

What is the relationship between art and the subconscious or dreaming, and how does this connect with depiction of sexual drives?

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This Independent Inquiry will be exploring the relationship between art and the subconscious mind, including dreams and the interpretations of these dreams, with a particular focus on the depiction of sexual drives. This Independent Inquiry begins by focusing on two Surrealist artists, Andre Breton and Salvador Dali. Breton is the first surrealist studied, as his work created the platform for other surrealists who acknowledged his definition of surrealism. Dali's work and the Paranoiac-critical method he is able to place himself in will be used to introduce the theories of Sigmund Freud. Both surrealists had an admiration for Freud, but it was Dali who visited Freud to discuss the impact of narcissism on art and how surrealism might inform an understanding of the unconscious. Freud's views and work surrounding dreams and how this can impact an individual's conscious as well as unconscious mind, also play a significant role in the production of sexually symbolic work by a number of these artists. As the inquiry develops, there will also be a comparison between the work of Dali and Elsa Schiaparelli, and the pieces of artwork created, which also had sexual symbolism. There will additionally be an exploration of women in surrealism, and the work produced by these in comparison to the work produced by male surrealists. A consideration will be made in regards to the stance of these opposing groups in society and the power that male surrealists hold in this field.

Chapter 1

This Independent Inquiry began with the exploration of three key words: Surrealism, Subconscious and Desire, which are extremely prominent when it comes to 20th century surrealism. In the Oxford Dictionary (2019) the definition of Surrealism is a '20th century style movement in art and literature in which images and events that are not connected are put together in a strange or impossible way, like a dream, to try to express what is happening deep in the mind.' In the *Surrealist Manifesto* of 1924 Breton describes the word surrealism as a pure psychic automatism, which is to create art without conscious thought. Being able to access the unconscious as a creative process. Breton further discusses that he had practiced Freud's methods on a number of sick individuals during the war, and later he mentions that he had defined the word 'Surrealism', which was designated the new mode of pure expression (Breton, 1924, p.4).

It would be dishonest to dispute our right to employ the word SURREALISM in the very particular sense in which we intend it, for it is clear that before we came along this word amounted to nothing. Thus I shall define it once and for all (Breton, 1924, p.4). [Capitals original]

It seems that Breton had created a new word 'Surrealism' which became very prominent in the Art society, which as a result led to him becoming a very well-known theorist regarding surrealism. When André Breton (1924) published the *Surrealist Manifesto*, he proposed that the surrealisms definition is combining the unconscious and conscious areas to experience a world of complete dream and fantasy, that would be joined with the everyday world of rational thinking.

Could not the dreams as well be applied to the solution of fundamental problems? Are these problems the same in one case as in the other, and do they already exist in the dream? Is the dream less oppressed by sanctions than the rest? (Breton, 1924, p.2).

Breton seems to acknowledge that dreams could potentially help solve solutions in our everyday life. Dreams have inspired many monumental pieces of art and literature, suggesting that sleep can be a solution to creating memorable pieces.

The idea of the subconscious is linked to Freud. Freud spoke of the subconscious as a way to describe compulsions and relations that you are not able to reach with the

conscious mind. The Oxford Dictionary (2019) definition of subconscious is to, 'Connected with feelings that influence your behaviour even though you are not aware of them'. Freud later deserted the word subconscious and became more in favour of the word unconscious, as some did not seem to distinctly be able to distinguish the differences between the conscious and the subconscious. (Freud, 1966)

If someone talks of subconsciousness, I cannot tell whether he means the term topographically – to indicate something lying in the mind beneath consciousness – or qualitatively – to indicate another consciousness, a subterranean one, as it were. He is probably not clear about any of it. The only trustworthy antithesis is between conscious and unconscious. (Freud, 1927)

Hereafter Freud transforms the word subconscious to unconscious as this was easier to differentiate from the conscious.

Breton was heavily inspired by Sigmund Freud's writings (Breton, 1924, p.3). Freud was attempting to portray the concept of each individual, stating that there are three main personality structures. He believes that we block our emotions and desires as they are too threatening, which he supposes that later our desires and emotions show through in our dreams, as a way of escaping (Cherry, 2019). The diagram below represents Freud's theory of the unconscious.

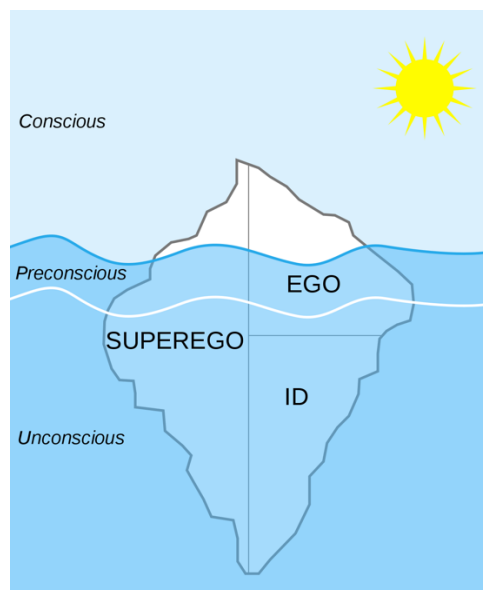


Fig.1: Id Ego Superego

This diagram consists of: the *id*, *ego* and the *superego*. The *Id* represents the biological desire for sexual drives which is common in young children in first years of life (instincts), the *ego* is the decision-making element of an individual's personality, the mechanisms behind the *ego* function by rationalising and using common sense. According to Freud, the *Ego* decides how we behave. He also refers to the correlation between the *Id* and *Ego* using a metaphor of the *Id* being the horse and the *ego* becoming the rider.

'like a man on horseback, who has to hold in check the superior strength of the horse.' (Freud, 1923, p. 15).

This is an interesting analogy; the *ego* is perceived as being the part of the personality that controls the *Id*. The *superego* is in charge of both personality structures, the *superego* consists of two main traits, to be your ideal self and the conscience. The conscience part of an individual can cause the *ego* to feel guilt and make the person feel bad. Whereas with the ideal self, an individual is given aspirations of how to act and create high aspirations.

Freud is very well known for his theories surrounding what dreams mean and how they can be interpreted, particularly in his book *The Interpretation of Dreams* (1900). However, theorists such as Jung, whom had become good friends with Freud over time disagreed with his theories and diverted away from Freud's philosophy, due to the fact he found it was misleading. There were many theoretical differences between the two, Jung felt that anyone can reach the process of free association from any angle, rather than just within dreams. Free association is being able to access the unconscious, which Jung thought was possible when in many scenarios. Examples of this include: meditation; casual conversation; modern painting etc. However, Jung did feel that dreams should be analysed differently in order to understand their structure and function, rather than allowing free association. As Jung wrote, "Perhaps I have now said enough to show how I came increasingly to disagree with "free" association as Freud first employed it" (Jung, 1964, p.28). Within Jung's work he continues to highlight the importance of staying as close to the dream as possible and not go down another route excluding irrelevant associations. Thus, it appears that Jung does not agree with Freud's theories and possibly thinks that they are quite far-fetched. Jung recognises that not all symbols are associated

with sexual purpose or thought, which largely differs to Freud. It would be interesting to consider the reasons as to why the symbols are present, which may be due to an alternative psychological theory or understanding.

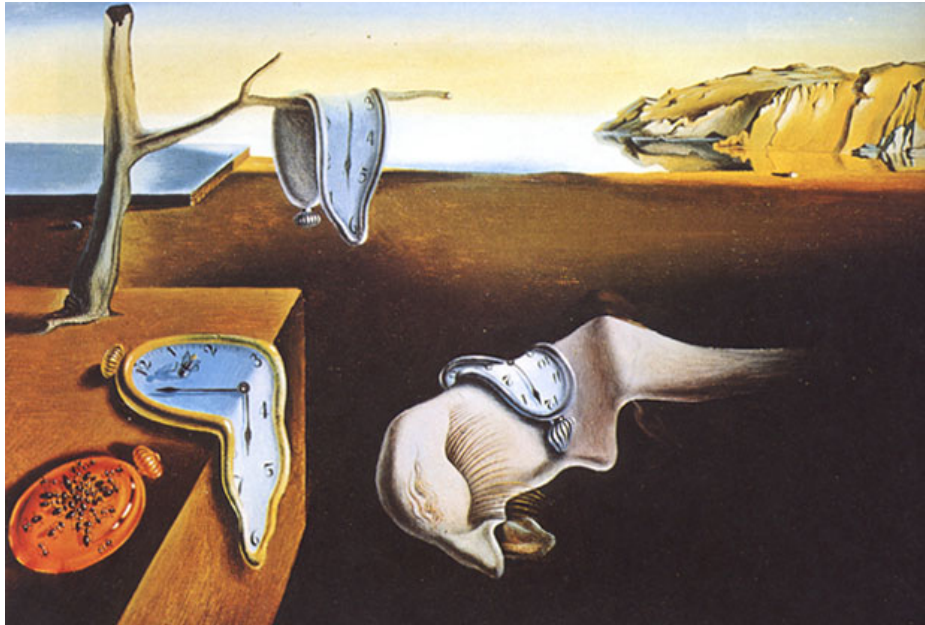


Fig. 2: The Persistence of Memory

As Mundy writes,

Freud's decoding of psychosexual instincts and complexes in everyday thoughts and actions also encourage the surrealists to study themselves, the events in their lives and the world around them as if looking for hidden meanings, or clues to the secrets of existence. (2001, p.12).

One of the surrealist artists who most explored the notion of dreaming and the subconscious mind was Salvador Dalí. As this quote suggests, surrealist artists like Dalí were encouraged by Freud's theories. Dalí, a well-known Spanish surrealist painter, developed his artistry by defining the use of a 'Paranoiac-critical method' (Beaujoin, 2019), which is a way to perceive reality through a paranoid state. Many of his artworks are distorted and exaggerated, this is demonstrated through his painting '*The Persistence of Memory*' (1931). This piece of artwork is made up of melting clocks. Dalí displays the typical traits of a surrealist painter in his work, leaving symbols for the viewer to translate. There seems to be a face, eyes closed on the floor of the painting, which is said to be a portrait of Dalí himself. It could be

assumed that this specific piece of art work leaves the viewers in slight confusion, questioning the juxtaposition between the name of the piece and the painting.

I try to create fantastic things, magical things, things like in a dream. The world needs more fantasy. Our civilisation is too mechanical. We can make the fantastic real, and then it is more real than that which actually exists (Dali, 1940).

During an interview in 1963 Dali explains that his paintings are to come across delirious and antagonistic, he mentions how there is a romantic imagination to them and that they are explanations of completely neurotic dreams.

Andre Breton praised Dali's work,

Dali's great originality is found in the fact that he can participate in this action both as an actor and a spectator. He has succeeded in being half judge and half on-looker in a trial brought about by pleasure and reality. (Breton, 1988, p.509).

Breton has also pointed out that Dali can criticise and spectate his own work, which has led to his inventiveness and originality. This would suggest that Breton supports the work of Dali.

When considering the relationship between art and the subconscious, for Dali it means everything, his work is based on surrealism and the symbolism heavily inspired through Freuds theories result in a wide range of questions surrounding the true meaning behind his paintings.

It could be that *The Persistence of Memory* illustrates a state of dreaming. One explanation for this could be that Dali's representation consists of questioning the concept of time. This could refer to the duration of time that an individual is sleeping and the unawareness how long they are passing throughout this period, which does not pose a concern to most individuals. Whereas in every day scenarios time is a very important part of living and being conscious, similar to what he states "our civilisation is too mechanical". This may be Dali's attempt at removing the relentless pressure of clocks and timeframes of everyday life, and using that to express a dream world of surrealism, which is freer and more willing to become whatever you desire.

Due to the captivating work of Dali and his fascination with surrealism, it is crucial to study his work in more depth. One aspect of his life that is intriguing to many artists is that his apartment room was heavily influenced from Mae West's face, (see Fig.3 below). To have Mae West, an icon from the 20's as your main apartment room theme is quite a statement. According to (Dali official store Dali Museums, 2016) 'For Salvador Dali, she represented a feminine model of beauty'.



Fig.3: Mae West's Face Used as Apartment

Again, by being able to go into the 'Paranoiac-critical method' state he was able to create a scene from one of her photographs. The sofa became her lips, the curtains represents her hair and the chimney embodies her nose. This work is extremely distinctive in comparison with alternative artists.

Referring to (Morris, 2018) this specific lip sofa is a very prominent part of the surrealist era.

"widely considered to be one of the most important examples of surrealist furniture ever produced."

It is thought provoking that the lips have become the seat. Dali who, as mentioned previously, has studied Freud's work as well as reading his book *The Interpretation of dreams*, may have been suggesting a sexual relation towards the sofa by representing them in this way. As a surrealist, the thought of sitting on May's lips does give the gesture of unconscious sexual thoughts, which he enjoys to portray through his work.

Prior to studying his work, it may be difficult to imagine artwork with this underlying representation, but after continuing to look more into Dali and his sexual suggestions through his work and thoroughly studying a number of his paintings in depth, it is noted by many that there is a level of sexual symbolism. The second Surrealist Manifesto of 1929 turned to erotic desire as a means of transforming human consciousness. One of Dali's paintings *The Great Masturbator* (see fig 4 below), depicts this movement. "There was a new willingness to confront the darker aspects of sexuality, and a new urgency in the surrealist's explorations of the deeper workings of the mind." (Mundy, 2001, p.11).



Fig. 4: The Great masturbator

Since being explored and studied, it has been concluded that this painting has multiple stories that it's telling. The majority of the painting is dominated by what

seems to be a face, which resembles the one in *The Persistence of Memory* (see fig 2), this has been suggested to be Dali's own face.

'Much of the painting is dominated by a face, eyes closed, the nose balancing precariously on the ground. This profile is said to be a self-portrait of the artist' (Author not known, 2019)

As surrealism plays such a big factor in Dali's paintings it is noted that there are many unconscious desires when individuals dream which Freud has suggested. For example, 'Wishful Fulfilment' which Freud describes as a dream that represents a wish to be fulfilled. One example of wish fulfilment could be, feeling dehydrated or thirsty prior to sleeping, may then lead to an individual dreaming about drinking a large quantity of liquid. According to Freud, waking up and still feeling this level of thirst would be a form of 'Wishful Fulfilment'.

The female appears to be thrusting upwards towards the sexual organs of a male figure, as if some oral gratification is about to occur. His head and upper torso can not be seen, and his knees appear newly scratched and bleeding. (Author not known, 2019).

This above quote referring to *The Great Masturbator* represents one example of 'Wishful Fulfilment' as this is a surrealist painting that consists of fulfilling your desires, and being able to express unconscious thoughts and emotions.

'Dalí considered dreams and imaginations central to human thought.' (Dali universe, 2018) Dali seemed to very much agree with Freud's understandings of how dreams work, and believed that Freud's work was admirable. After reading *The Interpretation of Dreams* when he was a student Dali wrote

"one of the capital discoveries of my life, and I was seized with a real vice of self-interpretation, not only of my dreams but of everything that happened to me" (Freud museum, 2019).

This would suggest that Dali began to question everything about himself and was shocked at how he was interpreting himself from the book. This could explain why his paintings became more surreal over time.

Looking back at Dali's work *The Great Masturbator* it could be proposed that his Id is being portrayed by being on full view within his art work. His paintings may be a way for him to express how his ego allows control to be held by Dali, rather than the Id taking over and giving in to the impulsive thoughts and feelings.



Fig. 5: Metamorphosis of
Narcissus

The majority of Surrealist artists have adopted Freud's work and have considered this as an important factor in all aspects of life, including artwork. After finally agreeing to meet in London on July 19th 1938, Dalí was given the opportunity to show Freud his painting *The Metamorphosis of Narcissus*. He wanted Freud to discuss the theory of Narcissism through the painting to help him perceive his concept of paranoia (Freud Museum, 2019).

An individual with a narcissistic personality often carries traits that Freud would define as an individual who has allowed the Ego aspect of themselves to take control over all other rational elements. This can typically be a sign of insecurities within an individual, and this lacking control over the ego is a way to compensate for this, which falls hand in hand with Dalí's painting.

This Painting is a translation on the Greek myth of Narcissus, who was deeply in love with himself, he was punished by the gods to see his reflection through the pool, however as he could not embrace with it he died of dissatisfaction.

Dali seems to be playing on the emotion of self-love and admiration (the ego personality) and how it can be dangerous, which has a strong link to Freud's ideas surrounding narcissism. In this Painting there is a flower growing out of the egg, to potentially represent the rebirth of the Narcissus.

Freud was taken back after meeting Dali,

I was inclined to look upon the surrealists, who have apparently chosen me as their patron saint, as absolute cranks. The young Spaniard, however, with his candid fanatical eyes and his undeniable technical mastery, has made me reconsider my opinion.

Freud seems to be flattered that he has been chosen as a celebrity in the surrealist art world. Freud soon changed his mind on how he originally felt about the artists as this quote illustrates (Descharnes & Descharnes Sarl, 2017)

Referring to the website Dali universe after reading Freud's book *The Interpretation of Dreams*, Dali recognised the theories of how accessing the subconscious can become an inspiration for his surrealist art work. Dali contemplated how the centre of human thoughts are imaginations and dreams.

After reading Freud's book *The Interpretation of Dreams* many individuals may be left intrigued about how many objects seemed to be relating to sexual agendas.

However, there are alternative opinions held by individuals who may suggest that there is no apparent link between an open room/space and the relations of a woman's genitals.

"small boxes chests, cupboards, and ovens correspond to the female organ; also, cavities, ships and all kinds of vessels" (Freud, 1997, p.233). According to Freud the majority of symbols in dreams are sexual symbols. Yet Psychology Today (2019) mentions that Freud once stated that 'sometimes a cigar is just a cigar'. This raises the suggestion that even Freud believed that on occasion, it is possible for a thought or feeling to simply be what it is perceived as, rather than needing to be interpreted as something else.

Reverting back to Dali's painting *The Great Masturbator*, there are many sexual symbols that are clear to many, as well as being some that are not very clear at all. At the bottom right corner of the artwork, there is an open hole in the structure. Some may perceive that as Dali relating it to the woman's genitalia. The main census of this painting is that it's expressing a lot of sexual thoughts and relates well to surrealism and Freuds theories, which Dali aspires to portray.

Surrealism and fashion

Finally, I wanted to focus on the definition of desire, which means "a strong wish to have or do something" (Oxford Dictionary, 2019).

"The word desire runs like a silver thread through the poetry and writings of the surrealist group in all its phases", "it was an expression of sexual instinct, and, in sublimated form, the impulse behind love" (Mundy, 2001, p.11)

Fashion and surrealism will be explored in a great level of detail. Throughout this essay so far, some of the underlying sexual suggestions through Dali's paintings have been touched on. It could be assumed that within fashion, there will still be a large amount of different interpretations that will be further investigated. The human body is a massive sexual suggestion and placing fabric on certain parts of the bodies will either enhance areas or block off areas. Fashion is a very suggestive subject.

"Surrealism entered popular culture through fashion magazines because it was such a natural way of presenting drama," said Hine. "In its essence, the method of Surrealism is collage" (Fazzare, 2017)

Surrealism can be expressed though fashion as well as desire, being able to explore the sexual symbolism on the body focusing on desired parts. Fashion is one of the most influential and scrutinised industries, constantly changing and selling ideas to the populations. Surrealism allows the imagination to wander, which can be translated onto the body and interpreted multiple ways by different individuals.

Elsa Schiaparelli is one individual to be discussed as she is a great surrealist designer. She managed to do a collaboration with Dali, creating some very famous designs. (Fazzare, 2017) It will be investigated whether Dali and Schiaparelli work

well together to create some surreal designs. One interesting factor of this comparison is whether, when a female artist takes on Dali's work will make the piece become less of a sexual surrealism design.

“According to the influential Surrealist gallery owner Julien Levi, Elsa Schiaparelli was the only fashion designer to interpret Surrealism successfully. She collaborated with the leading Surrealists, including Jean Cocteau and Salvador Dalí, resulting in her most overtly Surrealist designs” (Victoria and Albert Museum, 2019).

Elsa wore many pieces of Paul Poiret's designs, which enabled her to later go on and become a freelance designer, expressing herself through fashion.

“Each collection told a rich story, borrowing from the precious and the ordinary, art and everyday life, the figurative and the narrative, surrealism and referenced symbols” (Elsa Schiaparelli, 2019).

Not afraid to give her collections a theme she named one the “Stop, Look & Listen” which is a bold statement to make for your garments. Giving the viewer something to think about, to take in the design and appreciate it. Elsa is an interesting designer to study because one of her most famous collaborations was with Salvador Dali. Together they made some legendary pieces, the shoe-hat skeleton dress followed by the lobster printed dress, gloves with red python nails. The tear dress is one piece of fashion that has been deemed extremely interesting by many. Combining ideas with Dali gave the designs humour with a morbid twist. Even though the designs are almost pushed to the boundaries.



Fig. 6: The Lobster Dress

The lobster dress (1934) was made because Elsa was quite inspired by Dali's series of lobster telephones. To Dali a lobster resembles the idea of sexuality, as it has aphrodisiac effects, the lobster was cleverly placed across the crotch area to again bring sexual symbolism.

The executive director of the Dali museum, Dr. Hank Hine remarks, "There is historical relevance [to exploring the relationship between Dalí and Schiaparelli] at any point, but in this moment, we're showing a sense of daring in this precarious time."

The design of the lobster dress is so timeless that a designer called Bertrand Guyon decided to recreate the look for Vogue eighty years later during 2017.

Some of the wealthiest clients were very interested in how Dali and Schiaparelli could push their combined designs and create the most daring solutions.

Showing how close their design relationship was, they paired up Dali's lobster telephone painting with the lobster gown Schiaparelli created, in the Dali museum.

In addition to the lobster dress, another fashion surrealist design of theirs was 'The Tears Dress'. A dress and a veil designed by both artists, a blend of materials pale blue viscose rayon and a silk blend marocain. The veil has tears carefully cut out of the fabric which are lined with a magenta colour.



Fig. 7: The Tears Dress

The inspiration for the dress design came from Elsa, as she owned one of Dali's paintings *Necrophiliac Springtime* which was a series of three paintings, mainly showing figures with torn skin and torn garments. The painting that correlates the most with the *The Tear's Dress* is *Three Young Surrealist Women Holding In Their Arms The Skins Of An Orchestra*

In this painting the women are wearing long white gowns, it's difficult to see where the fabric ends and the skin starts, it's as if the dress is their skin, the suggestion that their skin has been ripped and torn is prominent. The tears in their dresses/skin resemble the garment designed by Elsa and Dali in 1938. The dress consists of tears that are printed onto the fabric, whereas the veil has been savagely ripped and lined by hand and are very much real. One consideration could be whether this is supposed to be interpreted as something that looks real but in fact is not. This may be perceived as being ripped skin but is not actually real. Some may question whether this design would be desired by the public.

"At its true core surrealism is not a matter of aesthetics, but rather a way of thinking, a point of view" (Waldberg, 1997).

This quote links in well with the aesthetic of this garment, there are many questions about the story behind this piece and why there are real rips in the veil and not in the dress. This citation is linked because surrealism art is not as clear as we would

hope, there are a lot of unanswered questions that we are left to figure out or interpret ourselves.

Surrealism and women

According to the book *Surrealism and Women* edited by Mary Anne Caws, Rudolf E. Kuenzli and Gwen Raaberg, Female surrealists tried to distance themselves from Breton and the whole movement, it is generally acknowledged, that women were a part of a second generation of surrealists. A number of surrealist women were supported by Andre Breton; however they did not seem to be fully accepted by the male surrealists and Breton, the women found that they were still not getting full recognition for their visionary and creative ideas.

“Female body imagery is one of the elements of surrealist discourse most emphasized by the male members of the movement and most criticised by contemporary feminists.” (Raaberg, 1991, p6)

Women portraying women in surrealist paintings, does cause problems. Women at the time were seen as sexual objects for men to enjoy. The women artists were feminists of their time, breaking their own gender barriers, still painting fellow women as sexual objects. (Caws 'et al', p.5)

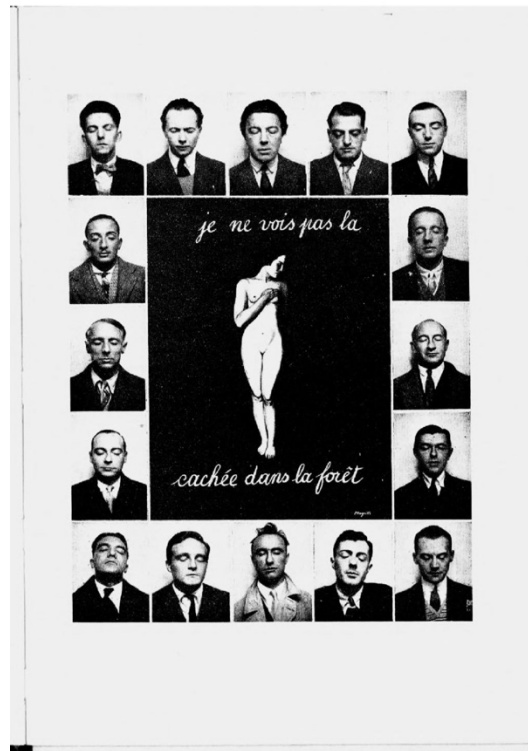


Fig. 8: La Revolution surrealiste

The illustration *La Revolution surrealiste* 1929 consists of a number of surrealist male's photos surrounding Magritte's painting of a naked woman. This illustration indicates the surrealism movement, how it was very male dominated. The relationship between the male and surrealism seems to be dictated by men, as a number of these do not envision women as surrealists. This image shows how difficult it was to be accepted as a female surrealist.

"Women are to the male Surrealists, as in the longstanding traditions of patriarchy, servants, helpers in the forms of child muse, virgin, femme-enfant, angel, celestial creature who is their salvation, or erotic object" (E.Kuenzli, 1991, p.19).

A female British painter and photographer who managed to achieved a career in surrealism with the male surrealist group and was accepted as a surrealist herself, was Eileen Forrester Agar.

Agar was well known for her collages, paintings, objects and photographs.

“One day I was an artist exploring highly personal combinations of form and content, and the next day I was calmly informed I was a Surrealist!” Eileen Agar (Agar, 1991, p.215).

Agar acknowledged Surrealism officially when she became part of the International Surrealist Exhibition, held in London 1938.

Artists including Paul Nash, Skyes Davies, Herbert Read, Henry Moore and Rupert Lee were included in this exhibition. Herbert Read and another painter Roland Penrose visited Agar’s studio in 1936 and chose three paintings and five objects of hers to be shown. Agar was the only woman to be chosen for the exhibition, surrounding her with all male surrealists.

“I was proud to be amongst them” (Agar, 1991, p.215).

Being the only woman to exhibit Surrealist art with the other Artists being all male is a huge success for Agar, with Andre Breton officially opening the exhibition, the publicity and being able to be acknowledged as a Surrealist is enormous.

“Women according to Freud’s and Lucan’s own misogynist stories, are closer to the unconscious than men, because they have not entirely entered the symbolic order.” (E.Kuenzil, 1991, p19)

This quote suggests that women may be better at creating surrealist art, due to the suggestion that women are closer to the unconscious. This may also suggest that if women are in fact closer to the unconscious than men, they may even possibly hold a more powerful position within the field of surrealism than men. Creating a different type of surrealist desire.

Agar’s best-known piece from the exhibition is, *Quadrige* (1935). The painting is inspired by an image she had of a stone horse head. The image of the horse is repeated four times on the canvas however each face becomes more distorted. It is said to relate to the Apocalypse, as the war was encroaching at that time.

Collecting familiar objects and trying to distort and give another worth appealed to Agar, this was how she created her surrealist ideas. Incorporating the curious with humour, creating a style, a surrealist would make objects out of anything. Making the undesirable desirable.

Agar’s most known piece of artwork which consists of many found objects, that have been used in an unusual way is the ‘*Ceremonial hat for eating Bouillabaisse*’ (1936). She collected many of the parts from the floor around her, on her trip to the small

fishing village of Saint-Tropez. The objects included buying a cork dish traditionally used for serving bouillabaisse, however Agar saw another use for it, becoming the base of her hat. The texture and shape of the bowl fascinated her as she had never seen anything quite like it before. Continuously collecting objects from the beach after her purchase she managed to forage sea shells, starfish, fishnet and a lobster tail. It could be suggested from the symbolism of a lobster, that Agar may have been hiding a hidden message of sexual orientation, due to the fact that there are other artists who have also used lobster in pieces of artwork, such as Dali.

The '*Ceremonial hat for eating Bouillabaisse*' received a lot of publicity and soon became her trademark.

It would be interesting to know whether the lobster was added on the hat due to Agar's personal interest and unique style or whether there may be a hidden reasoning behind it, due to the amount of recognition Dali received from the lobster phone (1936) and dress, that he made with Elsa, which was made coincidentally the same year.

Pieces from both Dali & Schiaparelli and Agar have both been placed in the V&A Textiles and Dress Collection.

Being able to section this independent Inquiry into three main words has helped the structure and created an understanding of how the subconscious and dreaming connect into art. Everyone dreams, many surrealists agree or are captivated with Freud's theories, attempting to express symbols of sexual desire through their work. As Freud says "It is quite true that the unconscious wishes are always active." He later says "Nothing can be brought to an end in the unconscious; nothing is past or forgotten." (Freud, 1997, p414). Many artists such as Dali have developed these beliefs and interpreted them into their art, through their own eyes.

As Breton says everyone interprets different emotions and feelings, it's down to what an individual believes. One element that has been highlighted throughout is that Freud was quite a big influence for many surrealists, especially Dali. The symbols used are a key factor in his work and in surrealists alike. The surrealists work explored throughout all tends to use sexual symbols and quite often morbid suggestions.

Freud seems to think every object leads to a sexual thought, Dali seems to want to portray his visions and had painted some shockingly sexual paintings. Surrealism is a dream world that artists, poets, designers, writers etc are trying to interpret through their work. Surrealist art is open to interpretation, it can mean one thing to one person and could have a completely different meaning and effect on another individual.

Prior to conducting any research in the field of art and the subconscious, it may have been assumed that the majority of surrealist art demonstrated numerous sexual suggestions and symbols, solely from male surrealists. However, after further study, it can be concluded that this seems to be the case for a large number of male surrealists as well as female surrealists. Surrealism is a way to express desires and wishes through a distorted dream world of art. After thorough exploration into surrealism, it was noted that female surrealists are not perceived in the same way as males and even when accepted they find it difficult to get the acknowledgement deserved for their creations. It was a very strong and close male group.

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