

# Archetypal Evocation

## *Summary*

Tématem práce je vizuální zpracování prožitků snové skutečnosti a jejich odrazu v běžné realitě a v The topic of my work is a visualisation of dream experience and its reflection in the common reality and everyday life as such. The work focuses on the dominant archetypal symbols that appear in dreams and significantly affect our experience. The theoretical background is based on the work of S. Freud and C.G. Jung, i.e., the archetype definition and the importance it has for human psyche.

The dream material is based on the author's dream diary, and it is processed freely, with no scientific analysis of the dreams. The topics are chosen intuitively, the choice is driven by strong impression and feelings evoked by particular symbols that reappeared in the dreams.

The first part, Human and Dreams, deals with the social position of the dream phenomena in various cultures and periods. The historical overview is offered, with particular examples of how dreams were understood and utilized throughout history, starting from the earliest known civilisations and going on to the contemporary ones. The differences, as well as the similarities of various cultural and psychological approaches to dreams, are discussed.

The chapter Archetypes offers a modern understanding of dream images, i.e., dreams as messages of the unconscious part of human mind. Various examples of archetypes are introduced to demonstrate why is this theory one of the pillars of the scientific background of contemporary psychology and psychoanalysis. The terms of archetype and synchronicity are defined, as they appear also later on, in the practical part of this work.

Some examples of art history, which address dreams and are based on them, are given in the following chapter, Dreams and Visual Arts. The motifs of dream are tracked back to the earliest-mentioned, antient times, following also the medieval art and other historical styles, up until surrealism and modern art.

The chapter Me and Dreams focuses on author's work with his dreams. Firstly, theoretical background of the dream experience and the author's interest in this topic are introduced. A vast number of sources is offered, including scientific studies and academic papers. Moreover, the author's experiments of dream practice, and his conclusions of this practice, are offered. Nevertheless, there is no attempt to quantify, measure or compare the given dream motifs. The visual key of embracing the dream motifs is found in the emotional experience and via an intense relation to the given topic.

The chapter Dream Diary describes the method of dream recording, it reflects its process and outputs.

The chapter Form offers the process of creating the work of art as such, as well as of the search for appropriate visualisation, experiments with the print technologies and the process of creating the final pieces of art. Moreover, it explains the choice of combining the UV print with screen printing on black canvas, in the form of a hanging picture.

The part Archetypal Evocation introduces a series of nine graphics, as an output of the practical part of this work, it also provides a granular analysis of these. There is an attempt to identify the source of the strong impressions that resulted in the choice of the particular symbol and its visualisation. The links and demonstrations of the dream motifs in the author's everyday life experience are also reflected here. The reproduction of the images shows the particular final shape of the graphics when presented in both daylight and in dark.

The final chapter concludes the creative process, offers a subjective assessment of the contribution of this work and outlines some further possibilities of addressing the given topic.

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