

THE FUN SIDE OF THE MOON

Laura Colamonaco - Set Designer

Portfolio 2019 - 2021

Artist & Set Designer

Laura Colamonaco

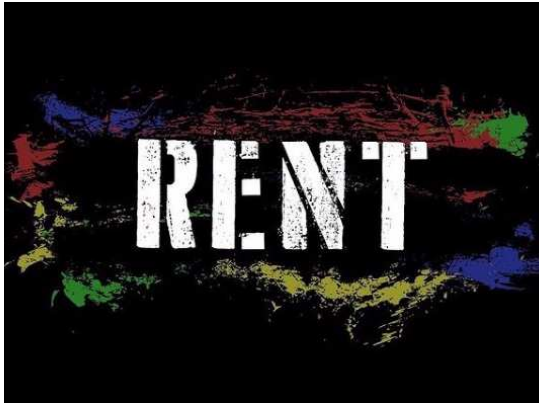
Portfolio 2019 to 2021



My favourite quote is....

"If you think you are too small to make a difference, try sleeping with a mosquito in the room" - cit. Lhamo Dondrub (Dalai Lama)

STAGE FOR MUSICAL THEATRE



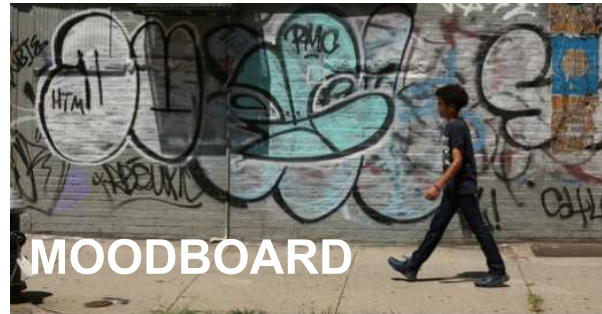
Director: Keryie Vickers

Set Designer: Ross Cameron

Scenic Designer: Laura Colamonaco

APRIL 2020 - CANCELLED DUE TO THE LOCKDOWN

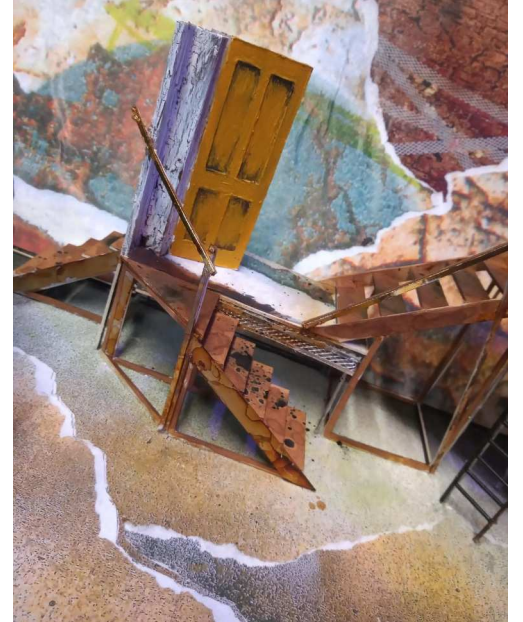
Rent is a rock musical with music, lyrics, and book by Jonathan Larson, loosely based on Giacomo Puccini's 1896 opera *La Bohème*. It tells the story of a group of impoverished young artists struggling to survive and create a life in Lower Manhattan's East Village in the thriving days of bohemian Alphabet City, under the shadow of HIV/AIDS.

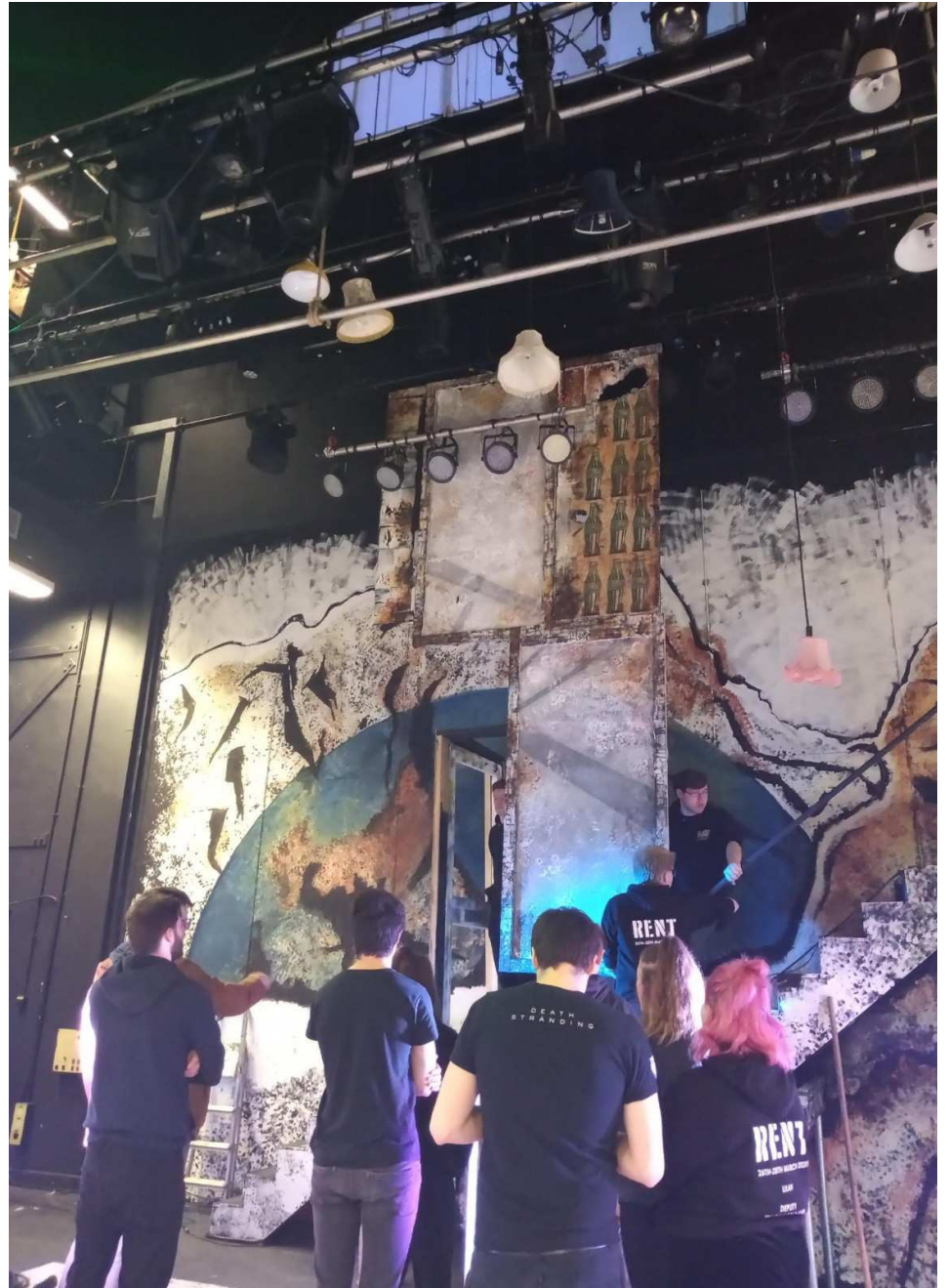
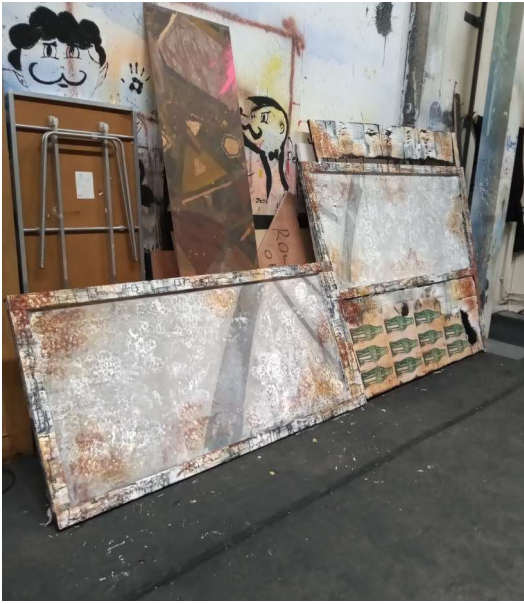


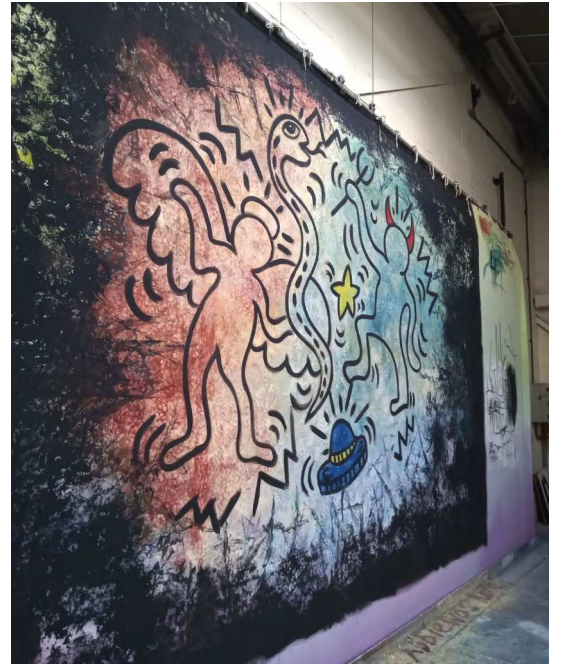
Rent was my first experience as Scenic Artist. I was responsible for creating the model box following technical drawing produced by the Set Designer and designing the Scenic Art. Unfortunately, during the production week, the show was cancelled due to Lockdown 2020. However, the backdrops that I painted inspired by Keith Haring's graffiti style have been the main stage during the MET Music Festival.



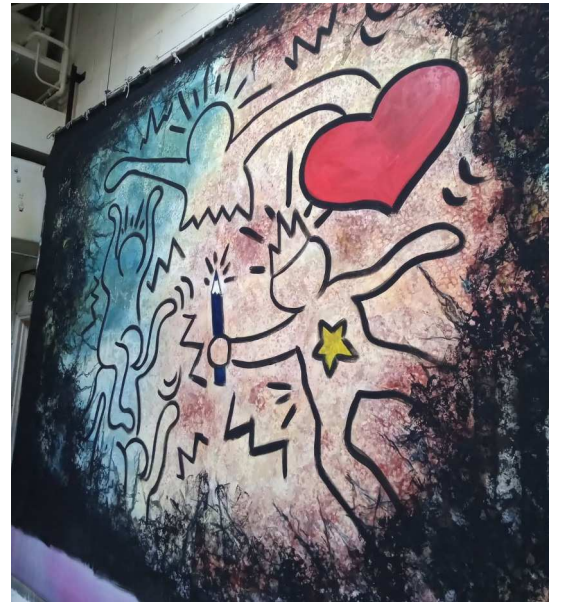
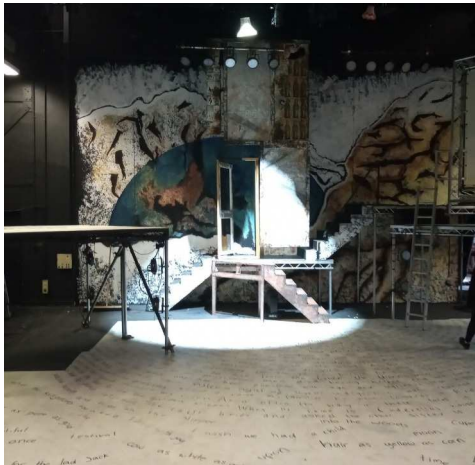
MODEL BOX







PRODUCTION





REALISATION



STAGE FOR MUSICAL THEATRE



Director: Keryie Vickers

Set Designer: Laura Colamonaco

22-23 April 2021 at Studio 21 Northbrook Theatre

A New Brain is a musical with music and lyrics by William Finn and a book by Finn and James Lapine. Though many of Finn's previous musicals were to some extent autobiographical, *A New Brain* dealt directly with his own harrowing experience with an arteriovenous malformation and the healing power of art. The hero of the musical, Gordon Schwinn, worries that he may not live to complete his work. Finn wrote many of the songs soon after his release from the hospital.

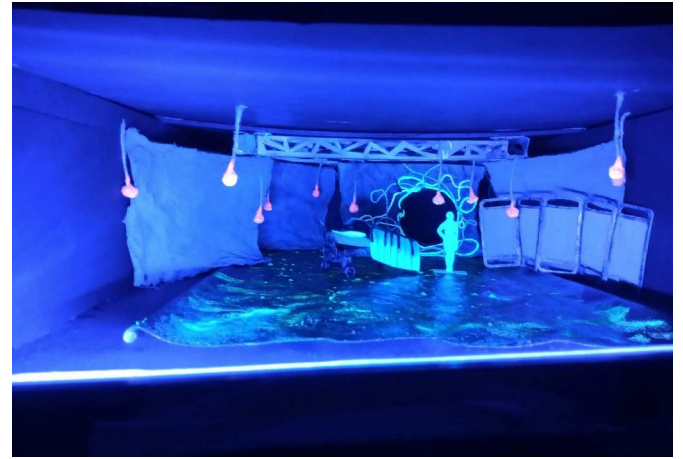
Design Idea

The story is in a hospital, and the director and I wanted to create a surrealistic environment where the fine line between imagination and reality overlapped. The story's main character has hallucinations, and we want the possibility to use projectors and lights in a chaotic and colourful space. I decided to use fluorescent paint to create that contrast needed to break the scenes into two different mental states.

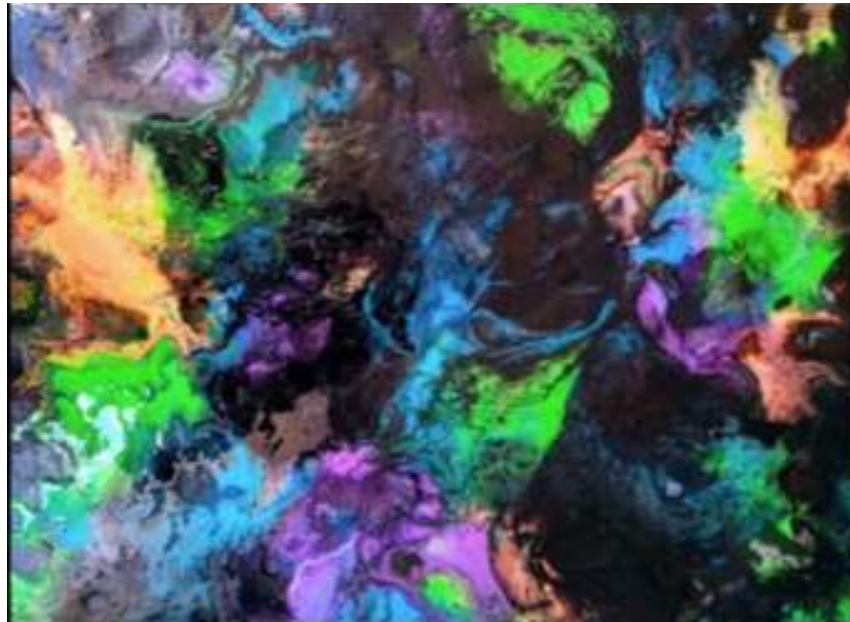
Budget

The Budget for Set was £ 200; I have used recycled material to create the structure and powder paint to reduce the cost.



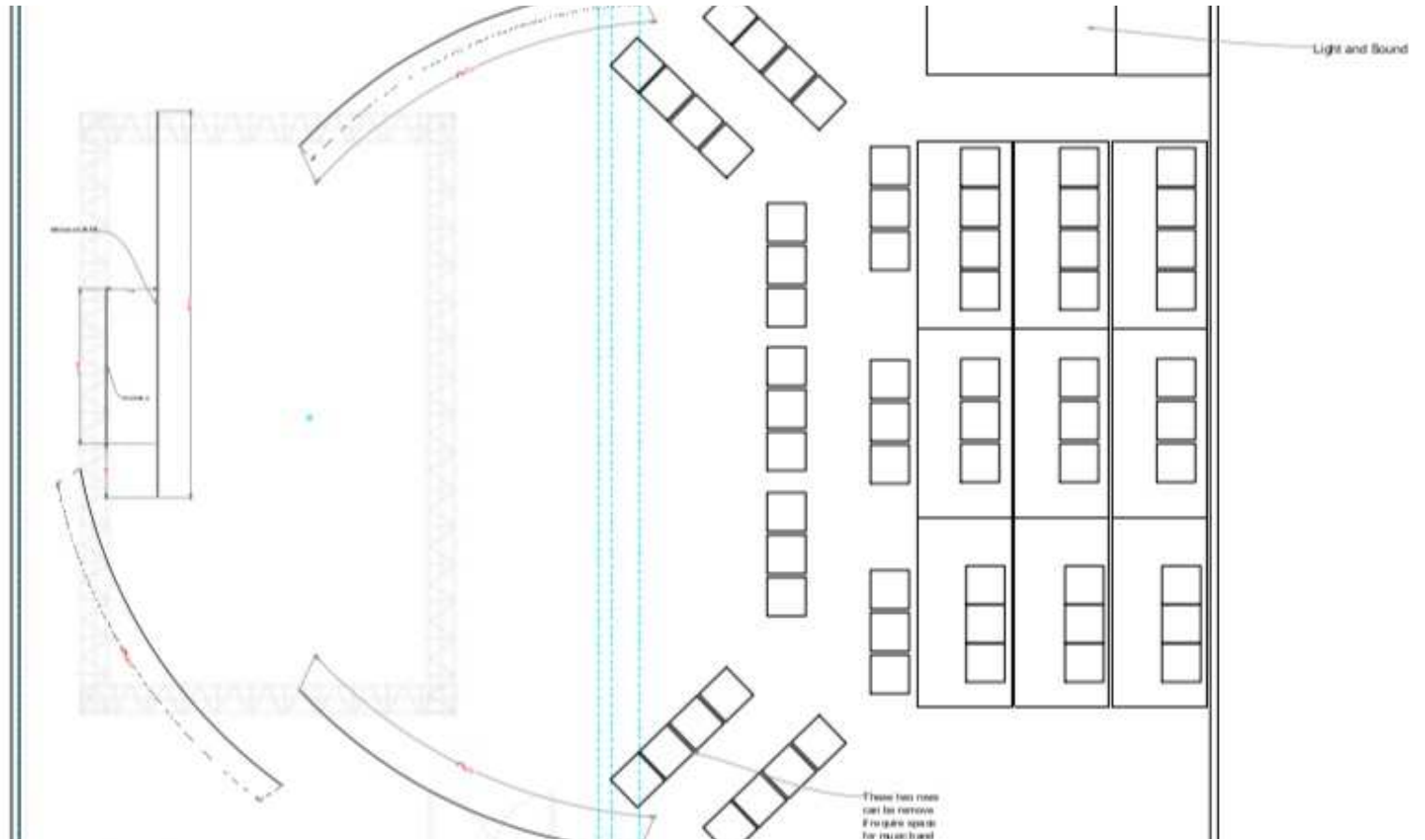


MODEL BOX

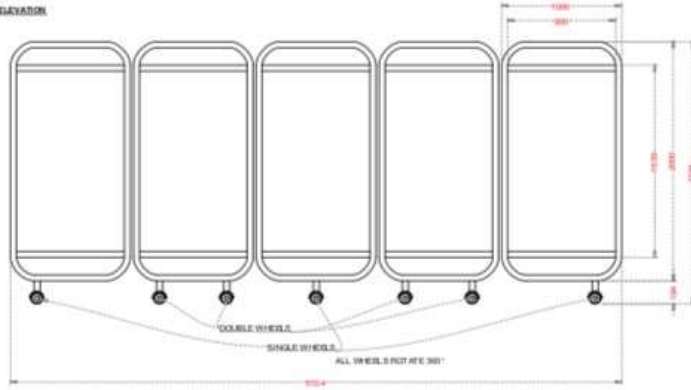


Floor Details
Agreed with Director to use pouring technique to create a sense of organic flow.

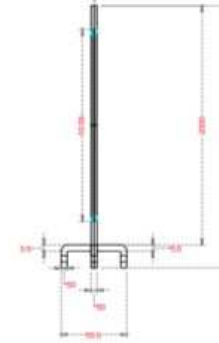
TECHNICAL DRAWINGS



FRONT ELEVATION



SIDE ELEVATION



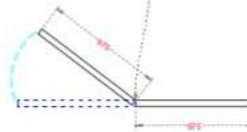
PICTURE FOR REFERENCE THE FABRIC WILL BE QUARTZ FOR PROJECTION

TOP ELEVATION



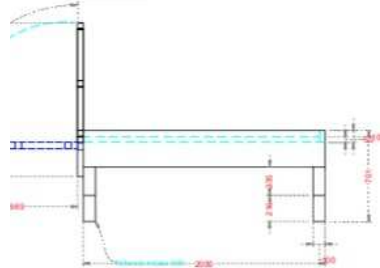
DETAILS - SLIDING TOP - SIDE ELEVATION

The top need to slide halfway to get into the MRC. Also has to bend to allow seating position.

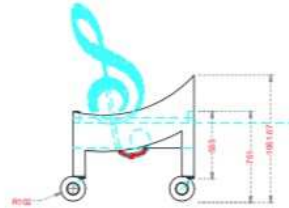


The structure will be made in all steel

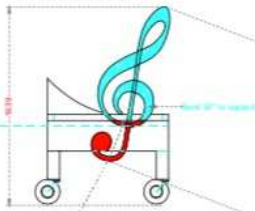
SIDE ELEVATION



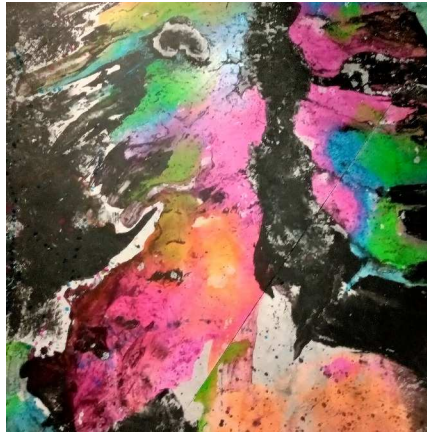
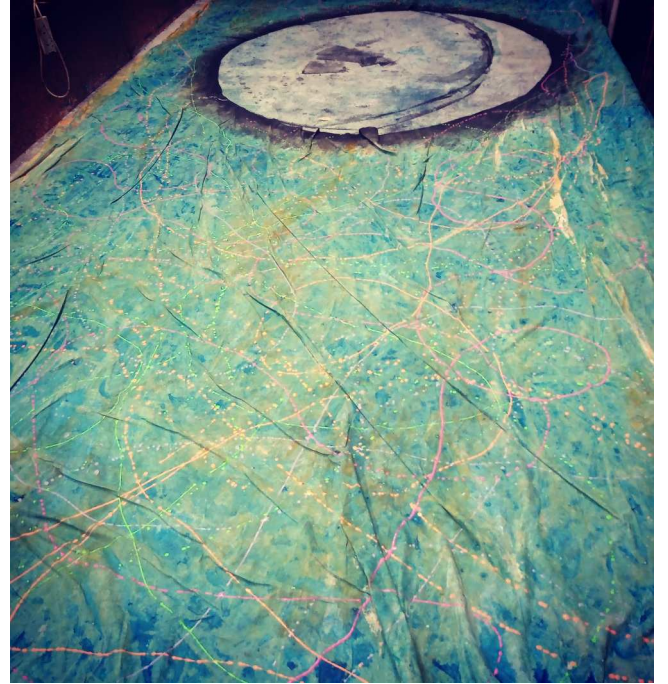
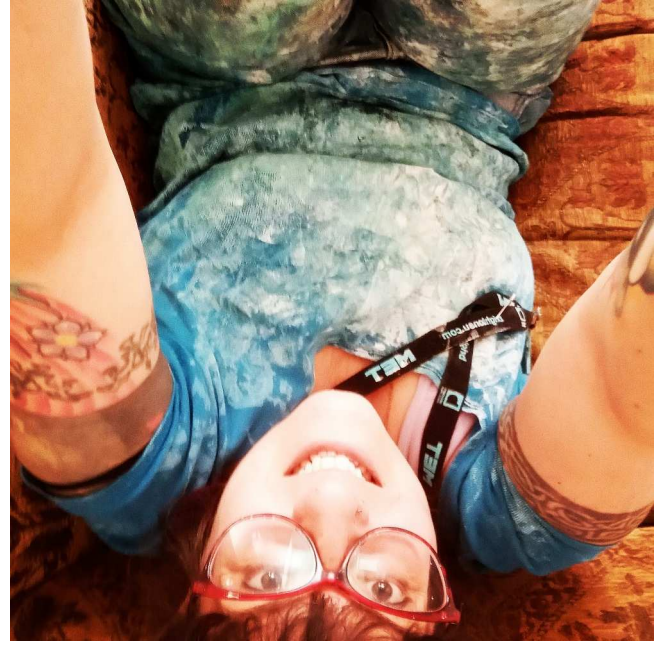
FRONT ELEVATION - FOOTER

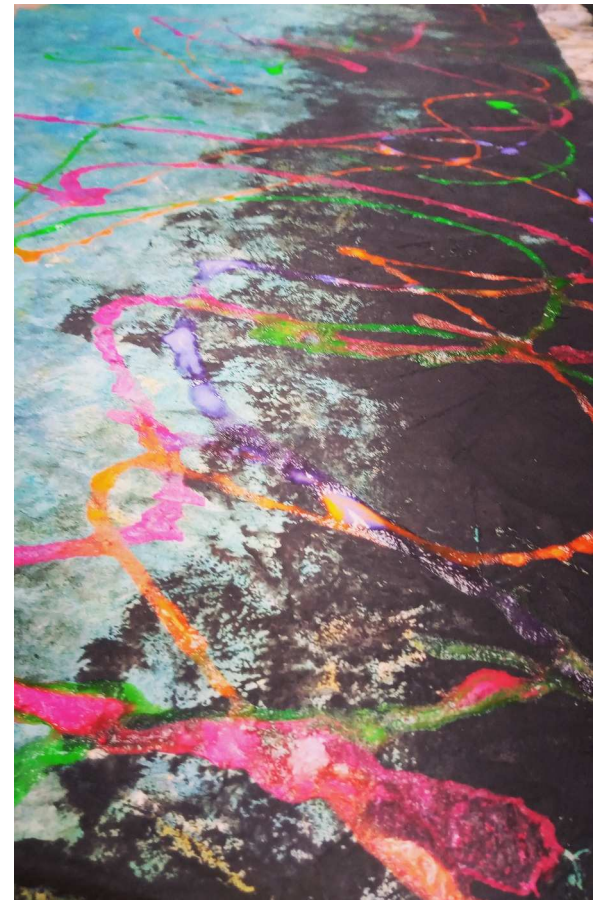


FRONT ELEVATION - HEADS

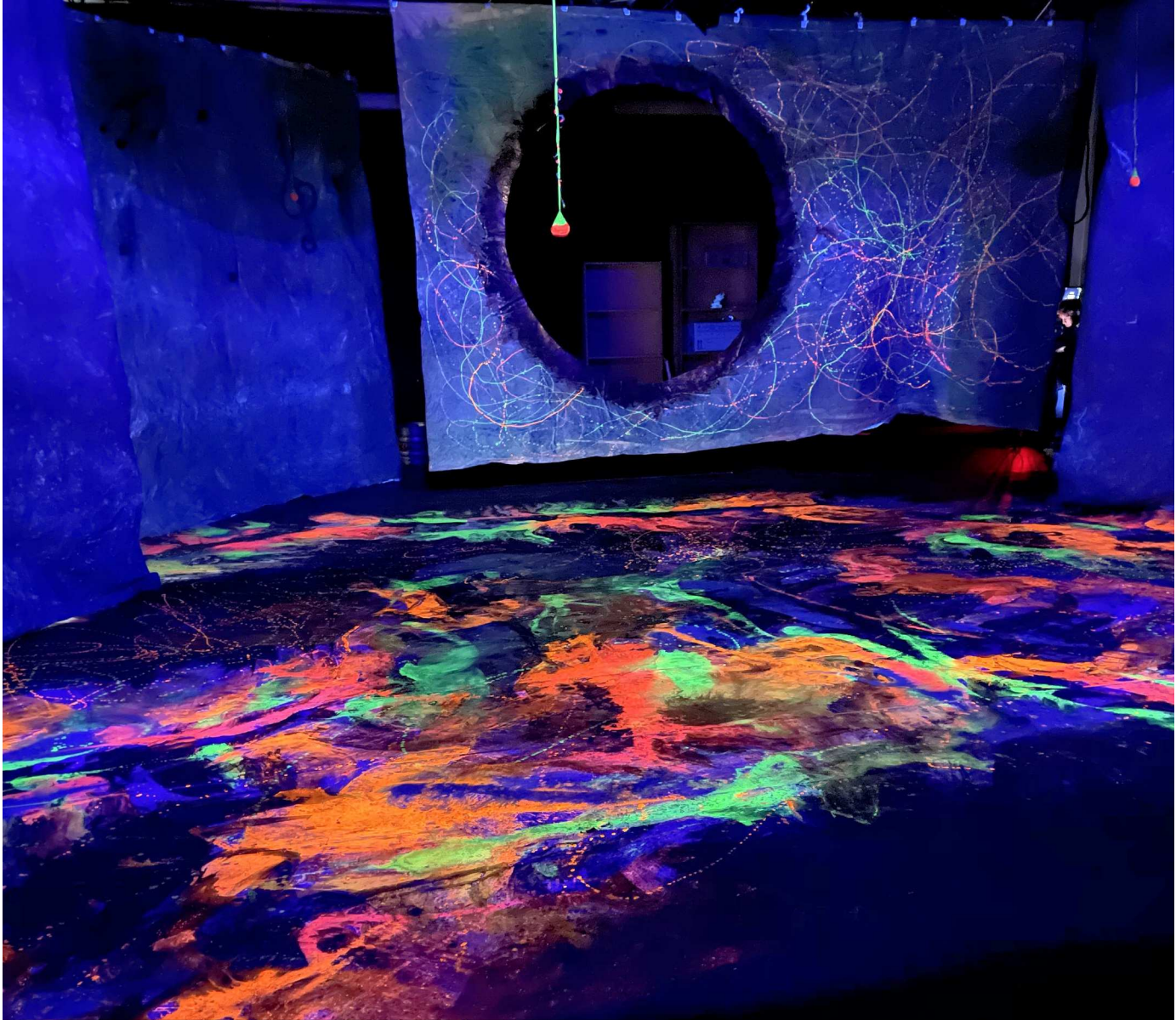


The structure will be made in all steel

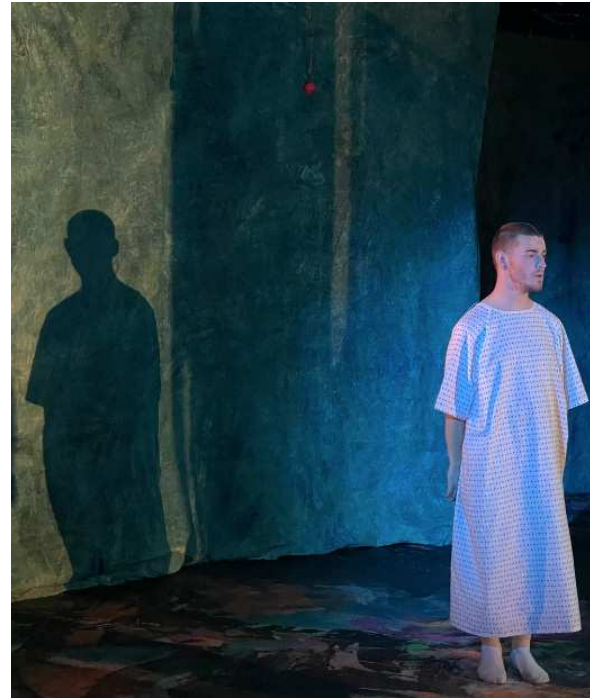




PRODUCTION



REALISATION



STAGE FOR MUSICAL THEATRE



Director: Keryie Vickers

Set Designer: Ross Cameron

Scenic Designer & Artist: Laura Colamonaco

29- 30 April 2021 at Northbrook Theatre

Legally Blonde is a musical that tells the story of Elle Woods, a sorority girl who enrolls at Harvard Law School to win back her ex-boyfriend Warner. She discovers how her knowledge of the law can help others, and she successfully defends exercise queen Brooke Wyndham in a murder trial. Throughout the show, very few characters have faith in Elle Woods, but she manages to surprise them when she defies expectations while staying true to herself.



MOODBOARD



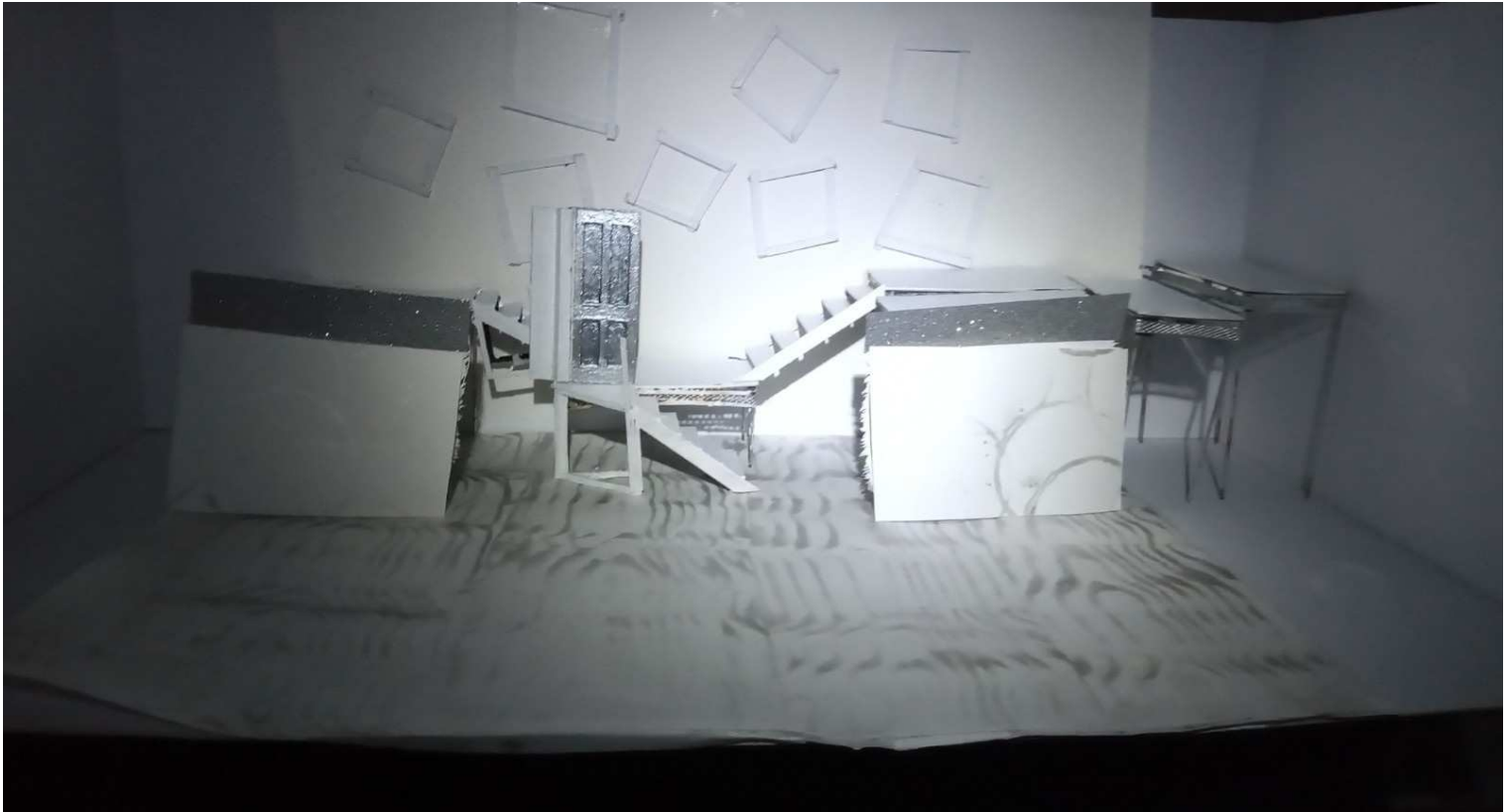
Design Idea - Scenic Art

Set Designer and Director wanted an elegant and minimal environment. They specifically requested a white Set. I agreed with them to add silver to give a bit more depth. I have designed and created a false woodgrain floor in silver to keep a clean scene and avoid evident signs of footmarks.



MODEL BOX

The structure of the model box is made by recycling the model pieces that I have built on my previous year for the Musical Rent. The show was cancelled due to the Lockdown. The Designer thought that It was nice to give that model box another chance to perform.





PRODUCTION





REALISATION



COLLABORATIVE PROJECT - FESTIVAL



During Lockdown 2020, I worked on a theoretical project in collaboration with the Costume Department and Production Department of MET University. The idea was to create three stages to host a festival inspired by the story of Daphne Du Murier, *The Birds*.

Design Ideas

The experience of lock-down allowed us to observe how nature reclaimed space once we were on standby. We used the story of Daphne Du Murier to recreate a metaphoric journey of the experience.

THE CHICKEN CAGE OF SELF-ISOLATION

The first stage has been designed for a burlesque/circus performance. The idea behind the design was to create a space where the audience symbolically experiences the life of chickens in factory production. A minimal and industrial design where AV projections would decorate an empty and uncomfortable room. The use of rust paint for the truss was symbolising the decadence of the industry.







STUDIO 21 - THE ROOM OF MEMORY

The room of memory has been designed for AV projections. On the white splashes, the AV designer created a video about environmental issues. The ideas were to let the video run in a loop; the audience would enter a space reminder of empty cities and create a space where it could take the mental space for reflection. The shadow on the house/cube was a symbolic connection with the conflictual feelings that we all had during the lockdown.



THE STAGE OF FREEDOM

A stage designed in a surreal time. A small group of performers would give voice to a chaotic and elegant feeling of freedom. Lights, shadows and music would be the primary source of entertainment. Limited space to symbolise the struggle and challenge of social distancing.

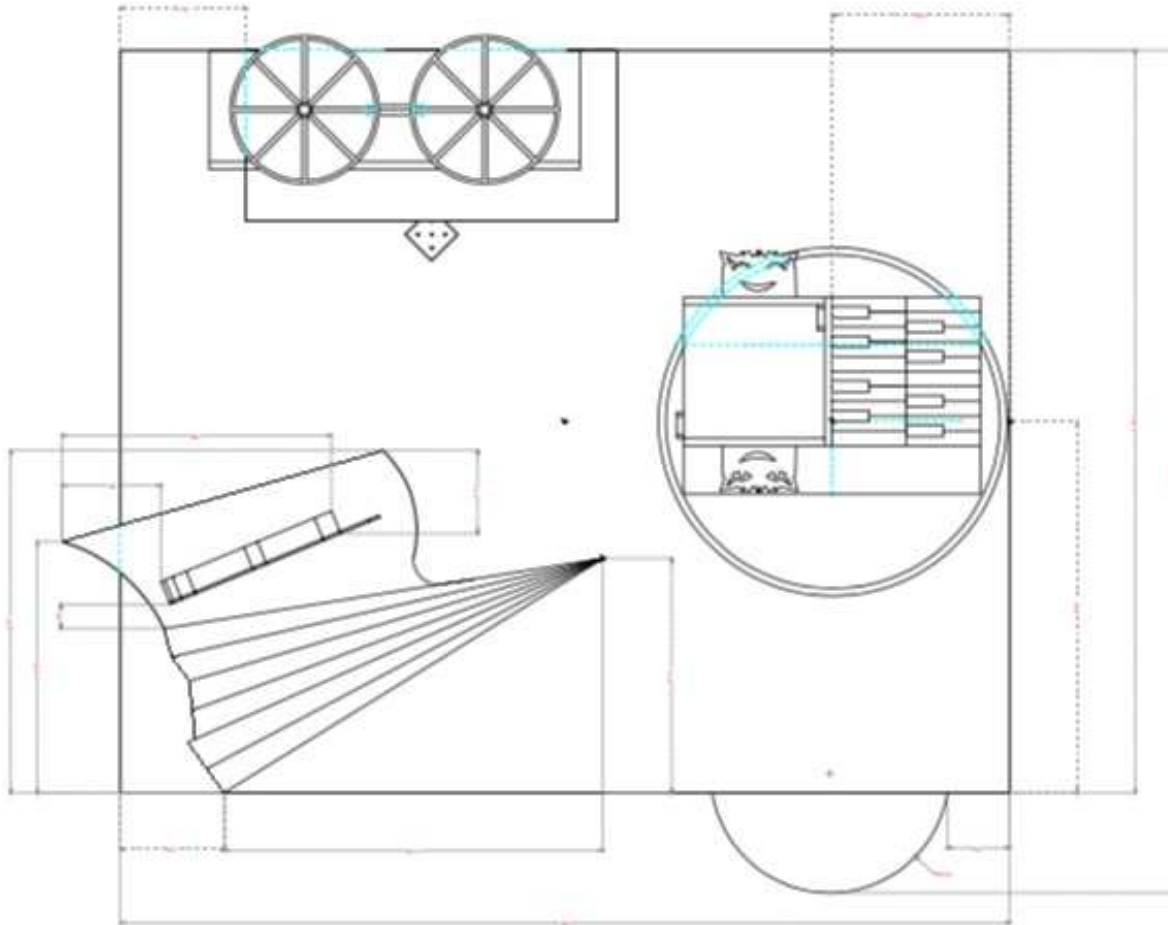


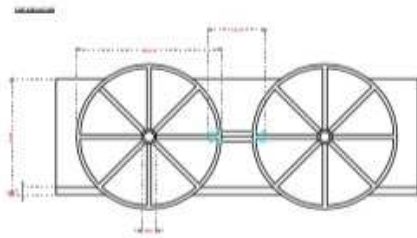
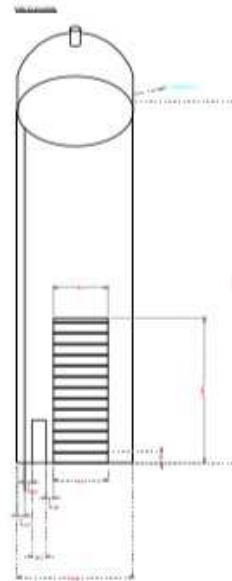
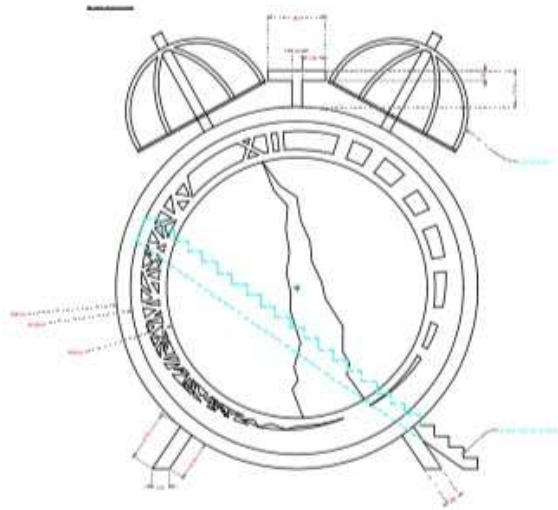
THE HOUSE WAS DESIGNED TO STAND ON A REVOLVING STAGE. BELOW FLOOR DETAILS.



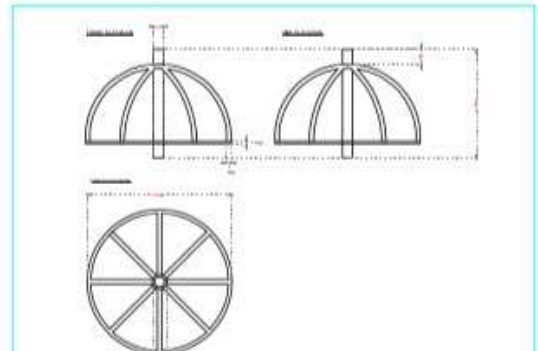


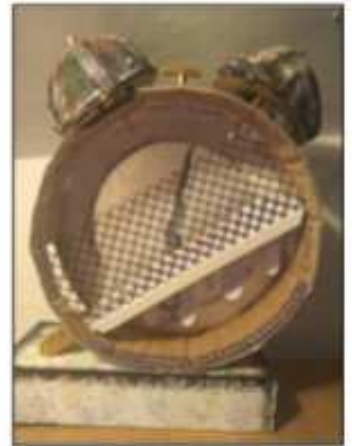
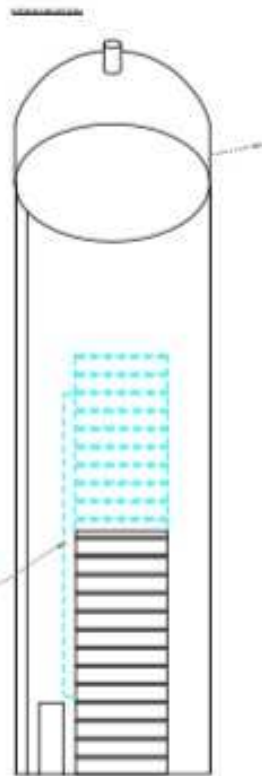
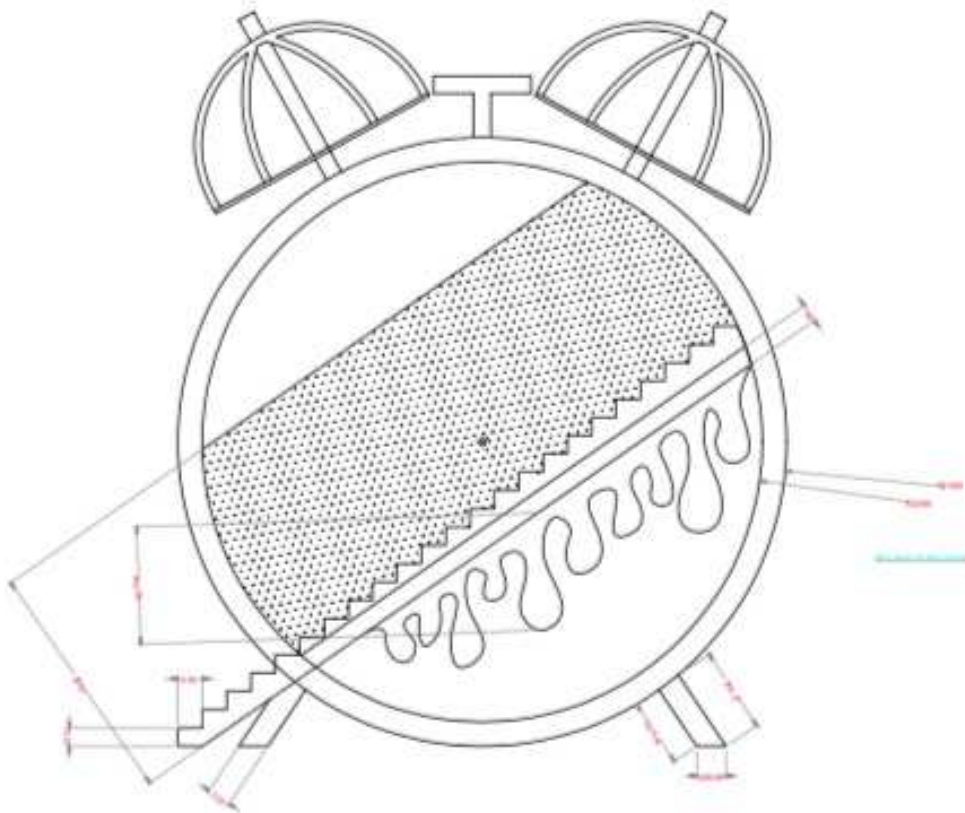
TECHNICAL DRAWINGS



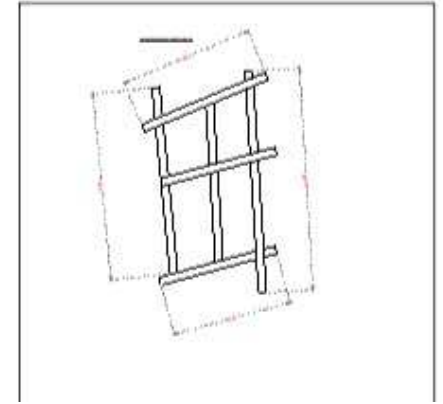
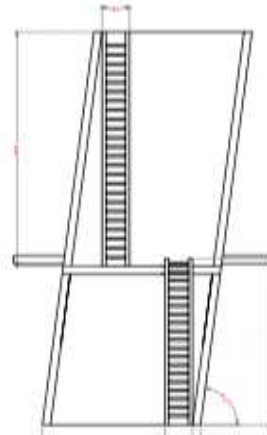
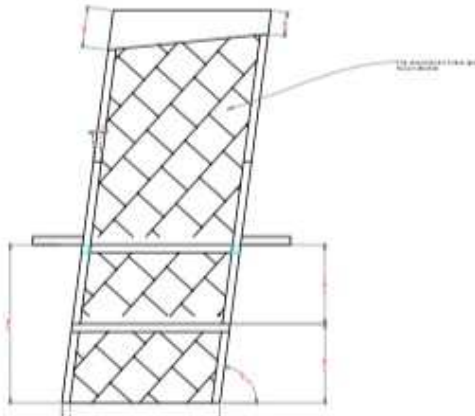
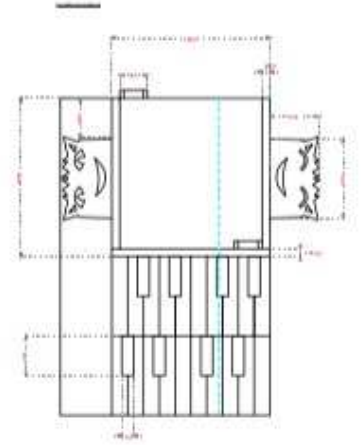
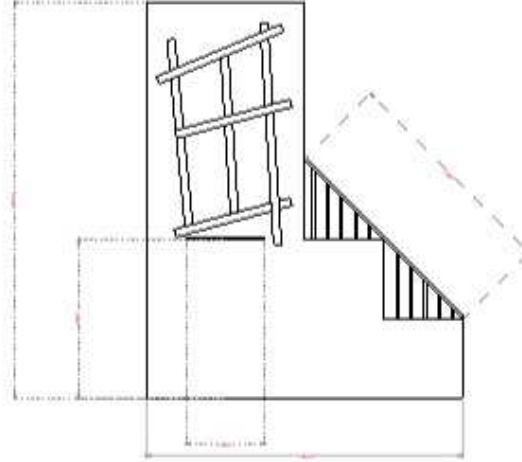
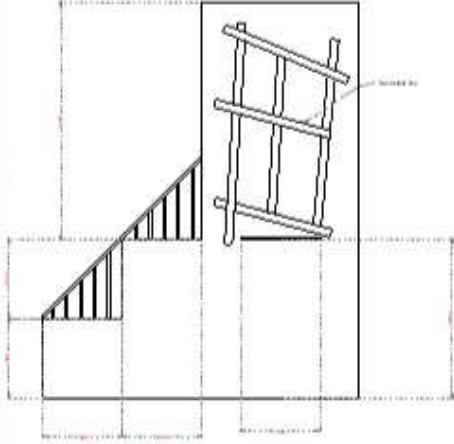


Notes:
 Bell was covered in paint to make for projection.





00188
 It is a part of an alarm clock.
 The drawing is a technical drawing.
 Please see drawing 00188 for each dimension and additional information.



COLLABORATIVE PROJECT - DANCE



In central Hungary lies a village named Nagyrév. A farming town to the southeast of Budapest with a sparse location of around 800 people, Nagyrév was, like many small villages in the country during the early 1900s, a quiet and unobtrusive place. Its community was tightly bound, and its amenities simple. What it lacked, however, was a resident doctor. So, for the sick or desperate need of medical advice, their options were limited. That changed in 1911 when a woman named Zsuzsanna Fazekas came to town. Within 15 years, she would become one of Europe's most infamous woman, the self-styled leader of a group of women who were accused of murdering close to three hundred people by poisoning.

They became known as **The Angel Makers of Nagyrév.**

DREAMS TEAM 2021

PRESENT

**A Design inspired from
"The deadly angel makers of Nagyrév"
who mass murdered their husbands and
poisoned 300 people...**

Perhaps a story of women empowerment...



Design Ideas

This controversial story allowed us to look from a different perspective into an issue that seems to be timeless. In this story, the women decide to take a primitive solution to free themselves from abusive relationships. The stage was set to host a dance performance. Set on a cave with a symbolic moon and a drop of poison built-in gauze to fly in and out for projections and interaction with shadows. Layers of organza painted as rocks that would be removed scene by scene, like a woman that undresses herself to reveal the most hidden secrets.

VIVA LA VULVA - STORY BOARD



CURTAINS CLOSED



WELCOME TO NAGYRÉV



HOME SWEET HOME



LOVE IS THE ANSWER



FREEDOM?

DANCE FLOOR - SCENIC ART



A primitive cave



Costume Designer
Sarah Chacksfield



COME TO NAGYRÉV:

Art Installation Graffiti



Home sweet home:

Housewife 1950s



Costume Designer
Iwona Burzynska



Home Sweet Home:

Projection Kitchen 1950s



A drop of poison
A drop of blood
A drop of freedom...



Costume Designer
by Cooper



IS THE ANSWER:

on War / Conflict
archetype



Viva la vulva!



Costume Designer
Liz Kirkland



Freedom?:
Projection Crime Scene



COLLABORATIVE PROJECT - PHOTO SHOOTING



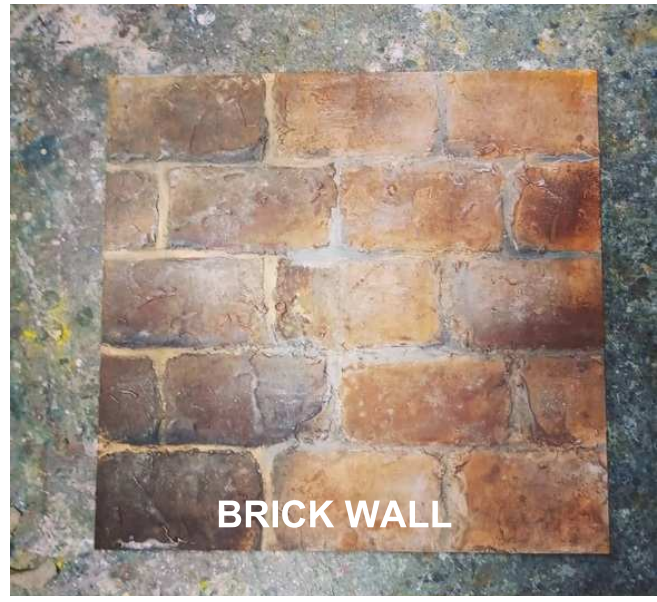
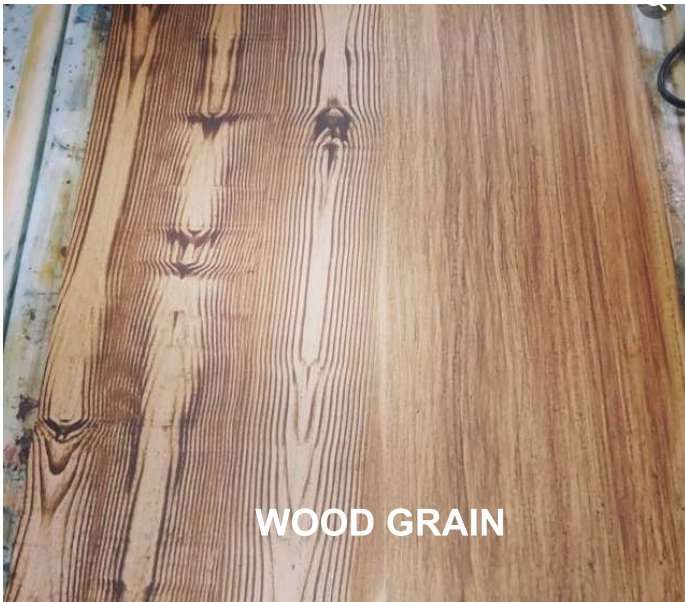
THE END OF THE EMPIRE

A group of Costume Designers and Makeup Artists ask me to design and paint a backdrop for their BA photoshoot. They wanted a surreal space to represent Minerva, the Roman Goddess of War.

My response to their brief was recreating the night sky inspired by classical renaissance painting; I chose a blue shade that would let the costume emerge from a mythological narrative.



SCENIC ART - SAMPLES





LOVE IS THE ANSWER

PSYCHOMAGIC FILMS

WRITTEN & DIRECTED BY LAURA COLAMONACO



The Royal Archetypes

There is a fine line between imagination and reality.

We all live somehow split within our inner world and what is outside us. What makes the earth goes around is how we build our emotions, feelings and relationships.

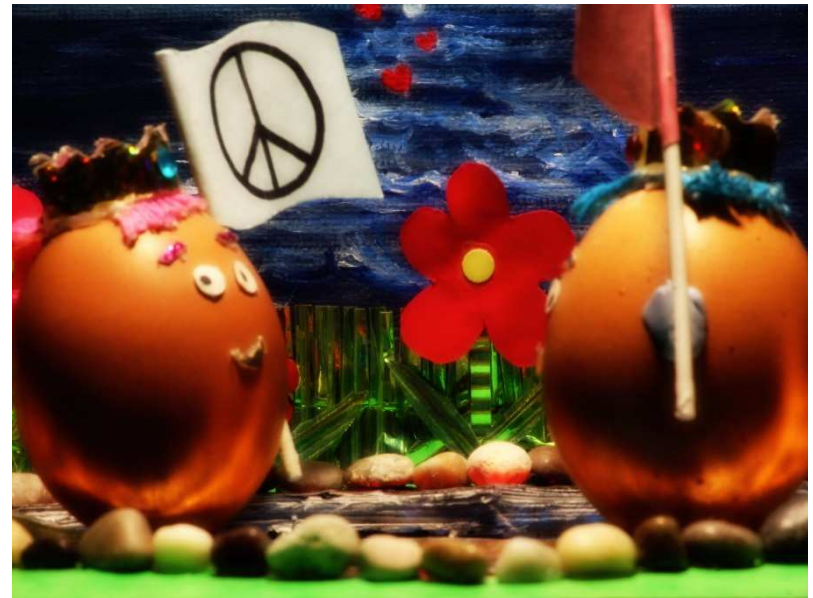
The Unconscious mind plays a significant role in how we move into the world. People say that love is the answer, but a response is insufficient to have a functioning way of living. If the sense of love is somehow broken within, an individual will continue to act in a fractured form of love.

This film is a psychomagic act in stop motion that wants to speak with the inner child to re-conciliate the broken feeling of love. Of course, like a dream, it apparently doesn't make sense, but symbols and archetypes have been placed in a narrative that should flow into the Unconscious mind. To have a peaceful world, we need to start within Self.

Film available on my website www.theFunSideOftheMoon.com



**BIG THANKS TO ADAM SHELDON - BIG EGG FILMS
WHO HELPED ME TO MAKE THIS DREAM COME TRUE**









The world is shifting through a new era. The agenda of world leaders seem to point toward developing AI as the only solution to build the future, but would it be an advancement or another attempt to perpetuate a culture that makes itself around the need of few. Education is highly affected by a culture designed around business needs, leaving behind humanity.

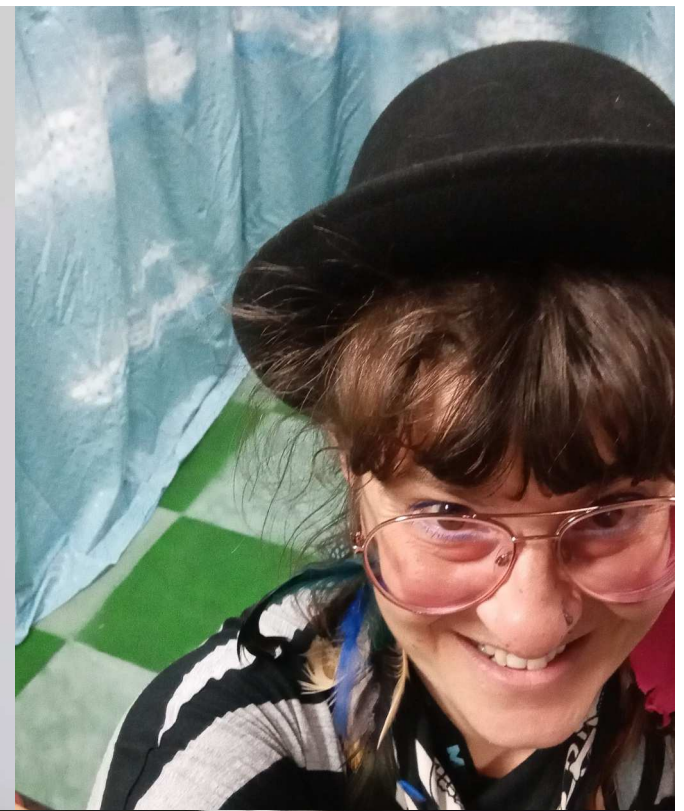
The illusion that creating a new system or structure, or tool will make humanity progress is a narrative that keeps perpetuating a toxic masculine culture that doesn't benefit anyone.

As much I would love to be free from sexism, I have to admit it's challenging to do so as the top of the pyramid seem populated just by men with the priority to prove themselves. An ancient mindset that doesn't suit the gentleman of tomorrow, who knows that male and female energy are both essential to balance life, and we all possess both.

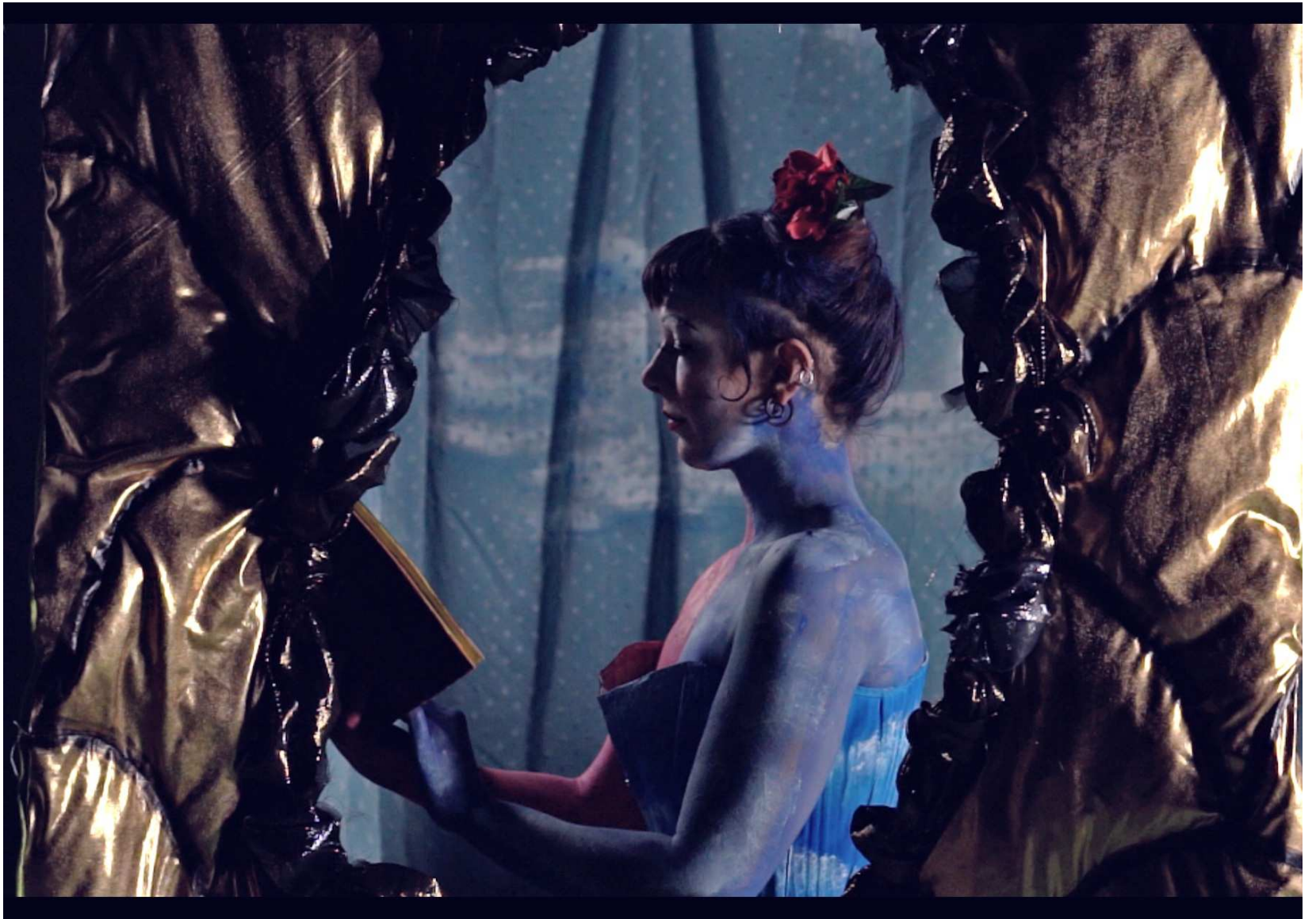
The Tao Te Ching is a Chinese classical text that inspires wisdom; this film is my message to world Leaders; in a surreal space, I would like to help them get a moment and rethink what matters. We are all people. Maybe they are missing the point. Boys, we need to grow up, stop building pyramids and start creating circles for the good of humanity. Love is the answer.

Film available on my website www.theFunSideOftheMoon.com









PSYCHOMAGIC

THE SURREAL SPACE AND THE POWER OF IMAGINATION

In every object, there is inexhaustible meaning; the eye sees in it what the look brings means of seeing.

Thomas Carlyle 1



Fig.1 Giorgio De Chirico - Tobias's Dreams, 1917 , Private Collection

In De Chirico's paintings, the viewer can sense a chaotic silence, a silence that fascinates and disturbs. In the picture of Tobias's Dream (Fig.1), a solitary figure in a set of elements introduced irrationally seems to have a mysterious message for the viewer. There is no logic in this scene; however, the observers find themselves in front of a stage where unexpected objects evoke feelings and take the mind into wonder. A symbolic narrative fills the space with hints of the story behind the character, a description left open to the viewer's interpretation. It has to wonder about the relationship between the objects, Nature, and the space surrounding the scene to explore a profound reality.

Since childhood, I have been questioning what it is the role of dreams and imagination concerning reality.

My family is from the south of Italy, where it is part of the popular folklore to pay attention to dreams' symbolic meaning. Every time I had a vivid dream, my mother gave me some indication of what it would mean according to traditional wisdom. Some people interpret dreams to play the lottery; traditionally, each symbol of the dream connects to a national lottery number. This belief is so common that nowadays, the Italian National Lottery website has a section where you can describe a dream, and the system will tell which numbers match with it to play the winning numbers.

Dreams appear during sleep like a mystery to solve. These surreal visions have often associated with divine nature and superstition practice. But in November 1899, when Sigmund Freud, the founder of psychoanalysis, published *The interpretation of dreams* and introduced his Unconscious theory, science began to take dreams seriously. ² Freud was the first to open the questions behind the unknown language of dreams and the possibility to use the oneiric symbols to translate emotions and feelings and re-adjust the personal sense of reality to have a functional life.

In 2014, I experienced depression, and my therapist advised me to engage in some Art practice to help me out with my mental health. I began to create images using automatic drawing and writing, a technique developed by Andre Robert Breton, the Surrealism Movement's co-founder and leader. During World War I, Breton worked in a neurological ward in Nantes. Fascinated by Freud's work and inspired by De Chirico paintings, Breton established a system in search of keys to unlock the symbolic language of the Unconscious. ³

Art therapy is well known to be good as catharsis for emotional relief. However, I began to believe that something more powerful behind the images created, something that had the same purpose as dreams. Surreal Artist Rene Magritte considered himself not a painter but a thinker who painted; he combined mutually alien objects into a scene. According to this theory, he could activate his thinking to penetrate otherwise inaccessible motif and imagery areas; in his paintings, the entities are not directly related but are fragments of mutually related reality. This technique aims at awakening unconscious feelings that can give birth to a new way of thinking. ⁴

The emotional reality that each of us carries worldwide has a significant weight in our lives, relations, and perception. However, dealing with this aspect of ourselves seems to be a form of taboo. Many people are reluctant to seek psychological therapy, and the conversation seems to be possible just in case of mental health issue. Still, in reality, we all live an unconscious life that requires attention and space for expression.

My interest is to look at the possibility to use surrealism as a medium for emotional healing. As Set Designer, I am interested in using archetypes and surrealistic environments to open spaces where is possible to translate the unconscious mind and improve the sense of reality for individuals and collectively. In my theory, the symbolic language of dreams connects us to an ancestral language that opens the door to a deeper perception of the world. I believe that translating oneiric symbols can help many people be relieved from unnecessary stress and unnecessary conflicts.

What is the Unconscious?

One night I had a bizarre dream. A tall older man was calling my attention in a crowd. I began to follow him, and while we were walking, he became taller. We left the public, and when we were alone, he turned around and told me: Goya's Moon and then I woke up. During that time, I was obsessed with an image that I created in my paintings that later became my Creative Studio logo: The Fun Side of the Moon; it is a bowler hat positioned at three-quarters of a full moon. I went online and typed Goya's Moon, and a painting of Francisco Goya called Witches's Sabbath was the first image that appeared. This painting has a moon that resembled my logo on the corner, but the most strange thing happened when continuing my research, I found the image of the tall older man of my dream in the Red Book of Carl Gustav Jung.

Carl Gustav Jung was a psychiatrist and the founder of Analytical Psychology who collaborated with Freud. They initially developed their theories together; however, the two had some significant disagreements that separated psychoanalysis into two different approaches. Whereas Freud believes dreams are a way for our urges to release themselves from the Unconscious, Jung began to understand that the Unconscious uses its oneiric language to communicate with the individual to solve internal conflicts to achieve a functioning life. ⁵



Fig. 2 Witches Sabbath, Francisco Goya, 1798



Fig.3 Philemon, Red Book, C.G.Jung, 1915 - 1930

In Jung's vision, each life has a blueprint that drives living creatures towards what they are supposed to become. Inspired by Taoism's Chinese philosophy, Jung understood that the Unconscious is a flow of energy that generates and connects every living being also on a psychological level. Like flower seeds follow the genetic code that dictates their features, the human Unconscious flows the person toward Consciousness to let them become one- Self following individual and collective patterns. ⁶

Jung realised that images play an essential role in human development. Looking into legends, myths, and religions worldwide, he realised that there are patterns of ideas commonly shared amongst cultures; he called them archetypes. ⁷

Jung recognised the role of imagination as a significant part of our psychological well-being. In an interview with BBC, he said:

When you observe the world, you see houses; you see the sky; you see tangible objects. But when you observe yourself within, you see moving images. A world of images, generally known as fantasies. Yet, these fantasies are facts. It is a fact that a person has such fantasies, and this is such a tangible fact. For instance, when a person has certain fantasies, another person may lose their life, or a bridge can be built. Everything is a fantasy to begin. 8

In 1915 Jung began a journal of a psychological experiment combining paintings, meditation and the narrative of his dreams to investigate his psyche further. The result was *The Red Book: Liber Novus*, a red leather-bound folio manuscript crafted by himself. *The Red Book*, completed in 1930, and despite being nominated as the central work in Jung's oeuvre, was not published until 2009. Philemon is the archetype of the older man that, in his deep meaning, represents wisdom. 9

When I had that dream, I was in a critical phase of my life, I wanted to change my career and become a full-time artist, but I questioned Art in society. That dream was like a message that confirmed that I was on the right path: embrace art in search of wisdom.

I consider the Unconscious the energy that lets life flow into itself. When the eggs of sea turtles hatch on a beach, the little creatures intuitively find their path to the sea. Unconscious space uses the same principle to lead energy towards awareness. Our mind plays a central role in creating reality; what surrounds us has a significant impact on how we make our sense of living.

So, where can we draw the line between imagination and reality?

The power of imagination

In 1799 a British physician, John Haygarth, set out to test one of the sale remedies: expensive metal rods named Perkins Tractors purported to draw disease from the body. Haygarth pitted rods against sham and found that four of five patients with rheumatism reported their pain improved. *On the Imagination as a Cause and as a Cure of Disorders of the Body* was published in 1800. ¹⁰

The placebo effect entered clinical vernacular some decades later. American anaesthesiologist Henry K. Beecher observed that some wounded men from World War II battlefields often fared well without morphine. Since then, many studies on placebo effects show them to be most vital in conditions where perceptions are critical, such as pain, anxiety and depression. ¹¹



Fig. 4 Caricature of Perkins Tractor, C.Williams, 1802

The fact that placebos can influence patients' perceptions and symptoms means that a drug being tested has to perform not just better than nothing; it must also best the power of mind over body.

From my perspective, Placebo shows also that on an unconscious level, in relation with situation and space, we play the characters of ourselves according to the context that we live in; this process is so powerful that can influence our physical wellbeing.

Through life, our identity transforms itself, and each phase of life requires the person to grow physically, mentally, environmentally and spiritually. Jung pointed out that in this process an individual as to create characters and like in theatre we play the role constructed in our mind. Ego in Latin means I; a person's identity is a collection of self- established ideas and believes projected into the Self in response to the environment. Whatever it functions and let the person continue the journey of life stays, the rest it dissolves.

When the Ego doesn't balance according to the personal blueprint, the Unconscious will keep leading the person in the same behavioural pattern until the person is aware and able to change. Just thanks to awareness, the Ego can transform. ¹²

My uncle is a 65 years old grown man who lived all his life with his mother. When my grandmother died ten years ago, his health condition started to deteriorate, and he slowly reached the point that he couldn't take care of himself anymore. Last year the family decided that it was easier for him to stay in a Care Home, and since he is living there, his health conditions improved. He moved to not being able to walk, walk with assistance and then independently again.

My uncle is unaware of having attachment issues. He's always been the child of his mother; without her, unconsciously, his life didn't have meaning. It was extraordinary to see how the Care Home symbolically replaced the mother. It was like he found his role again, slowly recovering and live a life with less pain, but never far from his mother or what she symbolically meant to him. His unconscious mind still requires a mother's assistance to be alive as he never found the courage to live independently from her.

Alejandro Jodorowsky is a Theatre/Film Director interested in Jungian Psychology who has developed theatrical techniques called Psychomagic using archetypes and symbolism to heal the Unconscious mind's wounds. ¹³

Psychomagic is a therapy based on the belief that certain acts' performance can directly act upon the unconscious mind, releasing it from a series of traumas, some of which practitioners of the therapy believe can be passed from generation to generation. In his theory, Jodorowsky developed the idea that in the Unconscious mind, time doesn't exist. The past, present, and future are connected through the patterns that build the person to become who they are. If something stops functioning, probably because there is an unresolved conflicts in the unconscious mind on an emotional level, that doesn't let progress the person further in their life. A symbolic theatrical gesture will relieve the accumulated unexpressed tension in the Unconscious mind. In his film, Psychomagic, Jodorowsky provides testimonials working alongside him on their healing process. One of his testimonials, through his childhood, had unexpressed hatred for his parents in conflict with his love for them. Jodorowsky set a circle of pumpkins around him with pictures of his family members on it.

Then, he asked the testimonial to smash the pumpkins acting out his hate towards his family. This simple act of psychomagic seemed to solve the person's issue, to the extent that some people claimed to be cured even of disease as cancer. It appears that Jodorowsky found a way to speak with the Unconscious and help people to restore peace in their life in a playful and straightforward game of symbols and emotions.¹⁴

Drawing the line between imagination and reality is a delicate matter when it is about people's health. Still, I wouldn't discharge what we can learn from Jodorowsky approach to the healing process. As mentioned before, the placebo effect tests the strength of medicine, but what would happen if used to prove the power of imagination?

Archetypes and symbols spontaneously have been used in theatre and films to respond to an intuitive understanding that moves human beings. An example is Star Wars, where Lucas,¹⁵ inspired by Joseph Campbell's book *The Hero with a Thousand Faces* (1949), uses the hero's cycle to create a narrative that talks to the audience so strongly that it makes the saga still successful with new generations. In his book, Campbell discusses his theory of the archetypal hero's journey shared by world mythologies. He found a symbolic pattern to transform a person into a hero.¹⁶

Conclusion

Imagination is a powerful tool that can heal in-depth humanity in the most painful emotional wounds. We live in societies where emotions are considered a weakness, but in reality, they are the most vital part of our asset of what it means to be human. Mother Nature gifts us with the power of imagination, but imagination has to balance with reality. Reality is the relation outside my Self, the others, the environment and the ability to recognise that I exist in the whole picture. If we lose this path, we lose peace, health and love. To have a peaceful world, we need to start within Self.

A surrealistic environment can open questions into a person that can let the Unconscious mind liberate into a peaceful narrative.

The Surreal language gently opens the conversation into our most significant internal conflicts that create dysfunctioning behaviours in our lives and societies. Surrealism makes the right conditions for the inner child within to recover from personal traumas and solve feelings into a playful manner.

In my believe the language of the universe is not made just of mathematical equations. It is also formed of an Organic Intelligence that expresses itself in diverse and infinite possibilities through Arts, but learning to talk the Unconscious language requires harmony, an intuitive and kind mind. The Unconscious cannot be dealt with violence; it will respond violently. Like music requires just seven notes to play an immense variety of possibilities, in this way, the Unconscious mind talk to each of us using individual and collective images connected to the experience of who we are. Learn to speak in peace will create peace.

Life is a theatrical stage, and we need Surrealistic environments to open questions in those minds who cannot see further their visions, further their Ego. We require people to questions reality and inner reality. We are entering new normality, where technology is creating alongside possibilities an enormous amount of mental health problems, power over reality manipulation, and losing common sense. We are losing humanity in favour of a utopia that want to see everybody connected through machines. Empowering people imagination through surrealism will lead to the next evolution.

We observe the world through our eyes and the images that appear at night; they represent an emotional reality that makes a person move and play life. Surrealistic Art is a medium for emotional education, and a vessel to explore the Unconscious. I believe that the Unconscious language is the language of Nature, our animal part that needs to be protected. Looking into the Unconscious with a peaceful heart means the ability to grow and transform in harmony with Nature.

The ability to read and translate symbolic and oneiric language seems to be the most simple and playful way to overcome that fear of emotional connection that can empower individuals on a personal and collective level. In Theatre Set Design, space links with the character's inner world, and it is my believe that if a person re-design the inner world, the rest will transform around them.

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Laura Colamonaco - Artist & Set Designer

Extremely resilient, in love with humanity and life, I am a Set Designer and an Artist.

My mission is to open spaces to create conversations about what is harmony and beauty. I am passionate about community work, mental health and education. I believe that Arts are the most strong tools that humanity has to reach a new sense of awareness.

Specialised in “Rubbish Set Design” I use mostly recycled material to work with low cost budgets, in exchange of a fare share I am able to create Surrealistic environments that open the right space for poetic narratives.

Why Surrealistic environments? There is a world that has to be explored for the good of humanity: the Self. I am a pioneer who is looking into how to use the Collective Unconscious symbolism in theatre to heal collective wounds. To have a peaceful world we need to start with the Self.

This is the visual story of my journey as mature student at MET Universtity - Northbrook College from 2019 to 2021.



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