dans le cadre des activités

des fêtes d'ouverture du Musée canadien des civilisations

en association avec de nombreux autres organismes culturels

de la région.

PROPOSE ET RESOLU A L'UNANIMITE

QUE ce Comité accepte de participer financièrement à la présentation de la performance multidisciplinaire intitulée 'Tisserand de rêve', création de l'artiste hulloise Kathryn Michaud, qui se déroulera ...", etc.,.

VERBAL EVALUATION, 4 octobre 1989.

The agent for the office of protocol of the City of Hull Mme. Sylvie Rocheleau was on the whole satisfied with the outcome of the project itself. She did however express some concern about the fact that no alternative plan was in place in case of inclement weather. Also some of the City's events planned in conjunction with and for the project were not as successfull as anticipated. Such as the reception held by the City for the project did not attain the turn out aspired. This is not believed to be due to a lack of interest, as other similar events during the course of the Festival of the Arts, also had a poor turn out. It is more probably a case of this region being in perpetual situation of various protocols and that these sorts of receptions are extremely common and those whose presence is requested are quite often over booked. Also the weather of that first evenings exercise perhaps suggested little lik-lihood of the reception taking place.

Mme. Rocheleau's efforts, however, did have some lasting effect in that the City is possibly interested in a further consideration of the project's integration into an "ambassadress" role as a cultural representative of the City. The latter had been sought as a consequence of the project, both by Mme. Rocheleau and the artist herself. Therefore, the project attained one of its two main objectives, the other being the opening of communications between the City and its artistic community. This was a partial success, in that, the project was able to prove a willingness of a sincere attitude of cooperation between the two factions. This was at a higher than usual echelon within the hierarchy of both communities and for those directly involved in the politics of this long-standing dilema it was quite an achievement. Thus, in one area of the evaluation, the project and the City's implication were not the popular success in numbers in the short term yet on the medium to long term, the consequences of the exercise have opened communications and possibly bridge a gap that seemed to be widening.

The project was actual proof of a cooperative attitude, both on the part of the artist and the City of Hull, that put emphasis on the results and consequences that could benefit both sides in a creative venture. It was an opening of "doors" and of communications between two areas of endeavor, that of the Arts and that of Politics at the municipal level. The attitude demonstrated by the project was that of a "give and take", in favor of both contributing elements, which in this particular case was the artist and the City of Hull. Although the beneficial consequence of this attitude was rejected by some in the arts community, it was acknowledged as successful on the aforemen-

tioned higher level of the hierarchy within both factions.

As one representative of the arts community put it; "only time will tell if the effects of this intervention brought about any real and lasting results, yet on the whole, it seems rather positive at this moment." It was also noted, "that to have attained this level of cooperative implication, to be able to concretely realize this project within the difficulties of the existing and strained situation between the City and its Arts Community, could be said to be quite an achievement".

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So far in this analysis the perceptions of the media and the organizations involved have been considered. It is logical to take into account the actual lived experience of those who where directly involved in the Dream-Weaver performance itself. Earlier in this paper the description of the artis's communication of the personal lived experience via a non-verbal exercise and praxis was explained. It is now that the consequences of this method should be considered as per the individuals who participated in the piece itself.

There were actually two separate interventions on the part of the artist, whose intent was to verify the method of communication applied that was a sympathetic relationship with the **other**, more specifically the individuals in the project. The first intervention was in late June of 1989, the midway point of the encounters scheduled for the presentation of the performance is September.

All were asked what they sensed within the project, what they felt personally and how they viewed the **outside** from within the proxis method. The general concensous was that they were at a time in their OWN evolution that necessita-



Lucie Vigneault as Katsûshiko

ted a practical exercise of this sort. In other words, they would not have become involved if they did not have firstly a personal need for an exercise of this sort. Thus, the project in a sense responded to an innate need of a period designated as an initiation or stage of transition within the process of individuation. They felt the praxis as a way of awakening to something other that was sensed yet could not be seen. And that this something other was of tremendous strength and of another order than the entrenched Western mentality; it was as though something was

vibrating or boiling from deep within, within oneself and within existence as this region knows it.

Each individual expressed a seeking of truths, of innate potentials in a very practical manner that could possibly be verified in an existential consequence. All felt that actual progress had been made in this personal venture within the then schedule of the encounters for the performance piece and greatly anticipated the end results both personally and within a collective communication that the performance ritual proposed. They all agreed that the praxis demanded much work and concentration, as it was in effect an unlearning of the stereotypes of our day and age. There were two of the ten members of the group who felt that this exercise was an evoking of exterior celestial manifestation and that they were on a par with it in a sense. This was noted by the artist and discretely considered as possibly regressive as per the historicity of Patriarcal Western Logic. For to believe that one has evoked the powers of the outside to one's command, is to think of one as greater than the scheme of existence. The remaining eight of the group considered that what they were feeling was a being in touch with the movement of the cycles of time, of events and of the present, as well as the past, presen and future of the non-time as timelessness. At the end of the whole exercise the two individuals of a different opinion were quite frustrated with the whole of the experience and it was noted that they argued much between themselves and with the remainder of the group, demonstrating a high degree of negative criticism around and about minute details not having any particualr relevance to the presentation of the performance itself. One of the two also admitted to having a distinct

streak of contrary activism that was often demonstrated in an agressive manner. Their dissatisfaction was projected onto exterior elements pertaining to the praxis of the project that illustrated an insecurity with the subject matter. It is interesting to note that these two could not relate to the personaes and remained on the periphery of or completely exterior to the encounters of the praxis method.

The second intervention on the part of the artist was at the conclusion of the Dream-Weaver performance when all had had time to review their experience. The children of the group expressed a pride in their participation. They considered it to have been a unique experience that opened for them a means and method of communication with others and a personal creative development that was open and friendly. They also expressed that is was often a lot of hard work, yet well worth the effort and that they would like to continue a refinement of the exercise. They also expressed a sadness at the temporary halt of their implication at this particular time. One in particular was saddened by what seemed to be the lifeless state of the vestments in the exhibition of the performance artefacts. He said that they seemed deprived of the human spirit and he was eager to see them rise again. The object of the exhibition was to desasssociate the human and the object. Psychologically a distance had to be placed between these two elements, as in the case of the boy who expressed the want to see the vestments rise again, he is fully conscious of the fact that it is he, in his integrale state that gives life and meaning to the symbols of the vestments. He is aware of the fact that he is at the center of the meaning of the personaes presented, and that these are the symbols of the truth within

himself and its potential for development. The latter is to be an affirmative and positive evolution that goes beyond the self and into the collective, in other words, this youth of thirteen has in a sense understood what is meant by the transcendance of the ego. This is fact as he first experienced it and then was able to articulate it verbally. The young girl on the other hand is somewhat at a loss for words, yet did in fact enjoy the experience as a whole.

The adults members of the group expressed the experience as being very favorable, and even initiative. They spoke much of personal contact and communication, exploration, evolution and development. It was said to have been a unique experience of the concrete world on a personal and social scale. For some it was defenitely an initiation via a ritual and a giving of one's self in an exchange with others. All were explorers of possible innate potentials and were satisfied with the overall outcome of their personal and collective experiences. It was agreed by everyone that the personaes' vestments chose their wearers, rather than the norm of the wearers choosing their vestments, for the truth that the vestments reflected of the human condition was such that it could not be otherwise. That is to say, that the wearer was in fact facing an innate desire that was in want of recognition, and that the person who wore the attire was quite able to handle the process of integration of that particular facet of their own personal being. Therefore, for the majority of the group that was involved in the presentation of the Dream-Weaver performance, it was an intense experience, not only physically, it was also an emotive and spiritual discovery of self, of others and of an other from within and from without.

CONCLUSION

The Dream-Weaver's first evening of exercise with its inclement weather, was not a failure in its goal of a true praxis. Quite the contrary, it proved the conviction of the philosophy in an existential manner that some considered to be couragous under such physical conditions. It proved a strength of will demonstrated by all who participated in the procession itself that created a sense of intimacy and community. Some spectators themselves called it an intense feeling that was none verbal and an existential exercise; it was praxis. The inclement weather of that first evening was most probably an asset in the communication of the meaning of the truth of the philosophy demonstrated by the whole of the Dream-Weaver production.

The non-official statistics of the project show some 100 media personel, directly and indirectly, gave coverage to the project; another 100 people participated in the preparation of the performance presentation; 30 individuals were directly involved in the presentation; approximatly 500 spectators attended the two evenings of the presentation and another 250 people visited the exhibition of the Dream-Weaver artefacts; for a total of 980 individuals who have had some sort of contact with the Dream-Weaver project.

Furthermore, eight of the original group wish to continue with the further development of the project. Another ten have expressed a willingness to join the group and amongst these four are highly regarded professionals.

All of this is to say that the Dream-Weaver is a truth, for it does express

in an existential manner, the importance of that **Other** and its concrete recognition. The project was an affirmative action and reconciliation with one's self and with others of the same sentiment. To attempt a classification of this creative endeavor using contemporary terminologies in the strictest sense of their historicity, such as; "theater", or "performance", or "happening", etc., would be to diminish the innate essence of the work itself. To classify the work in this manner would be to give it a linearity which would be a contradiction to its foundation that is of sinuous curves within cycles.

The Dream-Weaver was referred to as a "Performance Art Ritual", that is to say that it was an; "action with the art objects as a reflection of a state of spirituality from within and without". The term 'spirituality' should not be confused with religion, for the latter is but a method of observation towards an exterior phenomenon. One can in effect choose to abandon a particular method of observation (religion) without ever diminishing their spirituality. On the contrary for some, it may well increase:

"The functions of mythological symbols,...are four: mystic, cosmological, sociological, and psychological; and today,... not only has science dissolved the claim of the Church and its Book to represent the second of these, the cosmological, but the social order once supposed to have been supported by scriptural authority also has dissolved. Even its social horizon has dissolved...to our rescue in this circumstance is "the "teaching in the Upanishadic and Buddhist doctrines of the basi-

cally 'psychological' origin, force, and function of the same symbols that in 'our' system have been read as a) revealed from a jealous personal God 'out there', and b) historically unique.

...as soon as one turns to the higher texts,...literalism disappears and all the imagery is interpreted symbolically, as of the psyche.

'This that people say...: Worship this god! Worship that god!

One god after another! The entire world is his creation, and

he himself all the gods...

He has entered into all this world, even to the tips of one's fingernails, like the razor in a razor case, like fire in firewood. Him they see not; for as seen, He is incomplete.

When breathing, He is called the vital breath; when speaking, voice, when seeing, the eye; when hearing, the ear; when thinking, mind. These are but the names of His acts. Anyone meditating on one or another of these aspects, knows not; for as in one or another of these, He is incomplete. One should worship with the idea that He is one's Self (âtman); for therein all these become one. This - the Self - is the footprint of this All: and just as, verily, one finds cattle by a footprint, so

one finds this All by its footprint, the Self.'" Joseph Campbell, "The Masks of God, Creative Mythology", pages 630 and 631.

This was in a manner the goal sought and communicated through the act of the Dream-Weaver and its Procession; the discovery of Self, of innate potentials, and of individuation. It was also expressed in the texts of the performance that one should seek within one's Self his/her center amongst centers, and that there lie their strengths. This was the intent of the Procession, to walk together and to ponder the question asked of each one, that of their distinct importance to the whole of existence, and their role as well as their obligation; not only to themselves but to all those who came before them and to all those yet to come. This was put to them in front of the symbols of our present day and age, those of power and authority, those that can be found within our socio-political system:

"If the future is unclear, it at least seems obvious that a corrosive skepticism has dissolved much of the old foundation for repression and lies.

One could reply that this negation has only left us even more miserable; look at the growing levels of emotional disability, as reported not only by the National Institute of Mental Health but by a glance at the covers of the supermarket tabloids, with their continuing attention to depression, loneliness and stress

or the great numbers of TV commercials devoted to pain relievers, alcohol treatment centers and the like. There is even a refusal of literacy taking place, with about 30 million illiterate adult American, and some have discussed this in terms of an intentional aversion to the whole of modern life. Hork-heimer's later pessimism could be cited to echo current references to entropy and despair, 'the feeling', as he put it, 'that nothing further can be expected, at least nothing that depends on oneself'.

And yet the psychologists seem to agree that we all have much rage inside, and there is, arguably, less than ever for authority to rely on for our continued suppression." John Zerzan,

"The Elements of Refusal", page 236.

In this same work by Mr. Zerzan, there is a chapter titled <u>"The Case"</u>

Against Art", where he identifies the appearance of the symbolic, as:

"...a moment of discontent. It was a social anxiety; people felt something precious slipping away. The rapid development of ritual or ceremony parallels the birth of art,...". Page 54.

Thusly, "art" is a social reflection having its roots in the "ritual", and the ritual being a result of a social discontentment. With Modernism came Modernist art with its strategy of trying to empty art of its symbolic

value; but:

"...the insistence on the work of art as an object in its own right in a world of objects, proved a virtually self-anihilating method. This 'radical physicality', based on aversion to authority though it was, never amounted to more, in its objectiveness, than simple commodity status". John Zerzan, "The Elements of Refusal", page 61.

The history of art then goes through the enumeration of Pop Art, Conceptual Art, Minimalist Art, Performance Art, and finally the Postmodern era, that Zerzan describes as:

"...a displacement of the formal 'purism' of modernism by an eclectic mix from past stylistic achievements...., announcing that the development of art is at an end." Page 61.

Is the history of art at an end or in the midst of a transfiguration, and redefinition? Will ART as defined by its history be refused in favor of the REAL? Many thinkers of our times believe that "play, creativity, self-expression and authentic experience will recommence at that moment." As 'ritual' once gave way to 'art' as a social reflection of discontent and alienation from nature, is it conceivable that the inverse is possible; that a social discontent and alienation from culture and that the latter's reflection, its art, should give way to ritual? It is assurably something to consider.

Therefore, what is this creative endeavor called the Dream-Weaver, and where does it fit into the scheme of the "history of art"? It is definitly a consequence of Modernism, yet is it a part of the Postmodern scene or is it a reaction to it?

"The modern world offers a severely degraded texture of life without new compensations to make it other than intolerable.

A dying capitalism with nothing in its ideological pocket, nothing up its sleeve, seems mainly to want to take us with it into oblivion.

As illusions die, we are reminded that the real moment of triumph will occur as everyone sees through this global and bereft
society." John Zerzan, "The Elements of Refusal", Preface.

There is now, what is called "New Age", it is the creative endeavors of intelligent resistance that is purposeful and coherent. It calls out to a past that is not simply past and a future that is not simply future. Its present is not shut up within itself but transcends itself towards a future and a past. It is an emphasised consequence of Western thinking and of Western society that is a drive to grasp or master the serial totality of the 'present' that is entangled in the 'metaphysics of presence'. This New Age is what Campbell would call Creative Mythology, or what Levin terms as the Opening of Vision and what Zerzan hopes will be Seeing Through of this 'global and bereft society'. It is what the North American Indians would call the end of a Shama-

nistic quest, or what a psychiatrist would term as a reawakening from within an essential schizophrenic experience. It is what the Hui Ming Cing refers to as the 'light of human nature that shines back on the primordial, the true; it is called the Dream-body, the Gardian Awareness and the Keeper of the Shields of Light. It is being of Tender Mind, and Conscious Awareness. It is authentic and comes from within, the experience of a healing of the soul through the discovery of the Self. It is age old and not yet born in the nature of the beast that our Modern times have brought forth in its attempts to quell it: The Son, now Father faces his Ancestors.

"'The old tribes are here
with their malarial myths,
their warriors with weapons ready,
the elders secretly vigilant.

The legend - remote voice of dreams returns as a spell,
and profound drums resound in the veins,
summoning distant rebellions.

The old tribes return,
not as a call to the past,
but as the throbbing weapon,
as the chief alive in the rebel,
as the united voice that comes to us from within'.

Michèle Najlis, "Las viejas tribus", David Michael Levin, "The Opening of Vision, nihilism and the postmodern situation", page 303.

APPENDIX

THE SUBSEQUENT INTEREST

in the

DREAM-WEAVER CONCEPT

Throughout the 24 months of the Dream-Weaver's development and execution, the artist was attempting to realize and apply certain unconventional theories to an Art/Life relationship within North-american social attitudes. These theories were applied in an existential manner via the creative process of the artistic endeavor in question here. Although there were many areas of question within the Human Sciences that could be found in the project's infrastructure, three main areas of question seem to be particularly relevant: 1) the political aspect of the performance's procession; 2) the theatricality surrounding the performance itself; and 3) the comments and observations of those participants/observers who attended a discussion period with regards to the whole of the Dream-Weaver presentation on Sunday the 17th of September 1989.

The object of this Appendix is to consider the subsequent outside interest in the project, its further development and its continuing growth as an artistic endeavor.

1) **POLITICS:** This question of the political overtones of the Dream-Weaver's Procession in particular are polarized. Some have perceived the gesture

as distinctly political stating that Art is a political critism by contemporary standards. Others found it to be a profound and moving experience and possibly even a manicheastic spiritual exercise.

From a purely political point of view, meaning the point of view of those who have a preoccupation with politics to begin with, the procession was indeed a strong political statement. The observations from within this sector of interest perceived the walk as an almost arrogant gesture and the texts that were read on Parliament Hill were politically motivated. Yet those who made these observations were few in number and demonstrated other fanatical traits in their personalities.

The artist's objective by the procession and the texts that were recited on Parliament Hill, were to "make aware" to others that what is perceived as the power of green ment is in effect misplaced strength. This commentary was made by the Dream-Weaver because "we" as a society are beginning to demonstrate symptoms of repressed discontent and alienation within our social environment. The Weaver's texts were to rekindle the flame of personal integraty and not to make a political statement. Although when dealing with the subject matter of "power", one cannot avoid the question of State, Government and political power. Thusly, the Dream-Weaver's gesture could be perceived as a political criticism, yet its intention was to put emphasis back onto the individual, his or her importance to the whole of the collective, as well as his or her integrity as a being within reality. The individual was asked to search within and find the Self, with a description

of the symbols of the outer-reality which serve as a guide in situating the individual's point of departure.

When this point of view is considered it represents more of an attitude of transcendance of Self into the collective than a political statement. Furthermore, it was observed by many in attendance, that the message was said with love and tenderness, that hardly resembles a political statement. The latter is usually said with some form of condemnation or fanaticism, although the texts were said to be very intense and thought provoking, they were all the same a statement of truth.

Whether political or not, the gesture of the procession and its texts seemed to have brought reactions from within both areas of belief, political and spiritual and without negation of either or. The truth of the gesture responded to and conjoined the poles of the inner and the outer, the personal and the social, the creative and the political, establishing the Art/Life relationship sought by the artist. It was the transcendance of the elements that obstruct our inner vision and our daly lives.

**

THEATER: The second area of interest is that of the theatricality surrounding the Dream-Weaver project. This subject is always very interesting because of the fact that the Visual Arts refer to the artist's production

as being theatrical, while the discipline of theater refers to the production as requiring dramatization. It has been proven that our society seek out differences by dissection and by reduction, while in pre-machinistic societies an attitude of similarities is applied to the environment, that is a method of relating and linking elements together as a whole. This latter attitude is one of growth on a planetary scale and where all elements interact one upon the others.

It is therefore rather plain to see how this project is tossed from one form of expression to the other with regards to the Visual Arts and Theater. To possess an attitude that seeks out similarities runs against the norm of the standards of our North-American society or so would be thought. The latter is put into question by the simple fact that people did attend the performance of the Dream-Weaver over the scheduled two evenings and some for a third evening that was the opening of the artefacts in an exhibition. There was something attractive about the Dream-Weaver that brought these people back on two and even three occasions.

The whole of this artistic endeavor was to demonstrate potential, the potential of the inner being in the outer world, the potential of the individual's inner strength, the artist's potential and the potential of the project's further development in other areas of expression. The consequences of this risk taking was that a writer and a theatrical director presented themselves to continue this development into the area of theater. Yet because of the visual content and its epistemological foundation the artist

remains the central figure in this new area of endeavor and remains integral. This is because of the symbolization held within the vestments themselves and the story they relate. For these reasons the artist is the resource for development. This is said to be an innovative aspect in the creative process for theater, and is in effect not a multidisciplinary act of creation, but a "trans"-disciplinary one. It moves through areas of the Arts and the Human Sciences, and as this is true, so too is it conceivable that the project joins various people, cultures and disciplines into its motion of growth. This growth is a collection of the similarities that are shared within the human perception of the world.

In this sense the Dream-Weaver is an Open-Work; it is open to all that care to share and in doing so expand their individual horizons. This in part will be the message of the play that is presently being written surrounding the subject matter of the Dream-Weaver.

**

3) DISCUSSION PERIOD: During the course of the project's presentation there was a discussion period held at the UQAH on the afternoon of the 17th of September. Amoung those who attended there where teachers from secondary, college and university institutions, as well as representatives from cultural groups and overseas educational services. The discussion centered around the Dream-Weaver presentation that was to be terminated that same evening. It was an oppertunaty to analyse and speculate the public reac-

tion to the project as well as the future consequences the project may have raised. There was much interest expressed in the "classification" of such a presentation, of its influence, its foundation and its repercussions. It was deemed a work with social implications that was highly original in its visuals and its application. It was a project that stimulated curiosity and that fired the imagination. The project was said to "go beyond" the standard and the norm, and that its "magic" was in its functional infrastructure.

There was some frustration expressed by some of the participants in the discussion concerning the "system's" want and need to classify such a work, and that this attitude would only diminish the innate potential and content of the project and its philosophy. Yet, regardless of all the discussion and opinions expressed, no steadfast solutions to the "classification" dilema were found. All were rather amazed at the response the project managed to draw from the media, as well all anticipated the final evenings outcome.

**

IN CONCLUSION, the artist has been urged by many professionals and academics to do a Doctoral, either in Europe with a possibility of Germany, or in the US. Yet, because of the special nature of the artistic production great care should be taken in the selection of a theses director. There has also been encouragement to study with Arian Mounchkin in Paris

or even to study in Japan. There is even the possibility of the publication of a photographic album accompanied by the artist's poetic texts by a local editor.

What the artist set out to do, what she had aspired to in the beginning and what has come to pass is very satisfying indeed. The theories that she risked to apply in her production of the Dream-Weaver have borne fruit, and not in one singular fashion, with yet many areas to be challenged

**

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ORGANIZATIONS

Festival of the Arts, Canadian museum of Civilizations, City of Hull, NCC, CKCU FM, PSL, UQAH, Axe-Néo-7, Mountain Orchards and Top Banana.

SPECIAL THANKS

To M. Jacques Bachand who fought many battles on my behalf; and to the evaluating committy from UQAC and UQAM.

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INTERVIEWS

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- 2) Mr. William Commanda, Algonquin Band Elder, Algonquin Band Reserve, Maniwaki, Québec. August, 1988.
- 3) Mr. Eugene Michaud, teacher, St.-Raymond's Intermediate High School, Ottawa, Onario. McGuill University History Major. July and August, 1988.
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ANNEX A

PRESS CLIPPINGS



Le violoncelle de Mathieu Froment-Savoie... Page 5A

théáire



Danielle Grégoire Gilles Provost et la «Haute fidélité»... Page 8A

- arts visuots



Daniel Roy: l'amour des paysages et de la couleur... Page 12A



Alannah Myles: le succès conjugué à trois... Page 13A

ATS ET SPECTACIES



«Tisserand de rêve», un spectacle-exposition ambulant...

Une performance exceptionnelle

Marie-Eve Pelistier LeDroit

1. 報 強 5

Entourée de ces êtres de rêve issus de son imaginaire, présences invisibles qui habitent des costumes aux influences amerindiennes, chinoises, medievales, vêtements ou'elle a elle-méme crees. Kathryn Michaud explique ce qu'est 7155° rand de rêse, une performance excentionnelle qui traversera les rues des deux rives, les 16 et 17 septembre prochain.

«A partir de matieres brutes. ioie, laine, crin de cheval, fourrures, issus remouvés dons la mature, l'aiconcretive Casistence de personnages sortis de mon acconscient. tout on atilisant les symboles, les traditions du mythe et du rituel qui. depuis les débuts de l'histoire de l'hisnande, évoquent un désir d'unification, une espèce de reconciliation avec soi of les autres, une reconnaissance de nos racines premieres, point commun entre les êtres de diverses cultures», précise ia jeune artiste, native d'Ayimer, detentrice d'un certificat en arts au Cégop de l'Outaouais et d'un hacdauréat en arts visuels à l'Univervité du Québec à Huil.

Depuis deux ans, dans le cadre d'une maitrise en arts visaels finte avec l'Université du Ouébec à Chicontimi, maitrise qui s'intituie Taxerand de reve, ette cherche maintenant à réunir les diverses extrériences et connaissances acquises au fil des aus en un seul mode d'expression, complet, riche, integral, dont l'ultime but est cette performance uniflant ses personnages imagi-naires au vaste public. Cette pernaires au vaste public. formance est la finalité du projet, souligne Kathryn Michaud. C'est également mon examen, ma dé-fense de thèse. D'ailleurs, le comité



«C'ast fantastique d'amener l'art dans la rue...» Kathryn Michaud:

d'évaluation qui a survi ma mese sera préseu a l'événement».

Intégrée dans la programmation du Festival des aris d'Ottawa, la procession de Tisserand de rêve, réunissant deux chevaux, King et Apolion, et dix artistes francophones de la région, issus de disciplines di-verses, débute donc à compter de 20 h samedi prochain, le 16 septembre; le depart se fait à partir du Musée canadien des civilisations pour ensuite défiler par le pont Alexandria, le parc Major, une partie de la rue Wellington, jusqu'au Parlement. Françoise Charron. Lucie Vi-

meault. Mado Sanscartier, Lucien Martineau, Emeline Debay, Diane Bertrand, Catherine Lacroix, et les deux enfants. Mélanie Simard et Yan Desjardins, tous habillés de vêtements rituels, vêtements nés du travail manuel et de l'imagination de Katryn qui dirige le défilé, improviserom des vocalisations des peuples indigènes nord-américains, des incantacions et danses algonquines, tandis que Françoise Charron interpretera les textes racontant l'histoire de ses personnages.

Le lendemain, à la même heure.

vv dersdectives américaines vv

la procession repart de la Coiline partementaire pour se diriger à paed vers le pont du Portage et le Musée des civilisations, lieu où se déroulent les cérémonies de clôture de ce rituel a grand déploiement, conclusion finale de la thèse de Kathryn Michand

Un phénomène

Parrainé par le Musée canadien des civilisations, la ville de Hull, la Commission de la capitale natio-nale. Tisserand de Rêve, performance visuelle et symbolique, est un phénomène en son. Non seulement par l'originalité et l'envergure des techniques et concepts utilisés pour concrétiser ainsi le rêve, mais également parce qu'este réussit à la fois un monde féérique, le public, les institutions culturelles, politiques, publiques et privões des deux rives de l'Outaousis, cette performance est tout à fait inusitée.

Heureuse de voir que tous, autant les deux municipalités, les gouvernements provinciaux et fédéral que la communauté, ont eu envie de s'impliquer, Kathryn Michaud se voit récompensée. «C'est fantastibiais d'un rituel, autocreteuement anthropologique, qui nai inclica lat fait pour réurar, unisser les êtres

humains et oublier le prolinque-Suite à l'évênement, les costaines et aucessieres de l'inserties de l'ésensor expessés, à immeter santembré et co ju apalita l'il regitantrest is a transfer of Tomorous as Outbur is Had, as 100, no box calm. L'exposition constitution de la trapremière salle suggerant d'un tempeau de l'Antiquete 2002 tefacts inspirés de 40 mm ans a filtoire de recherche severtae, a. Date la sea one pieta, un vitan trasitivit Mévénement de la crosultaine du

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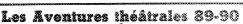
Monique Mercine

Hubert Gagnen

Théâtre

du 21 au 30 septembre 1989 20:00

matinée le samedi 30 septembre 3.4 6:00



une production du Théatre Ubu de Montréal

«Une perle.» Le Devoir

«Un savoir-faire exceptionnel.» Voir

«Hilarant! Enthousiasmant!» Radio-Canada

a l'Atelier Edward Ottawa







Photographies de Joel Sternfeld



JOSEL STERRIFELD, FRÉZ DE TEXTRON, AREZONA, SINS 1975

rabre 1989 as Masée des beaux-arts da Camada

Une exposition de photographies aux coaleurs vibrances prises par l'artiste de régulation

reculés et villes tentaculaires brossent des États-Unis un tablezu zuszi pittorosque

DIRIEZ-VOUS D'ÉTRE convoqué à une piece de théâtre mettant en vedette nos achétypes sur une scène grande de 2 km carrès? Que diriez-vous d'aller thire une promenade en compagnie des grandes figures symboliques qui habitent notre imaginaire collectif: le Pouvoir, la Puissance, la Force, la Peur, l'-Amour, la Haine? Et si cette promenade prenait son départ au Musée des Civilisations, paissait par le pont Alexandria, la Colline perfementaire pour revenir ensuite a son lieu mittal?

Mais sufin ma direz-vous, de quai s'agit-il? D'une manifestation anti-medicaire? If the marche pour la paut' centre l'avortement! Qublier toutes velléités politiques. Oublier aussi vos préjugés de même que testes les contraintes qui puissent vous empécher de goâte: librement la beaute des costumes, la force de la munique et des rythmes, la magic du théâtre, L'envolteusent de la danse. Car il s'agit bien ici de tous ces guares réunis en une seule et même performance, comptant 12 participants, et qui s'intitoie Tisserand de

Sortie tout droit de l'esprit de sa créatrice. Katherine Michaud, Tisserand de rève est plus qu'une simple performance offerte dans le cadre du Pestival des Arts d'Ottawa. C'est à la fois un hymne à nos images inconscientes et une prise de position ferme en favoar de l'art signifiant et reconcilie avec le commun

C'est un hymne aux images significantes de notre inconscient collectif parce qu'il met en scène la per-



Lucie Vigneault, "Dream-Weaver / Le tisserand de rêve"

achétypes qui nous habite depuis la nuit des temps. C'est aussi une prise de position qui dénonce l'élitisme de l'art moderne, forme d'expression contemporaine qui donne l'impression que, pour être en mesure de la goûter, il faille appartenir à une race d'élus vaguement célestes...

sonnification

Bien au contraire, la performance de Katherine Michaudest résolument branchée sur la Terre, elle y des-

cend même jusqu'au coeur. C'est justement pour entrer en contact avec cette Terre nourricière, cette déesse Terre comme l'appelaient les Anciens, que l'auteure, qui est aussi elle-même interprète, fait appel aux figures mythologiques qui ont présidées à sa naissance et surtous à sa reconnaissance par l'Homme. Renouons avec l'Essentiel nous dit Michaud. Retraçons ce qui est signifiant en nous, au sens plein du terme. Assumons nos vérités. Entrons en contact avec ces forces obscures qui nous habitent. Laissons la magie du rituel nous envelopper pour nous ramener vers nous-mêmes. Voilà en définitive le message que norte ce Tisserand de rêve.

Au cours de ces deux soirées, les 16 et 17 septembre prochain, nous sommes conviés à vivre notre passé, notre présent et notre avenir à travers cette nerspective de rituels et de mythes. Nous sommes convoques a un événement qui, même s'il prend plact dans le codre du Festival des Arts, se veut plus qu'un simple speciacie a grand depiciement: Tisserand de

rêve sont avant tout une porte ouverte sur ce qu'il v a de plus fondamental en nous. Le caractère tellement particulier de cette performance fait que, contrairement aux spectacles traditionnels, le public doit être partie intégrante de la représentation et non pas simple voyeur écarté de la magie de la mise en scène. C'est pourquoi la procession du premier soir, traversant la rivière (symbole de transition) et s'acheminant vers la Colline (symbole de nos institutions politiques actuelles), ne peut se faire sans l'appui des invités-participants. Pour que la magie fasse son effet et qu'elle nous projette vers des lieux profonds et fondamentaux. le spectateur doit hii aussi vivre la performance. D'ailleurs, le deuxième soir, les comédiens ne feront plus la différence entre eux et la foute ils seront à nouveau tous humains, des humains en communion grâce à leur identité collective, célébrant leurs faiblesses, assumant pleinement leur vérité d'Homme dans tout ce que cela implique de bon et de moins bon.

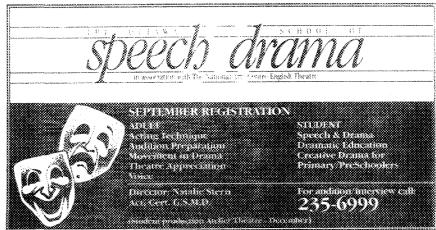
Mais comment vous expliquer en quelques lignes le fruit d'un long mürissement personnel! Comment. sinon qu'en vous conviant a alter vivre cet événement

PRÉCIS

Dream Weaver, a performance of myth and ritual by Kathryn Michaud encourages audience participation in a procession of costumed actors and horses from the Piaza of the Canadian Museum of Civilization across the Alexandria Bridge to the Centennial Flame on Parliament Hill on the evening of September 16. The next night at 8:00 pm the procession will retrace its route back from Parliamen. Hill to the Museum. Michaud designed and constructed the vestments and props used in the performance from recycled materials

Christine Marcoux est une diplôme en communication de Université d'Ottaw





Artist weaves an intricate ritual fantasy

BY SARAH JEKKINGS Special to The Stobe and Mark OTTAWA

HE VOICE on the telephone is cheerful. 'You'll recognize me,' it says. I'll be the one wearing purple, with the sliver arrows sticking out of my health.'

back."

The speaker is performance artiss Ratherine Michaid, arranging to meet at a rehearsal of her work, Dream Weaver. It is to be breated tenigin and improve in Ottawa, as one of the highlights of the Festival of the Arts. The first performance will be field on the open esplanade at Hull's Museum of Civilization, and will conclude with a procession of performance and audience across the Inter-previous of Bridge spanning the first arrangement Bridge spanning the foreign of the process will be reversed.

Michaed has speat two years preparing this creation. The work, she says, is a symbolic, physical manifestation of her own dreams. It has six main performers, two horses and at least one hundred volumbers.

The result is a rich mixture festival organizers describe as "8 transcultural ritual." Its roots lie deep in book Chinese Taosst bought and the reagious beliefs of North American Indians and other cultures that value closeness to natural and arachment to ancestors.

The evening of the rehearsal is pitch dark, but the huge plans in front of the nusseum is wasned with lath from serviced over arrow, that a department of the seen of which bears the performance circle. The seen of whose smaller could off to the seen of a large copper cautern hangs suspended over a gowing fire, bending a mystical quality to the cool night. Dr. George MacDonaca, the museum's director, since the branch days the event in our museum after reading about the event in our measurem after reading about it in the new-supers.

In the soft rhythmic beat of a single skin drum, Michaud's charters slowly move, one by one, out of the shadows and into the light. Soon they are acting out in dance and mime the theme which Michaud has so carefully contrived. A long poem recited by a narrator outlines the action. As Michaud later explains, it springs from the Taoist precept that "he who development of the sound of the sound

ops his affairs mechanically will have the heart of a machine. The six main characters, she says, are all facets of one being who must earn host to rely on the luxury of insternation, but to be responsible and to find lite in closeness with satter.

dature. The most striking features of the performance are the magnificent discurres. The players are elaborately reced in swelping vestments made from Likuncus fabrics in historia stades of sorple, red, turnisatise and gold. Fastastic head-dresses have been created with hing shoulds of dyed horse bair, in historial states of dischorated with historial states of the horse tail, and sixer and black. These and noncortions are adorned with nearths, those in these, like beinger with the dischorate of the entitle of

The performance ends with the players drawing the audience into the circle, and the troupe, led by the horses, sets off on the journey to

Parliament Hill.

Michaud, 31, is transformed the next morning as she arrives for the interview in a hotel coffee shop, wearing a smartly tailored suit and carrying an elegant black brief-case, she could be on her way to work as one of the brokecage or legal firms down the street. She laughs ruefully as she gades at her long, red fingermeds, and exchanging their manners has these are in piace only for the performance. She's butting them as soon as it's over. These creworking hands, she says. She made all the continues and artifacts used in the prece by hand.

Despite the exponsive took, most of it has been put together from bits, and precess that she has collected over the years, including material from bid detumes. She has ever made the skin drawns used in the performance under the totalings of an Obinski, the A first, the said, he took then for a truck appear not when he realized she was serrous, spent long brains oraching her how to scrape and snak the skins, and stretch them into drawis.

how to scrape and soak the skins, and stretch them into drains. Michaud explains that she has acrived at the lideas tomatively through an altinostoriquist orienses, it is only after the sone models and sexpending the says, that she want to characteristic schould underpoint as followed to several, the work of the hardening to the same time she had been to be also the same time she had been to be also influenced in the same time she had been to the same time she had been time time.

All this seems a fire any minimile life of a young sum also arrow agree a military families it became uponed and served a fix solutions restricted as a way of parting terms to the consolutions. When it is made it is not taken life, saving a chapter for fixed pille and they to make good use at her freedom.

She majored to arise at the University of Quebec, but the says. My work never fitted and any of those near little broses that the the credit courses at some.

After university, the performed with several small timerant theatre companies, becoming skilled as a costume designer. In Ottawa, she designed outfits for the official Town Crier, and also for the fee Hog, mascot of Ottawa's Winter Festival. One of the former creations went on to win prizes in England and France for costume design.

sign.

At the same time, she was travelling widely, reading, drawing and painting as she went. Her imagination was fired by films on the lives of ancient peoples, and she became intrigued with the idea of ancient civilizations which had lived thousands of years in harmony with their environment.

A fascination with the small ring.

A fascination with the small rituals of life developed. Something is simple as taking fea, has become "like the breathe of life: the warmth it gives off, the pleasure of the process.

After the king explanation of her ideas, she cheerfully arxinomicoger that this routy is 2 work in progress. There are many other facets of her time being yet to be explored. Interest already expressed nytringe festivals elsewhere in Camada, and as far away as Japan, suggests that she will get the chance to repeat and refine her ritual.



ANNEX B

LETTERS OF EVALUATION AND OF ACCEPTANCE



Our Ref.: 89-392-300

August 18, 1989

Kathryn Michaud 125 Eddy Hull, Québec J8X 2W9

Dear Kathryn:

On behalf of the National Capital Commission, I am pleased to confirm our participation to your "Tisserand de rêve" performances. The high caliber of your event as well as the overwhelming preparations you have undertaken will surely make this venture a great success.

The Commission's participation will be as follows:

- Obtain all permissions to circulate on municipal and regional roads including usage of Parliament Hill lawns and Major's Hill Park.
- Obtain required police escorts for various road/bridge closures.
- Coordinate all police interventions on both evenings.
- Provide operator for sound system on Parliament Hill on both evenings.

.../2



What is truly interesting with your project is the scale on which it takes place. To hold an artistic celebration on a few kilometers of city streets, streets on which many of our nation's major institutions have foot, is certainly an awesome idea. The participant - artist - spectator delimitations become blurry, everybody being encompassed in the presentation.

Should additional developments call for extra support, please rest assured that we will do our best to assist you in any way we can.

Sincerely,

Patrick R. Doyle Project Coordinator Confederation Boulevard

c.c.: Marie Crevier



September 28, 1989

Ms. Kathryn Michaud 125 Eddy Street Hull, Quebec J8X 2W0

Dear kathryn:

What an awesome performance! Even the rain collaborated! The flow of characters along with that of the crowd was quite spectacular. The National Capital Commission was pleased to be involved with your Dream Weaver project.

Although it is too early for us to commit any participation for the coming year, we would certainly be interested in viewing any future projects you might undertake. I sincerely hope the development of your last chapter will run smoothly and look forward to hearing from you soon.

Yours sincerely,

Patrick R. Doyle Project Coordinator Confederation Boulevard

c.c. Marie Crevier

Ref: 89-392.300

K1P 6J6

K1N 6E2 (613) 237 - 4809

Kathryn Michaud 125 rue Eddy Hull, Quebec. J8Y 5S8

May 10, 1989

Dear Kathryn,

Thank you for taking the time to explain your performance art work which will take place at the Museum of Civilization, September 16 and 17, 1989.

We would be most pleased to incorporate the appropriate information in our publicity and promotion campaign. Our publicist, Brenda Firestone has been informed of your project and I would suggest you contact her some time in the next few weeks to develop publicity details. We expect to print 15,000 to 20,000 event calendars and 15,000 copies of our arts journal, ARTicles.

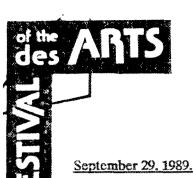
The September issue will focus on the artists and events that will be featured in the Festival of the Arts. In addition to our print coverage, Brenda can also arrange interviews with the media, and include information in The Citizen and Le Droit ads.

I was most impressed with the amount of thought and detail that has been devoted to this project. I wish you the best of luck with the continued development of the work over the next few months. Please keep me informed of the progress, as I may be able to assist in other ways.

Sincerely yours,

Peter M. Honeywell Executive Producer





FESTIVAL OF THE ARTS 1989_

DREAM-WEAVER: AN EVALUATION

The Festival of the Arts was very pleased to have had the opportunity to work with artist/director Kathryn Michaud in the presentation of her performance art ritual Dream-Weaver at the 1989 Festival of the Arts.

Kathryn approached the Festival of the Arts with the idea of producing Dream-Weaver during this year's Festival. Her project was unanimously supported by the Festival Steering Committee in charge of programming decisions for the Festival. Her proposal was the only proposal we received for a production in the category of Performance Art. This was an area of programming which we wanted to include in the Festival. Thus, her proposal filled a void in our programming for the 1989 season. The project was chosen for the high quality of the production and the detailed support documentation which Kathryn presented with her submission.

The success of Dream-Weaver and the success of this year's Festival of the Arts in the Ottawa-Hull area were connected. The Festival of the Arts, now in its seventh year, exists to showcase the works of regional artists living and working in the National Capital Region. The Festival both produces its own events and works with artists in the community who come to the Festival with proposals for projects. We at the Festival feel that working with Kathryn Michaud was one of the most successful collaborations to date between the Festival and a local artist/producer. There are a number of reasons for this success.

- 1. The early start we had on this project. Kathryn approached us in the early spring of 1989. This early contact enabled us to begin our publicity for the Festival well in advance. In particular, we were able to attend an early dress rehearsal of Dream-Weaver and use this opportunity to shoot some color slides of the performance. These slides were submitted to major monthly magazines as as part of our advance publicity for the Festival. The monthly magazines have a lead time of three months for submissions. This is the first year the Festival was able to supply quality photos to the magazines at this early a date. Because of the stongly visual and original element of Dream-Weaver the Festival was able to use images of the Dream-Weaver performers to promote both the Dream-Weaver performance and the Festival itself. Both Dream-Weaver and the Festival thus benefited from this cooperation on the Dream-Weaver project.
- 2. Kathryn provided the Festival staff with all necessary documentation on her project. This enabled the staff to understand the full scope of her project and to begin planning the Festival's role in the coproduction.
- 3. Kathryn is a highly organized professional who had a clear vision of her project and the logistics involved in the realization of her project. She had a clear plan of action, worked well within the schedule she set for herself and made sure the Festival of the Arts was aware of all matters pertaining to the project as it grew and evolved over the summer.
- 4. Kathryn was available on all occasions when called upon by the Festival publicist to help promote Dream-Weaver and the 1989 Festival of the Arts. Kathryn and several of her performers

made appearant Festival Press (

15 - 24 SEPT. 1989

made appearances in the Dream-Weaver vestments at two important promotional events, the Festival Press Conference and the Festival's promotional day at this year's Heritage Village at the Ottawa Ex. These events helped to promote the 1989 Festival of the Arts and the Dream-Weaver project and provided strong photo opportunities for the local media. In addition, Kathryn participated in a great number of interviews leading up to and during the Festival. She was always available for these interviews no matter how tight her own rehearsal schedule. This cooperation was much appreciated by the Festival staff.

- 5. Dream-Weaver was a highly professional production. In particular, the vestments and artefacts made by Kathryn were beautifully conceived and executed. They attracted much interest and attention both from the media and from the public who had an opportunity to view these works. They also provided excellent promotional opportunities due to their originality and striking visual element.
- 6. Dream-Weaver has been the most significant work by a Quebec artist included to date in Festival of the Arts programming. By including this event in the Festival we were able to begin to forge a significant link with the artistic community in the city of Hull. Dream-Weaver was performed at the Canadian Museum of Civilization in Hull. Vestments and artefacts from the performance were exhibited at the Gallery of U.Q.A.H. The Festival hopes in the future to continue to develop further this connection with artists and venues on the Quebec side of the river. It is to Kathryn Michaud's credit that the City of Hull, the NCC, the Canadian Museum of Civilization and the Festival of the Arts were all involved in the realization of Dream-Weaver. This project was the result of a working partnership involving four major sponsors each with significant responsibilities all coordinated by Kathryn Michaud.
- 7. Dream-Weaver caught the interest and imagination of the audience and public exposed to the work. For those people who participated in the performance and actually joined in the procession with the Dream-Weaver personnas over one or both bridges Dream-Weaver was a very special and moving experience. It touched the audience in a different way from many traditional theatre productions. This was Kathryn's intention. She provided the audience with the opportunity to participate in a very special ritual which helped to create a sense of involvement and community.

Kathryn Michaud is to be commended for an outstanding job as artist, designer, producer, and performer.

There are two areas which presented some problems during the project. It was difficult in the beginning to get Kathryn to take the project out of the realm of the academic and into the realm of Festival publicity. It took a number of meetings with Kathryn to understand the scope and concept behind the project and to write promotional material accessible to the media as opposed to the world of the academic. Secondly, from a dramatic point of view the first performance of Dream-Weaver on September 16th, 1989 on the Plaza of the Canadian Museum of Civilization had some problems. On this evening it was very difficult to hear the narrator as she introduced the various personnas of Dream-Weaver. The narrator covered a vast area as she moved around the Plaza. Her megaphone had limited power. As a result it was hard to hear her. This left the audience straining to hear. Also on the first evening the performance was presented in too large an area of the Plaza. The result was a loss of dramatic impact. The characters seemed lost in the vastness of the space. Some of these problems were corrected for the second evening performance. Kathryn could benefit from working with a director who could help her with the development and presentation of the dramatic content of this work. Her concept for the work is strong. The



15-24 SEPT. 1989

vestments and sound-objects are magnificent. More attention to the dramatic realization of this piece can only improve the production as a whole.

We wish Kathryn all the best in the future with this and other projects. We are available at any time to act as a reference for Ms. Michaud.



Brenda Firestone

Publicist / Agente de publicité

(613): 237-4809



Ottawa, le 8 mai 1939

Mlle Kathryn Michaud, 125 Eddy. Hull. Q.C. J8X 2W7

Chère mademoiselle Michaud.

Par la présente, nous désirons confirmer notre participation à la présentation de Tisserand de Rêve au Musée canadien des civilisations les 16 et 17 septembre prochains dans le cadre de l'Exposition Au delà de la montage d'or et du Festival des Arts d'Ottawa.

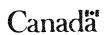
Le premier intéret de ce projet, vu par le Musée canadien des civilisations, se situe dans la recherche anthropologique du sujet, laquelle lui donne son fondement. Le second est lié à une esthétique théâtrale tout-à-fait originale dans laquelle le souci du détail historique est mêlé à une grande créativité et à un raffinement remarquables. La représentation que je qualifierais de métathéâtre est unique dans le contexte de la création québécoise et mérite de ce fait que l'on s'y engage malgré les risques inhérents à une création originale et qui sont les éléments essentiels de l'aventure artistique. Finalement, l'engagement communautaire des artistes et des citoyens de la région dans une expérience vécue en font un événement des plus enrichissants, ce que l'auteur cite comme une Mythologie créatrice.

Avec nos sentiments dévoués,

Pierrette Amiot-Herbiet,

Coordinatrice des Evénements Spéciaux.

Section des Arts d'interprétation et des Evénements spéciaux.





EXTRAIT du procès-verbal d'une séance du Comité Exécutif de la Ville de Huil tenue le

25 juillet 1989

CE--89--1354

ATTENDU QUE le projet de madame Kathryn Michaud intitulé "Tisserand du rêve" s'inscrit dans le cadre des activités des fêtes d'ouverture du Musée canadien des civilisations en association avec de nombreux autres organismes culturels de la région.

PROPOSÉ ET RÉSOLU À L'UNANIMITÉ

QUE ce Comité accepte de participer financièrement à la présentation de la performance multidisciplinaire intitulée "Tisserand du rêve", création de l'artiste hulloise Kathryn Michaud, qui se déroulera les 16 et 17 septembre prochain au Musée canadien des civilisations sur le parcours du boulevard cérémonial ainsi qu'à la colline parlementaire.

À cet effet, ce Comité autorise le Trésorier à émettre un chèque au montant 3 000 \$ à madame Kathryn Michaud, a/s Boréart Inc. 125 rue Eddy, Hull, (Québec). (Remettre le chèque au Service des loisirs).

Les fonds à cette fin au montant maximum de 4 000 \$ seront pris à même les appropriations budgétaires 6941-419 "MUSÉE-ADMINISTRATION, SERVICES PROFESSIONNELS, AUTRES" pour un montant de 3 000 \$ et 6941-492 "MUSÉE-ADMINISTRATION, RÉCEPTION" pour un montant de 1 000 \$.

Un certificat du Trésorier a été émis le 24 juillet 1989.

Adoptée.

La Greffière adjointe,

In Lancela

Micheline Larouche

Copie:

Loisirs Module 1 Mme Kathryn Michaud-Trésorier D.G. October 13, 1989

Master Chan Ky-Yut 2784 Fenton Road Gloucester, Ont. K1G 3N3

Miss Kathryn Michaud 125 rue Eddy Hull, Quebec J8X 2W7

Dear Miss Michaud,

Please find enclosed as per your request, the package regarding your project Dream Weaver.

I am very sorry not to have been able to meet with you over the summer period as the political situation in the Far East had me travelling extensively. It was a terrible time for many of us as you may well imagine.

After reviewing your submission, which is I might add, very professional and well conceived, I found your work to be fresh and original. It left me with a feeling for your sense of fun and your joyful imagination. I hope one day that I may have the opportunity to see your work in person and also hope that we may be able to work together in the future.

Once again, please accept my sincerest apologies for not having been able to respond to your request earlier.

Wishing you the very best of luck in future endeavours, I remain Very truly yours,

Master Chan Ky-Yut

Artist

MC/cf

Encl.