Review of the exhibition *Lucid Dreams*, held at the Israel Museum, Jerusalem, from December 2024 to October 2025

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Summary. From December 2024 to October 2025, the Israel Museum in Jerusalem presented *Lucid Dreams*, an interdisciplinary exhibition marking the centenary of Surrealism and of André Breton's *Manifesto of Surrealism* (1924). Curated by Adina Kamien, the exhibition brought together some 180 works and objects, including Surrealist and contemporary art, dream- and sleep-related multicultural, religious and historical material culture, and digital experiential installations. Surrealist books and documents were shown alongside artworks by André Breton, Marcel Duchamp, Man Ray, Remedios Varo, and others, illustrating the close relationship between Surrealism and dreaming. One section of the exhibition was devoted to the dream told to Freud by his patient the 'Wolf Man', Sergei Pankejeff, and another to Jacob's biblical dream of a ladder and angels ascending to heaven. Ranging from ancient Egyptian headrests to a virtual-reality experience developed for the exhibition, *Lucid Dreams* crossed geographical and chronological boundaries to investigate dreams in art, material culture, and new media. Illuminated Muslim texts and Jewish manuscripts, Japanese New Year prints, Chinese and Italian dream/landscape stones, and works in a wide range of media demonstrated the enduring human impulse to visualize, interpret, tell and understand dreams. The exhibition has a lavishly illustrated and scholarly catalogue, which includes Yoram Inspector's essay on the Wolf Man dream, which reconsiders Freud's interpretation of the dream, and an essay by Peretz Lavie on the neuroscience of dreaming.

Keywords: Dreaming, Surrealism, Art, Cross-cultural, Lucid Dreams

The Israel Museum is ranked among the world's leading art and archaeology museums, and holds nearly 500,000 objects, with the most extensive holdings of biblical and Holy Land archaeology in the world, including the Dead Sea Scrolls (see Appendix Figure 1). It also includes one of the world's largest collections of Dada and Surrealism, comprising about 750 works by approximately 200 artists in a variety of styles and techniques. The collection was amassed and donated primarily by scholar-poet-gallerist Arturo Schwarz, and augmented by gifts from other donors, transforming the Israel Museum into a global centre for the study and display of these two seminal movements. The permanent collection can be explored on the Israel Museum's dedicated Dada and Surrealism website[1], as well as in the catalogue of the Vera and Arturo Schwarz collection, *Dreaming with Open Eyes* (2001), edited by Tamar Manor-Friedman, and Adina Kamien's catalogue *Surrealism and Beyond in the Israel Museum* (2007). The latter accompanied the exhibition that originated in Jerusalem, and travelled to Helsinki, Cincinnati, St. Petersburg, Budapest and Madrid from 2009 to 2018.

The exhibition *Lucid Dreams*[2,3] was curated by Adina Kamien and presented from 17th December 2024 to 18th October 2025. It explored Surrealism's relationship to dreaming, a subject that has interested Kamien, an expert in Dada and Surrealism with training in clinical psychology, for more than twenty years. Kamien developed the project with Associate Curator Sarah Benshushan and developed the spatial concept with exhibition designer Shirly Yahalomi. The accompanying catalogue (Kamien (ed.) & contributors, 2024) brings together perspectives from art history, psychoanalysis, biblical studies, neuroscience and digital culture. Of particular interest to dream researchers are Yoram Inspector's essay revisiting Sergei Pankejeff's celebrated 'Wolf Man' dream and reconsidering Freud's interpretation of the dream from Jungian and Neumannian perspectives, and Peretz Lavie's essay on the neuroscience of dreaming.

Kamien's spatial conception for the exhibition was inspired by André Breton's *Dream Object* (1935, see Appendix Figure 2), a cardboard assemblage organised around a miniature corridor with five doors, each partially opened to reveal or partly reveal objects and collaged poetry. André Breton was the founder and principal theorist of Surrealism. *Dream Object* was prominently placed at the entrance of the exhibition. The exhibition space translated this model into a long corridor from which sixteen thematic and experiential spaces branched off to the right and left, akin to compartments of the unconscious, echoing the complexity of thoughts, emotions, memories and experiences. The entrance text, presented in English, Hebrew and Arabic, framed dreaming as a historical, cultural, artistic and personal phenomenon.

The opening section, 'Architecture of Dreams', established this spatial metaphor, presenting artworks in which doors, rooms, portals and other architectonic forms proliferate. These included Kay Sage's *The Upper Side of the Sky* (1944)[4] and Dorothea Tanning's *Home Light* (1952)[5], with inviting but ominous doors, as in a dream (see Appendix Figure 3). In Remedios Varo's eerie *Insomnia* (1947)[6],

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eyes hover at doorways while crystal-winged moths move towards a candle flame; the work was created as an advertisement for Bayer sleeping pills. Giorgio de Chirico's *The Poetical Dreamer* (ca. 1937)[7] shows a man with a hat made up of beach changing cubicles, inspired by de Chirico's memory when a boy of the changing cubicles allowing people to enter water to swim, having undressed. The painting transformed the remembered seaside changing cabins into a metaphysical image of identity and reverie. Nearby, Sharon Balaban's video work *Mascara* (2024) showed false eyelashes floating on and reflected in water (see Appendix Figure 4). The mesmerizing video evokes Odilon Redon's dream imagery while linking revelation and concealment, consciousness and the unconscious; its title also plays on the Spanish root of 'mascara', or 'mask'.

At one side of the entrance to the long corridor, Karen Russo's *John Hinckley Fantasizes about Jodie Foster* (2003) depicted the actor's stalker imagining her (see Appendix Figure 5). On the other side of the corridor entrance was M. C. Escher's wood engraving *Dream (Mantis Religiosa)* (1934)[8]. In this, Escher combines memories of Italian architecture with a bishop's tomb and an enlarged praying mantis on top of a bishop in a church. At that time Escher had started to depict impossible worlds, in this instance depicting a dream, which was derived from memories of events in his life in Italy, creating a menacing yet absurd dreamscape that defies realistic proportion and spatial logic.

In the first large gallery off the corridor, Jon Rafman's *Dream Journal 2016–2019* (2019) was shown, a 94-minute HD video installation with a vibrantly multi-coloured animation and electronic soundtrack, on loan from the Museum of Modern Art, New York. The video unfolded as a vividly coloured, dystopian journey through transforming shapes, bodies and landscapes. The catalogue describes the work as exploring the effects of technology and information overload on the contemporary psyche; it grew from Rafman's daily practice of animating his dreams with hobbyist 3D software.

One of two Surrealist rooms displayed twentieth century paintings in dialogue with contemporary art. A wall of paintings hung salon style included Max Ernst's *Forest* (1927)[9] and *Four Birds and Cage* (1926)[10], Leonora Carrington's *Assurbanipal Abluting Harpies* (1958)[11], Yves Tanguy's *Painting* (1932), and two works by René Magritte, the second of which, *The Firework* (1944), is a multi-coloured collection of plants and flowers, and very different from his usual oeuvre (see Appendix Figure 6). Two wartime works, Remedios Varo's *The Scorpions* (1943) and Ithell Colquhoun's *The Pine Family* (1940)[12], reveal a predilection among women Surrealists for hybridization and metamorphosis. Salvador Dalí's *Surrealist Essay* (1934)[13] features a large cypress tree with phallic protuberances. Dalí's account of the daydream and memory sources for the painting are described by art historian Haim Finkelstein in the exhibition catalogue.

A surrealist Wunderkammer/Cabinet of Curiosities with purple velvet walls recalled the archival practices of the Bureau de Recherches Surréalistes, Paris, 1924–25, and featured original publications from the birth of Surrealism, including the *Manifesto of Surrealism* (1924), the *Second Manifesto of Surrealism* (1930), and Aragon's *A Wave of Dreams* (1924). Nineteenth-century photographs by Lewis Carroll (Charles Lutwidge Dodgson), writer of *Alice in Wonderland*, of his child model Alexandra 'Xie' Kitchin, with eyes closed, were hung near photographs of Dalí's *The Dream of Venus* (1939) and Man Ray's *Noire et Blanche* (Black and White) (1926).

In a vintage wooden display case, Dada and Surrealist original objects were shown next to editioned replicas by Duchamp and Man Ray produced in collaboration with Arturo Schwarz (see Appendix Figure 7). André Breton's book *Trajectoire du Rêve (Trajectory of the Dream)* (1938), one of a limited edition of 315 copies, brings together dream accounts and texts by Breton and other writers, accompanied by eighteen illustrations by Surrealist and other artists. At the exhibition it was opened at a page showing an ink drawing by Magritte, titled *Dream of an Androgyne*, with a mermaid and a fish with woman's legs. On the opposite page there is a dream of Surrealist Paul Éluard, titled *I Dream that I Cannot Sleep*. A recently acquired Duchamp exhibition catalogue *Prière de toucher (Please Touch)*, the cover designed by Duchamp for the exhibition *Le Surréalisme en 1947*, featured a foam woman's breast mounted on velvet, with the erotic instruction 'please touch' being the opposite of the usual prohibition of touching in art galleries. Next to it was Man Ray's *The Handle in the Sleeve* (1966)[14], an assisted readymade with a hammer in a milk bottle, and Duchamp's construction *Why Not Sneeze Rose Sélavy* (1921, editioned replica 1964)[15], a small birdcage with marble cubes inside and a cuttlebone. As with many early Dadaist and Surrealist objects, the original has been lost.

The exhibition's curator, Adina Kamien, has written a fascinating book *Remaking the Readymade: Duchamp, Man Ray, and the Conundrum of the Replica* (2018), on the methods, critical reception and practical and conceptual consequences of the production of replicas of the original readymades. Whereas 'readymades are commonplace objects, pre-manufactured commodities of mass production, often unaltered excerpt for the addition of the artist's signature and inscription, and displayed within an art context' (Kamien, 2018, p.70), the replicas are specially and intentionally produced to copy the appearance of the readymade as closely as possible. The conundrum is the complicated relationship between the original and the editioned replicas and the ironic return to traditional modes of production. In addition to conceptual analysis of this relationship and its implications for creativity and authorship, the book also details the technical processes used in the (re)creation of iconic, sometimes long-lost, Dada and Surrealist original objects. Man Ray's enigmatic assemblage *The Dream of a Night Key* (1959)[16] was exhibited near the display case and is an original (see Appendix Figure 8). It has a keyhole-shaped horseshoe magnet hanging from which is a metal key. The exhibition catalogue details the many dream-related references in this artwork, including Shakespeare's *A Midsummer Night's Dream*. There is also a dream-related reference for the Dada and Surrealist objects in general, in their manner of production (Blagrove & Lockheart, 2023, pp. 165-168), in that they can give commonplace objects a new context (the art gallery), or combine objects to make bizarre juxtapositions, 'based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream' (Breton, 1924/1972, p. 26).

A room dedicated to biblical dreams brought together Rembrandt's *Joseph Telling His Dreams* (1638, see Appendix Figure 9), William Blake's *Illustration to the Book of Job* (1826)[17], depicting Job's nightmares and night terrors, with the text: 'With dreams upon my bed thou scarest me and affrightest me with Visions', and Marc Chagall's *Joseph*

Explains Pharaoh's Dream (1931-39)[18]. The room also had an Italian Jewish calendar from 1804 and a 1544 Bohemian medal, both depicting Jacob and his dream of the ladder going to heaven. The dream was also seen in Shai Azoulay's contemporary painting *Jacob's Dream* (2021, see Appendix Figure 10), depicting schematized angels and Jacob sleeping with a stone for a pillow. Guy Zagursky's *Step by Step* (2006–07), a descending mirrored neon installation with the illusion of steps descending infinitely, referenced the pit into which Joseph was thrown by his brothers, and offered a physical embodied experience of the depths of the unconscious (see Appendix Figure 11).

A room focusing on the interpretation of dreams brought together historical pieces from around the world, with medieval, Hebrew, and Arabic books on dreams. Rare scrolls, prints, and manuscripts of Buddhism, Christianity, Islam and Judaism, were curated side by side. Displayed together were a fifteenth century copy of the earliest Islamic dream book, which had been written in the 9th century, and a medieval copy of a 10th century Babylonian dream book. Next to a facsimile of Carl Jung's *Red Book* and Sigmund Freud's *The Interpretation of Dreams* was a *Little Dream Book (Traumbüchel)* from Germany (ca. 1800). This is an illustrated book for choosing numbers in the lottery. Lotteries had become popular from the 16th century. Readers would match elements from their dreams with columns of images, which gave a corresponding number for the reader to choose in the lottery.

Beautiful Japanese and Chinese dream-related artworks included an eighteenth-century meditative Chinese dream stone, an object of contemplation and a conduit for introspection, intended to evoke certain moods and emotions. A woodblock print from the eighteenth-century by Isoda Koryusai transmitted the Japanese tradition of the first dream of the year foretelling the nature of the coming year, here a girl having auspicious dreams of Mt Fuji, a falcon and an eggplant bush[19]. A painting on silk by an unknown Japanese artist from the late nineteenth century showed two Buddhist patriarchs meeting in a dream, such dream meetings being part of Pure Land Buddhism in Japan (see Appendix Figure 12).

Intriguing was the eighteenth-century Noh mask of a young man[20]. The Noh tradition of plays in Japan focuses on the emotions of a character caught up in dramatic events. The masks have a neutral expression. The mask exhibited was of Rosei, the protagonist of the traditional Noh play *Kantan*, who dreams he has become Emperor of China and reigns prosperously for fifty years and then wakes and realises he has only briefly been asleep. The story conveys the message of the emptiness of the world, the fragility of dreams, and the need to be grateful for the present moment. Demonstrating the rich dialogues created in the exhibition, at the entrance to this room was Nadia Rose's (2023) textile piece *Waking in the Same Place*, with textile clouds as branches on a tree, with a very Japanese aesthetic (see Appendix Figure 12).

The room also displayed a miniature illuminated prayer book from Austria in the eighteenth century, with the Shema prayer, which is said at morning and evening services and at bedtime, and a Hebrew prayer book from the second half of the fourteenth century, from Germany or Austria, containing the Prayer for the Bettering of Dreams*, Hatavat Chalom* (see Appendix Figure 13). At that time rabbis had introduced a practice for countering bad dreams and ensuring that any prophetic dream content is positive. The dreamer would come to three adults and declare in Aramaic 'I dreamed a good dream', after which the three would recite a formulaic response and a series of biblical verses, first about the transformation of curses into blessings, then about redemption, and finally, about peace. On the same theme of protection during the night, there was displayed a Jewish incantation bowl with an Aramaic inscription, dating from the fifth to seventh century, which was intended to ward off demons and Liliths believed to threaten people at night.

Moving towards an alcove, past a 1965 work by Jean (Hans) Arp, *Dream-Fruit*, a Western counterpart to the Chinese dream stone appeared in examples of Italian Pietra Paesina, the Landscape Stone (see Appendix Figure 14). These stones come from the mountains of Tuscany, in particular, the limestone hills around Florence. The stones have been cut to reveal landscape-like shapes underneath, reminiscent of trees, coastlines or mountains. Some are many hundreds of years old. The collection of Tuscan Landscape Stones was amassed by artist Joshua Borkovsky over many years, the exhibition brought the collection in dialogue with two of Borkovsky's own contemporary paintings (*Dream Stone*, 1996 & *Dream Stone*, 2020).

Back across the corridor, a room brought together headrests from Africa and ancient Egypt with wooden figures of otherworldly spirit spouses (*blolo bian*, spirit husband; *blolo bla*, spirit wife) made by the Baule people of the Ivory Coast[21]. According to Baule belief, every person has a partner in the spirit world who may appear in dreams. Wooden figures are commissioned to embody and placate these supernatural spouses, and the relationship is sustained through care of the sculpture and encounters in dreams. In dialogue with these objects, Janaina Tschäpe's video *Dreamsequence I & II* (2002) imagines the bed itself as a repository of dreams: a bubble grows from the accumulated moisture of sleep until it bursts into a waterfall, releasing the dreams and emotions stored there.

This was followed by a series of thematic rooms, which allowed contemporary artists to construct self-contained dream worlds. Nelly Agassi's room centred on *Ardor* (2024), an animation and collage inspired by Paul Celan's poem 'O Little Root of a Dream'. Combining fragmentary images, animation and sound, Agassi created an intimate, psychologically charged environment in which body, memory, vulnerability and dream imagery seem to merge. Kamien brought together artists father and daughter, displaying *Assemblage Boxes* (1992–98) by Meir Agassi, which have dream-like juxtapositions of small objects, and his (1995) collage *Artists, Dreams, Emotions*.

From here, the next room was a magical world of moving objects and shadows, which depicted the wild imaginations and daydreams that can be so similar to dreams (Figure 15). Dina Goldstein's immersive *The Dreaming Room* (2024), a mixed-media papercut installation incorporating furniture and sound, created an environment that visitors could imaginatively enter to experience wonder and revelation. The room made the exhibition's larger metaphor, the gallery as a succession of compartments of the dreaming mind, particularly tangible.

The final gallery brought together late nineteenth- and twentieth-century images of dreaming, interiority and nightmare. In the section 'Muses and Dreamers', Odilon Redon's *The World of Chimeras* (1903–04), showing a flying sinuous centauress with vibrant colours, appeared alongside

Arp's smooth curved biomorphic sculpture *Dream Amphora* (1941)[22]. Deganit Berest's photographic series *Dreams* (1997) draws directly on Freud's concept of condensation in the dream-work. Berest superimposes images from her personal photographic archive, compressing different memories, people and moments into a single composite image, much as Freud described the dream as fusing several latent elements into one. Her photographic archive thus becomes analogous to a reservoir of unconscious memory.

The section 'The Sleep of Reason' centred on Goya's seminal etching and aquatint *The Sleep of Reason Produces Monsters* (1797–99)[23], with its warning about the uneasy balance between reason and imagination. The section traces the image's continuing afterlife through contemporary responses. Yinka Shonibare transforms Goya's composition into five large photographs representing the continents, using mismatched ethnic identities and batik clothing to question empire, cultural hybridity, and whether Enlightenment reason produces its own 'monsters'. Roee Rosen introduces gender, sexuality and Jewish identity through his fictional artist Justine Frank, whose provocative *Homage to Goya* (1927) replaces Goya's dream creatures with flying menorahs and sexual imagery.

At the centre of this space, Miri Segal and Nir Harel's *The Machine of Dreams and Nightmares* (2024) used a virtual-reality headset and participants' blinking to generate an immersive dream-machine experience (see Appendix Figure 16). And Meital Covo's sound installation *Somniloquy* (2009) records the artist talking in her sleep. In the exhibition catalogue she links this meeting of dream and wakefulness to the hypnagogic phrase reported by André Breton: 'There is a man cut in two by a window.'

Part of this gallery was devoted to the dream of Freud's patient Sergei Pankejeff, mentioned earlier, who was given the pseudonym the Wolf Man by Freud. Pankejeff had told Freud his dream of seeing white wolves in a tree when he was four years old, Pankejeff also painted the dream[24]. The catalogue has lengthy descriptions of Freud's interpretation and also of Pankejeff's later life, including his scepticism towards the interpretation. The exhibition devotes a group of works to Michal Na'aman's response to Freud's Wolf Man case. In *The Dream of the Wolf-Man with Two Penguin/Nun Jokes* (1990), she connects the frozen wolves of Sergei Pankejeff's famous dream with the visual confusion between a black-and-white penguin and a nun, playing with perception, identification and Freud's interpretive process (see Appendix Figure 17). And In *Trees of Light, Golden Showers* (1993), Na'aman contrasts the radiant branches of the menorah, the 'tree of light', with yellow streams descending from the Wolf Man's tree.

Based on her own visual association to the Wolf Man case study, the curator included in this section the captivating artwork *Untitled*, by Tal Shochat (2005), a photograph of a tree with no leaves and with white plastic bags hanging from its branches, reminiscent of Himalayan prayer flags, which hang from trees (see Appendix Figure 18). The photograph was also inspired by the custom in Israel of tying handkerchiefs to trees in cemeteries, these items embodying dreams and wishes.

The exhibition included an invitation to write a dream on a postcard, these were to be placed in a Dream Catcher Box with the dreamer's email address for the possibility of artists in the collective *Dreame*, created by Sharonna Karni Cohen, returning it to visual form.

Conclusions

The exhibition was magnificent, ranging from multisensory dream-like experiences, with recent and historic dream-related artworks and artefacts from around the world, and including beautiful and inspiring Jewish, Buddhist, Islamic and East Asian art. The notes next to pieces were also very detailed. The comprehensive 208-page catalogue (Kamien & contributors, 2024, see Appendix Figure 19) features 180 reproductions and substantially extends the exhibition. Its interdisciplinary essays include Susan Hiller on dreams, words, and images; Haim Finkelstein on the centrality of dreams in Surrealist writings; Adina Kamien on muses, monsters, and Goya's *The Sleep of Reason Produces Monsters*; Yoram Inspector on the Wolf Man; Yair Zakovitch on Jacob's dream; Ruth Netzer on Jung's *Red Book* and active imagination; Peretz Lavie on the neuroscience of dreaming; and Lior Zalmanson on virtual reality, artificial intelligence, and dream-like digital environments. Together with the catalogue's extensive album sections and curatorial entries, these essays provide a rich record of the exhibition's cross-cultural and interdisciplinary approach.

It is challenging to evaluate an exhibition of such breadth. Its central thread is the deep connection between Surrealism and dreaming. The exhibition began from Breton's *Dream Object* and from the movement's sustained engagement with Freud, automatic writing, dream narratives, and the porous boundary between waking and dreaming. Breton had trained in medicine and worked in psychiatric wards during World War I. He was greatly interested in the work of Freud and, in particular, Freud's (1900) *The Interpretation of Dreams*, with its claim that the interpretation of dreams is the royal road to a knowledge of the unconscious activities of the mind (Blagrove & Lockheart, 2023, pp. 85, 162-164). Although Dada, the precursor to Surrealism, emphasized the influence of the unconscious on chance and automatic writing, dreams were important to some of the Dadaists, including Hans (Jean) Arp (Blagrove & Lockheart, 2025); several of his works were included in the exhibition.

From the start of Surrealism in 1924 dreams were emphasized, valued, and even included in their publications and letters, examples of which were on display in the exhibition. Haim Finkelstein's catalogue essay shows that dreams remained central to Surrealist writing even as Breton also privileged automatism and the Marvelous. The productive tension between unconscious inspiration and conscious artistic construction is encapsulated by Freud's famous reaction to Dalí in 1938: 'In classic paintings I look for the unconscious—in a surrealist painting I look for the conscious' (Rollig & Sierra, 2022, p. 160). *Lucid Dreams* made that tension visible across historical Surrealism, contemporary art, material culture, and digital media, inviting viewers to consider how conscious and unconscious processes interact in both artistic creation and reception.

The title *Lucid Dreams* refers to dreams in which the dreamer is aware of dreaming, but it also serves as a metaphor for the exhibition itself. Visitors moved through artworks, objects, texts, sounds and immersive environments while remaining conscious observers of their own acts of looking and interpretation. In this sense, the exhibition offered an experience akin to lucidity: immersion accompanied by reflection. Its invitation to enter spaces of reverie and explore the transformative power of art provided an apt way to mark the centenary of Surrealism while demon-

strating the continuing cultural and artistic significance of dreams.

Acknowledgements

A first version of this paper was presented at the 43rd conference of the International Association for the Study of Dreams, Ashland, Oregon, June 2026, with a walk-through video of the exhibition. Link to the video is here: https://youtu.be/mo7y1hCMzmw

Photo credits: Appendix Figures 2-8, 11-17, 19 © The Israel Museum, Jerusalem, by Zohar Shemesh. Appendix Figures 1, 9, 10 & 18 have credits listed with each caption.

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Notes

[1]Webpage for *The Vera and Arturo Schwarz Collection of Dada and Surrealist Art in the Israel Museum*: https://museum.imj.org.il/Imagine/dada_surrealism/index.asp.
[2]Audio guide for the rooms of the Lucid Dreams exhibition, narrated by the curator Adina Kamien: https://www.imj.org.il/en/content/lucid-dreams.
[3]The Israel Museum's promotional video for the exhibition: https://www.youtube.com/watch?v=Cuq4wUDdR-A
[4]The *Upper Side of the Sky*, Kay Sage, 1944: https://museum.imj.org.il/Imagine/dada_surrealism/item.asp?table=comb&itemNum=194448
[5]*Home Light*, Dorothea Tanning, 1952: https://museum.imj.org.il/Imagine/dada_surrealism/item.asp?table=comb&itemNum=194464
[6]*Insomnia*, Remedios Varo, 1947: https://museum.imj.org.il/Imagine/dada_surrealism/item.asp?table=comb&itemNum=225536
[7]*The Poetical Dreamer*, Giorgio de Chirico, 1937: https://museum.imj.org.il/Imagine/dada_surrealism/item.asp?table=comb&itemNum=191798
[8]*Dream (Mantis Religiosa)*, M. C. Escher, 1934: https://escherinhetpaleis.nl/en/about-escher/escher-today/dream-mantis-religiosa
[9]*Forest*, Max Ernst, 1927: https://museum.imj.org.il/Imagine/dada_surrealism/item.asp?table=comb&itemNum=193072
[10]*Four Birds and Cage*, Max Ernst, 1926: https://museum.imj.org.il/Imagine/dada_surrealism/item.asp?table=comb&itemNum=194494
[11]*Assurbanipal Abluting Harpies*, Leonora Carrington, 1958: https://www.imj.org.il/en/collections/192995-0
[12]*The Pine Family*, Ithell Colquhoun, 1940: https://www.ithellcolquhoun.co.uk/pine_family.htm https://www.imj.org.il/en/collections/194304-0
[13]*Surrealist Essay*, Salvador Dalí, 1934: https://museum.imj.org.il/Imagine/dada_surrealism/item.asp?table=comb&itemNum=241055
[14]*The Handle in the Sleeve / Le Manche dans La Manche*, Man Ray (Emmanuel Radnitzky), 1966: https://www.imj.org.il/en/collections/194488-0
[15]*Why Not Sneeze Rose Sélavy*, Marcel Duchamp, 1921, editioned replica 1964: https://museum.imj.org.il/Imagine/dada_surrealism/item.asp?table=comb&itemNum=191483
[16]*The Dream of a Night Key*, Man Ray (Emmanuel Radnitzky), 1959: https://museum.imj.org.il/Imagine/dada_surrealism/item.asp?table=comb&itemNum=194408
[17]*Illustration to the Book of Job*, William Blake, 1826: https://www.imj.org.il/en/artistec/william-blake
[18]*Joseph Explains Pharaoh's Dream*, Marc Chagall, 1931-39: https://www.moma.org/collection/works/64403
[19]*The Auspicious New Year's Dream: A Girl Dreaming of a Falcon, Mt. Fuji, and an Eggplant Bush*, Isoda Koryusai, 18th century: https://www.imj.org.il/en/artistec/isoda-koryusai?page=1
[20]N*oh mask*, Japan, 18th century: https://www.imj.org.il/en/collections/335657-0
[21]Female spirit-spouse (*blolo bla*), Baule people, Ivory Coast, late nineteenth, early twentieth century: https://www.imj.org.il/en/collections/224385-0
[22]*Dream Amphora*, Jean (Hans) Arp, 1941: https://museum.imj.org.il/Imagine/dada_surrealism/item.asp?table=comb&itemNum=194644
[23]Francisco Jose de Goya y Lucientes, *The Sleep of Reason Produces Monsters*, 1797–99: https://www.imj.org.il/en/collections/644490-0
[24]The Wolf man's dream, with painting by Sergei Pankejeff, and description at the Freud Museum London: https://www.freud.org.uk/schools/resources/the-wolf-mans-dream/

Appendix

Figure 1. The Israel Museum, Jerusalem.
https://en.wikipedia.org/wiki/Israel_Museum#/media/File:Israel_museum.JPG, CC BY-SA 3.0
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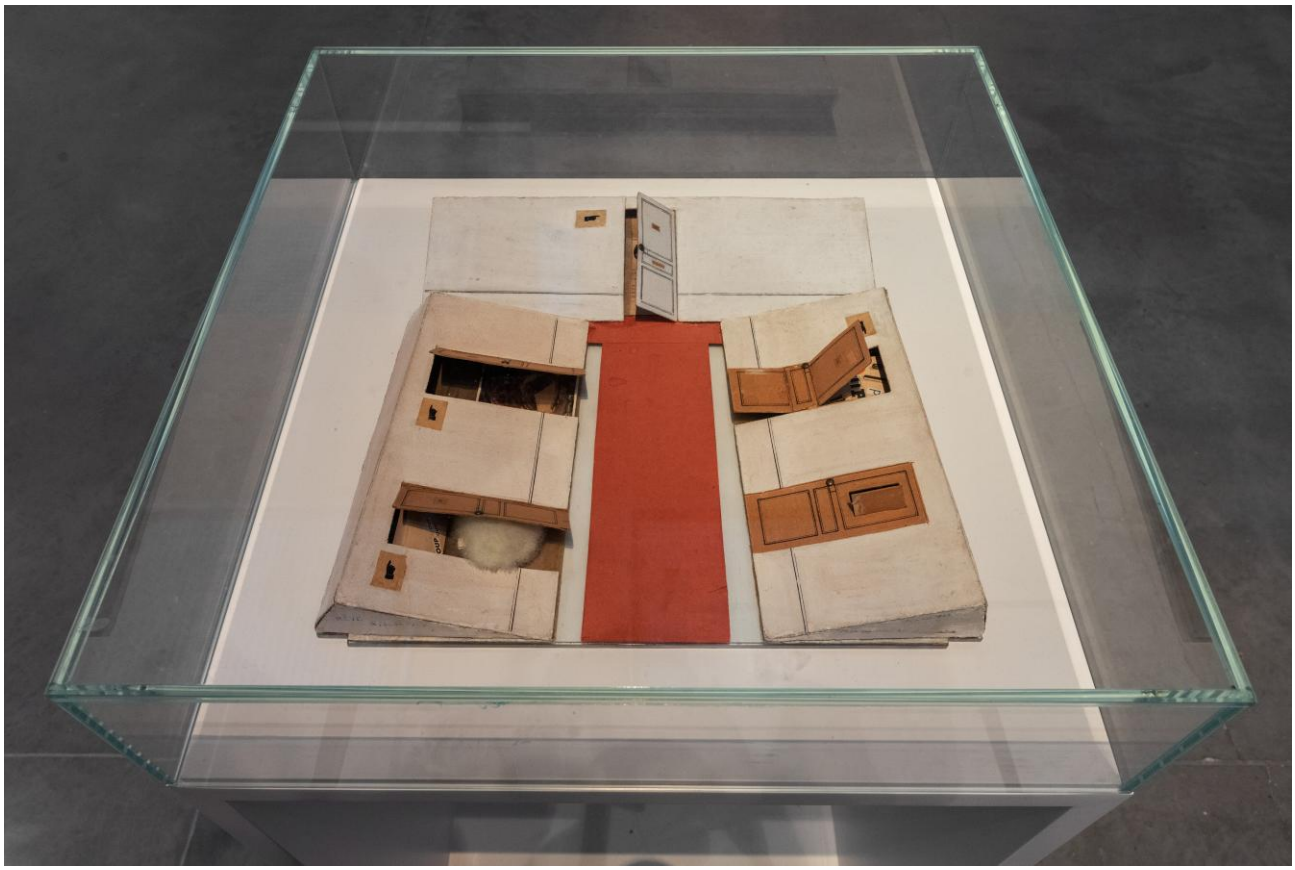

Figure 2. *Dream Object* (André Breton, 1935).

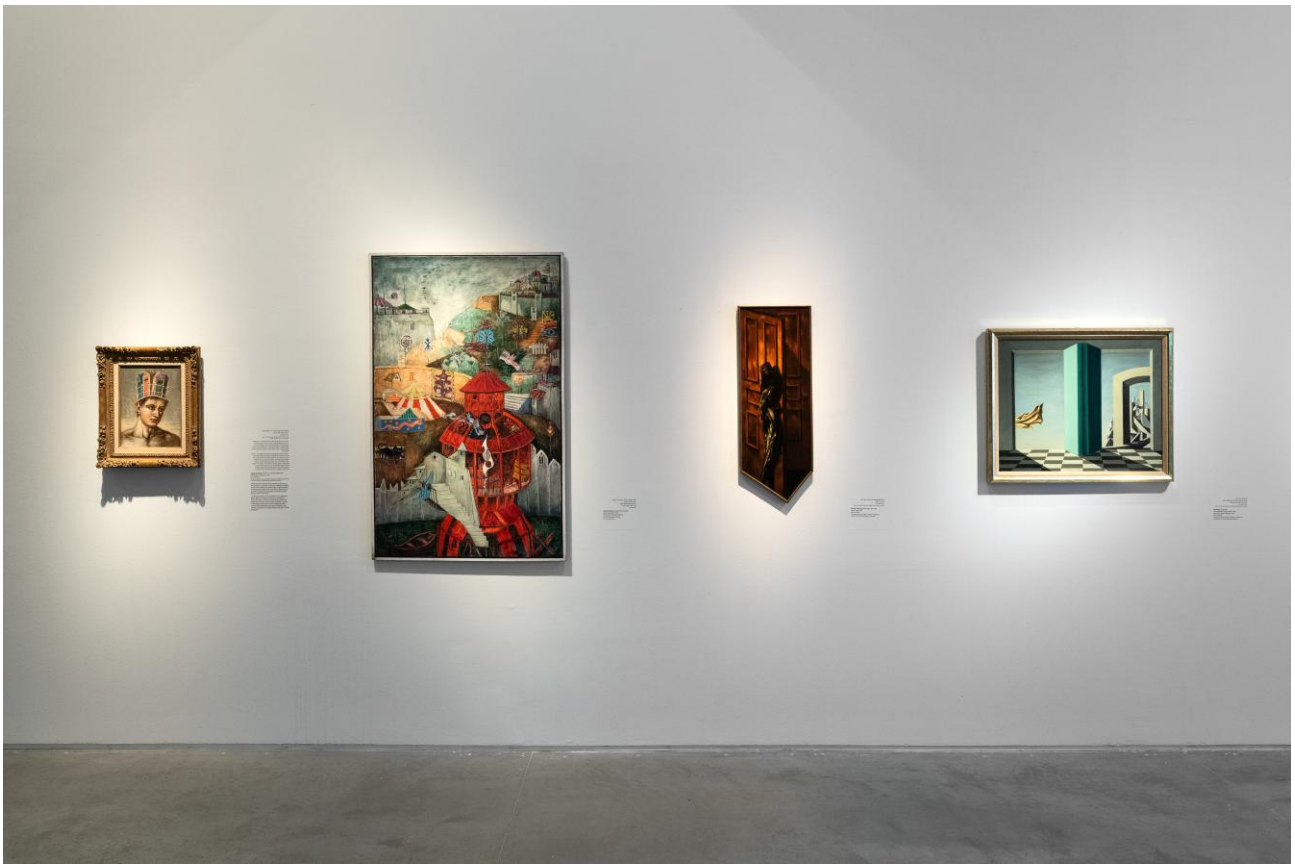

Figure 3. *The Poetical Dreamer* (Giorgio de Chirico, ca. 1937), *The Castle of Dreams* (Mordecai Moreh, 1964-66), *Home Light* (Dorothea Tanning, 1952), *The Upper Side of the Sky* (Kay Sage, 1944).

Figure 4. *Mascara* (Sharon Balaban video work, 2024).

Figure 5. View down exhibition main corridor with *John Hinckley Fantasizes about Jodie Foster* (Karen Russo, 2003) and *Dream (Mantis Religiosa)* (M. C. Escher, 1934) either side of corridor entrance.

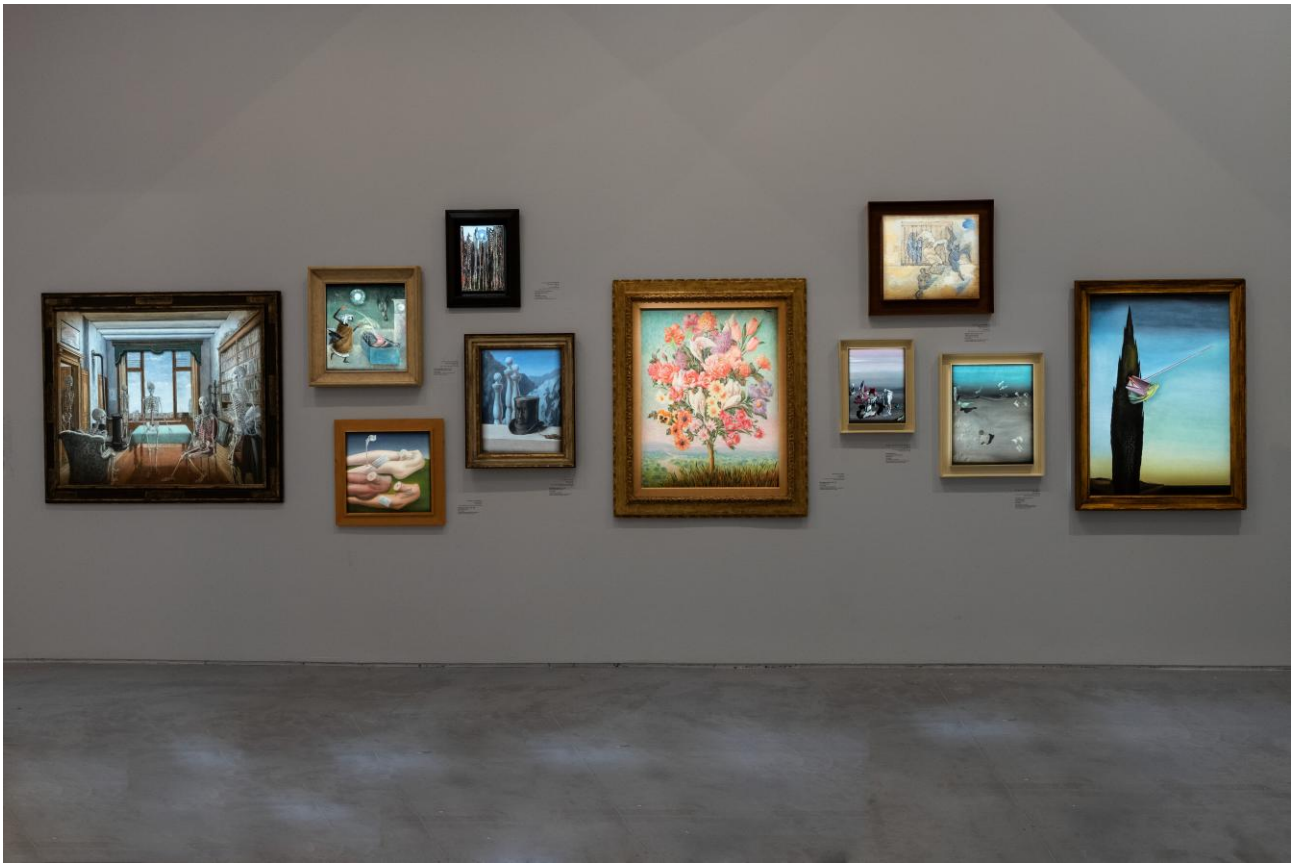

Figure 6. One wall in the first Surrealist room, salon style hanging of works by Paul Delvaux, Leonora Carrington, Ithell Colquhoun, Max Ernst, René Magritte, Yves Tanguy and Salvador Dalí.

Figure 7. Display case with Dada and Surrealist objects.

Figure 8. *Blason Blason végétal (Plant Insignia)* (Jean (Hans) Arp, 1958) and assemblage *The Dream of a Night Key* (Man Ray, 1959).

Figure 9. *Joseph Telling His Dreams* (Rembrandt, 1638). Credit: The Met Open API CC0.

Figure 10. *Jacob's Dream* (Shai Azoulay, 2021). Courtesy of the artist.

Figure 11. *Step by Step* (Guy Zagursky, 2006–07) and *Workshop – Jacob's Dream* (Amon Yariv, 2003)

Figure 12. Eighteenth century Noh mask, nineteenth century Japanese painting on silk, eighteenth century Isoda Koryusai block print depicting dreams, textile piece *Waking in the Same Place* (Nadia Rose, 2023), *Dream Stone* (Joshua Borkovsky, 2020), *Dream Stone* (Joshua Borkovsky, 1996) and *Dream-Fruit* (Jean (Hans) Arp, 1965).

Figure 13. Hebrew prayer books: left, from the second half of the fourteenth century, from Germany or Austria, containing the Prayer for the Bettering of Dreams, Hatavat Chalom; right, from the second quarter of the eighteenth century, from the Austrian empire, containing the Shema prayer.

Figure 14. Italian Pietre Paesine, Landscape Stones.

Figure 15. Room of moving objects and shadows, depicting wild imaginations and daydreams.

Figure 16. Final gallery, with *The Machine of Dreams and Nightmares* (Miri Segal and Nir Harel, 2024) at centre.

Figure 17. *Follow the Dotted Line* (Michal Na'aman, 1991) and *The Dream of the Wolf-Man with Two Penguin/Nun Jokes* (Michal Na'aman, 1990).

Figure 18. Untitled (Tal Shochat, 2005). Courtesy of the artist and Rosenfeld Gallery, Tel Aviv.

Figure 19. Exhibition catalogue, front covers of English and Hebrew versions.