

THE NATIONAL COLLEGE OF ART AND DESIGN

THE INFLUENCE OF DREAMS AND THE SUBCONSCIOUS MIND  
ON ART BETWEEN 1900 AND 1970

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## SECTION I

### PART I      THE DREAM AS AN EXPRESSION OF PERSONALITY

As an individual and personal medium of expression the dream is unique as there is probably no sphere of personality expression richer with individuality. In dreams, unlike many other forms of psycho-diagnostic media, the element of repression plays a very subordinate role, thus permitting more spontaneity in the expression of underlying unconscious needs, desires, hopes and fears. The dream is limitless in its regard for reality, logic, creativeness and fantasy. It speaks about the present meaning of the past, the future meaning of the present and the structure and feeling of one's wants. Dreams are a form of association and are related to the days which have gone before, they are also a form of wishing relating to the days ahead.

Each dream shows personal idiosyncrasies, motivation and structural properties; the form of the dream reflects the mental level of the dreamer, complexity coming with the complexity of mind. Since dreaming is an introverted process it suffers from the general values to which all introverted activities are subject. In other words, there is a greater richness in dreaming on the part of those whose personality gives rise to an abundance of thoughts.

The dream is a condensed picture and so must express much in a few images. In response to an outer stimulus it can fabricate by a method of successive high points what in waking life could take hours or weeks to produce. Few dreams, except starkly realistic dreams and nightmares, have the full structure of waking fantasy. One of the things which makes the dream less realistic, the device by which a person knows when awake that he is not dreaming, is the fact that the dreamer keeps at arms length the disturbing details, he is aware that what he sees are subconscious images rather than realistic conscious images. (1.)

The heart of the normal dream is thought to be the physiological excitation of tensions or, in other words, unsatisfied needs. Various nineteenth century experimenters induced dreams by placing the limbs of the sleeper in such positions as to create discomfort so that dreams of activity

ensued or by producing tactile discomfort leading to dreams of escape. Two nineteenth century experimenters, Watt and Horten, showed the simplicity of the connection between physical stimulation and dream elaboration, inducing dreams of flying and nudity by manipulation of the dreamers environment. (2.)

Although the individual differences in intelligence and creativeness, as displayed in the dream, would accomodate intelligence and creativeness based upon waking skill in thoughts and fantasy, the dream outdoes the waking fantasy in many respects. The material is more vivid, hallucination replacing image, and more elaborately dramatized.

The removal from reality permits greater richness and a wider variety of personal idioms in the dream than in waking fantasy. The dream, being the less social, is in a sense the freest of expressive acts. Most dreams have a lavish quality which unambiguously bespeaks greater psychic freedom and creativeness. There is some dissassociation in all sleep because of physiological factors, but the process is generally augmented by the exclusion of all factors that would normally interfere. For this reason the dream is often the most revealing aspect regarding the content and form of individual personality.

## PART II JUNG'S DISCOVERIES ON THE SUBCONSCIOUS MIND

The Swiss psychiatrist Jung's research into Schizophrenia led to his conception of a 'collective unconscious', a deeper layer of mind beneath the merely personal. His efforts to understand the delusions and hallucinations of the insane led him to compare them with myths and religious beliefs. He found many parallels; the myth-making substratum of the mind could not be explained in terms of the personal vicissitudes of childhood, as were the neuroses described by Freud. He felt that the unconscious mind was not just a part of the mind to which unpleasant experience was banished; it was the foundation of being and the source both of mental disturbance and of hopes and aspirations.



Jung underwent a period in his life of mental upheaval which subsequently shaped the whole course of his psychological theorizing and also influenced his technique of psychotherapy. He wrote of his own experiences,

" The years when I was pursuing my inner images were the most important in my life.

In them, everything essential was decided. " (3.)

He managed to retain his hold on reality because he learned to objectify his own fantasies and dreams by painting them and writing about them. In later life, he encouraged his patients to use the same techniques in coming to terms with their own psychopathological material.

Jung treated people by encouraging them to pursue the products of their unconscious fantasies, whether these manifested themselves in dreams or day-dreams. He encouraged them to enter into a state of reverie in which consciousness was not lost, but in which judgement was suspended. His patients were urged to write or paint the fantasies which came to them while in this condition; a technique which became known as 'active imagination.'

In this way a process of psychological development was initiated which Jung named the process of individuation. In the course of analysis, patients would encounter various typical 'primordial images' which Jung called 'archetypes.' A characteristic archetype is with a shadow, which acts as a personification of all the least acceptable parts of human nature, often symbolized by a sinister, dark 'other' being who is felt to be terrifying or alien. (4.)

Jung's impact upon psychiatry has been small, but his influence upon the practice of psychotherapy has been greater, particularly as regards a more flexible approach than that of orthodox Freudian analysts. Together with the use of painting and dream analysis, Jung's emphasis upon the spiritual, as opposed to the physical, is a valuable counterbalance to Freud's insistence upon the body.

PART IIIFREUD'S THEORIES ON DREAM ANALYSIS

Freud saw dreams as a mesh-work of sense impressions, mostly visual but also of other kinds which have simulated an experience and with which thought-processes and expressions of effects are mingled. The part of the dream that is remembered is called the 'dream's manifest content'. It is often entirely absurd and confused - sometimes only the one or the other. Even if the dream is quite coherent, as it is in the case of some anxiety dreams, it confronts the mental life as something alien.

Freud showed that the strange manifest content of the dream can regularly be made intelligible as a mutilated and altered transcript of certain rational psychical structures which come under the name of 'latent dream thoughts'. He arrived at a knowledge of these by dividing the dreams manifest content into its component parts without considering any apparent meaning it may have and then following the associative threads which start from each isolated element. These elements interweave with one another and finally lead to a tissue of thoughts which are not only perfectly rational but can be filtered into the known context of mental processes. In the course of his analysis the content of the dream casts off the peculiarities that are puzzling to the dreamer.

A comparison of the recollected manifest content of the dream with the latent dream - thoughts gives rise to the concept of what Freud calls the 'dream-work'. The dream-work is the name of the whole sum of transforming processes which have converted the dream-thoughts into the manifest dream.

Freud describes the achievements of the dream-work as a tissue of thoughts, usually a very complicated one which has been built up during the day and has not been completely dealt with. The day's residue continues during the night to retain the quota of energy, the 'interest' claimed by it and threatens to disturb the sleep so the residue is transformed by the dream-work into a dream and made innocuous to sleep. Freud maintained that in order to provide a fulcrum for the dream-work the day's residue had to be capable of constructing a wish. The wish arising from the dream-thoughts then forms the preliminary stage and later the core of the dream. (5.)



He discovered that, from experience derived from analysis, in children, any wish left over from waking life is sufficient to call up a dream, which emerges as connected and ingenious but usually short and easily recognised as a 'wish-fulfilment'. In the case of adults it seems to be a generally binding condition that the wish which creates the dream is one alien to the conscious thoughts - a repressed wish, or possibly one having reinforcements that are unknown to consciousness.

Freud maintained that without assuming the existence of the unconscious in this sense it would be impossible to develop the theory of dreams further or to interpret the material met with in dream analysis, as the action of this unconscious wish upon the consciously rational material of the dream thoughts produces the dream. He believed that the dream is pulled into the unconscious or, more precisely, submitted to a treatment such as is met at the level of unconscious thought processes and is characteristic of that level.

The dream-work is given a hallucinatory representation which Freud called the 'regression', or the path which leads from thoughts to perceptual images. The dream-thoughts are given a pictorial character and eventually a plastic situation is arrived at which is the core of the manifest dream. The dream-work undertakes to represent the raw material of the ideas and not the logical relations in which they stand to one another. (6.)

The main task of dream formation is above all to overcome the inhibition from repressed thoughts and it is precisely this task which is solved by the displacements of psychical energy within the material of dream-thoughts. It is only from the results of Freud's dream work that we are in fact acquainted with the characteristics of unconscious thinking and its differences from thinking that is conscious.

#### PART IV     DREAM IMAGERY IN THE TWENTIETH CENTURY

The direct use of dream imagery has not been frequent in the past, possibly because the conscious mind tends to reign over the secrecy of this world. In most dreams there are elements that are merely the casual residues of the day's activities and anxieties, but the world is also transformed in dreams, and occasionally this new reality presents itself as a new, separate entity. There is a non-constant, secondary factor that makes its appearance after the dream has come into consciousness, as an object of perception. When the dream has come into consciousness it is generally treated as any content of perception, by a rationalising activity, whereby misunderstanding can easily be made in their interpretation.

Surrealism tried to abandon this rationalizing activity in an effort to correspond to the dreams real content and in order to expose all the gaps and inconsistencies in dreams. Surrealism wanted to incorporate dreams and delirium, neurosis and visions of madness, the unconscious and the absurd. The whole irrationality of art and the Surrealist defence of irrationality, is explained by the Freudian theory of regression,

" An unconscious impulse creates the poem, no less the dream, it provides the mental activity required for its formation. That impulse seeks in the poem, no less than in the dream, its desired satisfaction. The latent thoughts are turned into visual images, are dramatised and illustrated and then released in the hallucinatory reality of the dream. "

It was the aim of the Surrealist movement to reduce and dispose of the flagrant contradictions that exist between dream and reality, the conscious and the unconscious. Surrealism, which profited from the discoveries of Freud, and to a lesser extent Jung, conceived dreaming as being a perpetual functioning of the psyche, a flow from the irrational in the form of images, taking place in every human mind and needing only a certain predisposition and discipline in order to be brought to the surface.



Surrealism betrays a tendency towards symbolism and towards a disintegration of the intellect. The Surrealists did not strive for a symbol for what is clear to the understanding and capable of discursive exposition; they wanted a series of symbols that differentiated between the two planes of the mental life, one definite and visible in outline and detail and the other submerged, vague and indeterminate. They attempted to realise some of the dimensions and characteristics of the submerged being.

Certain objects, although they may have originated as symbols in the unconscious, have long been recognised for what they symbolize. Psychologists have revealed the significance of most of these symbols and have revealed the symbolic significance of much of the imagery customarily found in dreams and works of the imagination. To a great extent Surrealism derives from this branch of psychology and also finds its justification in it.

The main motivation behind the movement, as Max Ernst said, was not to gain access to the unconscious and to paint its contents in a descriptive or realistic way nor was it to take various elements from the unconscious and construct a separate world of fantasy - it was their aim to break down the barriers, both physical and psychical, between the conscious and the unconscious states of mind.

The Surrealists are not the only artists whose work involves dream imagery, but in the early twentieth century they were the main precursors of dream-like fantasy and images from the subconscious. Henri Rousseau's dream images initiated an interest in this type of subject matter. Artists such as Max Ernst, for example, became interested in the realm of dreams after looking at Rousseau's jungle paintings and used the influence in his own interpretation of the subject. Salvador Dali, alternatively, took his interpretation of dreams to an academic level, analysing them before he put them to canvas.

Dali's compatriot Miro painted, in his early days, images which he saw in his head while he was in a hallucinatory state. He then continued to paint dream-like images of large, empty spaces and strange floating figures and objects.



Paul Klee was fundamentally interested in recording the elements of the subconscious through his own personal language, introducing imagery and emotions from the irrational while Chagall, although influenced by Cubism to an extent, painted entirely from his own memories and dream images with little regard for theories behind dream analysis.

Rousseau, Ernst, Dali, Miro, Klee and Chagall have managed to preserve an uncommon measure of the wonder of childhood experience, the abundance of experienced memories and the power and richness involved in dreams.

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## SECTION II

### SECTION II HENRI ROUSSEAU

#### ROUSSEAU'S FANTASY PAINTINGS AND INFLUENCE ON SURREALISM

Henri Rousseau's fantasy paintings were a direct result of his imagination and his desire to create a world of his own. He was a self-taught artist who lived in Paris and was known for his naive style. His paintings often depicted tropical scenes with exotic animals and figures. He was a pioneer of the Surrealist movement, which sought to explore the unconscious mind and the world of dreams.

"It is as with Rousseau that we find the first signs of the Surrealist movement. He was a man who lived in a world of his own, and his paintings were a direct result of his imagination. He was a self-taught artist who lived in Paris and was known for his naive style. His paintings often depicted tropical scenes with exotic animals and figures. He was a pioneer of the Surrealist movement, which sought to explore the unconscious mind and the world of dreams."

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## SECTION II

Although Henri Rousseau's ties with Surrealism run deep his direct contributions to the movement were largely made through his dream images. While the Surrealists after him would adopt a kind of metaphysical and poetic logic in order to justify their irrational juxtapositions and dream imagery. Rousseau felt his imaginative dream life to be as real or even more so than the world around him.

The Surrealist's chief goal was to reach the landscape of the mind, to imagine dreamlike experience, whether by automatic techniques or through illusionist realism, but Rousseau had accomplished this to his own ability several years beforehand. He can claim a kind of association by proxy with the official beginnings of Surrealism. Andre Breton said of Rousseau,

" It is with Rousseau that we can speak for the first time of 'Magic Realism', of the intervention of magic causality. " (1.)

Rousseau's compositions are based on his everyday life and the world of his dreams and fantasies. He dreams in the symbols of waking reality. The strange time and incomparable space becomes a clearly localized place of factual reality; delusion and reality tend to combine in his work.

" Life is narrow, and dreams are much more spacious "

Dreamlike art, as part of its route through the mundane often turns to the fantastic and Rousseau's distinctive type of art is a prime example of this. His dreamy, astral landscapes and sensual flowers are both imagined and dreamlike visions invented as a means of escapism. He treats the picture as a self-contained field in which the figures are often presented almost parallel with or at right angles to the picture plane, in a state of suspended animation, as in a dream.

His jungle paintings have their basis in an exotic daydream inspired by the 'Jardin Des Plantes' in Paris. He also lived in Mexico for five years where his mind was stored with exotic images of birds, animals and flowers. When he began to paint he painted the tropical forest scenes direct from memory and in his memory these elements had arranged themselves in bold decorative designs. He believed that his

subconscious mind had sorted and selected the significant among his stored images and impressions. This method, where experience and instinct indicated his content and style, he followed throughout all his paintings producing something both childlike and dreamlike at the same time, as in, for example, The Sleeping Gypsy, 1900.

In Tropical Forest With Monkeys 1910 Rousseau paints monkeys leaping from tree to tree or standing in the water fishing with poles that are obviously out of his imagination. The actions, particularly the fishing, indicate an imaginary and dreamlike world. The flowers are monstrous and their leaves are disproportionately large, while the monkeys engage in human pursuits. Roch Grey in 1922 said of Rousseau's jungle paintings,

" Every flower is a dream, a wholly new shape suggested by its name. The gradations in his usually cloudless skies prevent them from being real skies. His pictures are copies of his dreams. " (2.)

The Repast Of The Lion 1900, one of the largest of the jungle paintings, gives the strongest impression that the flowers and plants have been imagined without any concern for botanical accuracy. The flowers are monstrous in size and their species unclear. The disjunction between the plant life and the two wild animals is also clearly in evidence. Charles Stirling and Margaretta Salinger write of the painting,

" The dreamlike unreality is accentuated by the disproportion between the size of the beasts and that of the enormous flowers. With extreme refinement the sharply drawn stems and immobile leaves form a monumental tapestry. " (3.)

In The Dream 1910, the illogic is stunning and partially for that reason the vividness and reality of dreams are given a more forceful visual expression. He creates a mysterious, contradictory situation where a naked woman reclines on a couch, in the middle of an inhabited jungle. The atmosphere is peaceful, lyrical and dreamlike. An element unique to The Dream is that of the gigantic flowers which are seen in cross-section in such a way as to show their hearts, a detail that lends itself almost



too easily to a Freudian interpretation. The couch, the naked woman, the animals and flowers, because of their colour or because of their structure, represented for him images that, independent of discursive logic, created in his mind a purely artistic unity. To explain the dream situation to critic Andre Dupont, Rousseau wrote,

" I am writing in response to explain to you the reason the couch in question is where it is.  
This woman asleep on the couch is dreaming she has been transported into the forest, listening to the sounds from the instrument of the enchanter. " (4.)

By the end of the twenties and throughout the thirties, the illusionist dream images came to dominate Surrealist painting which heralded Surrealism as a precursor of the dream image. What relates Rousseau to some of its leading practitioners such as Dali, Ernst or Magritte are his hallucinatory dreamlike images. There are subtle differences in the natures of such artists images although they have their sources in dreams.

In comparison to Ernst, for example, Rousseau's paintings are still and timeless like many of Ernst's proto-Surreal and Surreal illusionist pictures, and both emanate a sense of time telescoped and demand a durational reading. There are generally recognized connections between Ernst's depictions of lush tropical vegetation of the late thirties and early forties and Rousseau's jungle paintings. Rousseau's jungles are a very personal dream which is sensuous and peaceful while Ernst's dream forests, by contrast, are menacing and sinister. Close as some of Ernst's fantastic forests may superficially appear to certain of Rousseau's images they are more nearly related to the language of alienated and melancholic symbolism, where as those of Rousseau descend through his childhood dreams, memories and experiences.





1. THE SLEEPING GYPSY by HENRI ROUSSEAU



2. THE REPAST OF THE LION by HENRI ROUSSEAU



3. THE DREAM by HENRI ROUSSEAU



## SECTION III

The original characteristics of Ernst's work are its participation with the subject of the individual and the unconscious mind. Ernst's designs are not always the product of a disturbed consciousness, they themselves provide hallucinations and mental responses by affecting the visual meaning of images, rather than taking the form of explicit suggestion of forms and images, that were not altogether anticipated.

### SECTION III MAX ERNST

#### THE INFLUENCE OF FREUD AND DREAM ANALYSIS ON ERNST

Ernst's work therefore depends in part on inherent contradictions, it is dream-like and unconscious, but at the same time it also reflects existence and reveals a consciousness fully aware of comparative values. Unlike the Surrealist, he is not deceived by the automatic symbols of hallucinated dreams. He remains outside it, looking up to Surrealism and Marxism as his models.

He wrote himself the title of the 'complete Surrealist' because of his mastery of both illustration and abstraction - the two main currents and contradictory positions which correspond to the two major aspects of Surrealist theory. While Surrealist theory emphasized the role of the Surrealist as that of simple recording medium of the unconscious, Ernst refused to regard art as the mere record either of a dream or of the automatic activity of the hand.

As for his art as the language whereby both dream and unconscious are interpreted, as well as the visible result of his investigations. To what extent it was not only a question of explaining the products of the unconscious mind, but also of initiating a dialogue between the unconscious mind and the conscious mind.

Such factors into this dialogue: the unconscious dream as a product of visual phenomena on the one hand and as the repository of unconscious human concerns on the other. Ernst believed that the dialogue between the conscious and the unconscious should take place on the surface.



### SECTION III

The external characteristics of Ernst's work are its preoccupation with the depths of the irrational and the unconscious mind. Ernst's images are not always the products of a disturbed consciousness, they themselves provoke hallucinations and mental responses by altering the visual meaning of things, rather than taking the form of sudden recognition of forms and images, that were not altogether anticipated.

The element of chance is made to coincide with a figurative balance and with the completeness of the image. Ernst sees his dream painting not as a passive record of an event or movement in the psyche, but more as a means to an end, in an understanding of the mind. He participates in the creation of reality, even though his reality takes place in a dimension which is outside the normally accepted concept of reality.

Ernst's work therefore depends in part on inherent contradictions, it is dream-like and unconscious, but at the same time it also reflects existence and reveals a consciousness fully aware of comparative values. Unlike the Surrealists, he is not involved in the automatic operation of narrating dreams; he remains outside it, enabling him to contemplate and elaborate on his dreams.

He earned himself the title of the 'complete Surrealist' because of his mastery of both illusionism and abstraction - the dream pictures and automatic painting which correspond to the two major aspects of Surrealist theory. While Surrealist theory restricted the role of the Surrealists to that of simple recording machines of the unconscious, Ernst refused to regard art as the mere record either of a dream or of the automatic activity of the hand.

He saw his art as the process whereby both dreams and automatism are investigated, as well as the visible result of such investigations. In other words it was not only a question of exploring the contents of the unconscious mind, but also of initiating a dialogue between the unconscious mind and the conscious mind.

Many factors into this dialogue; the unconscious serves as a property of mental phenomena on the one hand and as the repository of universal human concerns on the other. Ernst believed that the dialogue between the conscious and the unconscious should take place on the canvas.

A knowledge of the workings of the unconscious mind, gained through early reading of Freud, enabled Ernst not only to produce images which were consciously symbolic but also to develop methodologies which would provoke psychic responses in the spectator - analogous to those which originally prompted the work of art. To this extent, Ernst's approach differed from that of those Surrealists who stopped short at a simple acceptance of their dreams, such as Magritte, for example.

As though foreseeing Freud's refusal to contribute to a Surrealist anthology of dreams on the grounds that such a collection would be meaningless without knowledge of the dreamer and the context of the dream. Ernst packed his pictures with references and allusions of a psychological, theological, scientific and historical nature. Ernst's significance rests on the fact that he did not rely on illustration, but recreated his experiences through analogous artistic processes.

Ernst became immersed in visually manifesting the world of dreams and the unconscious. He drew upon the memories of his childhood traumas as subject matter and tried to resolve them through the psychoanalytic methods of Freud.

In Pieta, 1923, for example, Ernst shows himself dead in the arms of a man intended to represent his father. The word 'Pieta' in the title evokes the deposition from the cross, with Mary mourning Christ, but the theme is really an Oedipal one, with the father replacing Mary. Freud interpreted the Oedipus legend as a dramatic prototype of a child's unconscious desires at the first stirrings of sexuality, accompanied by feelings of rivalry with the father. He put the roots of the condition in 'primeval dream material'.

In Oedipus Rex, 1922, the modelling of the pierced hand which emerges through a window clutching a walnut, contradicts that of the bird's heads, which appear flat in comparison. The contradictory viewpoints, from which the bird's heads and the enclosing fence are seen to augment the effect of the perspectives in the buildings, creating an indecipherable space which in turn creates a nightmarish vision.



In many of his paintings objects float through the sky as in a dream. Despite the fact that the subject matter of these 1921 - 1924 paintings frequently presuppose a knowledge of Freudian theory, the actual psychological element is largely personal. This highly personal dream element is seen most clearly by comparing Pieta with At The First Clear Word, 1923. In the latter the sexual theme is made explicit in the identification of the outstretched fingers of the hand with the female torso; in the former the paternal figure supporting the younger figure can be identified as Ernst's father.

His forest series of paintings refers directly to his childhood dreams and memories. His early feelings towards forests were equivocal; they were delightful and oppressive places at the same time, offering both a feeling of freedom and a feeling of entombment. Following on from the forest series, his paintings of 'Whole Cities' are more sinister and threatening because of their illusionistic style which contrasts with the flatness of the building. This series can be seen as a metaphor of the destruction of man's rational consciousness by the forces of the unconscious.

His work in frottage also forces the viewer to expand the rational and logical waking world of fantasy, illusion and dream. By rearranging traditional schemata, by placing the familiar image into a new context, he forces the observer to retune old definitions of visual reality and to reconcile the exterior and private worlds of the unconscious.

Ernst's own childhood nightmares appear in Two Children Are Threatened By A Nightengale, 1936, which is unusual for the reason that the psychic dissociation does not result so much from a combination of style and content as from a clash between the two. In it, a man runs, or falls, which is a common feeling in dreams, across a roof while a girl pursues a nightingale which together with dark colours produces an atmosphere which is dreamlike and confusing.

His mocking of man's reliance on his rational powers is more explicit in a number of paintings which he made towards the end of the 1930's and of which The Angel Of Hearth And Home, 1937, and The Robing Of The Bride, 1939, are good examples. Both paintings possess a dreamlike clarity where in earlier paintings the combination of rationally unrelated objects was aimed at producing an analysis of the depths of the unconscious. The dream here has produced monsters whose threat is as much physical as psychic.



Ernst's paintings are vehicles for, and the visible results of, his journey into the self, but his apparitions and threatening presences are executed by someone fully conversant with the mechanisms of the unconscious and the dreamworld.



4. PIETA by MAX ERNST



5. AT THE FIRST CLEAR WORD by MAX ERNST



6. THE ANGEL OF HEARTH AND HOME by MAX ERNST



7. THE ROBING OF THE BRIDE by MAX ERNST



#### SECTION IV      SALVADOR DALI

##### DALI'S ACADEMIC METHODS OF RECORDING DREAMS

#### SECTION IV

Salvador Dali, as a contrast, represents the academic side of Surrealism, which interpreted dream imagery as a licence for rehabilitating perspective space, photographic realism and the rhetorical compositions of nineteenth-century art.

Dali attempts to visually combine the two strands of Surrealist activity which dominated the twenties; automatism and the dream narrative. Both of these are linked to Freud in the first Surrealist Manifesto, which pays homage to Freud for his scientific exploration of the human mind. Through Freud the Surrealists found a means whereby the human psyche was revealed and the mechanisms for reaching them; the dream, whose direct connection with the unconscious is explored in Freud's 'Interpretation Of Dreams', and the monologue obtained from the patient under analysis.

Freud's stress on the importance of the dream and the unconstrained monologue as routes to the unconscious provided models for the two main streams of Surrealist activity. However, what the Surrealists valued most were the implications of Freud's discoveries for the liberation of the human imagination, and the value of the unconscious as a source for images, psycho-analysis as such was of less interest to them. When Dali read Freud's 'Interpretation Of Dreams' he said,

" This book presented itself to me as one of the capital discoveries in my life, and I was siezed with a real vice of self-interpretation, not only of my dreams but of everything that happened to me, however accidental it might seem at first glance. " (5.)

In Dali's paintings, apparently illogical connections are made between disparate objects or groups of objects or people or things which are metamorphosed into something apparently unconnected. The individual images that crowd into the paintings are autobiographical, frequently symbolic and often already interpreted. The symbolic images he chooses are of different kinds; some are from the psychology textbooks and some belong to Dali's personal store of images which probably obsessed him before he read an extra meaning into them and whose significance is made clear through juxtaposition and association in his paintings and through his own explanation.

Dali often likens himself to a medium when he is painting,

" I spent the whole day seated before my easel,  
my eyes fixedly staring, trying to see, like  
a medium, the images would spring up in my  
imagination. " (6.)

The comparison with a medium introduces the idea of automatism,  
which was the core of the definition of Surrealism which Andre Breton  
gave in the first 'Surrealist Manifesto',

" Pure psychic automatism, through which it is  
intended to express, verbally or in any other  
way, the true functioning of thought, thought  
transcribed in the absence of any control  
exerted by reason, and outside any moral or  
aesthetic preoccupation. " (7.)

For Dali, the images were waking dreams which he conceived  
already fully formed rather than in the metamorphosing or  
half-realized state in which they would take shape within a  
drawing. It was a question of transposing them onto the canvas  
having conceived them that Dali saw his role as that of a medium.

In Dismal Sport, 1929, Dali uses a graphic visual concept  
to invoke the mediumistic characteristics of the painting by  
showing a collection of multi-coloured images of stones and faces  
rising from his head, which is an image borrowed directly from a  
certain type of medium's drawing, which similarly shows the medium's  
vision rising from her forehead.

Dali claims that the images which come into his head as  
'voluntary hallucinations' are not determined by conscious thought  
or questions of taste but the impression is that his imagery relates  
to Freud in a direct way and not just as mediated through Surrealist  
theory, as in The Dream, 1928.

Dali would paint, for example, a woman's shoe with a glass  
of milk standing inside it knowing that the symbol of the woman's  
shoe, from his familiarity with the psycho-analytic methods of  
Freud, that the shoe is one of the most frequent of the sexual symbols  
that are said to occur in dreams, and most of Dali's images are  
recognisably symbols of this sort.



He stresses the fact that many of the images that surfaced were related to childhood memories. Freud emphasised the importance of a patient's childhood memories and associations as an aid to analysis as they were often crucial to the unravelling of the latent content of a dream or the cause of an obsession. Dali also claims that Dismal Sport and The Persistence Of Memory, 1931, are not single dream images but are images from different sources and came at different times into his head. He claims that they are also not restricted to one painting but often repeated in several paintings. This repetition is significant as it suggests a dominant obsession, and gives rise to questions on how 'automatic' Dali's images are and how far his conscious is responsible for their source in a psychological sense.

What makes some of Dali's paintings so extraordinary is the way they hold in balance a neurotic which is clearly very powerful and also a profound knowledge of psychology. Within a sophisticated and carefully structured pictorial mental landscape he uses devices to create formal visual analogies for the experience of dreams and hallucinations.

In Dismal Sport, The First Days Of Spring, 1929, and Illuminated Pleasures, 1929, he paints a stretch of undifferentiated land reaching into the horizon. The landscape is usually monochrome and the objects and figures are a dull grey against which the brightness of the other objects stand out. Within this landscape structure, immediately creates a sensation of depth emphasised by the presence in the background of small figures; the foreground objects and figures are placed in apparently unrelated groups. This suggests the dreaming mind where certain things may happen or be seen with clarity but at the same time other things may be going out of sight of the margins of consciousness, as in The Metamorphosis Of Narcissus, 1937.

Dali has always refused to explain the meaning of his paintings adding that he is as astonished as anyone by the images that appear on his canvases. Although from his account of his childhood in The Secret Life Of Salvador Dali there is evidence of a meaning behind many of his fetish symbols.

One obsessional image is of watches, which first appear in The Persistence Of Memory, 1931. He makes them limp, soft and pliable, hanging over ledges and tree trunks to express eternity and the flexibility of time. Equally dominant is the crutch which he uses to prop up fantastic forms. He sees in the shape the whole concept of life and death but the emphasis he places on them in his autobiography suggests homosexual meaning and the need for masculinity. Also as a substitute for his father he uses the grasshopper as an image of feared discipline.

Since Surrealism's inception in 1924 the emphasis had been on automatism and the advantage of chance discovery as a contribution to artistic creation. The Surrealists drew their inspiration not from reality but from 'a purely interior model.' It became increasingly apparent that the process had inherent weaknesses.

The essentially passive role in which the painter became an instrument no longer had any validity. There was not a lack of faith in the process but rather a recognition that it no longer constituted for Surrealism an end in itself.

Dali finally withdrew from the Surrealist's commitment to the fully automatic processes and came to accept that for the involuntary images inspired by a dream state to achieve their full potential, they had to be developed in a fully conscious manner.

Many of the key figures in Surrealism, such as Ernst or Dali, while adopting varied subject matter, pursued essentially traditional techniques in their representations of the subconscious dreamworld. Even where the forms they represent draw on the fantastic, their creations do not achieve any kind of formal innovation, the emphasis being more on content than form.

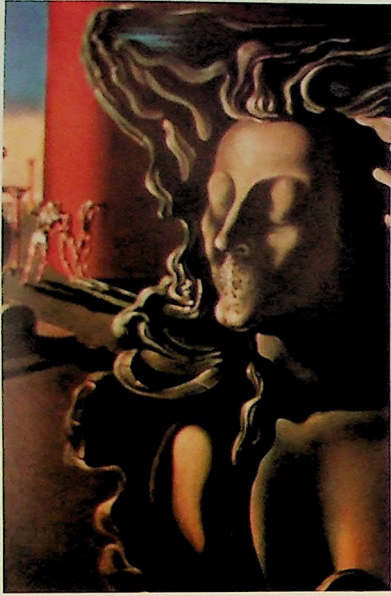
For an artist such as Joan Miro, who was equally as influenced by the subconscious as Ernst or Dali, it is different in that he is able to create new forms through the medium of the dream.

A critic, Martha Davidson, while reviewing Miro's work in 1936 drew comparisons with Dali's literary visions,

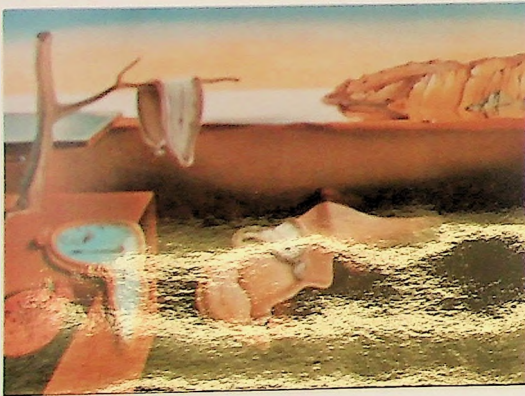
" While Miro's is a pictographic language of the subconscious, Dali is representational. Miro translates this super-real existence into a perceptual form which, at the same time, affords reiteration and emphasis. He, like Klee, avoids dependence on literary transcription and refers to the objective world sparingly, merely for the infinite suggestive force which lies in a familiar form. " (8.)

A broader knowledge of the range of dream imagery leads to distinctions between a literary Surrealist like Dali, who actually painted concrete illustrations of dream imagery and Miro, whose images spring from automatism and fantasy.





8. THE DREAM by SALVADOR DALI



9. THE PERSISTENCE OF MEMORY by SALVADOR DALI



10. THE METAMORPHOSIS OF NARCISSUS by SALVADOR DALI

## SECTION IV

The subconscious, which is inaccessible, found an outlet in sculpture, and was worked with enthusiasm by many artists encouraged by the Surrealist of Spain. They held subjective view of reality, particularly emphasizing unconscious contents in order to produce or understand view of subconscious thought.

Miro, at his heart for a new visual language, found these attempts to liberate the subconscious but his independent character said his view was not only a part of the unconscious but a part of the conscious mind.

### SECTION V JOAN MIRO

#### HALLUCINATIONS AND DREAMS WHICH INSPIRED MIRO

Miro's dream paintings are not paintings from recollections of dreams but they have their origin, to a large degree, in the subconscious and were executed spontaneously. This approach corresponded to the experiments of the Surrealists in automatic writing and the random choice of pictorial images.

Miro's originality was sufficiently strong to make his dream paintings a new and revolutionary form of expression. This happened chiefly because of his ability to eliminate dissonance and introduce a new balance of colors and forms.

This kind of abstraction which gives a sense of space created the elements in which Miro could create forms that floated freely or were held in a state of tension in relation to each other.

Miro does not adopt provocative attitudes, or expect any of the requirements of painting. His image came from his own clarity. In his paintings there is no form, but rather forms that exist in a momentary state, secondary figures appear in Miro's drawings and signs suggestive of prehistoric paintings.

In Miro's lines and patches of color spontaneously or the sense of movement carrying about their mutual relationship, or the requirements of space or depth. He gave all sense that was immediately felt, dark expressive shapes, which suggested and long windows filled with light as unexpected, slightly humorous dream-like fantasy.

SECTION V

The subconscious, which is subjective, just as chance is objective, was examined with enthusiasm by many artists encouraged by the doctrines of Freud. They made extensive use of automatism, deliberately suspending conscious control in order to release an unhindered flow of subconscious thought.

Miro, in his search for a new visual language, joined these attempts to liberate the subconscious but his independent character made him realize that Surrealist activities would only be a more or less successful means to an end which could be sensed rather than defined.

Miro's dream paintings are not paintings from memories of dreams but they have their origin, to a large degree, in the subconscious and were executed spontaneously. This approach corresponded to the experiments of the Surrealists in automatic writing and the random choice of pictorial images.

Miro's originality was sufficiently strong to make his dream paintings a new and revolutionary form of expression. This happened chiefly because of his ability to eliminate elaborations and additions introduced by conscious control.

This kind of abstraction which gives a sense of space created the elemental conditions in which Miro could situate forms that floated freely or were held in a state of tension in relation to each other.

Miro does not adopt provocative stances, or reject any of the requirements of painting. His images stem from his own sincerity. In his paintings there is no form, but rather forms that exist in an embryonic state, rudimentary figures similar to children's drawings and signs suggestive of prehistoric paintings.

He distributes lines and patches of colour nonchalantly on the canvas without worrying about their mutual relationship, or the requirements of space or of depth. He uses half moons that are unrealistically coloured, dark expansive masses, childish silhouettes and long sinuous filaments that create an unexpected, slightly humorous dream-like fantasy.



Critic Frank Elgar describes Miro's work as,

" A dreamworld transcribed by a master technician, he does not speak the vernacular of our time and yet our epoch is grateful to him for speaking a language it has forgotten but for which it feels nostalgia. His poetry is that of the ineffable, of the unreal, of the germination and beginnings. " (9.)

Miro simplifies his figures, as he does his colour, in order to achieve a more human and more direct aura around them than if they were represented with all the details, in the belief that showing all the details would deprive them of the imaginary life that enlarges them. He is overwhelmed by the intensity of nature and this is reflected in his paintings by the many small forms in vast empty spaces,

" Empty spaces, empty horizons, empty plains, everything that is bare and empty always impresses me. " (10.)

He created a visionary realm far removed from the real world but at the same time containing basic elements and observations from the real world, as in Dog Barking At The Moon, 1921.

His painting, Ploughed Earth, 1924, inaugurates his personal style. Its angular and spiky forms, still figurative, emerge from a smooth background and creates the hallucinatory impression of a strange but undisturbing dream. Miro remained true, throughout his life to the very basic Surrealistic principle of releasing the creative forces of the unconscious mind from control by logic and reason which, in effect, rejects the traditional devices of pictorial representation and composition and fuses the spontaneous expressions of fantasy with the reality of experience. Ploughed Earth is typical of this belief with its visionary qualities as is The Carnival Of Harlequins, 1924, which is similar in its hallucinatory qualities.

Miro's dream images were induced and deepened by an apparent period of hardship. This severity on his body and mind caused his style of painting to transform from a previously detailed style to an ambiguous, metaphoric style which depicted an internal rather

than an external reality. He said of this conversion,

" I was drawing almost entirely from hallucinations, hunger was a great source of these hallucinations. I would sit for long periods looking at the bare walls of my studio and try to capture these shapes on paper. " (11.)

These hallucinatory experiences led Miro to conceive painting in a new way and to identify space as a colour field. Regarding his hallucinations Miro said,

" It is very difficult for me to talk about my own painting because it is always conceived in a state of hallucination created by a shock either objective or subjective, of which I am utterly responsible. As far as means of expression are concerned, I am striving to attain more than ever the maximum of clarity, power and plastic aggressiveness, first to create a physical reaction and then to reach the soul. " (12.)

A painting that expresses his views is This Is The Colour Of My Dreams, 1926, which only has two elements, the word 'Photo' in script in the upper left and a smear of blue in the lower right. The emptiness of the painting is as startling as the combination of the absence of imagery and the presence of the word 'Photo'. At the time Miro executed this painting the Dadaists were giving up painting for photography, and the Surrealists were painting their dreams like photographs so in this painting Miro wanted to confront the art of the photograph. He exposes the limitations of photography by suggesting that dreams cannot be photographed he bears faith to his belief in the strength of dreams and the unconscious mind over the purely physical world.

Some of Miro's paintings such as Horse By The Sea, 1928, are filled with incident and fantasy. He possesses a sense of absurdity which he expresses by changing the normal scale relations of objects, dislocating them out of context, in space.

Still Life With Old Shoe, 1920, like many of Miro's fantastic paintings is a laminated image, where two genres, landscape and still life are merged. The result is an eerie and ominous mood, the unworldly colours suggesting conflagration and cataclysm.

Miro was originally influenced by the dream imagery and volcanic, passionate art of the Catalan and remained, throughout his life, consistent in his own personal language and symbolism derived from personal thoughts and dream residues.





11. DOG BARKING AT THE MOON by JOAN MIRO



12. PLOUGHED EARTH by JOAN MIRO



13. HARLEQUIN'S CARNIVAL by JOAN MIRO



14. THIS IS THE COLOUR OF MY DREAMS by JOAN MIRO







## SECTION VI

The art of the child was one of the main inspirations and models for Klee. He felt that children often saw things in a much clearer perspective than adults and that this was expressed in their paintings. It was their simplicity and spiritual life to which Klee aspired and throughout his long career he refined these characteristics into a sophisticated pictorial language which could eloquently express the extremes of joy and terror.

His creative powers go beyond the natural while still remaining comprehensible to others, as he hated ideas to be wrapped in obscurity. He strived to abolish the frontiers between dreams, the subconscious and reality. He saw his work as,

"Painting, dreaming and at the same time, as a third element, myself caught up in both." (13.)

His painting Landscape With Yellow Birds, 1924, can be classified as a dream picture in this sense. It combines fairytale fantasy with precision of treatment. Birds are scattered around, one is perched upside down on a cloud, enhancing the impression of a dreamlike atmosphere. The balance of structure shifts to the imaginery, there are always questions in the work of Klee and even more so in his dream paintings.

On first impression the image appears quite simple as the clarity of the forms, the clear colour contrasts and the consistent way that nature has been approached, testify. On closer scrutiny, there are deliberate contradictions such as blue clouds in an oriental scene, fir trees in a tropical forest and a feeling of underwater scenery in a landscape. Klee's explanation is that, if a dream landscape remains above scrutiny and profound questions, the truth can be obtained in the phenomena. He wrote,

"One can, once in a while, take a picture for a dream."

In The Golden Fish, 1925, a floating, dreamy atmosphere is created. Everything in this dream emits alternative possibilities. There is a sense of timelessness and the strident colour of the fish emits a scattering effect of light reflected in a mirror. The main subject is the one fish against the nocturnal background. Klee's zoology arises out of a dream world, and it encourages him to depict humanity with as much distance as humour. The fish was a

creature of special significance for Klee, mainly because it inhabits the mediate world of water which humans can only imagine. The fluid, transitory realm between the familiar elements of air and earth in a sense are akin to the world of dreams which is a mediate world between the conscious and the unconscious and between waking reality and dreaming.

His painting La Belle Jardinere, 1939, features a return to his original realm of psychic inspiration after several years absence. It is one of a number of portraits of spectral figures and idols which rose directly from the artist's unconscious. The shapes and colours of the background suggest both the real colours of the earth and the soft-edged blurred colours of a dream.

In one of Klee's later works Mask, 1940, figures of angels and demons abound, as he drew nearer to death. He sought, through his painting, to express the transition from the material world to that of the spiritual world. The violent distortions of the head may relate to Picasso's paintings of the mid-thirties, but equally it resembles a tribal deathbed with its tight, interlocking design, vacantly staring eyes and teeth which are visible both frontally and in profile. Klee's embodiment of the demonic threat of approaching death are reminiscent of the dream and nightmarish images of Ernst.

Klee transforms the themes of the real world into his work but he does not limit himself to material objects; he includes processes of the realms of consciousness, the past, the present and the future. The space in Klee's pictures is therefore 'psychological' space, even if it is depicted in the form of structures borrowed from Cubism or Constructivism.

Similarly, Klee's pictorial language is that of symbols, the products of what he calls 'form thinking' which seeks to reach beyond the contingent and the ephemeral, towards totality in the conception of natural objects.

Klee's subjects are thus often open-ended; they suggest rather than define. The vocabulary of this symbolic language extends from such universal elements as colour and line, to his repertory of more specific signs such as arrows, exclamation marks, hearts, circles and crescent moons.

In Klee's view, the emergence of form in the work of art had strong affinities with the process of growth of nature. He described



how nasent images rose from his unconscious mind or from vivid dreams. Klee says of his process of working,

" The painter, when he is really a painter,  
forms or rather allows, forms to arise.  
He has no intention, no direct use. He  
is glad to contribute something to the self  
forming work, in order to articulate, clarify,  
order, stress or emphasise. " (14.)

It was his aim to record, in the process of his work, the inner incitements and the elements of the unconscious, dreams and hallucinations, and make them visible by painterly means. It was not his aim to bring the world of the subconscious into the conscious but rather he wanted to suggest the exclusive nature of the subliminal potential of the subconscious.

Memory residues and disconnected images produce for him images of fantasy and myth. His art is a metaphysical art which demands a philosophy of appearance and reality and demands the sufficiency of normal perception. What Klee succeeded in doing was bringing to the surface of the mind the records of past perceptions that are stored in the subconscious.

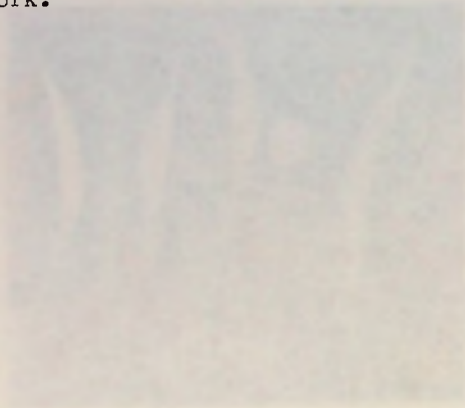
Klee introduced fresh imagery and emotions from the unseen and the irrational. His images employ metaphors which enclose the imagery of experience and memory in a sequence of coloured forms; one depends on the other.

Klee also began to experiment with an inversion of the technique of pen and ink drawing in which the white emerges out of the black, instead of the customary technique, in which the black line plays on the white ground, in order to produce a mystical, dreamy atmosphere. Chagall, at the same time, was experimenting in his own way with the energetic emergence of white out of black. The result of the reversal of the roles of black and white was an intensification of the mystical quality of the white line and an expressive transformation of the light through the shift from negative to positive.

Like Klee's, Chagall's white line took on a dreamlike quality and he was able to put to expressive use the light-energy which developed out of the black. Chagall did not know anything of Klee's experiments but in attempting to find a method of



capturing the atmosphere of dreams they both turned a technical device into a means of expression. Although in his decisive years Chagall knew nothing of Klee, in later years he greatly respected his work.



Wassily Kandinsky, "Composition VII", 1913, oil on canvas, 110 x 130 cm, Museum of Modern Art, New York.



Wassily Kandinsky, "Composition VII", 1913, oil on canvas, 110 x 130 cm, Museum of Modern Art, New York.



Wassily Kandinsky, "Composition VII", 1913, oil on canvas, 110 x 130 cm, Museum of Modern Art, New York.



15. LANDSCAPE WITH YELLOW BIRDS by PAUL KLEE



16. THE GOLDEN FISH by PAUL KLEE



17. MASK by PAUL KLEE

SECTION VIISECTION VII      MARC CHAGALLREMEMBERED EXPERIENCES AND REFLECTIVE  
DREAMS WHICH MOTIVATED CHAGALL'S WORK

Chagall's work incorporated the conventional perception of  
 scenes, visions and memories which entered the consciousness of  
 the artist and the organization of his painting. The most powerful  
 and striking element of Chagall's work is the unexpected widening of  
 intellectual perception, in which dreams, memories and fantasies  
 were just as important as visible reality, as in The Day of Wrath,  
 1938.

He was a naturalist in a sense of recording the  
 memory of experiences, or memories as a sequence of colored forms.  
 His memory was not limited to pictures which reproduce the remembered  
 world of childhood or highly poetic memories.

Memory and dream pictures were combined and the resulting  
 elements which entered the picture of being. Inspired from the  
 imagination of space and time, memory and dreams in Chagall's  
 paintings, used to build concrete experiences, making them appear  
 as a total picture, although each element was before independent  
 and came to expression.

Chagall maintained that dreams were experienced reality upon  
 consciousness, creating a concrete picture which could be asked  
 through the act of painting, coming from the mind as a series of  
 consecutive images to form a total picture, as is evident in  
The Dance, painted in 1927.



## SECTION VIII

Chagall's paintings evoke emotion and a poetic sense of beauty that are drawn both from direct experience and dreams. For Chagall painting was an autobiographic activity; his narrative paintings are so succinct a vehicle for his emotional and spiritual life that their destiny and brilliance of colour, their supernatural or fantastic subjects appear rapturous and epic. The apparently unconventional qualities of his paintings frequently obscure the intellectual as well as emotional effort that has produced them. His Self-portrait with Seven Fingers, 1912, painted in Paris, sums up his union of dreams of Russia with urban Paris and of primitive painting with the devices of Cubism.

Chagall's work incorporates the irrational perception of dreams, visions and memories which enhance the expressive powers of colour and the organization of his painting. The most powerful and striking element of Chagall's work is the unexpected widening of intellectual perception, in which dreams, memories and fantasies become just as important as visible reality, as in The Sun Of Poros, 1936.

He uses pictorial metaphor as a means of enclosing the imagery of experience, or memories in a sequence of coloured forms. His memory is sublimated in pictures which reproduce the remembered world of childhood in highly poetic metaphors.

Memory and dream pictures tend to filter out the confusing elements which concern the essence of being. Removed from the restrictions of space and time, memory and dream, in Chagall's paintings, tend to mould separate experiences, making them appear as a total picture; separate time levels also become transparent and seem to overlap.

Chagall maintained that dreams made experienced reality appear comprehensive, creating a composite picture which could be evoked through the act of painting, coming from the mind as a series of associative images to form a total picture, as is evident in The Dream, painted in 1927.

Chagall used the basic elements of Cubism in order to structure his dream images. The Cubist theory of an independent field of vision, in which the unity of the surface was of first importance, became the means by which Chagall would transform the surface into an independent picture space devoid of perspectual illusionism. Although the Cubists used transparent planes for the definition of surface area Chagall interpreted this in a personal way as psychic levels, and they became forms which corresponded to the transparent planes of dreams.

The simultaneous views, which, for the Cubists, meant the synchronization of separate views of the object, became for Chagall superimposed recollected images and dreams. With these means he saw the possibility of making the complex picture of his ideas, composed of countless separate remembered images and dreams, visible.

He also transformed the Fauves' use of colour from something decorative to something mystical. He used colour as a means to convey his mystic reflections.

His individual pictorial comments were meant only as evocative allusions. Their emblematic content remained the same, if not strengthened by such unexpected illogical contrasts as objects floating or being turned upside down. These curious notations form a pictorial concept which matured into the dream atmosphere of paintings such as The Falling Angel, 1923 or To Russia, Asses And Others, 1911.

Chagall's main method of working is drawn from memory, his painting is the illustration of the inner world of his thoughts and sensations. Unlike an artist such as Cezanne, he does not approach visible reality by means of depicting the harmonious underlying forms of the object. He rather approaches the undefined picture from within and lets the painting materialize.

Memories of childhood engaged him, as well as the omnipresent melancholy of dreams. He believed that images from the subconscious gave the reality of experience the essential elements, and that removed from the restrictions of space and time, memory and dreams appear as separate experiences which flow together into a total picture.



As memories have a synchronal quality, they make experienced reality appear comprehensive and create a composite picture that can not be reproduced but only evoked; images such as Chagall's are produced from the mind as a chain of associative images to form a total picture. In the memory, numerous uncontentporous images overlies each other and create superimposed images out of separate psychological layers of recollections.

Chagall put down his recollections and images of the dreams of childhood, his memories of his childhood in Russia and days and events which marked phases in his life. He learned much about the importance of the independent surface and colour and he recognised the possibility of making visible his own imaginative and remembered thoughts.

He rarely painted from objects or figures before him; his paintings were frequently executed in his studio from memory and dream memories without the use of physical references.

In his composition The World, 1965, he combines two epochs in his creative development, that of his symbolic power of imaginative simplicity and that of a more mature, more refined sensibility and deliberate symbolism. The painting still bears some of his magical innocence; he is seen with his head turned around on his shoulders, and the melancholy figure of his dead wife is united with him in the circle of the moonlit landscape of their mutual past. Above them hover human and animal figures from dreams and thoughts which are the symbols of their love for each other.

The Blue Face, 1967, is a section from Chagall's own dreams, he involves his familiar surroundings, which he characterises by the images of his wife's face and his work from which he looks at the world around him. It is basically a dream of country life which was a constantly reoccurring dream for him. The unconscious play with colour brings about a metaphor on the correspondence between the spiritual life and the simple beauty of the world, with any literary allusions rising incidently from the content of his dream.

La Baou De Saint-Jeannet, 1969, shows the characteristic outline of the craggy mountains and a view of Chagall's village, but the village and the woods were not visible from Chagall's studio so he relied exclusively on his memories of the village which in turn fused with dreams and with reality which creates the realism in the painting.



Portrait Of Vava, 1966, is a strange, dreamlike portrait in which the woman's green face, which to Chagall always meant enlightenment and hallucination, is the focus of the painting. She sits occupying the foremost plane, almost screening off Chagall's attention to the background. He paints two figures embracing, across the woman, which is his symbolic image of eternal happiness. His detailed, wishful dreamworld is developed fully behind the figure. To the left is a scene of Vitebsk and to the right a scene of Paris which is a tribute to the two places which had inspired him. A red animal head and the yellow face of a girl in profile complete the imagery.

I And The Village, 1965, is an example of how Chagall turned the picture plane into the mirror of memory and dreams. The surface itself has a mirror-like quality, the surface area being folded in flat bayers parallel to the picture plane. The pictorial space created has nothing in common with the perspective of the three-dimensional world; it is completely independent, brought into being through images induced by dreams. The surface field, produced by pictorial means is capable of reflecting and refracting visions of the imagination.

Chagall's paintings are the pictorial response to the realization that reality, as revealed by the power of memory, is made up of super-imposed images creating a composite field of experience. As this cannot be expressed by a static and perspectual pictorial presentation the transformed surface field represents this remembered reality.

These super-imposed images do not reproduce any visible view, but rather they represent, materialize and evoke images emerging from the subconscious which shape themselves into a picture of memory through the process of painting.

The surface pattern of Chagall's paintings is energized by the contents of the paintings and the fact that many of the images are upside down is not disturbing in the dream atmosphere. All these elements combine to create a complex network of paintings which are not pieced together with symbols but are very personal images which reflect experienced reality and dreamlike longing.



18. THE SUN OF POROS by MARC CHAGALL



19. THE DREAM by MARC CHAGALL



20. THE FALLING ANGEL by MARC CHAGALL





21. TO RUSSIA, ASSES AND OTHERS by MARC CHAGALL



22. THE BLUE FACE by MARC CHAGALL





23. PORTRAIT OF VAVA by MARC CHAGALL



24. I AND THE VILLAGE by MARC CHAGALL



## SECTION VIII - SUMMARY AND CONCLUSION

The subconscious and the richness of dreams as a source material were examined with fervent enthusiasm by many artists at the beginning of the century. Freud's Interpretation Of Dreams, which was published in 1900, evoked much enthusiasm and interest in a subject which, although explored previously by artists as diverse as Bosch and Redon, had not been developed with as much eagerness as in this century.

Encouraged and motivated by the doctrines of Freud, many artists saw the relatively undiscovered world of dreams as a new and exciting concept, a source of almost limitless ideas where the real world was transformed and presented itself as a separate and neoteric entity.

Imagery derived from dreams and the subconscious ~~wase~~ a new and revolutionry form of expression which caused a wave of controversy when examined with such intensity and vehemence by the Surrealist movement, who, despite there academic theorizing on the subject of dreams and the subconscious, produced works that appeared rather stilted and illustrative. Since the Surrealist movements inception they had maintained that the emphasis was on automatism and inspiration from 'a purely interior model', but it became apparent that the academic process had inherent weaknesses when put into practice. It became evident that for images inspired by dreams and the subconscious to achieve their full potential they had to be executed and explored in a fully recognized conscious manner.

For this reason, although Surrealism was a brave attempt to explore a relatively new subject, the paintings produced were less successful than those of artists who were less academic but whose work emitted a sense of the personal.

Although Ernst and Dali, who had strong Surrealist links, adopted veried and curious subject matter they pursued essentially traditional techniques in their representations of the subconscious which gave their paintings an academic and formal feeling; they did not achieve any kind of painterly innovation or spontaneity.



Miro and Klee, alternatively, both translated the same source material into a perceptual form which abandoned any dependence on literary allusions. They both joined the attempts to liberate the subconscious and their innovative use of pictorial language and symbols ensured that their paintings emitted a sense of unworldly dreamlike fantasy. Their emphasis was on form and mysticism much more than representational content.

Rousseau's type of dream imagery was one of exotic escapism. His depictions of fantasy jungles reveal his melancholic longing for an ideal state. While Chagall's work is so personal that his paintings reveal all his inner emotions, passions and sentiments. His work captures the essence of dream imagery through its directness, its truth and its sensitivity.

Freud maintained that once the peculiarities of the dream were transcended, the dream could be of invaluable importance in the understanding of waking thought and speech. They are a medium by which psychological processes can be transformed into a form that can be perceived.

In this sense, the images of dreams perform a function comparable to that served by words and gestures in wakefulness. Dreaming is realised thinking and its perceptual constituents can be made to reveal, as much as words in wakefulness, the content of the underlying thoughts seeking expression.

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