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"The emotional atmosphere in society has brought contempt for reality, surrealism is used to express the social attitude in a variety of mediums to record the emotional content of that period".

By

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2 videos submitted as add'l illus.

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Introduction

Surrealism is synonomous with the expression of the unconscious mind, artists of varied disciplines through the centuries have used their own personal method to achieve this enlightened and inspired state. The 16th Century artist Guiseppe Archeimbold (1537 - 93) explored the use of double image i.e. looking at an image and seeing another image in that one image. One example would be his painting ***Winter*** (1563) fig. 1. In this painting he saw the side profile of a face in a tree trunk, the leaves on a portion of the trunk are a substitute for hair, the nose is a stump of a broken off branch. Earlier, Leonardo DaVinci had made notes of the double image in his sketch books for his Treatise on painting, containing the following advice;

> *"Look at certain walls dirtied with various stains or with a mixture of different kinds of stones.... you will be able to see in them a resemblance to various landscapes with mountains, rivers and rocks..."*

In the early 1920's, surrealism was explored in great depth by all the visual and literary arts, and became universally known as the *"Surrealist Movement"*. But that is not to say that pre-occupation with surrealism and the unconscious mind was confined to that era. It has fascinated man through the ages and its power and imagery are recognised in many art medias today.

The 20th Century, became a very exiting time. Telephones and motor cars were in their infancy. The photograph, the motion picture, the camera, the radio and rocket propulsion had been invented. In 1903, Wilbur and Orville Wright successfully flew the aeroplane. Sigmund Freud published his theories of human sexuality and his interpretation of dreams. By 1913, Henry Ford had sent the first motor car off his assembly line, and the skylines of Chicago and New York had been transformed by the early skyscrapers. The first world war broke out, which involved most of Europe. It lasted four years and the result was pretty devastating. More than ten million people had been killed or maimed. When Germany finally surrendered, as Churchill said, *"the victory had been brought so dear as to be almost indistinguishable from defeat"*.

Fig. 1

The optimistic spirit at the wars beginning had been profoundly altered by chaos and destruction. Many of Europe's artists were either killed, physically injured or psychologically traumatised. Some artists began to question the values of Western civilisation and its culture. After the initial excitement of the technological power of the early century, the holoconist of war perhaps speured a questioning into man's powerlessness in face of a modern era and its new political fanaticism fast escalating at the time. A need to assess man's own personal ability in the face of this perhaps explains this initial pre-occupation with probing the unconscious mind, to tap into his strengths and his fears and harness the power (infancy) within. Man faced with becoming a faceless cog in a wheel - had to find himself - his own unconscious identity - that is probably what links surrealist principles with anti-establishment thinking and subversive behaviour. The surrealist movements principle aim was to shock people and they would do this by holding exhibitions, distributing pamphlets and writing articles about the freeing of man's mind. Liberating his imagination which they thought had been derelict for many years.

The surrealist movement incorporated all the visual and literary arts, but I shall be concentrating of the visual arts. In my thesis I shall look at the surrealist movement and what it entailed, looking at artists, Salvador Dali, and how he was influenced by Sigmund Freud's "*Interpretation of Dreams*". Other artists involved in the movement like Louis Bunuel, shared the same ideas and influenced each other; Dali and Bunuel made a film together *"Un Chien Andalou"* (1929). Although the movement itself broke up in the early 40's, the artists themselves continued to work in a surrealist manner. The surrealist movement continued to influence the arts long after its initial impetus faded. There was a revival of surrealism in pop-music in the 60's and 70's and continues to do so today through pop videos, music, fashion and advertisements. It is this idea of the power behind surrealism as a language or message that I also hope to explore.

Many young people were beginning to listen to a new style of music in the middle 50's. They began searching for their own identity and purpose in life, separate from their parents and established figures in society through riots on college campusses against the Vietnam War. Flower power, the hippie movement and especially drugs, all contributed to the revived interest in surrealism and the unconscious psyche.

Across the world to Britain, young people were listening to the 'new' music from America, filling their spare time either playing in bands or listening to them. These bands like the surrealist movement, rebelled against the bourgeoisie, e.g. *'The Sex Pistols'* first album cover *'God save the Queen'* (fig. 2) a collage of words pasted across a pictures of the Queen's eyes and the words *'Sex Pistols'* across her mouth. The Queen who represents the bourgeoisie in Britain is blind and dumb; her eyes and mouth are not visible. The double ironic message which the surrealist movement used was now incorporated into pop culture, both lyrical and visually manufacturing itself i.e. videos which are presently one of the vehicles for the most creative ideas expressed in the mass media. Peter Gabriel explores video technology to its fullest potential, he exercises constant experimentation with surrealistic themes of imagery.

Music will continue to play an important role especially for teenagers thus, it has a strong dictative role within our society as it did thirty years ago.

The first chapter is about the surrealist movement the society that brought Dadaist and Surrealism to the forefront, the upheaval in the social structure and repression.

Chapter two examines the psychic and Freud's theories of dreams which encouraged Andre Breton and Salvador Dali to examine the subconscious mind.

Chapter three examines surrealist imagery and the perculating effect of surrealism in the 60's and 70's and how it was adopted into music.

Chapter four examines Peter Gabriel's work as a surrealist artist, again adopting it to technology today. Unfortunately, there has been little information of Gabriel's work; The books are no longer being published.

'An image for the streets'

Fig. 2

Chapter 1

"He who is against the bourgeoisie is with us" (Andre Breton, 1967, page 39)

A synopsis of the revolutionary sentiment inherent in the principles of the surrealist movement of the 20's and 30's. The surrealist movement grew out of Dada, a movement which began in 1916 by Tristan Tzara[1], Hugo Ball[2], and Jean Arp[3]. Dada was about destroying the traditional basis of social and cultural order and stability, which was the core structure to the surrealist movement. Dada opened peoples minds to free expression. It first started in Zurich, Switzerland which remained a neutral country in world wars. Poets, writers, sculptors and painters all gathered together to put on a performance in various places chosen at random. The whole performance was a spontaneous event. Poetry would be read accompanied with clanging bells, banging on tabletops, people screaming and crying. The aim of the whole performance was anti-art and anti-establishment. The performers were revolting against society on the whole. Everything that society would adhere to culturally and economically the Dada movement adhered to and revolted against.

In the Cabaret Voltaire, a performance consisting of a combination of all the arts. Poetry was recited to the clanging of bells and drums. Hugo Ball, experimented with the 'sound poem', Tzara's method of reciting poetry, where together people would read different parts of the poem simultaneously and often in different languages.

However, the Dada movement fell apart in 1918, although it was partially revived through surrealism by Andre Breton, Tristan Tzara and other members of the Dada movement who now joined the surrealist movement in 1924 which was launched through the publication of Andre Breton ***'manifesto du Surrealism'***. Andre Breton and his followers were looking for a way to express their own minds and delve into the unconscious mind for inspiration, disillusioned with the world in which they lived, like Dadaism, surrealism rose out of political and social unrest and an atmosphere of upheaval in society. The surrealists were concerned with the freeing of mind and spirit, like Dadaism it was anti-war and anti-nationalists and possessed communists sympathies. They collaborated also with the clarté movement, a movement which was founded just after World War I by Henri Barbuse and several other pacifists and liberal intellectuals. The group was set up by a group of intellectuals who represented each country and were bound together by vaguely socialistic, humanitarian and pacifists ideals. Their aim was to use their influence to avoid further military aggression. However, surrealists remained independent of definite liaison with political groups. In its infancy, the movement saw themselves fighting a war of independence, by attempting a whole new way of seeing the world and it must be credited with establishing the primacy of the unconscious mind through dreams and fantasies in art.

Every day they met in Breton's flat, discussing the work they did that day. They saw themselves as scientists exploring the field of the unconscious psyche. They handed out leaflets to the public telling them that they too could become artists if only they released the hidden creativity in their own unconscious mind, the talent was irrelevant but through the use of 'psychic automatism' they believed anyone is capable of creation.

'Psyche automatism' a term used by the surrealists *"a monologue spoken as rapidly as possible without any interference of the critical faculties.... which would be as close as possible to spoken thought"* (Gersham, 1969, page 155).

The surrealists major goal was to place the dream and the unconscious mind at the highest level of art. Salvador Dali succeeded in achieving this aim. Dali experimented with various methods endeavouring to enter the unconscious mind. The aim in his work was to *"...conquest the irrational"* (Moorhouse, 1990, page 10). To achieve this he developed the *"paranoiac - critical method"*. It was a *"spontaneous method of irrational knowledge based on the interpretative - critical association of delirious phenomena"* (Dali, 1935, page 110). However, the obvious problem of probing the unconscious mind is that you have to be in a passive state. Dali, however, overcame this problem by subjecting his thought process and the external world to the irresistible force of paranoiac interpretation and association which unleashed irrationality at will. This enabled Dali to express his fantasies, phobias and obsession. The result being quite shocking, absolutely nothing was censored e.g. *"The Lugubrious Game"* (1929, fig. 3). Dali spent days seated before his easel *"staring fixedly, trying to see like a medium the images that would spring up in my imagination"* (Dali, 1990, page 38). The painting is very violent and crude. There is an image of Dali's head in the painting with a grasshopper clinging to his mouth which was a recurrent theme in much of Dali's work. The grasshopper was one of Dali's phobias. The *"woman's vagina doubles as the head of a rabbit which also doubles as the head of a parrot"*. Dali described these images as "seething beneath the skin" when he was painting. However, at the top of his head there is a small hand re-assuring him that it is only a fantasy. *"The protective finger of my imagination scratches me re-assuringly "* (Salvador Dali, 1990, page 38). There are various images of hallucination in the painting which Dali experienced while walking along a beach. The hats represent women's genitals as does the mouth of the bearded man, which merges with the rocks and shells in which other images appear.

The rocks are linked to the female torso, the arm becomes a phallic finger pointing toward an orifice surrounded by arts. This painting strongly expresses Dali's erotic fantasies and fears. There is also the feeling of guilt which is represented by a bearded father figure holding a bloody handkerchief suggesting castration while also supporting the victim.

Fig. 3

The painting was the centrepiece to Dali's one man show in Paris, 1929, at the Galerie Goemans, which was the beginnings of many successful shows to follow in New York, Barcelona, Paris and London. However, this success found the disapproval of the surrealists group, especially Breton. The surrealists dispised the middle class and the bourgeois. The idea of their making money or of furthering their career, disgusted them. Breton himself, was a medical student, but along with many of the other surrealists, dropped out of University, a fact of which they were very proud and they would rather be destitute than take up regular employment. Breton himself, due to a lack of finance, could not afford to eat, sometimes for several days, which sometimes led to delirium, an easy access into the unconscious mind. It was becoming quite apparent that Dali was becoming a successful artist. However, this contradicted the beliefs and principles of Breton and the other surrealists. Breton was also concerned about Dali's fascination with Hitler. Dali's answer to this was that his *"obsession with Hitler was strictly paranoia and essentially apolitical"* (Dali, 1990, page 10). Dali continued to exhibit with the surrealists but relations rapidly deteriorated with the group.

Breton was beginning to contradict himself. He wanted society to go back to basics, to experiment and re-discover the full potential of the mind i.e. the subconscious and unconscious mind. The surrealists rebelled against authority, yet Breton was developing his authority to the role of a dictator. Whether Dali's growing obsession with Hitler was apolitical or otherwise, Dali was free to express his opinion on the matter nonetheless. Breton had no questionable right to censor Dali's opinions on the subject.

The surrealists dispised the bourgeois class. They wrote a pamphlet *"Un Cadavre"* on the death of Anatole France, who to the surrealists symbolised the hated literary and bourgeois establishment. Anatole France was held in high regard by the French nation. His brain was dissected for the benefit of science. Dr. Guillaume, a French scientist reported *"...the finest brain that can be imagined.... not to preserve such a brain would be a crime against science..."* (De Beauvoir, 1965, page 171). While the nation was in mourning, the surrealists took their opportunity to express their feelings for the man and his achievements and for that which he stood for.

In an article titled *"the miracle"*, Philippe Soupaull said *"I think it is a remarkable idea that to waste any time addressing farewells to a corpse from which the brain has been removed!..."*

"....let the day be a holiday, when we bury canning, traditionalism, patriotism, opportunism, scepticism, realism and lack of heart...." Andre Breton (Lewis, 1988, page 24). The right wing Action Francois, threatened to reduce them to silence as did other newspapers who from then onwards, refused to review any of their books and exhibitions. This was the kind of negative reaction the surrealists wanted and triumphed in their success.

Shortly afterward, they were invited as guests to a banquet held in honour of the poet Saint-Pol-Roux, whom they greatly admired. However, the banquet ended in a brawl when Mme. Ranchilde declared passionately that a French woman could never marry a German. In answer to this statement, Breton shouted out that she was insulting his friend Max Ernst. He was backed up by the other surrealists crying out *"long live Germany! Down with France! Long live China! Long live the rift!"* (Lewis, 1988, page 25). Many of the surrealists were arrested and were also condemned by The Association of Literary War Veterans who remarked that it was an *"outrage to all who fought and died for France"* (Lewis, 1988, page 25). To say the least, it was exactly the sentiment with which the surrealists wanted to be associated.

The surrealists demanded total liberty with no restrictions for anyone, which included freedom of prisoners, mental patients, freedom from military service, sexual freedom and freedom from all the traditional views of Western culture. The surrealists fantasised about an ideal world. It would appear that their political views were more left wing. However, their idea of a revolution was more of a spiritual rebellion rather than a change in social and economic structure.

In 1925, the surrealists issued an article in *"La Revolution Surrealist"* proclaiming *"the unconscious activity of the mind seems not to have been explored until now..."* (Riihle, 1919, page 136/138). They invited people to read *"La Revolution Surrealist"* if they were interested in exploring the field of dreams.

In the fifth issue of *"La Revolution Surrealist"* Breton, although not in full agreement with the Russian revolution, because it had changed the social and economic structure rather than causing a revolution of man's mind, greatly admired its destruction of the older order.

By 1929, Breton was loosing control of the surrealists, some of which were over-stepping the boundaries of the movement, which considering their ethos would have seemed commendable! Breton held a meeting to re-affirm his leadership. Invitations were sent out to all former members of the group including Dadaists and to any individuals who had at one time or another, collaborated with the surrealists group. There was an attendance of just over thirty members, which had individual opinions as to the future of the group, therefore the meeting was doomed from the beginning by personal conflicts.

Vanzetti[4] and Sacco[5] were charged for taking part in Artauds[6] theatrical productions. Another problem which was debated at length was about the former surrealist Vailland, a journalist, who had written a series of complimentary newspaper articles on a man called Chiappe, a reactionary Paris chief of police. Andre Thirion left the meeting in disgust, accusing Vailland of being an agent for the police. Some members supported Vailland, others did not. In Vaillands defence, the reason given was that he had to earn a living which was one law to which the surrealists did not adhere to. However, this argument was not good enough for Breton, who often made personal sacrifices for the cause there were many who rebelled against Breton's attempt to dominate and dictate to them.

1929 saw the arrival of a surrealist film maker, Louis Bunuel, who was attracted at first to the politics of the surrealist group. However, by 1932 he had separated from them.

> *"In 1932, I separated from the surrealist group although I remained on good terms with my ex-companions. I was beginning not to agree with that kind of intellectual aristocracy, with its artistic and moral extremes, which isolated us from the world and limited us to our own company. Surrealists considered the majority of mankind contemptible or stupid, and thus withdrew from all social participation and responsibility and shunned the work of others".* (Banuel, 1975, page 88)

Louis Bunuel, was artistically the more successful of all the surrealist film makers hitherto. For the surrealists, the cinema, with its unrivalled power of expression, was the perfect medium for communicating a surrealist view of life, a chance to explore and utilise all art media - visual, lyrical and musical. A view put forward, for example, in Reni Clar's article of 1925, *"Cinema and Surrealism"*, and his own film *"Entr' acti"* made in 1924, attempted to present a flow of images without anecdotal argument. Objects are transferred one into another - a chessboard turns into the Place de la Concorde - and convey a surrealist defiance of logic. In 1926, Marcel Duchamp and Man Ray collaborated on *"Anemic Cirima"*, an abstract film composed of alternating shots of moving spirals and elaborate puns and anagrams while Man Ray's own *"Emak Bakia"* (leave me alone) is essentially a juxtaposition of unrelated images. It was precisely the abstract and often 'arty' nature of such films and their failure to express ultimately the fantasies of human consciousness itself that in 1927 provoked Dali's article *"Art film - Anti-Art film"* with its specific criticism of Man Ray. For Dali, the surrealist ideal with its emphasis on the absurd, the illogical and irrational, was better expressed in the comic antics of Chaplin. Bunuel shared Dali's viewpoint, arguing that the comic films were the true surrealist cinema.

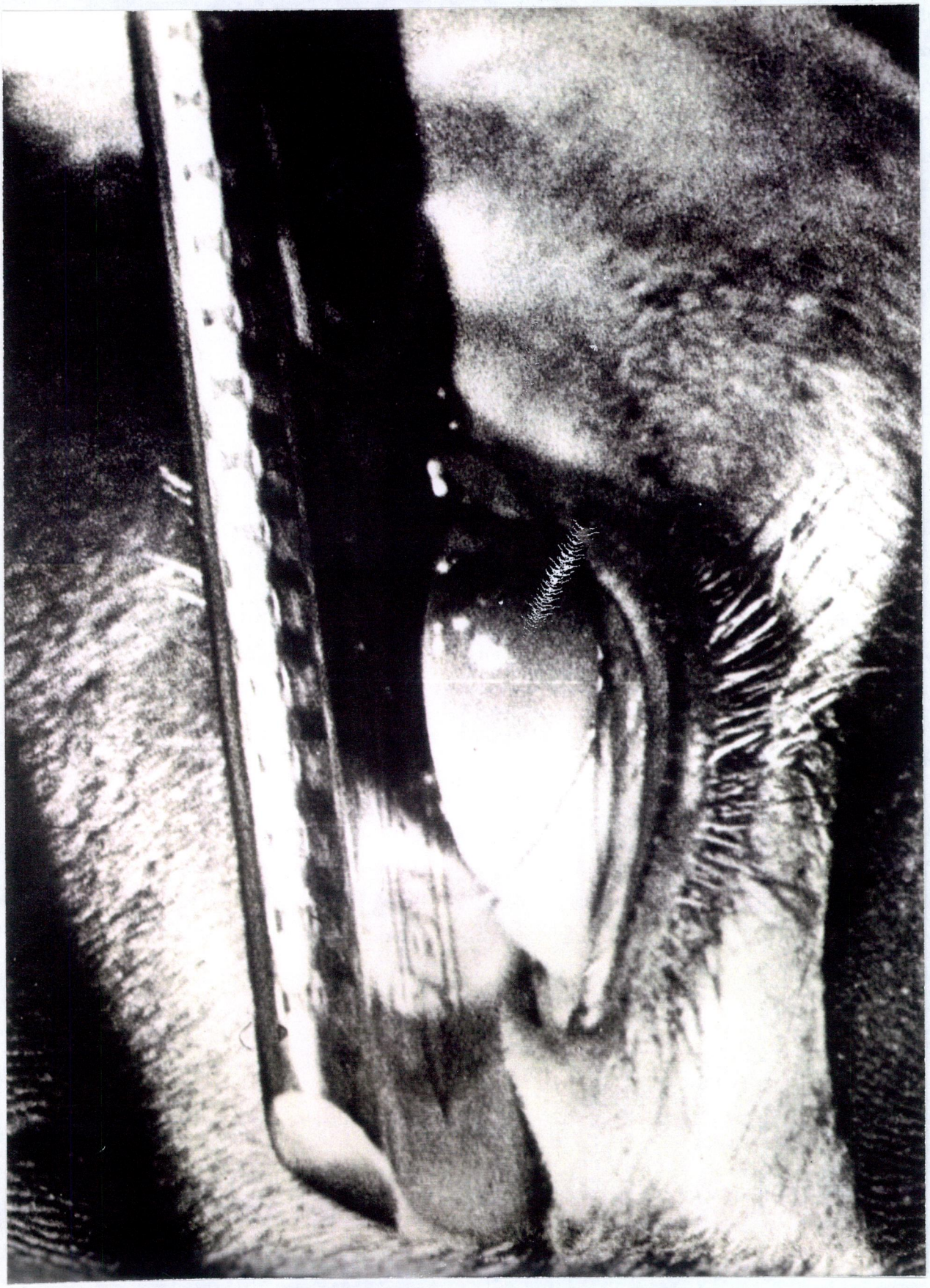


Fig.4

The success of Louis Bunuels first film (fig. 4) *"Un chien andalou"* (1929), proved that Bunuel was an artist. Painting images with such fluidity onto film as an artist would paint on canvas. *"Un chier andalou"* like many of Bunuels films to follow is an attack on the bourgeoisie and sexual frustration. It transferred to the screen the reality of dreams and unconscious disires. The audience is shocked right from the beginning when the films initial images is of the eye being sliced open with the use of a scalpal. The film was premiered in April 1929, at the Studio Ursulines in Paris and became an immediate success with intellectuals and cinema enthusiasts. Bunuel had succeeded in his first film to transfer the language of surrealism onto to the screen. The film communicated through disturbing succession of images the reality of the unconscious. When Andre Breton first heard of the new film and Bunuel's connection with Dali, he had planned a demonstration against it. However, when he actually saw it he declared it was a surreal film.

After the success of *"Un chien andalou"*, Bunuel began immediately working on his next film, *"L'age D'or"*, a film to upset reactionary groups, including league of patriots and the anti-jewish league which led to rioting in the cinema *"Studio 25"*. The film was withdrawn on police instructions, an infringement the surrealists protested against. They issued a debated questionnaire, questioning human liberty. The film's sexual passion and its contempt for the bourgeoisie, overthrew conventional social and moral values. The outrage that surrounded the film was to the great advantage of Bunuel and the other surrealists. However, by 1932, Bunuel ended his association with the Paris surrealist group, although continuing to approach film making in a surrealist manner.

Another of Bunuel's films *"Land without bread"* :(1933), shocked the Spanish Government who regarded the film as an insult to Spain, therefore, banned the film, although it was later released in 1937. It was a documentary depicting a rural region and neglected inhabitats. *"A cool, matter-of-fact commentary accompanied the scenes while Brahm's fourth symphony provided a suitable ironic accompaniment"* (Edwards, 1982, page 22/23). Another highly regarded surrealist film, although much later, was *"Viridiana"* (1961), which won the 'Palme D'or' at Cannes film festival but its blasphemous implications scandalised the Vatican. Therefore, the film was subsequently banned in Spain, references to it in newspapers were forbidden and many of those involved in its showing at Cannes lost their jobs. By 1962, *"Exterminating Angel"* was viewed by many critics as Bunuels most surrealist film since *"LageD'or"*. The film appears to be less aggressive, Bunuel becomes cool and detached in the documentary. Due to the passing of time it could be said that Bunuel was becoming less aggressive in his approach. Although his films never lagged in their strongly emotive surrealist themes and vision.

Chapter 2

"Transform the World" (Marx, 1988, page 132)

Exploration of how dreams posses a fascination for interpreting images of the unconscious mind, an integral to surrealist philosophy. The surrealists were influenced by Freuds *"Interpretation of Dreams"*. Dreams occur for everyone, whether or not we consider them important, is a personal opinion; but many of us certainly do not understand them. The prehistoric view of dreams is no doubt echoed in the attitude adopted towards dreams by the people of a classical era, according to Freud

> *they took it as axiomate that dreams were connected with the world of super human beings in whom they believed, and that there were revelations from Gods and demons* (Freud, 1914, page 58).

I feel in reality this is not the case, dreams do not foretell the future nor do they have a solution for problems. There is a psychological technique which makes it possible to interpret dreams, and if that procedure is employed, every dream reveals itself as a psychic structure, which has a meaning derived from the mental activities of waking life. According to Freud, all the material involved in dreams is in some way, generated from experience. More often than not the experience from our past is insignificant, we do not remember it when we are in a conscious state, but it is, however, recorded in our unconscious mind.

The surrealists, were interested in dreams purely as a method of liberating mans' creativity; they believed real art comes only from the unconscious mind, the irrational part of mans' nature.

> *It is as though psychological activity has been transported from the brain of a reasonable man into that of a fool.* (G.T. Fechner, 1889, page 525).

P. Radestock agrees with Fechner on this subject. *"In fact, it seems impossible to detect any fixed laws in this crazy activity"* (Radestock, 1879, page 145). When we dream, we are not in the least surprised when a dog quotes poetry or when a rock floats on water, we are perfectly willing to accept the irrational when we sleep, there is nothing too absured, too abnormal for us to dream.

The surrealist objective was to save man who had been inhibited by logic and rational thought. They wanted to teach man to rediscover his own unconscious mind and show him how to grasp the imaginative fantasies that lay hidden, even from himself.

One evening just before Breton fell asleep he experienced an intensely vivid visual image of a man cut in half by a window. This had an enormous significance for him. It appears Breton experienced an *"imaginative visual phenomena"* a term given by Johannes Müller[8] (1826), in which images are often very vivid and rapidly changing. According to Maury[9] (1878) in order to produce this visual phenomena the body and mind must be in a relaxed state. It is enough, however, to fall into a lethargic state for no more than a second in order to have an hallucination. The hallucination is usually an introduction to the dream to be dreamt; as Freud says

> *.....just as an overture announces, the principal themes which are to be heard in the opera that is to follow* (Freud, 1899, page 94).

Breton was, at this time, occupied by the writings of Freud

> *"...and familiar with his methods of examination which I had had occasion to practice on patients during the war. I resolved to obtain from myself what I had tried to obtain from them. A monologue spoken as rapidly as possible without any intervention of the critical faculties.... which would be as close as possible to spoken thought* (Breton, 1962, page 36/37).

From this experience he started to use *"psychic automatism"*. It became the most commonly used method in the surrealist movement, a process of words and sounds without confining to logic or logical pattern. When using this method it was considered cheating to change a word of what was written. Some striking images apparently were found but much of it was quite unreadable. Aragon said *"even if you write wretched idiocies by a surrealist method, they still will be wretched idiocies with no excuses"* (Aragon, 1988, page 19).

Apparently many of the writers and painters were never entirely satisfied with this method which led them to deliberately changing their compositions, which they confessed to many years later.

Many experiments were carried out by the surrealists, to tap into the subconscious mind and the chamber of dreams. Salvador Dali, wrote many articles about his *"paranoiac critical"* method, which he describes his autobiography *"the secret life of Salvador Dali"* (1942)

> *"when as a child I would stare at the great vaulted ceiling of my school classroom and see a succession of images in the large brown moisture stains which covered it."*

Fig.5

A similar theory to Leonardo Da Vinci's writings in his notebook and his approach to his paintings. He discovered that he was able to repeat at will these hallucinations and described these early experiences as the *"Keystone of my future aesthetic"* (Dali, 1990, page 13).

Dali criticised Breton's *"psychic automatism"*. The problem with the method was that it was not a natural process. It was merely an exercise of breaking down the barriers of thought so that your thoughts would become more fluid. *"Psychic automatism"*, however, started from an exercise practised while the mind was still in reality, so that the result was merely an expansion of that, and as it was said earlier, many of the surrealists altered their work produced from this exercise, rendering the whole process futile. The *"psychic automatism"* demanded entrance into the mind, therefore the images there already possess a fully formed systematic structure. According to Dali, his *"paranoiac critical"* method brought unconscious ideas and images to the forefront of his mind which thus enabled him to repeat these images on canvas. This was a voluntary exercise of thought rather then the passive states of *"psychic automatism"*. In Breton's essay *"surrealism and painting"* he says *"he must be an eye observing the landscape of the mind"* (Breton, 1990, page 16). Arthur Rimbaud, a 19th Century poet whom the surrealists admired believed that in order to obtain insight to oneself a process of concentration practice and reasoned disordering of all the senses with attempt to liberate once and for all the imagination. Breton realised that *"psychic automatism"* failed to accomplish this. (Rimbaud, 1990, page 16).

The paranoiac - critical method is evident throughout Salvador Dali's entire work. But in his later work, this technique is used more subtly, which I find is actually more effective. The central theme to Dali's earliest surrealist work consisted of autobiographical images which were all connected to psychological conditions and phobias. The grasshopper, one of Dali's phobias was usually found clinging to his mouth, an image of his face. The phobia stems back to a childhood experience. While examining a repellent fish he noticed it had the same face as a grasshopper, an insect that he liked. However, he associated this experience to his anxiety of sexual intercourse, later on in his life. Dali's own definition of paranoiac phenomena was *"common images having a double figuation"* (Dali, 1990, page 17). One of Dali's best works to illustrate this concept is his painting of *"Spain"* (1938) (fig. 5). If you look deeply into the painting, you will see clusters of people fighting. Women stretch their bodies and arms towards the sky, crying out in desperation for God, or some great miracle to save their beautiful country. When you stand back and look at the painting you notice that Spain is represented by a woman who is painted in a ghostly like technique i.e. sections of her body are visible the rest in transparent. Due to the Spanish Civil War, Spain's beauty will no longer exist.

Fig. 6

Her head is bowed down elegantly, but in great sadness. The expression on her face is solemn as the bodies which form her upper and lower torso rip her soul apart. The style of the painting is very true to Leonardo's etchings and very different from Dali's previous work, which is usually very solid and richly painted. After a trip to Italy, Dali was overwhelmed by the renaissance artists especially Da Vinci. Da Vinci's *"adoration of the Magi"* (fig. 6/7); has a strong influence in Dali's painting of *"Spain"*. Although Leonardo's painting was never completed the sketches show the background of the painting in the process of development. Leonardo's inspiration is developed from the use of the *"critical paranoiac"* method. The architecture of the stable is very correct and strong, however, sketches of figures in clusters spring from the walls of the stable.

Dali, wrote that

> *it is by a specifically paranoiac process that it is possible to obtain a double image, that is the image of an object which without the least figurative or anatomical modification can at the same time represent another absolutely different object..... The double image may be extended continuing the paranoiac advance, and then the process of another to make a third image appear....and so on, until there is a number of images limited only to the minds degree of paranoiac capacity* (Dali, 1990, page 21)

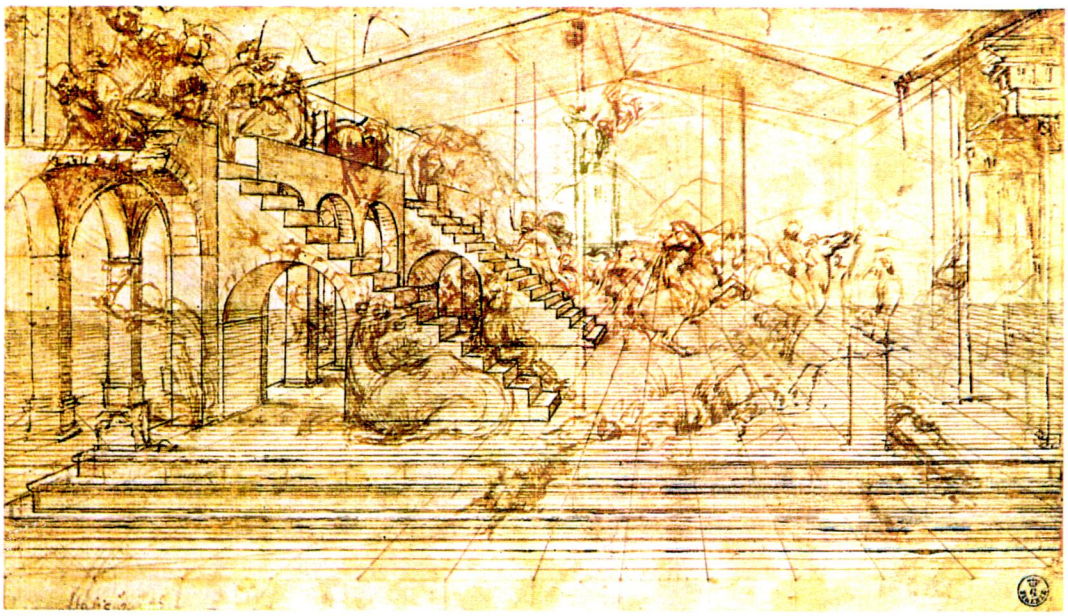


Fig.7

Perspective study for the background of the *Adoration of the Magi*, c. 1481

As Leonardo developed his ideas for the *Adoration of the Magi* from such hastily drawn sketches as that shown on page 129, he made a study for the background *(above)*, which is a perfect illustration of mathematical, linear perspective. There all lines converge on a vanishing point at right center. From this firm scientific base his imagination, expressed in the swarming figures, leaped up into a world of mystery, so that this extraordinary drawing transcends its original purpose and sums up the quality of his mind.

Chapter 3

"Surrealism is in a contemporary society"

This chapter is an examination of the legacy that surrealist philosophy and metaphors endowed on contemporary arts. What Dali did for double image or rather *"paranoiac - critical"* method is his paintings could be likened to what the band Genesis achieved in there music. Although they were not the only musicians to successfully use double meaning in their music. The 60's and 70's saw a new era for music. Music had been experimented in the Dada movement in the Cabaret Voltaire mainly Wassily Kandinsky involving the banging of kettles and or typewriters to a chorus of poetry readings along with many other experiments. It, however, progressed no further and still remained in its infancy. Although Louis Bunuel knew that music had potential to emphasis and heighten the atmosphere in a scene. He used music for ironic effect to underline a specific moment as in the love sequence of L'age D'or, when the couple are reunited; Modot cries out *"my love, my love, my love"*. The words have as their ascending and pulsating accompaniment the music of Wagner's *"Tristan and Isolde"* which is played passionately by the orchestra in the garden. The music is never a mere ornament or background. The music to Bunuel plays an important part in the film although Bunuel personally does not like film music, it adds a false element, *".....a sort of trick, except of course in certain cases"* Bunuel goes onto say *"music, too is employed only when it serves a specific purpose"* (Bunuel, 1978, page 93/94). The music's role either underlines visual sequences, or on occasion, clash with them, creating a violent discord between what is seen and what is heard.

Although Bunuel's use of music remained merely as a narrator, selling the mood and heightening emotion in his films. The music did not stand out on its own as a contemporary popular art, until the 1950's, when music began developing its own identity.

Like all other art movements, music needed a launching base and in this case, music looked to Jazz. Jazz had the potential for experiment because of its soulfulness and honesty, it was passionate and full hearted. Peter Gabriel has often stated that he found singing hymns, in the chapel at Charterhouse boarding school for boys, an incredible powerful emotional experience and recalls coming out of school assemblies having screamed his head off, feeling elated. *"On the few good hymns, which were anthem-like in some ways, I think it is closest that the white man gets to soul music"*. (Gabriel, 1992, page 6).

?

In the mid 1960's, social revolution was in the air - with the advent of the Beatles and the Rolling Stones, the rise of flower power, aggressive student unrest on the continent, protests against American involvement in Vietnam, greater political awareness and an expanding drug culture, the world would never be quite the same again. After 1945, the old semi-aristorcratic order was finished, to take its place was bourgeoisie democracy which was finally universalised. At the same time, mass production and consumption transformed the West European economics along North American lines.

> *The society that consolidated this technology would be oppressively stable, monolithically industrial, capitalist civilisation would now be in place"*
> (Anderson, 1984, page 166).

This historical moment of post-modernism is also the moment of the birth of rock culture, which has become a multi-national communications industry, involving the integration of different media forms e.g. interviews with musicians on radio, television and in magazines etc. Pops songs are the soundtrack of post-modern daily life. The best pop musicians respond to ideological problems of their place in a commercial process and so makes music a vehicle of attitude, opinion and discontent that resonates for their listeners. Pop music is made through struggles and arguments concerning this new society developed from commercialism and mass production.

Young people tried to break free from this mould in which they were being consumed. They went back to a primitive way of living known as the loose *"hippie movement"* 1968. Yet, mentally they were not detached from society, which Bunuel had accused the surrealists of doing. Image became a deliberate sell-it-yourself amateurism which again brought back what the surrealists in the 1920's were saying; anyone can be an artist. Everyone is capable of producing creativity from within. The hippie scene was an attempt to live an aesthetic lifestyle. The output of underground newspapers was also reminiscent in that of the surrealist movement.

> *Usually they are begun for fun, attracting a pool of creators bent on inventing a new language to communicate new ideas in a new style"*
> (R. Neville, 1971, page 120)

Fig. 8

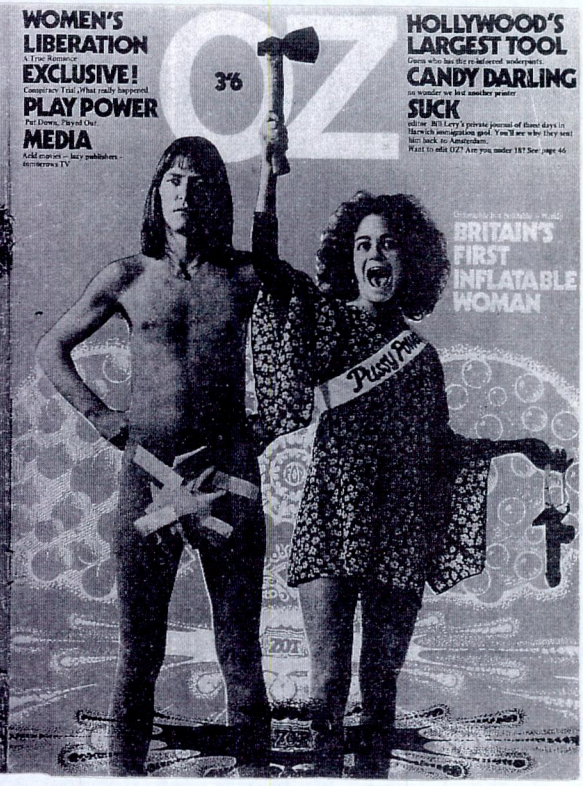

WOMEN'S LIBERATION
A True Romance
EXCLUSIVE!
Conspiracy Trial. What really happened
PLAY POWER
Put Down, Played Out.
MEDIA
Acid movies – lazy publishers – tomorrow's TV
3'6
OZ
HOLLYWOOD'S LARGEST TOOL
Guess who has the reinforced wokeyners.
CANDY DARLING
no wonder we lost another pioneer
SUCK
editor - Bill Levy's private journal of those days in Harwich immigration prod. You'll see why they sent him back to Amsterdam.
Want to edit OZ? Are you under 18? See page 46
BRITAIN'S FIRST INFLATABLE WOMAN

Fig. 9

Oz and it, the more well known journals, with print runs in 1968 of around 20,000, 50,000 respectively - developed a new style of popular dissent. They contained news and information sheets and promoted a visual language (fig. 8/9). They offered themselves as imagery, drawing on pictorial sources of symbolism and art nouveau, shaping the swirling fantasies of psychedelic. They sold an image of what life can be like.

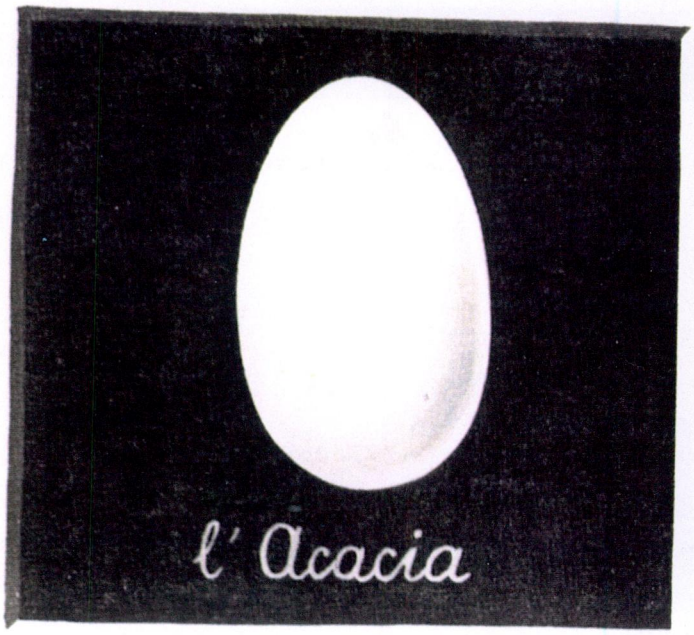
The British hippie musicians from *"psychedelics"* like Hendrix and Cream to progressives like Pink Floyd delved into the storerooms of art history. They began to identify themselves with artists like Van Gogh and art movements like Dada and surrealism, e.g. Pink Floyd's song *"another brick in the wall"* reflects surrealism ideas.

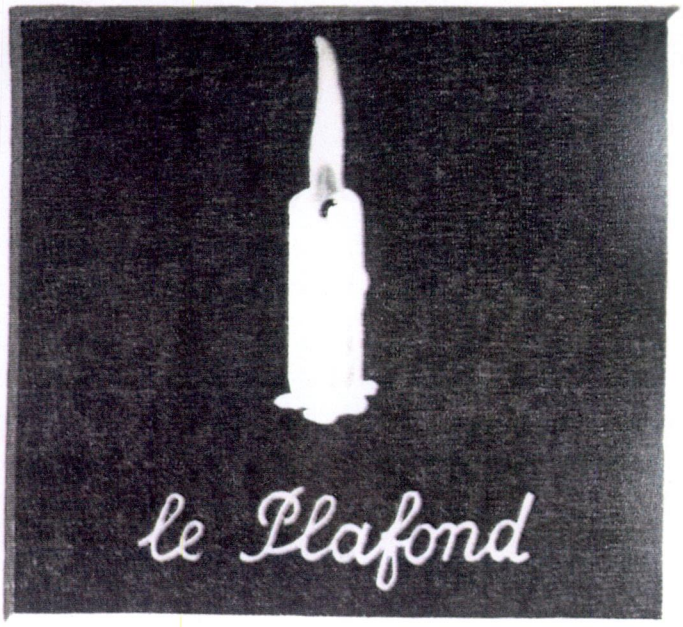
The central theme of the song is a revolt against conformity, which is installed in us as children. Pink Floyd's revolt against education to conform in society is reminiscent of Rene Magritte's painting entitled *"Dreaming's Key"* (1930, fig. 10). In Pink Floyd's video for *"Another brick in the wall"*, an infinite number of hammers, in rows march continuously, no break in pattern occurs until the end of the video when the hammers break down the wall of conformity. Magrittes *"Dreaming's Key"* reflects a children's educational book. The picture is meant to correspond with the word, but it doesn't, playing on the double meaning. The painting becomes a lesson in displacement, a substitute of unconscious and anti-rational for rational meanings. *"Another brick in the wall"* is about attempting to destroy the bourgeois idea of cultural autonomy. Art has always recorded societies atmosphere of their time. Rock stars wished to do the same.

In the 60's and 70's, the best underground events (the festival, the happening) were spontaneous and impermanent. Happenings drew on Dada and surreal ideas of liberating public effects of the free-play of the unconscious. Happenings made art an event in which artistic action and audience reaction were part of the design.

In the early punk concerts the 'shock' effect often meant violence. A perpetual spitting and snarling between players and listeners. The Who, a particularly violent group, would smash up their amplifying equipment which was all part of the act. Punk fanziness, Dadesque and surrealist jokes drifted in and out of magazine books, dripped slogans down the walls, sensible to the initiated, disgusting to everyone else. Their feeling of freedom for which the paid price of an excessive distaste and contempt for the public, was a major stimulus.

Dada's legacy was its celebration of spontaneity, it introduced irony and fun into the attack on the bourgeoisie idea of art - but they also took themselves seriously. Dada and surrealist artists, were in part, skilled technicians who created and performed for a knowing audience.





Magritte

Fig. 10

Like Dada and surrealism, progressive rock and punk musicians could not avoid becoming popular, to be placed, that is in an established role'. The potential audience was too large. By the mid-1960's, cults could not avoid becoming a 'mass'. The avant-garde challenge was to keep art beyond the reach of the philistine, the 'collector', but now the significant consuming group was more youthful, more willing to accept shock as pleasure, provocation as leisure.

Punk performances were a collage of shock, multi-media, montage and deconstruction. Cabaret Voltaire - electronic musicians who combined sound and music, used tape/film collages, inspired by Dada and the Velvet underground. As well as being involved in music they were also conscious of an image, they wore teddy boy gear which was rather peculiar, stemming from the early Roxy Music period.

> *"....I think people thought that we must be doing something interesting because we looked so odd"* (Stephen Mullinder, 1987, page 129).

Cabaret Voltaire used modern day 'ready mades' such as the noise of the factory, the radio, TV, with a combination of collage and cut-up techniques, they attempted to get behind a sense of strict reality, trying to re-interpret and de scramble theatreality. The Cabaret Voltaire of 1973/76, were involved in the manipulation of sounds. They became part of the 'music world' rather than the 'art world', because of the responses of other people. Cabaret Voltaire gained a notoriety in recognised music circles, becoming defined as a 'music group'.

According to Simon Frith, much of the punk cult had originated in art schools (Frith and Horne, 1987, page 123). *"Punk brought to a head fifteen years of questions about creativity in a mass medium"* (Frith and Horne, 1987, page 124). 1976/7 saw the height of punk; it was now a street cult rather than an art movement, an eruption from the gutters of inner-city recession, punk was a working class response to decay. At an interview on Capital Radio, Sid Vicious of Sex Pistols was asked by the interviewer why the band thought society was sick *"because"* said Sid, *"we can't say what we want you fool"* (Record Hunter, *"Sid's Way"*, Vox issue 42, March 1994, page 76). The Sex Pistols had nothing to say but were very vocal about it and they had no desire to please. Punk sold, the aesthetics of boredom and the politics of street incredibility - punk artist - designers took art into lifestyle and offered not a solution to no work, but a solution to leisure: play on the dole. This was also a theory reflected in the surrealist movement 1920's. Andre Thirion, published an article *"Down with work"*, which argues against the idea that hard work is a virtue and that laziness is a sin. *"I say, shit on all those counter revolutionaries and their miserable idol, work!"* (Thirion, 1929, 43/46).

The punks fashion and street action, was not just a source of imagery and aesthetic life but a medium. Vivienne Westwood's shops - 'let it rock', which became 'sex' which became 'seditionaries' - were, however, never meant to service youth groups nor did she or McClaren have much interest in street culture, they just used it to tap into changing tastes of public/youth. Westwood once told i-D magazine that *"the only true example of street fashion that I can think of is that rocker look"* (i-D, interview with Vivienne Westwood, vol. 33, February 1986, page 12). McClaren and Westwood's objective was to make the 'look' and to sell it to the streets through advertising and promotions. Their 'sex' shop was their canvas. The images produced were of gay dress codes, bondage gear. They then invented the Sex Pistols to feed their images back onto the street. Fred Vermorel, a friend of McClarens, said of the Sex Pistols, a group

> *inextricably tangled with the fuss of politics it provoked and beauty wrung from despair.... its jagged explosion could not be frozen on canvas in a rectangular frame but was scattered through time as banner headlines, records, rumours and anecdotes, pin-ups, video and movie footage, posters, t-shirts and fashion, and (I almost forgot), live performances. Only the shock waves remain and the debris".*
> (Vermorel, 1987, page 130) – ?

> *"The liberating thing about punk was that it made you feel you could do anything and you could do it now. It was the climate at the time that allowed that "* (Julian Temple, 1994, page 78). ?

This climate was brought about through the common use of drugs which gave people the confidence to do what they wanted, it also put them in touch with their own psyche. Jim Morrison of the Doors, was constantly preoccupied with the idea of how far he could go. Songs such as *"Break on through to the other side"* reflects this. He was constantly challenging life itself, and his own fear mixed with a curiosity to know what was on the other side.

> *the negros in the forest brightly feathered; and they are saying:*
>
> *'forget the night, live with us in forests of azure.*
> *Out here on the perimeter there are no stars; out here we is stoned - immaculate'.*

Later in the song;

> *'I'll bet you this, no external reward will forgive us now for wasting the down".*
> (Hopkins Sugarman, 1980, page)

The imagery in this song symbolises Jim's growing wish to escape.

Part of the vague philosophy of UCLA film students was

> *you blur the distinction between dreams and reality. One of my favourite lines was "dream beget reality.." We had a theory of the true rumour, that life was not as exciting and romantic as it should be, so you tell things that are false because it is better than images be created. It does not matter that they are not true, so long as they are believed.*

Morrison wanted to incorporate a political message into what he was doing. He felt everyone was waiting for him to speak, ready to obey his every word, and this was a tremendous responsibility, but he did not know what to say.

February 28, 1969, the living theatre staged its revolutionary *"tour de force paradise now"*. The play opened with *"The rite of Guerilla Theatre"* in which the actors mingled with the spectators, speaking the first of five key, cathartic phrases. *"I am not allowed to travel without a passport"* (Hopkins, Sugarman, 1980, page 222). The living theatre was touring the United States after four years of self-imposed exile in Europe. During that time, the troupe had become international in composition and knew the hassles of border-crossing firsthand. They engaged the spectators in dialogue, baiting them if necessary to get a response, shouting the words in anguish and frustration, *"I cannot travel freely, I cannot move about at will!"*

I am separated from my fellow man, my boundaries are set arbitrarily by others!

"The gates of paradise are closed to me", and so it continued on, a catalogue of complaints, building up to explosive energy.

"I'm not allowed smoke marijuana" and finally
"I'm not allowed to take my clothes off"

"We are ashamed of what is most beautiful, we are afraid of what is most beautiful".

Fig. 11

"The culture represses love" (Hopkins and Sugarman, 1980, page 343). The actors began to strip, removing most of their clothing, the forbidden areas of their bodies were covered. When the stripping reached its legal limit, the actors shouted once more that they were not allowed take their clothes off, at this the police moved in and stopped the play from continuing.

Shortly afterwards the Doors were playing in Miami (1969). During the concert, Morrison suddenly proclaimed

> *"I'm not talking about a revolution, I'm talking about having a good time"*. He then screamed at them *"you're all a bunch of fuckin' idiots, lettin' people tell you what you're going to do, lettin' people push you around. How long do you think its gonna last? How long are you gonna let 'em push you around?... Maybe you love it maybe you love gettin' your face stuck in the shit....* (Hopkins and Sugarman, 1980, page 230)

Jim Morrison was trying to taunt them, stirring them to start a riot. Morrison then began to unbuckle his belt, he was, however, stopped in midstream, although Morrison rarely wore underwear, on this night he wore boxer shorts so large that they were pulled up over his leather pants.

Morrison, like Breton was trying to encourage people to stand as individuals. Revolutionary songs such as the *"Unknown Soldier"* incorporates this message:

> *The old get old, and the young get stronger, may take a week and it may take longer, they get the guns, but we got the numbers, gonna win, yeah! we're taking over, come on!*

Genesis music echoes Morrison's revolutionary ideas, but in a more surreal manner. The lyrics are like nursery rhymes but they carry with them serious messages. Their second album *"Nursery Crymes"* (fig.11) (1971), consisted of double imagery, the stand-out track at the time was *"musical box"*. It centered around a particularly vicious game of croquet in which young Henry has his head gracefully removed by his companion Cynthia. Returning to the house, she discovers his musical box and, on opening it, unleashes the spirit of the dead boy, now and old man who has never fulfilled any of his physical desires, an omission he attempts to correct with the young girl. Evoking thoughts of fairy tales such as *"Alice in Wonderland"*, the song is quintessential English, placed in the Victorian age and bringing forth comparisons with Edward Lear. Although, Gabriel's with world was far more barbarous and disturbing. Henry's sexual frustration has clear parallels with Gabriel's perceptions of the widespread repression of English society and its accompanying sexual hypocrisy.

Fig. 11

Gabriel would perform surrealistic vignettes exposing the soft underbelly of repressive. English culture Gabriel would draw the crowd into Genesis own world that owed little to reality, that the fans were forced to inhabit in their daily life.

The major revelation from *"Nursery Crymes"* was that Genesis had a sense of humour, which manifested itself most openly in *"Harold the Barrel"*, a comic opera of sorts with the same brand of off-beat imagery, Similar to Dali's claim that Chaplin and theatre of the absurd was the most true artistic expression of surrealism.

> *Harold the Barrel cut off toes and served them all for tea.*
> *He cannot go far, he hasn't got a leg to stand on.*

"Return of the Giant Hogweed" (fig. 12) the lyrics again eliciting a wry smile with its tale of a rampaging plant attacking the human race. To enhance these surreal lyrics, on stage Gabriel's experimented with costumes. At the Lincoln festival in May. He wore a heavy jewelled Egyptian collar, thick black eye make-up and most striking of all, he shaved the front of his head.

In Dublin, Gabriel surprised the band and the audience when he went off stage just as the bank were starting to play *"musical box"*. He returned wearing a long red dress and a fox head, mimicking the character on the cover of their new album *"Fox Trot"* (fig.13). The crowd and the band were stunned, staring at Gabriel in a mixture of awe and shock. Gabriel continued to developed a more commanding presence on stage and acting on spontaneous impulse. He was always looking for new ideas that would shock or surprise the audience.

After a discussion about Gabriel's performance, it was decided that they would put on a show which would be more like a theatre. Their ambition was to change the stage into a personality. They did this successfully when they played at the Rainbow theatre in Finsbury Park, London's premier venue for rock bands. The music was already in place - the new material from *"Fox Trot"* having been thoroughly played in by now - so the band could afford to turn its attentions more towards the presentations. They opened with *"Watcher of the skies"* as Tony Banks, the keyboard player recalls.

> *We lit the curtain with the UV lights and Peter had UV sensitive eye make-up on, it was incredibly exciting and it just gave everything a power"* (Banks, 1992, page 74).

Fig. 12

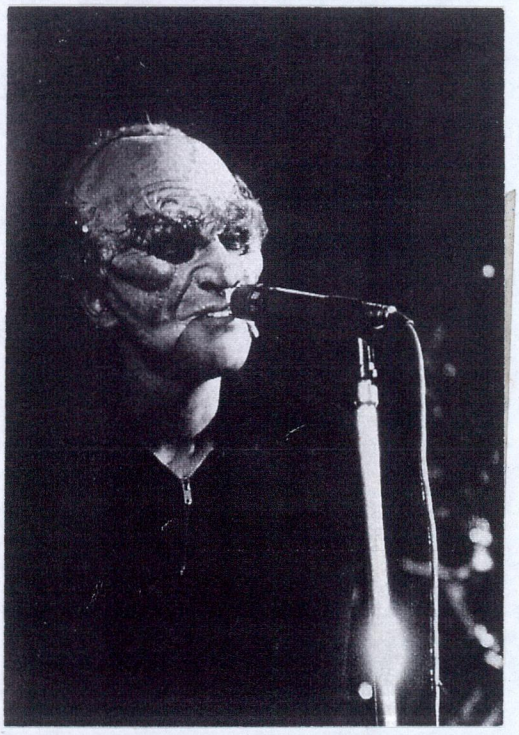


Fig. 14

To add to this he had taken to the stage wearing a long flowing black cape and a pair of batwings around his shoulders. His costumes were not pure ostentation, designed to give audiences something to look at, neither were they garish decoration or fashion statements, they were an extension of the songs, complementary to the music, and intended to convey the fantasy of their lyrics. For the closing section of the *"musical box"* he wore a disturbing malevolent old man mask (fig. 14) miming Henry's sexual climax and thus making further sense of the musical accompaniment in a tremendously strong piece of theatre.

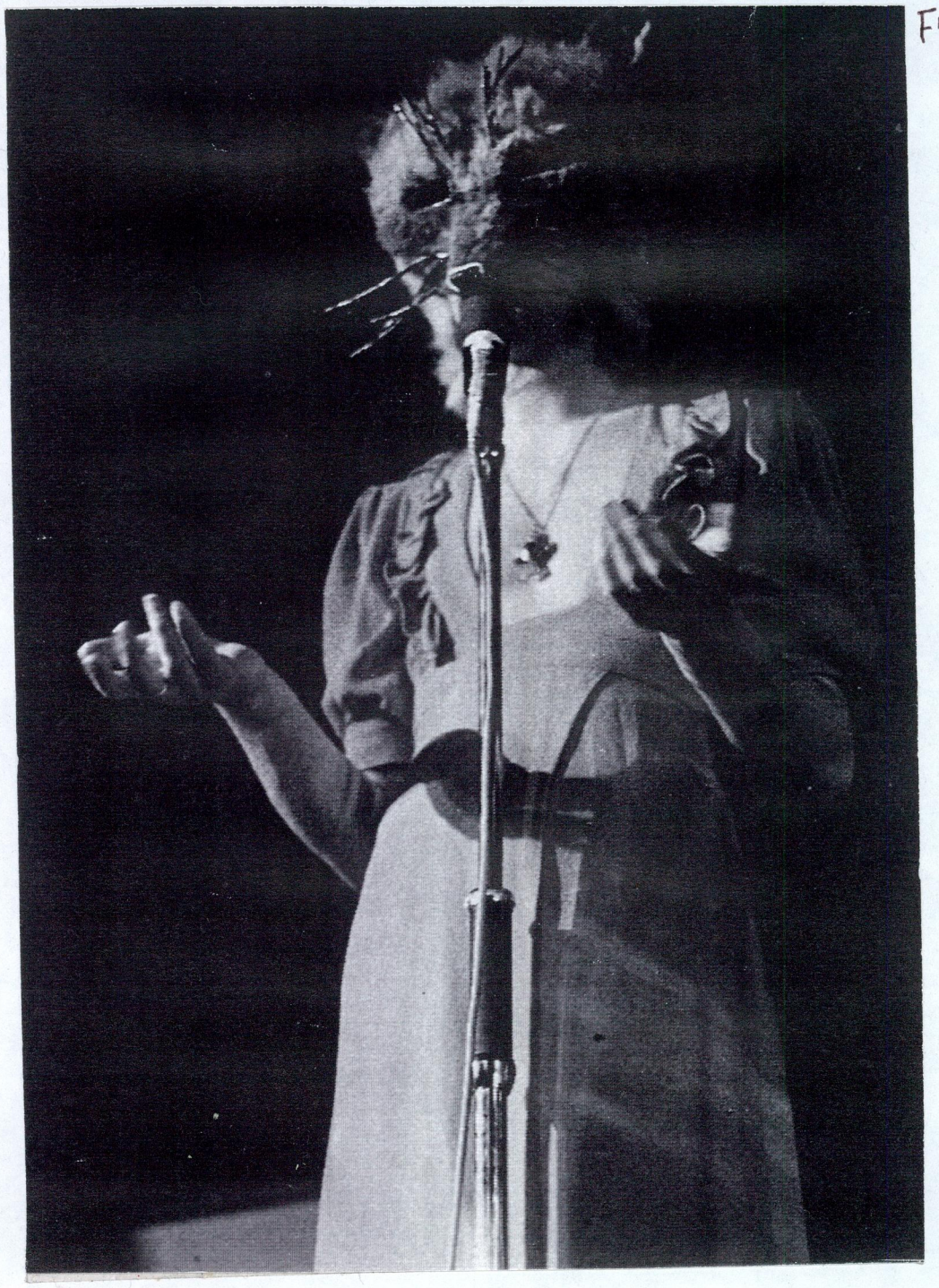


Fig. 13

Chapter 4

"The use of surrealism as a metaphor for strong emotional images"

The *"US"* video by Peter Gabriel is all about failed relationships Gabriel has encountered in his past. *"Digging in the dirt"* is reminiscent of a dog searching for his bone. The surreal images used in the video are similar to those Dali used in his paintings, Gabriel, like Dali, envisions insects and slugs as ugly creatures and to be destroyed. The slug and maggot's portray Gabriel's ugliness which he becomes obsessed with. While trying to kill a wasp, he puts his fist through the windscreen of the car, which is in slow with motion, 500 frames for every second.

Gabriel admires the work of artist Zush. His style of painting is primitive and emotional and aided Gabriel in creating a surrealist image. Zush's little gremlin creatures are created by Joan Gratz - animator, in clay, capturing the essence of his characters in 3D. The video expresses the psyche, slightly deranged and slightly wild, a angry murderous element gives way to desperation - poisonous mushrooms sprout up from the ground creating the words *"Help"*, which then leads to *"Heal"*. Gabriel explains in the video *"that going through the dark side you come through and accept it, in a sense neutralise it"*. Similar to Dali, Gabriel confronts the slug, which crawls to his ear, eye and around the nose. He is acknowledging the problem and trying to cope with it. Dali's use of the grasshopper on his mouth disturbed him when he was painting it, but he confronted his phobia rather than avoid it. Similar again, to Dali, Gabriel's use of the watch appears many times throughout the video, the arms move rapidly around the face which symbolises time's insignificance.

Double imagery plays a large part in Gabriel's videos. The quick succession of images and colourful psychedelic swirling is very powerful e.g. *"Kiss that frog"* (1993). The use of colour is very similar to Dali's, bright and bold colour which reflects the emotional content. The movement of the images usually corresponds to the beat of the music which has a very strong emotional effect. *"Sledgehammer"* (1986)

> *"...A vast underground world going on which we are not aware of as we walk on the surface. It all ties in with the conscious and the subconscious mind".*
> (Gabriel, 1977, Beat instrumental)

Gabriel's video and music are all inspired by emotional and psychological feelings e.g. *"Kiss that frog"* was written when he had read a book on the psychology of fairy tales. Gabriel combines the real world in to the surreal world very smoothly and with great fluidity. Gabriel's use of technology is very artistic, nothing is impossible. In the *"Blood of Eden"*, Sinead O'Connor's face becomes Gabriel's, again signifying the unity in a relationship.

Like Dali, Gabriel expresses his sexual desires which is the central theme to *"Kiss that frog"* and *"Steam"*. In *"Steam"* the pace of the sexual act is in rhythm to the beat of the music, a build up to result in an explosion of fireworks at the end.

Society has felt threatened by computerisation and technology yet Gabriel has proved that art and artist can work very well with the computers and bring their art to a new level. Gabriel's aim in his work is to create emotion through the use of surrealist images which convey powerful messages and emotions and his use of the computers reflects society of today.

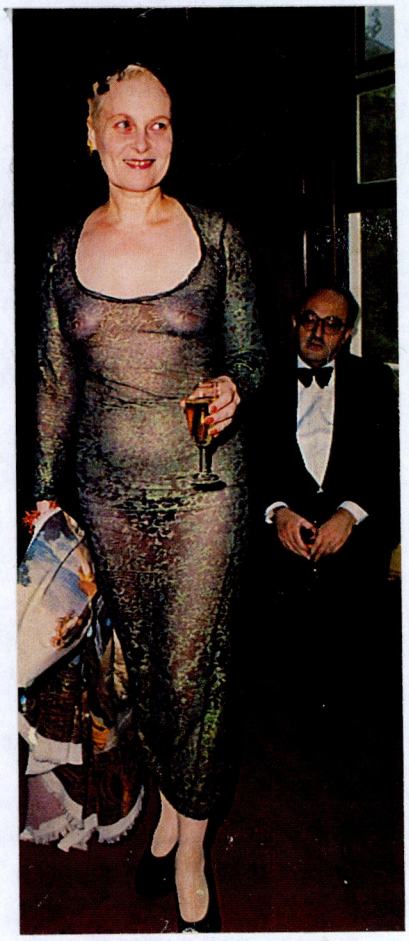


Fig. 14

Conclusion

The power of surrealism through apparently naive and harmless symbols to convey a strong revolutionary message - often heightening in eras of political and social repression.

The surrealist movement arose in the wake of war. The surrealists rebelled against authority. Loss of lives was suffered due to the greed of bourgeoise, whom the surrealists despised. The movements' aim was to awaken the minds of man, telling him you are free, you can do whatever you want, you are in control of yourself, you are not a cog in a machine.

The surrealist and Dada movement opened doors for artists to express themselves. It challenged them to look into their minds for inspiration rather than the society around them. Afterall, if we lived in a perfect world, peaceful, ideally socialist sharing same money, possessions and status in society, we might not have good art or at least one so strong in emotive imagery. It is through tourbled times and repression, creativity is at its height. This repression can be personal or cultural.

The surrealist objective was to merge surrealism into reality through the concept that anything goes. Art has no borders or limits and every man has the possibility to create art. Their pursuit was to shock society, and society had witnessed some shocking events. Only recently Vivienne Westwood left the fashion world speechless again. When she greeted Princess Michael of Kent at Kensington Palace in a see-through dress (fig. 14) without underwear. Vivienne has always been noted for the shock-factor of her designs. There's the much publicised flesh-coloured body stocking with a fig leaf over the crotch and at one show all her models just wore knickers. Is she mad or genius?

But the surrealist movement did not set out to shock people just for the sake of it. It was an intellectual and (although members denied it) a political movement. The surrealist teaching was to go back to basics to re-educate ourselves about what life should be, to resume the mind of a child with basic needs.

Dreams were very important to the surrealists. Strange images and absurdity are conjured up in the mind. We accept the most outrageous of images and scenarios and when we tell someone of these 'weird dreams' we are not looked upon as being mad or mentally daranged. The surrealists wanted to combine the world of dreams and reality into one. People crave to escape from the depressing realities of politics, finance and reality itself. As Hilderbrandt said

KURT SCHWITTERS, PICTURE WITH LIGHT CENTER, 1919.
A poet as well as a painter, Schwitters gave up the traditional materials of oil and canvas in 1918 and took rubbish he found in the streets—old handbills, tramway tickets, string, newspaper scraps, and bits of cardboard—and assembled them into collages. His first exhibition of such work was held in Berlin in 1919, the year in which his poetry was also published.

Their lives in dreams, a marvelous poetry, an incomparable humour, a rare irony. A dream looks upon the world in a light of strange idealism and often changes the effects of what it sees by its deep understanding of truly heavenly splendour and clothes dignity with the highest majesty. It shows us our every day fears in the ghastliest shape and turns our amusement into jokes of undescribable pagency and sometimes when we are awake and still under the full impact of our experience like one of those, we cannot but feel that never in our life has the real world offered us its equal" (F.W. 1875, page 66).

The surrealist movement was brought to the forefront by a society suffering repression and a social structure corrupted by the bourgeoise. However, surrealism did not begin in the 1920's but rather it existed before then and continues to exist today. Karl Schwitters, a dadaist painter experiemented with collage, a combination of garbage and bits of cardboard, torn and pasted onto a piece of canvas, in a random manner, touched up with a little bit of paint, and call it *"Picture with light centre"* (1919, fig. 15). This painting portrayed people's everyday life and untencils, that reeks of the atmosphere of that period. U2, the Dublin band created *"Zoo, TV"* a collage of visual images shown throught satellite from all over the world documenting the atmosphere of today which is similar to Karl Schwitters *"Picture with light centre"* in sentiment.

To bring this argument one step further Smithwicks had suffered before this, a severe middleage syndrome, an old-timers drink who as they got older, and past away, would leave Smithwicks with a shrinking market. So obviously their desired market was the young - strong, rebellious, almost revolutionary imagery was used to attract this young market. We first noticed red billboards with the words *"Get into it"* and nothing else and then other billboards, same background *"Be your own role model"*. No one knew what this meant, what it was for and what company had launched this campaign. That is until, (fig. 16), a while afterwards, advertisements on the television with a collage of imagery, similar to U2's *"Zoo film"* appeared. We made the connection between the billboards and the advertisement on the television because of the words *"Get into it"* on a red background. Other visual collages in the advertisement are of magical, mythical and mysterious Ireland, which is recited in an American accent. Surrelism in this advertisement reflects the commercialism of our society. Surrealism is used a lot in advertisement campaigns in order to sell a commodity in a subtle but powerful way.

Fig. 16

Surrealism's role in advertisements, which reflect society of today is not merely a fact or revival it continues to exist in the medium of that period. The double meaning and imagery is more powerful because at first we don't understand it but after repeated viewings we begin to analyse it therefore remember it. Advertisements try to tap into our psychological way of thinking so that we will buy what they want us to buy. The phrase *"Be your own role model"* does not mean what it reads. The double meaning behind it is if your independent drink our beer, but in fact if you are independent you will not care what beer you drink, it could be yellow pack for all you care.

Because our society today is so commercial, there are so many brands of e.g. beer, in order to buy that specific brand, advertisements are created to encourage us to buy it. They tap into our subconscious mind so that we will buy that product whether or not we want it. The more subtle the advertisement through surreal images, the more powerful and effective it is e.g. Smithwicks, which is why surrealism has and will continue to play a role in society today.

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Glossary NOTES

1. Tristan Tzara - Romanian poet, member of Dada, surrealist movement.

2. Hugo Ball - Editor for the Dada movement.

3. Jean Arp - Romanian poet.

4. Cabaret Voltaire - Theatrical Dada performance.

5. Vanzetti }
   }
6. Sacco } - Editors of Le Grand Jeu (surrealsts)

7. Artaud Antonin - surrealist writer, wrote articles concerning Antonin - individual liberty and surrealism.

8. Andre Thirion - surrealist writer.

9. Johannes Müller - psychologist.

10. Maury, J.A. (1857) - psychologist.

11. Aragon Louis - surrealist writer.