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## Half in Dream

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# half in dream

Abbey Paccia & Eric Tilton




A set of frames with screens, an assemblage of natural ephemera, a light source. Offered as an invitation to slow one's sense of time, to calm one's mind, to consider one's relationship to place. *Half in Dream* is a sculptural installation that asks its viewer to bridge the gap between physical reality and the malleable shape of perception and imagination. The images formed are an evolving display of light cast over moments and seasons; thoughts of deep time and our personal experiences, though they may seem separate, are always inextricable.

In addition to the variation in surface imagery with the ever-changing quality of sunlight, the installation has existed in many physical iterations. After a time in the gallery, the life forms were carried within their new assembly back to where they came into being,

temporarily framed again by the landscape that shaped them.

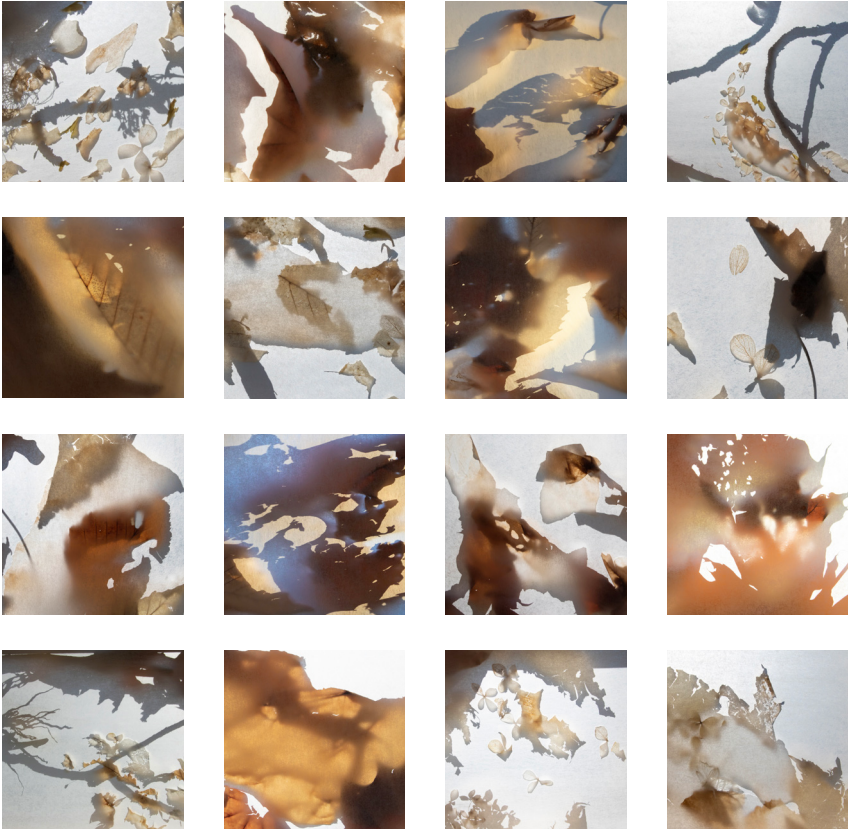
Abstract imagery and footage of those natural spaces of collection were also projected onto the interior side of the installation in the gallery at night.

Later the entire piece was moved up to second-story windows, bringing it closer to the sky. Some of the leaves have fallen since the piece was installed and, by the time this magazine is published, the entire piece will have been purposefully, ceremonially, disintegrated by fire. From the time of its assembly to its planned deconstruction, it will have existed for less than a year; however, when one considers each individual part, much of its lifespan (in natural terms) extends into time unknown.



How often will  
our thoughts drift  
into symbolism, or  
representational imagery?  
How often do we (as  
creators and observers of  
our experience) prize the  
interior shadows above the  
direct engagement with the  
world in its various states  
of living, being,  
thusness?

At times it is difficult  
not to be entranced  
by the interior view  
and the shifting play  
of light and shadow,  
whatever we believe  
them to signify.



Corn stalk and leaves; birch bark scrolls, a frog and baby snapping turtle both flattened by automobiles; blue jay and red tail hawk feathers; lichen still living on a sheath of bark; maple, oak, catalpa, sycamore leaves in various states of disintegration; hydrangea and coxcomb flower petals, tangles of smoke bush hairs; willow twigs embedded in handmade paper; porcupine quills; paper wasp nests partially filled with mud; wild cucumber and grape vine; a dragonfly which died on the gallery window sill; squirrel fur; human hair; praying mantis ootheca; teeth, jaw, and pelvic bones of a mouse; milkweed pods; pokeberries; a mat of honey fungus; a spiky chestnut case...