

Alcove of Dreams

Alcove of Dreams Art & Writings

Gwyllm Llwydd

The "Alcove of Dreams"
Much of my work comes to me in dreams.
This volume is one such manifestation of that process.

My artistic journey began with my discovery of the Mandala
through the works of "Bardo Matrix", specifically John Chick &
Dana Young's early Mandala forays. I also count the collage art of
Willfried Särty who inspired me with his brilliant pieces, that led me to the master
Max Ernst.

There are of course other influences running through my artistic dialogue,
The Symbolist, Art Nouveau & the Arabic Schools.

Hopefully I have brought something original to the discussion.

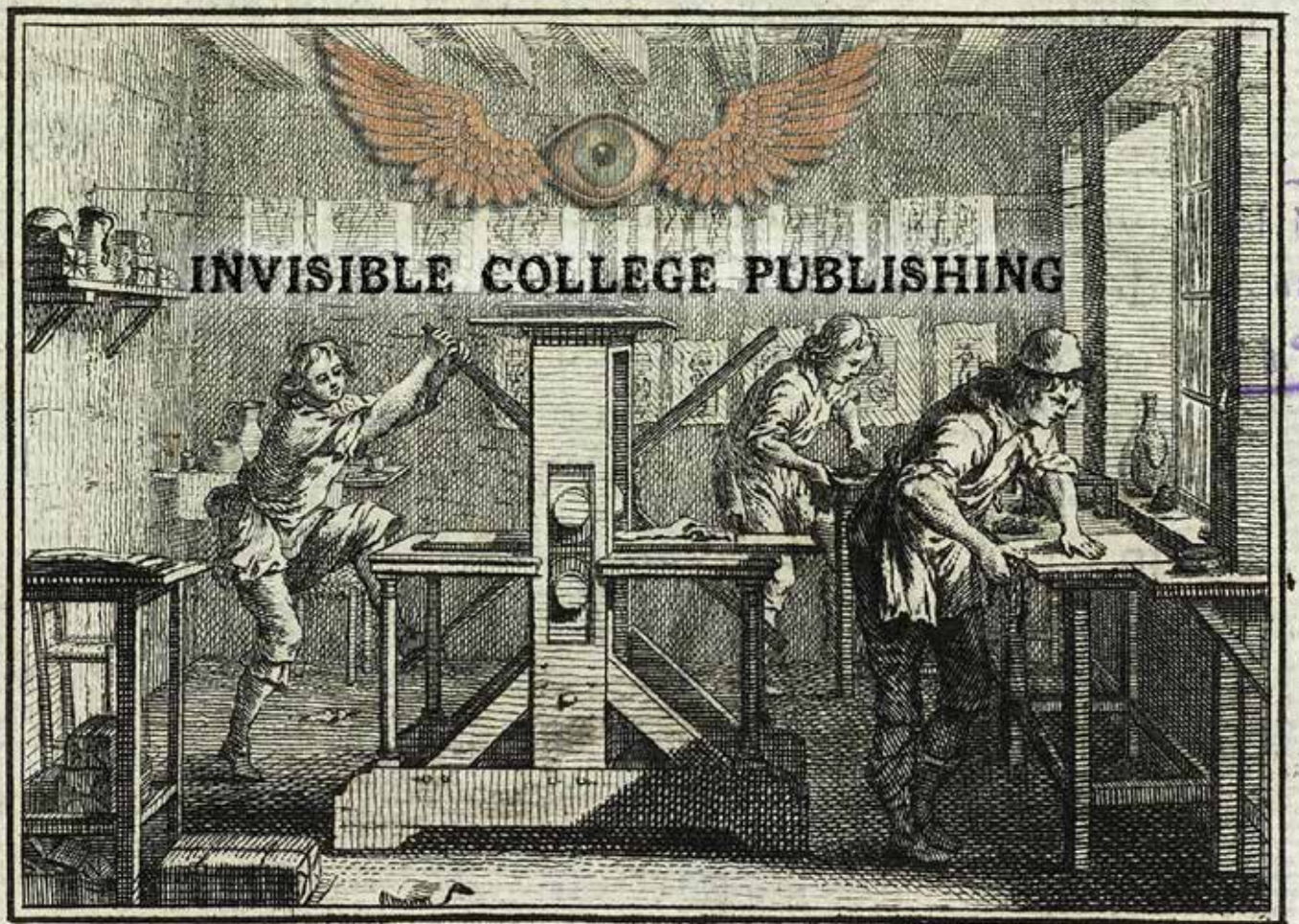
Gwyllm Llwydd

Art & Writings
Gwyllm Llwydd



The Awakening

Alcove of Dreams





Reviews:



It has always been my contention that there are two things that define the human: art and magic.

In Gwyllm Llwydd's retrospective publication of works, *Alcove of Dreams*, we are deeply immersed in both. Andalusian-Art Nouveau-Symbolist dreamscapes combine classical and unconventional elements to capture introspective visions. My advice to the reader? Savor each vision slowly and at length. Pay attention to the details and let yourself drift into the dream. *Alcove of Dreams*, Llwydd's fascinating memoir of art and psychedelics, deserves a favored place on your bookshelf.

M. Isidora Forrest

Author of *Isis Magic* and *Offering to Isis*

Gwyllm Llwydd's 'Alcove of Dream's is a stunning display of the artist's, stunning digital collage, peppered with esoteric symbolism, that have served as covers for editions of 'The Invisible College Review' and other psychedelic related publications. Llwydd's work brings new vision to the poster and record album art of the 60s-70s, with its surreal blend of antiquated steel engravings, psychedelic colours against a background of titillating tessellation. Llwydd's work is graphic proof that Art is a Drug.

Chris Bennett

Co-Author of *Green Gold the Tree of Life: Marijuana in Magic and Religion* (1995); *Sex, Drugs, Violence and the Bible* (2001); and author of *Cannabis and the Soma Solution* (2010); *Liber 420: Cannabis, Magickal herbs and the Occult* (2018); and *Cannabis: Lost Sacrament of the Ancient World* (2023)

"Reading Gwyllm's *Alcove of Dreams*, I'm naturally struck by the parallels between my personal journey and the familiar influences present in the book. I'm certain that many inner explorers will find a sincere connection reflected in these pages. His life journey, both grounded and fantastic, is revealed as a tale of poetic discoveries, entheogenic adventures in the far reaches of the psyche and inspirational encounters both real and beyond.


I'm a fan of Gwyllm's collage work, so it's a pleasure to discover images I haven't seen before. I love his love of the ornate, psychedelic beauty and surreal juxtapositions. His creations speak the dream language saturated with the sense of nostalgia for the great Mystery. At last, *Alcove of Dreams* attests to a life of love, profound curiosity and creative inspiration."

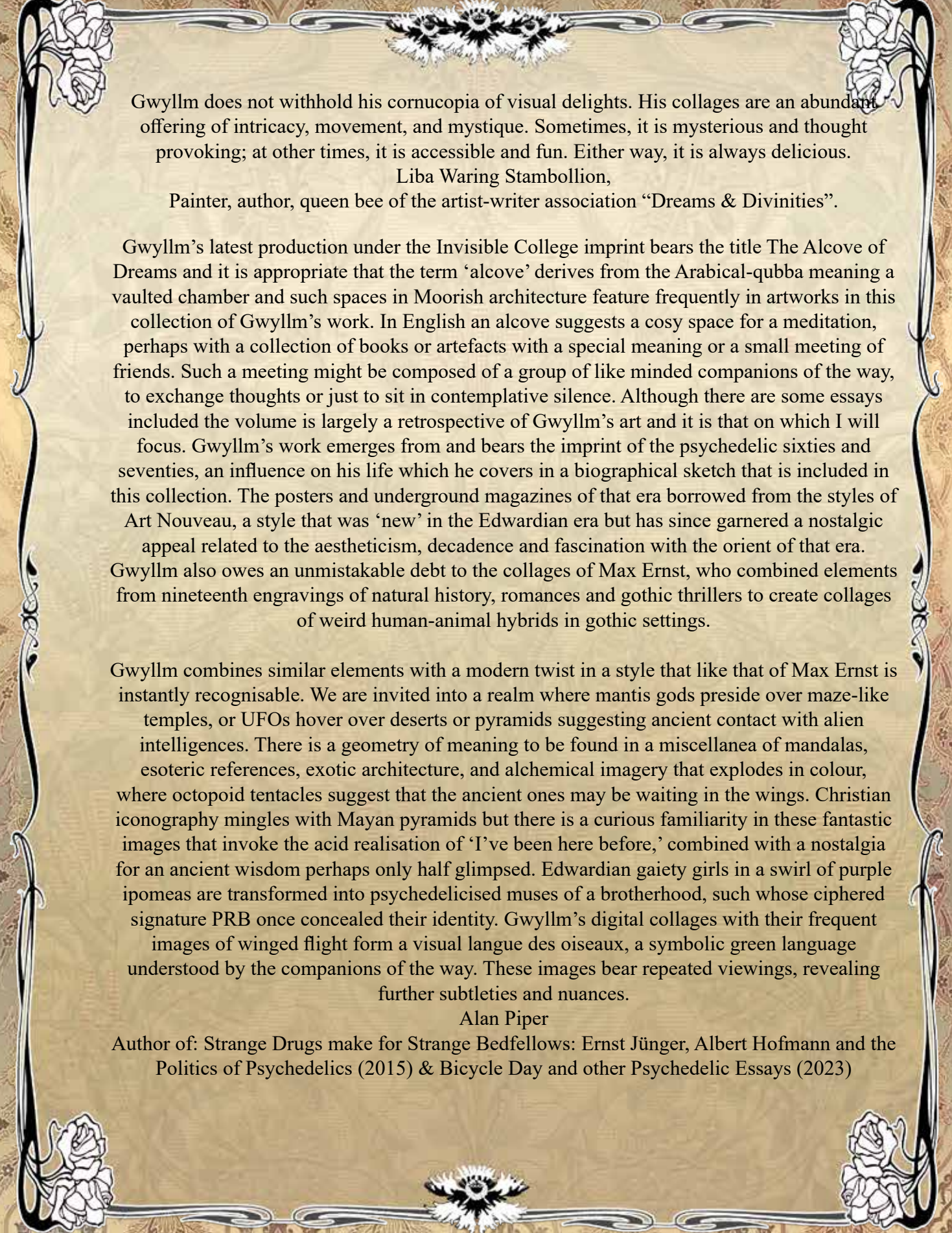
A. Andrew Gonzalez (Visionary Artist)

If the Golden Road To Unlimited Devotion had a street artist it would surely be Gwyllm Llwydd. His multilayered, richly coloured and nuanced representations of the mysteries, both internal and external seem to accurately represent our experience. Make yourself comfortable in the "Alcove of Dreams", and let these transmissions from the Invisible College enter your consciousness.

Andy Roberts

Author of: *Albion Dreaming*, *Divine Rascal: On the Trail of LSD's Cosmic Courier*, *Michael Hollingshead*, *Acid Drops: Adventures in Psychedelia*, *In Search of Smiles: LSD*, *Operation Julie and Beyond*





Gwyllm does not withhold his cornucopia of visual delights. His collages are an abundant offering of intricacy, movement, and mystique. Sometimes, it is mysterious and thought provoking; at other times, it is accessible and fun. Either way, it is always delicious.

Liba Waring Stambollion,

Painter, author, queen bee of the artist-writer association “Dreams & Divinities”.

Gwyllm’s latest production under the Invisible College imprint bears the title *The Alcove of Dreams* and it is appropriate that the term ‘alcove’ derives from the Arabical-qubba meaning a vaulted chamber and such spaces in Moorish architecture feature frequently in artworks in this collection of Gwyllm’s work. In English an alcove suggests a cosy space for a meditation, perhaps with a collection of books or artefacts with a special meaning or a small meeting of friends. Such a meeting might be composed of a group of like minded companions of the way, to exchange thoughts or just to sit in contemplative silence. Although there are some essays included the volume is largely a retrospective of Gwyllm’s art and it is that on which I will focus. Gwyllm’s work emerges from and bears the imprint of the psychedelic sixties and seventies, an influence on his life which he covers in a biographical sketch that is included in this collection. The posters and underground magazines of that era borrowed from the styles of Art Nouveau, a style that was ‘new’ in the Edwardian era but has since garnered a nostalgic appeal related to the aestheticism, decadence and fascination with the orient of that era. Gwyllm also owes an unmistakable debt to the collages of Max Ernst, who combined elements from nineteenth engravings of natural history, romances and gothic thrillers to create collages of weird human-animal hybrids in gothic settings.

Gwyllm combines similar elements with a modern twist in a style that like that of Max Ernst is instantly recognisable. We are invited into a realm where mantis gods preside over maze-like temples, or UFOs hover over deserts or pyramids suggesting ancient contact with alien intelligences. There is a geometry of meaning to be found in a miscellanea of mandalas, esoteric references, exotic architecture, and alchemical imagery that explodes in colour, where octopoid tentacles suggest that the ancient ones may be waiting in the wings. Christian iconography mingles with Mayan pyramids but there is a curious familiarity in these fantastic images that invoke the acid realisation of ‘I’ve been here before,’ combined with a nostalgia for an ancient wisdom perhaps only half glimpsed. Edwardian gaiety girls in a swirl of purple ipomeas are transformed into psychedelicised muses of a brotherhood, such whose ciphered signature PRB once concealed their identity. Gwyllm’s digital collages with their frequent images of winged flight form a visual langue des oiseaux, a symbolic green language understood by the companions of the way. These images bear repeated viewings, revealing further subtleties and nuances.

Alan Piper

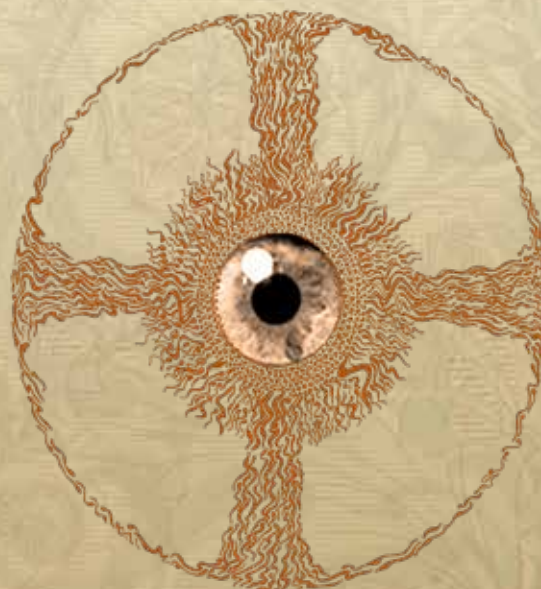
Author of: *Strange Drugs make for Strange Bedfellows: Ernst Jünger, Albert Hofmann and the Politics of Psychedelics* (2015) & *Bicycle Day and other Psychedelic Essays* (2023)



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Dedication

This book and the art within would not have emerged without the partnership and love of Mary, my life companion and wife. First and foremost, I would like to dedicate this book to her. Without our partnership in all things love, life, art I would never have achieved what I have. Every piece of art that you have ever seen of mine or any writing she has been involved with. Very rarely does a piece of art or writing go public without her questions, criticisms and suggestions.

This has been a long-term partnership going back to the days of DIY press and Grey Pavilion in the late 1970's. We have created so much together over the years. She is quite the artist as well, with mask making being her forte.

I would also like to mention in this dedication a few others for their encouragement over the years. Adam Stanhope, who thought my art was worthy of being printed as Blotter Art. Another friend, Jim Harter for his enthusiastic assistance and input with the Invisible College and all things collage and spiritual in art. Both are gone now, but their influences live on.

I would like to thank Marty Coyle for continuing to publish my Blotter Art since Adam passed away.

I would also like to mention the late, wonderful Diane Darling whose passing left a great void in our lives. Her enthusiasm, love and help on projects will not be forgotten.

Laura & Dale Pendell for their friendship, encouragement and love over the years. We miss you, Dale.

The EarthRites Group & The Radio EarthRites supporters. It has been a long and dusty road, but here we are, still moving along pushing the Dharma Wheel together.

Last but not least is my son Rowan who has provided me with Adobe for the last several years (*without complaining about the cost*) and for his input and support on software and electronics.

I appreciate his wonderful humor, lovely partner Suzanne and his community of friends, companions, who give me hope for the future and who move me deeply.

Bright Blessings,
Gwyllm

A Brief Introduction:

It has been said that the world is made up of stories and the telling of our story adds to the greater one. Some of us tell the story through our words, our actions, our art, our love, our beingness.

Some stories are singular, some stories have multiple branches intertwining like hedgerows or trees growing tall. Some stories are like tree roots running deep underground, or like water flowing in the rivers and streams. All stories in the end culminate in the great ocean of life and consciousness.

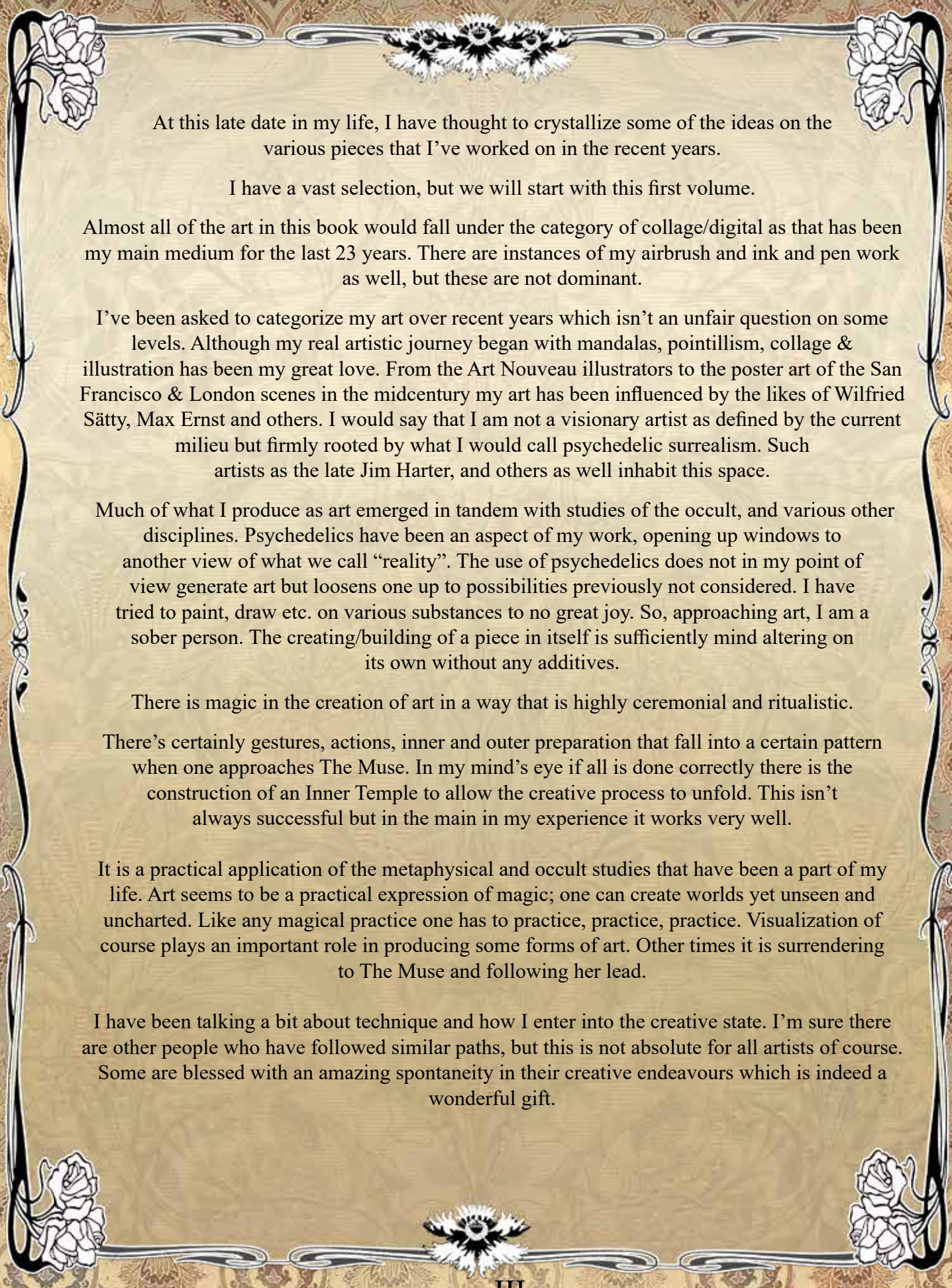
One of my particular stories (so many different ones!) is the story of art and how I have expressed it in my life. It begins simply: a child of perhaps five years old sitting with finger paint and paper on a spring morning long ago. An idea formulates in the mind, reflecting on the turmoil in the child's life/family life. That finger painting from that spring morning of a cloud with lightning striking down still resides in my mind's eye. It was the beginning of my artistic journey.

At the age of 11 and just about to turn 12 my father got me admitted to art classes at the local college. I took classes in the afternoon and on Saturday. (No life classes though!) My father was a military man and I did not discover until he was in his late 80's that he had wanted to be a cartoonist growing up (apparently he was quite good) but due to familial pressures he went to university as a civil engineering student. To escape that fate his family had chosen for him, he joined the Army in 1940 and later made a career in the Air Force. He never returned to art but he wanted me to be able to have a life where art was possible. Along the way he introduced me to the Beats, Jazz, Salvador Dali and so much more.

I moved through many different phases on the journey. In my early teens I discovered the Mandala through my early investigations of Buddhism, both Tibetan and Zen (fueled as well by my early adventures with psychedelics).

Later on as I was exiting my teen years, I discovered pointillism & collage. I later branched out into music, which remained a passion for many years, poetry and designing and laying out books (poetry) for publishing. In my late 30's I began to work with serigraph (silk screening), and the airbrush revitalizing my drive for image. In the late 1990's I made the leap to the digital canvas tool of Photoshop.

It has been quite a journey and seemingly with each iteration and change of discipline I've been able to harvest something of meaning and expression that I hadn't realized before. I am now stepping back into painting and playing with the idea of 3d work with sculpture as well. I have my easel set up in the studio, and it calls me every time I pass it on my way to the computer in the basement.



At this late date in my life, I have thought to crystallize some of the ideas on the various pieces that I've worked on in the recent years.

I have a vast selection, but we will start with this first volume.

Almost all of the art in this book would fall under the category of collage/digital as that has been my main medium for the last 23 years. There are instances of my airbrush and ink and pen work as well, but these are not dominant.

I've been asked to categorize my art over recent years which isn't an unfair question on some levels. Although my real artistic journey began with mandalas, pointillism, collage & illustration has been my great love. From the Art Nouveau illustrators to the poster art of the San Francisco & London scenes in the midcentury my art has been influenced by the likes of Wilfried Sätty, Max Ernst and others. I would say that I am not a visionary artist as defined by the current milieu but firmly rooted by what I would call psychedelic surrealism. Such artists as the late Jim Harter, and others as well inhabit this space.

Much of what I produce as art emerged in tandem with studies of the occult, and various other disciplines. Psychedelics have been an aspect of my work, opening up windows to another view of what we call "reality". The use of psychedelics does not in my point of view generate art but loosens one up to possibilities previously not considered. I have tried to paint, draw etc. on various substances to no great joy. So, approaching art, I am a sober person. The creating/building of a piece in itself is sufficiently mind altering on its own without any additives.

There is magic in the creation of art in a way that is highly ceremonial and ritualistic.

There's certainly gestures, actions, inner and outer preparation that fall into a certain pattern when one approaches The Muse. In my mind's eye if all is done correctly there is the construction of an Inner Temple to allow the creative process to unfold. This isn't always successful but in the main in my experience it works very well.

It is a practical application of the metaphysical and occult studies that have been a part of my life. Art seems to be a practical expression of magic; one can create worlds yet unseen and uncharted. Like any magical practice one has to practice, practice, practice. Visualization of course plays an important role in producing some forms of art. Other times it is surrendering to The Muse and following her lead.

I have been talking a bit about technique and how I enter into the creative state. I'm sure there are other people who have followed similar paths, but this is not absolute for all artists of course. Some are blessed with an amazing spontaneity in their creative endeavours which is indeed a wonderful gift.

Starting a piece can be like unraveling a puzzle, following the lead of your intuition along the way. Sometimes it fails miserably. That is the roll of the dice.

Book Construction:

There are four main sections to the book, art wise. The Invisible College, Radio EarthRites, Visions & Into The Void. These are obviously different long running projects. Some pieces started out as say, "Visions" but ended up in The Invisible College, this happened as well with Radio EarthRites & Visions. Pretty malleable on the main. Some pieces never transitioned or were never included in any category until this publication, and those ended up in "Visions".

This has been a project I started 6 or more years ago. I am glad to finally bring this volume to a conclusion. More to come, I promise.

The Writings:

There are a few pieces included in this volume, documenting events, and states of mind that have influenced the art over the years. These are interspersed along with the sections of art.

Enjoy!

Gwyllm



The Invisible College

The Invisible College manifested from a conversation with Roberto Venosa and Martina Hoffmann back in the early 2000's... We were discussing projects/ideas/concepts as we sat over morning coffee when they were visiting us in Portland. I can't remember if it was Roberto or Martina who suggested that I consider starting a publication. As it happened, Martina was our featured artist in the first issue, which along with the second (featuring Roberto) were online PDF's. Our first paper publication was The Invisible College, #3 featuring the art of Andrew Gonzalez.

It took off at a gallop, going to press, and for the first few issues, coming out fairly frequently with the work involved. It has slowed a bit over the years, as other projects came online, but it still carries on. There have been 12 issues so far, and a 13th is in the works.

The concept(s) that helped shape The Invisible College comes from a few directions. Visually, the "San Francisco Oracle" being one, "Oz" from the UK (with the wonderful illustrations of Martin Sharp), Ramparts Magazine with its amazing contents, going back further, we can count "The Yellow Book" as an obvious progenitor, and illuminated manuscripts from the deep past, "The Book of Kells" especially, and many others as well. The idea of a periodical, that could have excellent art, poetry, interviews, articles on societal changing trends, concepts, philosophy was very much a part of the conversation. That conversation still continues to this day with each new issue. The Invisible College has few references to today's publications, it hasn't any advertisements, it is fully illustrated, down to the page backgrounds, it is a collective effort with all of the artist, writers who participate in the issue at hand... It is not a corporate entity, but one of cooperation within various communities.

Conceptually at first, The Invisible College was a collection of various ideas in each issue, a collage of sorts with a meandering of ideas, and concepts. The last few issues have seen the emergence of themes, "Arcadia", "The Goddess" & "Alchemy". This trend will likely continue into the future until it mutates into something else.

One of the questions I have gotten over the years about The Invisible College is about publishing the first 2 editions, that as mentioned above, were online PDF's. It is a possible situation, with the improvement(s) in technology today.

The Invisible College Review is as much a process, as it is a printed artifact. It has documented the ongoing changes in the culture over the last 15+ years. I hope that it will continue to function, as well as mutate to record the vast changes and array of possibilities opening for us in the future to come.

The art that I created to enhance the various issues on the main has stood the test of time, and changing aesthetics. (IMO) It behooves an artist to strive to further the dialogue, and to continually challenge oneself. I hope that I have achieved that with The Invisible College.

Earth Rites.org Presents



the invisible college



vitaeous ovum-homage A LEONARDO

MARTINA HOFFMANN

issue 1

winter solstice - imbolc 40106-7

[predicated on the first cave paintings]



Angelic



Another of the mandala series. These puppies can soak up creative time, trying out various iterations, playing with thematic sequencing, layering, colours, etc. Regardless, they are highly satisfying to create.

The 11th Edition “Alchemy” Contents Page Art
Right in there with a master number, numerology wise. A couple of these are among
my personal favourites. Can you guess which ones?





Her Alchemical Ways/Her Alchemical Dreams

Radio EarthRites

A project stretching back 19 years. During that time a lot of art was produced around advertising about shows and ongoing fundraisers...



Funny how things evolve, change... much of the art created over the years for Radio EarthRites has been lost on old hard disc or scrapped due to inattention on my part. I had to search through my Tumblr account for a few of these, sadly, some were un-usable due to being preserved at 72 DPI and relatively small measurements to boot.

Some of these pieces were from other genres that I converted over to use for the radio. Other pieces were whipped together in a frenzy, being on the imaginary timeline that happens when combining projects. Not to say all of the pieces were worth keeping, as some truly were throw away, but interesting at least historically and showing development of themes over the years.

Some of the images took a few minutes, others up to 40 hours of concentrated work. It is always a mystery to me how it will turn out. Some of the fast images' work, some of the images that took the most time were not worth the effort in the end.



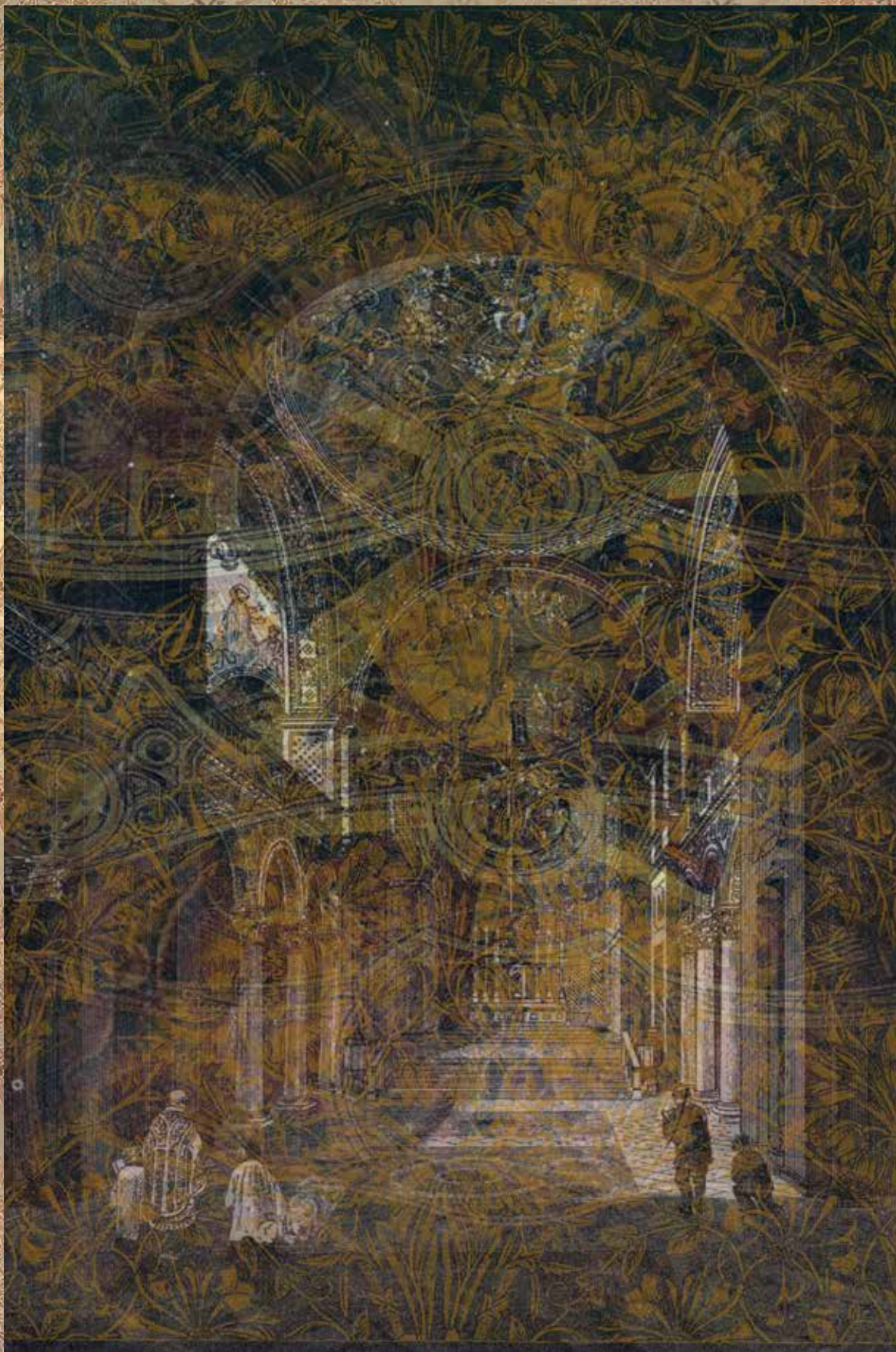
Chillsters



Heaven



The Dialogue of Dreams Reimagined



Dream Engine



Ecstasis

Visions

Ah, so we arrive at this juncture. To the heart of the matter, or so to speak, the grist of the mill. These are pieces that I have worked on for the last 22 years. Many have never seen the light of day, others have been featured in prints, album covers, events, book covers, illustrations for others.

The secret I guess is to keep working. Long ago, I knew Ray Bradbury, the writer. I asked him one day "What makes one a writer?" "500 words a day" was his reply. I believe that is the key to most creative endeavours. When I work on the art on a consistent basis, and don't get distracted I can literally feel a greater presence in the room participating in the process. That sense of presence in the process has been a gift that has rewarded my efforts over the years.

I worked on some of these pieces off and on for several years. A few of them have up to 180 + layers in them. A couple of these you'll see in the collection. The one piece with the highest count I'm still working on after all these years going back to 2006. My techniques have changed since then, but I think it is still worth pursuing a piece to its conclusion.

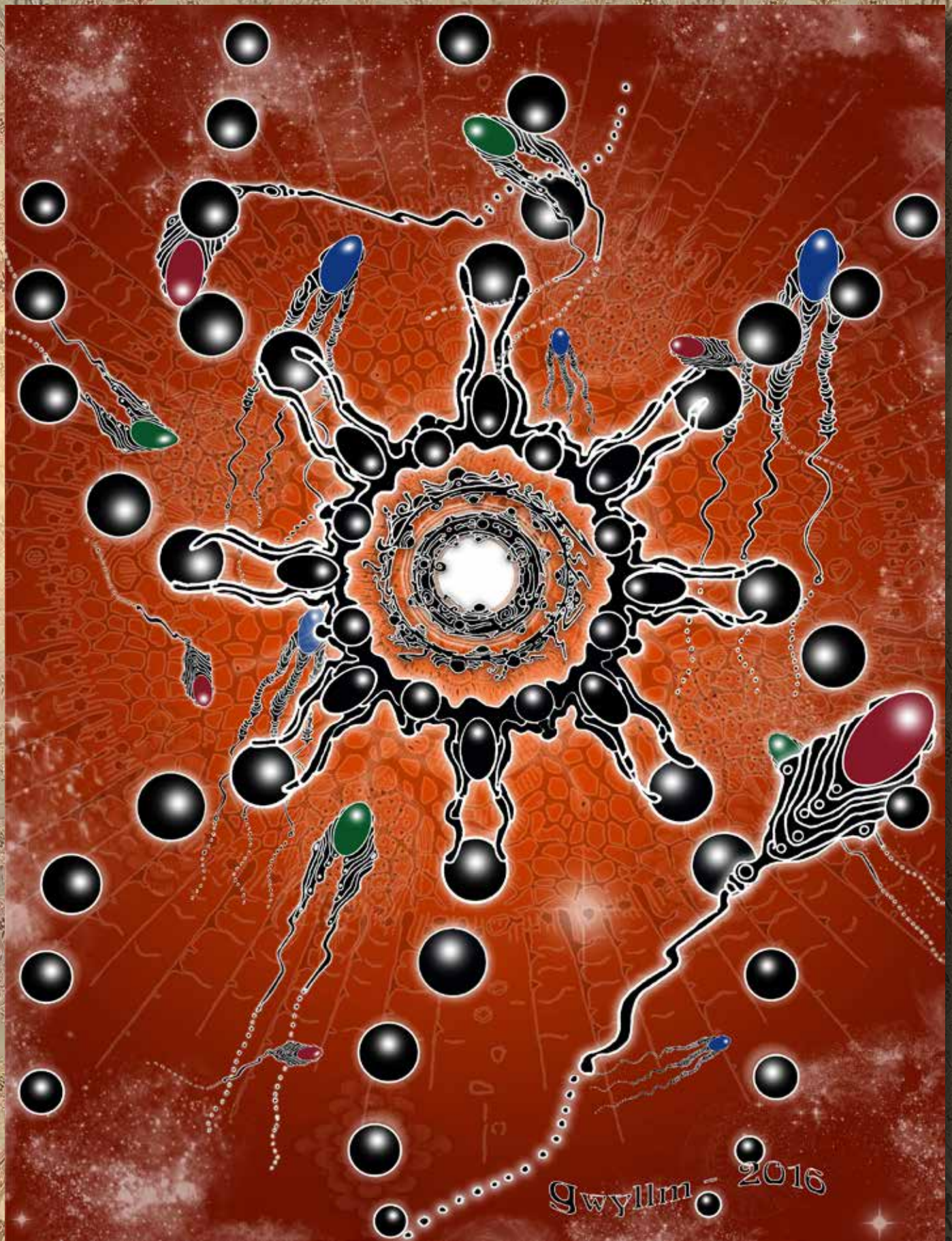
I am often asked how I classify my art which in a way is a hard question for the likes of me. What school are you a part of what movement are you a part of? How do you define such ideas?

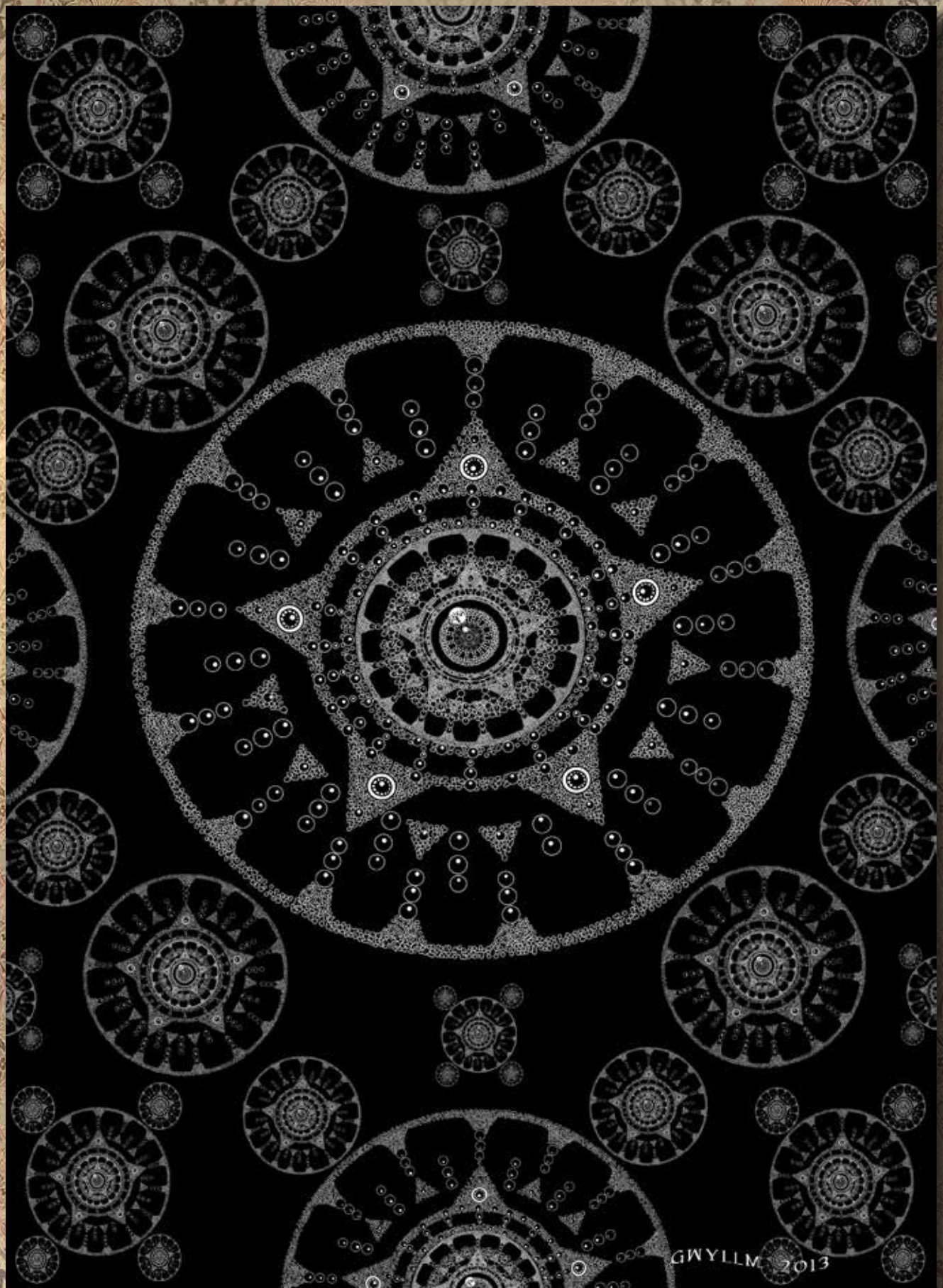
My friend Jim Harter and I had this discussion frequently before he passed on. I can take a stab at tracing "my lineage" as it may be called to a few streams of art. I spent several years working on mandalas. I was introduced to the concept of the mandala through the works of Bardo Matrix. My early mandalas were done in the pointillist style. I can trace influences back to the Dadaist and Surrealist schools. That direct link would be to Max Ernst with his groundbreaking collage work.

I stumbled on collage through Willfred Satty, a German artist who had relocated to San Francisco in the early 1960s. The very first piece of art and poster form thought I bought was one of his illustrations/collages. His work also influenced my friend Jim Harter as well. I must also mention others from that period, such poster artist as Rick Griffin, Kelley & Mouse among others. Art Nouveau and the Islamic schools of art are also predominant in my influences.

This section/chapter is a further exploration, there are some pieces done in a semi-thematic sequence, on the main, most pieces are independent of each other. I hope you enjoy this chapter.

Pax
Gwyllm







Gate Keeper



Gwyllm - 2011

Buddha - 2011

Into The Void

This entry, almost didn't happen. I had previously decided that some of these pieces would be for the next book. Well, there may be one, or not, time will tell of course. So, with that in mind I decided to throw caution to the wind and do another chapter of illustration.

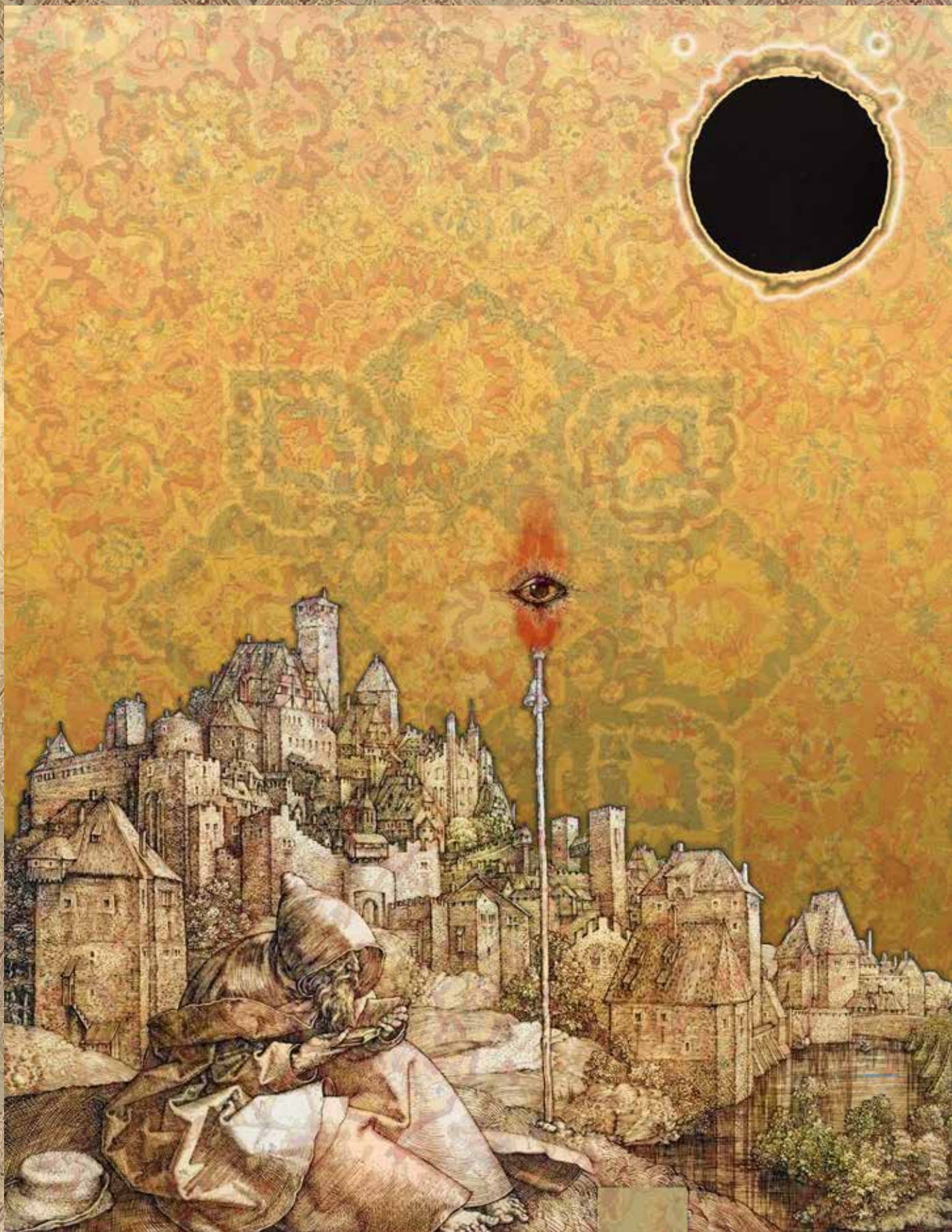
Why, "Into The Void?" This is not just a random choice but reflects the jumping off point one makes again and again into new territory. These are some of my favourites. I cannot tell a lie; I have a trove of art not yet shared. I work on the main weekly, sometimes daily on pieces that folks have never seen. Obsessive, oh yes.

As I search my archives, I keep on turning up pieces, forgotten, but still, worth looking at in my opinion. The more I work on pieces the more comes forth. That is the gift of the Muse. The more you produce, the more there is, more inspiration.

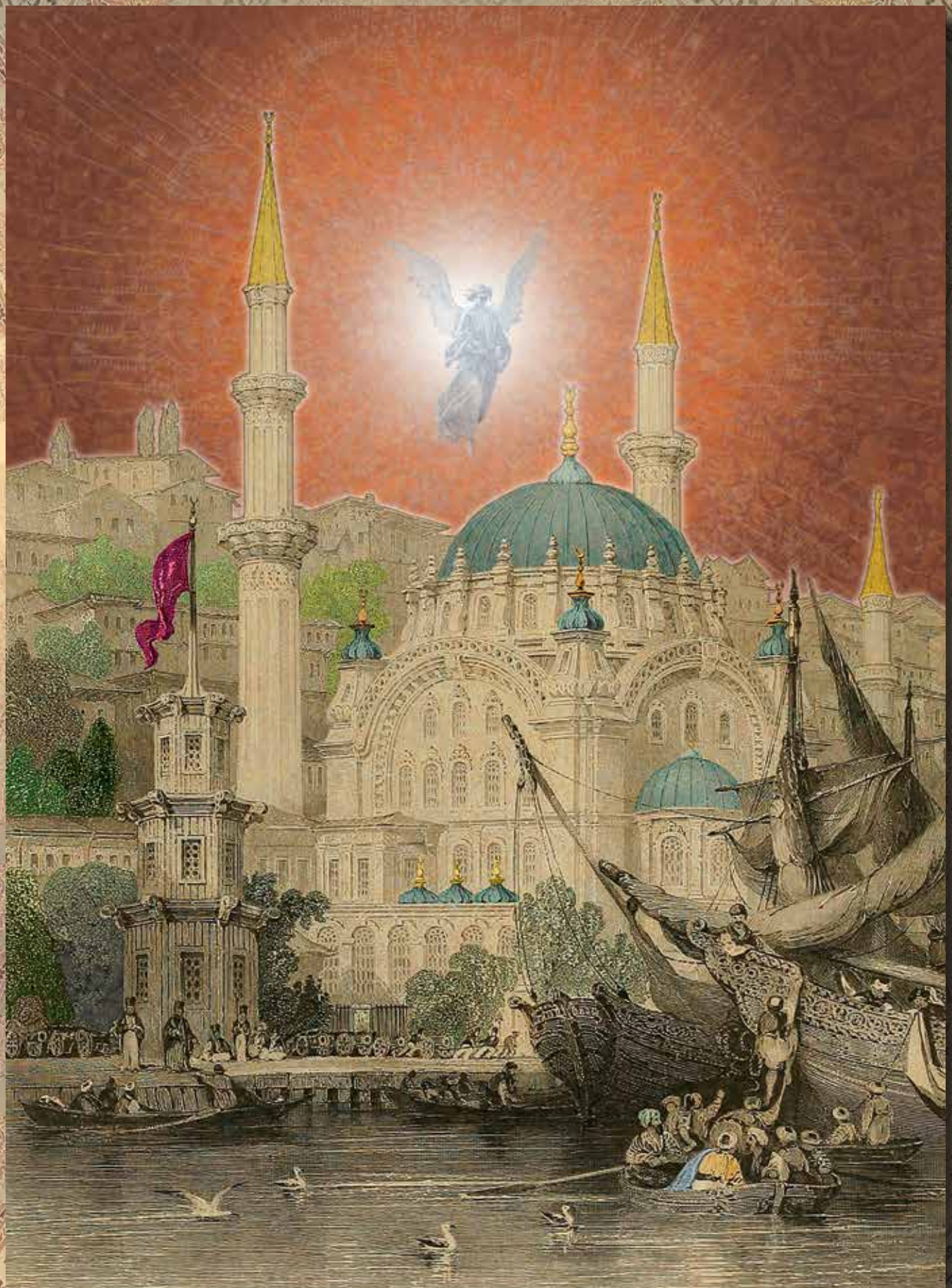
One has to constantly challenge yourself in making art. I have gone down many artistic rabbit holes over the years: mandalas, pointillism, collage, digital collage, serigraph, airbrush, etc. It has been hard to settle on one field of expression. Making music, recording records, publishing... all have been part of the path.

Every venture should have the accompanying trepidation of possible cock-up, failure, and even more. There have been some spectacular crashes along the way, but failure is not the end of any process, but (if you are somewhat savvy) an excellent teaching tool. Failure is just the beginning of a new project. Many of these pieces came out of that process. Enjoy.





New World



Mosque/Vision



The River/Vimana



Transcendental /The Alchemist



Biography

Gwyllm has long swum through the seas of Art & Entheogensia. Early artistic influences were Bardo Matrix, Willfried Sätty, Max Ernst, Rick Griffin and Buddhist Mandala Art. Pursuing the depths of the Mandala and its secrets has been the basis of his art ever since. The basic tools for his artistic adventures lately have been Photoshop & Airbrush. He is now working with returning to pen & ink as well as painting again.

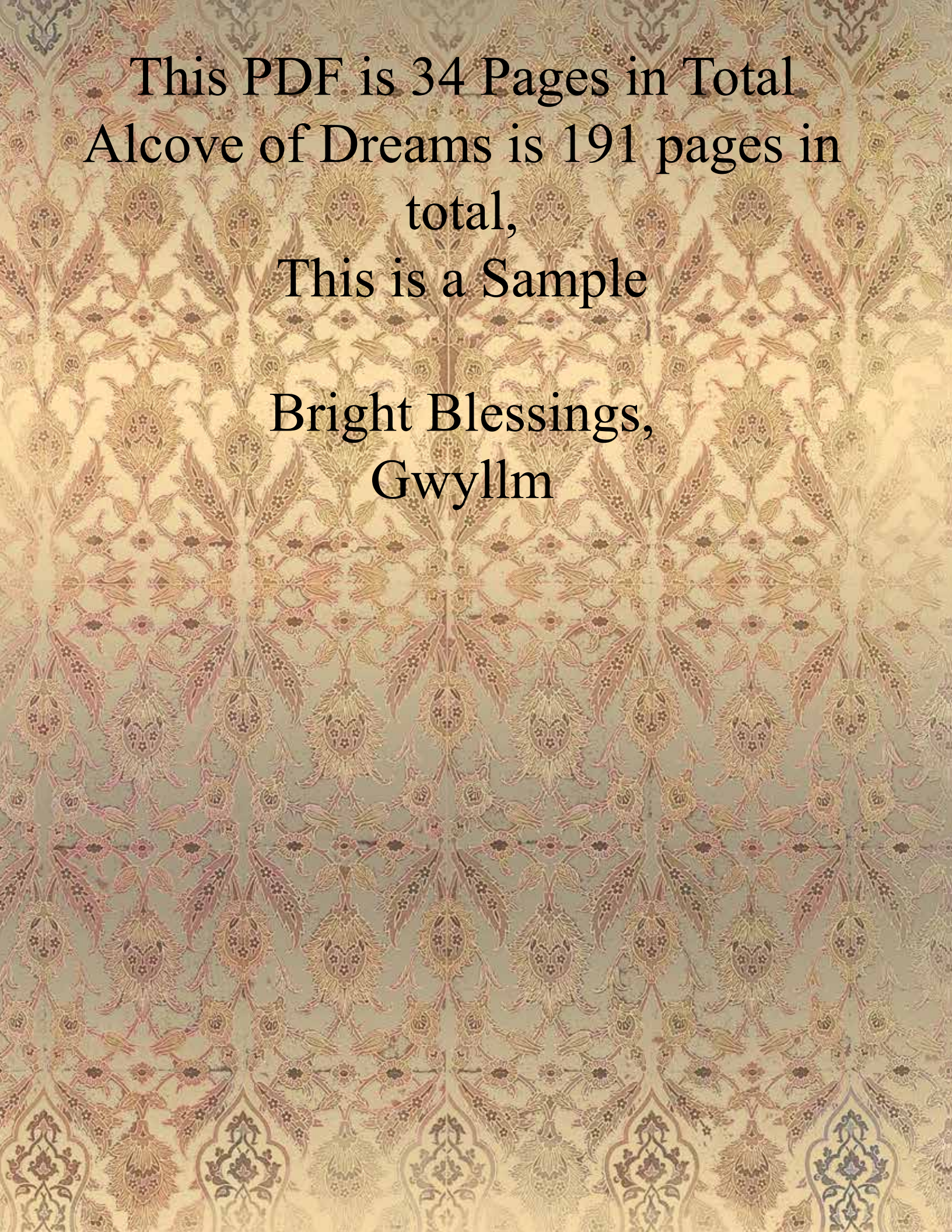
In the past he became involved with Surrealism and Arcane Occult/Metaphysics moving between the US and Europe. He developed an early love for Sufism and 4th way schools, along with a deep interest in magical practices and all things Celtic. Along with his life companion Mary whom he met in London, started a publishing company for street poets (DIY Press) and later Grey Pavilion, an early Electronica Band, that moved between L.A. and London before crashing and burning in the late 1980's.

Currently resides in the Pacific Northwest (Oregon) staying busy working on art, publishing "The Invisible College Review" & other works including the "The Hasheesh Eater & Other Writings" (Fitz Hugh Ludlow's writings, book design and illustration by Gwyllm, a homage to the Michael Horowitz & Wilfried Sätty edition published by Level Press). His long running blog, "The Hares Tale/aka Turfing" (18 years and counting!) has recently morphed into a Substack (gwyllmllwydd.substack.com) which is the foundation for a future book of tales that he is working on. He occasionally lectures on psychedelics and art, online and at conferences. He has donated his art to various causes locally and nationally as well.

The online radio station that he started 20 years ago "Radio-EarthRites" (gwyllm.com/radio-earthrites) is still on the air 24/7, 365 days a year, providing music, poetry, philosophy to a wide audience. He is still involved with the EarthRites Online Community, which he founded 22+ years ago.

He sincerely believes that love, community, art and opening up your mind are part of the puzzle that will lead us to a *Braver New World*.





This PDF is 34 Pages in Total
Alcove of Dreams is 191 pages in
total,
This is a Sample
Bright Blessings,
Gwyllm