

Freudian Revolution on the Visual Arts

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### **Thesis Statement**

It was a development era in the 1940s that delivered insubordinate work that was intended to be an announcement on the flexibility of the individual artist to make work of art that reflected their mind sets and emotions.

### **Discussion**

Freud proved that it is always dubious unilateral imposition of peremptory authority physician, and that much is gained in a dialogue that liberates the mind and volunteer involuntary the patient. First, Freud found that the body speaks, but learned to listen to him and translate his embarrassing errands. Second, he assumed the thankless task to serve as a messenger of painful truths that readily constrained a society with strict requirements of decency (Trosman, 2013). Third, it was a sensitive and courageous critic of the methods of research and therapy and its healing set in question the authority of the doctor and formalized knowledge of medical science. Freud proved that it is always dubious unilateral imposition of peremptory authority physician, and that much is gained in a dialogue that liberates the mind and volunteer involuntary the patient (Sinyard, 2013).

Surrealism is based on the belief of a superior reality of certain forms of association neglected until the appearance of it, and the free exercise of thought it tends to destroy all other psychic mechanisms and to substitute resolution the principal problems of life (Trosman, 2013). In 1924, Surrealism a text that gave cohesion to the principles and purposes of the movement, among the authors cited as precursors of the movement include Freud, whose address was founded by Breton himself in 1925 and became the organ of common expression of the group. Surrealist production is characterized by a libertarian unlimited calling and exaltation of the

dream process, the caustic humor and erotic passion, conceived as a weapon of struggle against cultural tradition. The group's ideas were expressed through literary techniques such as automatic writing, pictorial and noisy provocations public stances (Sinyard, 2013).

In the late twenties with the Communists produced the first quarrels and schisms in the movement. Initially Surrealism is a fundamentally literary movement, and a little later will not produce great results in the visual arts. Arises a fundamental concept, the operator, based on a kind of magical dictation from the unconscious, through which arose poems, essays, etc., and was later picked up by painters and sculptors (Trosman, 2013). In late 1933, Breton, Eluard and Crevel were expelled from the party. In the thirties joined the movement Salvador Dali, Luis Bunuel, Yves Tanguy, Rene Char, and Georges Sadoul. After the years before World War II, marked by the active membership of Breton, and years of New York exile of most of its members, during the German occupation of France, the movement continued to maintain some cohesion and vitality, but from 1946, when Breton returned to Paris, Surrealism was already part of history (Sinyard, 2013).

The first Surrealist exhibition held at the Galerie Pierre in Paris in 1925, and in it, along with Jean Arp, Giorgio de Chirico and Max Ernst, Andre Masson artists like Picasso, Man Ray, Pierre Roy, P. Klee and Joan Miro, who later would separate motion or remain united with him taking only some of its principles (Trosman, 2013). They Yves Tanguy, Rene Magritte, Salvador Dali and Alberto Giacometti joined. Alfred Hitchcock and Salvador Dali collaborated when the first artist commissioned the Catalan part of the set of remember (Sinyard, 2013).

### References

Sinyard, N. (2013). *Filming literature: The art of screen adaptation*. Routledge.

Trosman, H. (2013). *Freud and the imaginative world*. Routledge.