During SOLUNA 2017, visual art, sound and performance provide visitors with space and time for contemplation and reverie, inviting them to participate in aural and cinematic environments. The viewer is center stage and often plays a role in activating the work. Visual perspective and musical narrative are deconstructed and replaced with new, sometimes fragmentary, often visionary models.

At the Crow Collection of Asian Art, composer Henri Scars Struck presents We Know You’ve Got Soul, an immersive auditory experience that takes the visitor on a journey from earth to eternal rest. Inspired by myths of the afterlife, music and sound lead participants through the museum, along with historical artifacts and the landscapes of artists Arnold Chang and Michael Cherney.

Agence 5970 has long explored the complex relationship between consciousness, the body and dreaming. Focusing on the architecture of dreams rather than their symbolic content, DreamSpace engages the audience in a vibrant experience that combines the acts of listening, reading and seeing within a technologically mediated sensorium. DreamSpace explores the phenomenon of synesthesia — the combination and interplay of images, sounds, colors and other effects within an artwork — in an effort to intensify the viewer’s perception.

Ultra-Seeing: The Mandala Pattern, hosted at the Nasher Sculpture Center and curated together with Light Cone and the University of Texas at Dallas’s School of Arts, Technology and Communication, delivers three disparate cinematic experiences: a screening of abstract films by Jordan Belson, Bruce Conner, Adam R. Levine, Joost Rekveld, and James Whitney; a live performance by Martin Back; and an immersive installation by French collective Nominoë. Belson’s kaleidoscopic images are set to music by visionary sound artist Henri Jacobs, while the poetic footage of Bruce Conner is augmented by the hypnotic pulse of Terry Riley’s *In C*.
At the Wyly Theatre, Jessica Mitrani exposes the symbiotic relationship between theater and cinema in her multimedia performance *Traveling Lady*. This work is conceived as a film with live elements with acclaimed Spanish actress Rossy de Palma physically emerging from the picture and performing on a cinematic stage. At once corporeal and cosmic, this forceful combination of film and theater plays on scale and the bodily presence of the actress.

In Mexican artist Pia Camil's community-based performance at Dallas Contemporary, the audience is invited to interact with a shared structure made of sewn-together second-hand clothes. This group effort hints at the construction of social ties through the process of participation. An antidote to the individuality of capitalism, Camil's work appeals to our empathy via collective dream.

The scope of the projects presented throughout SOLUNA 2017 reflect the plurality of the contemporary artistic experience. Throughout SOLUNA, your senses are stimulated by a collection of images as the artists invite you to reflect on the nature and value of these images as mental constructs. As Hans Belting writes in *Anthropology of Images*, “nowhere are we more justified in speaking of ourselves as ‘the locus of images’ than when it comes to dreams.”