EXQUISITE CORPSE
EXPLORING THE METHODS OF SURREALISM TO CHALLENGE THE HIERARCHIES OF BODY, DRESS AND ACCESSORIES

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ABSTRACT

Just as the surrealistic movement challenged our perception of reality, the present work applies surrealistic methods to challenge our preconceived hierarchies between body, dress, and accessory. Adding to past surrealistic work in fashion design, the present work does not only strive to create surrealistic expressions, but to enhance the creative process through surrealistic methods. Three surrealistic methods were tested: Entopic Graphomani, Frottage, and Exquisite Corpse. The methods ability to challenge hierarchies between body, dress, and accessory was assessed through their ability to result in an element of surprise. For the present work, Exquisite Corpse had the greatest potential. By using participant observation and an adapted version of Exquisite Corpse seven looks were developed. The present work concludes that the surrealistic methods can by used not only to develop surrealistic expressions, but also to enhance the creative process within fashion design.

KEYWORDS
Fashion design, art, surrealism, visual perception, body, dress, accessories, hierarchies, deconstruction.
1 LINE-UP
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‘THE MAN WHO CAN’T VISUALISE A HORSE GALLOPING ON A TOMATO IS AN IDIOT.’
2. INTRODUCTION

2.1 INTRODUCTION TO THE FIELD
We expect our surroundings to follow natural laws. The human mind interpret visual impressions through preconceived ideas, of what is real and what is not. Even infants show increased attention when exposed to surreal events, because of its greater novelty (Spelke, 1994). The understanding of our surroundings is partly something we are born with, but also gained from experience. According to surrealism, this predisposed and learned understanding of the world actually limits our creative process. Constituting a mental restriction in our perception, stopping us from finding new ways to develop our surroundings. How then could we use surrealism to enhance our creative process?

In his first manifesto of surrealism, Breton (1924) focused on the role of psychic automatism. He argued that automatic drawing, practiced through random movement of the hand, could stimulate subconscious expressions. In essence, psychic automatism is a method in absence of all control exercised without reason, outside all aesthetic and moral preoccupations. The purpose of the present work is to apply surrealistic methods to wearability. And explore the questions:
1. What surrealistic methods can be used in fashion design?
2. How can surrealistic methods relate to body and dress?
3. What perceptual effects can the usage of surrealistic methods have?

2.1.1 THE ART MOVEMENT OF SURREALISM
Surrealism was originally conceived as a literary movement that flourished in the early 20th century, although its greater success was achieved through the visual arts. The Surrealists sought to eliminate traditional binary oppositions, including the distinction between beauty and ugliness, truth and falsehood, and good and evil, because they appeared to be arbitrary. In their opinion, these and other cultural constructions restricted the imagination. Based on psychoanalysis, surrealism aimed to bring dream and reality together. Consequently, creating art that changed our perceptions of the world by expressing imaginative dreams and visions free from conscious rational control (Ades, 1978). According to surrealistic theory, the imagery which caused

Look 4, print design including the surrealist manifesto.
the greatest surprise was the most successful one (Willard, 2005). But what constitutes an element of surprise? For surrealism, the essence of surprise seems to be the intentional deviation from what is real or expected (fig.1). Just like humans innate response of increased attention to deviation from natural laws (Spelke, 1994), in surrealism, the element of surprise questions what is real. As a response, surprise is one of the core emotions, and is found in both humans and other animals. The basis for surprise to occur is a deviation from what is expected (Ekman, 2015). But what methods does surrealism provide in order to question what is real, create elements of surprise and to enhance our creative process?

The French poet André Breton is often seen as the founder of surrealism, inspired by Sigmund Freud and Friedrich Hegel, he published three surrealistic manifests. For Breton the aim was to find the secrets of the mind, and as a practicing poet he hoped to discover what aesthetic possibilities the surrealist view might hold. Through the strategies of surrealism Breton developed a foundation for developing instruments to explore this hidden realm (Willard, 2005).

2.1.2 SURREALISM AND ITS METHODS
The surrealists conducted their investigations through art and polemic, manifesto and demonstration, love and politics. But it was through games, play and techniques of surprise that they undermined the certainties of reason. They looked at children's games and invented methods to produce automatic and unpredictable outcomes, in order to free the creative process. As Breton once said; "Perhaps the imagination is on the verge of recovering its rights." (Brotchie, Gooding, 1995)

One form of automatic drawing is called entopic graphomania (Fig.1), a method where randomly placed dots on a paper is conected with drawn lines, creating a graphic pattern (Sherman, 2013).

Frottage is another method where a piece of paper is placed upon any natural or artificial surface able to create a relief. Draw on the paper with for example charcoal, crayon or a soft pencil. The end result is preferably a relief from several surfaces combined, that can be use is as it is, in a collage or other area preferred (Brotchie, 1995).
Probably the most celebrated of all surrealist methods the game Exquisite Corpse, one of the chain games that all are aimed to be played collectively. Together the players draw a body, where each player draw one body part each, head, body and legs. By folding the paper one hide previous players contribution and the end result is a surprise. (Brotchie, 1995).

Common for this selection of surrealist methods, and many more not mention in this text, is that they all are free of conscious control and therefore reinforces the creative process.

2.1.3 SURREALISM WITHIN ART AND FASHION
The relationship between surrealism and fashion is a widely explored area, even in the early days of surrealism you can find fashion related work such as the collaboration between Elsa Schiaparelli and Salvador Dali, shocking her clients with a depicted lobster, in a field of parsley, printed on an evening dress (fig.2). Similar to Schiaparelli’s shoehat, playing with the placement and purpose of the shoe and its assumed context (Martin, 1996). Or the fur bracelets made by Meret Oppenheim, that further on developed into her one of her most famous art piece, the fur-lined teacup, a contradiction between culture and nature, as in the fur hands (Fig.4) (Gardner, 2004).

Approaching fashion through surrealism for Schiaparelli, even though the presents of cultural versus nature, seemed to be more of a decorative manner than anything else. As she once said: "Dress designing, incidentally, is to me not a profession but an art. I found that it a most difficult and unsatisfying art, because as soon as a dress is born it has already become a thing of the past." (Baudot, 1997). The viewer or the person who was wearing the garment was actually never an important part of her process or result.

The essens of the surrealist object became an art of dysfunction or displacement, as viewed in The son of Man (Fig.3), a self-portrait by Rene Magritte, a play with what is expected from an object and its revised context. (Martin, 1996) By using objects from the everyday sphere, turning the customary perception inside out; they change and everything is plunged into uncertainty. His aim was to question the foundations of things, turning the most common and everyday
situations into their opposite (Paquet, 2012).

The bound between surrealism and fashion had its peak up until the end of the second world war; its influence on dress has continued among the new generations of fashion. Creators like Martin Margiela appears in museums as well as the catwalk, continuing the dialog of art and fashion, taking displacement within the visual arts and translating this into deconstruction within the realm fashion, or "remodeling" as himself would call it (Brand, 2009).

The Japanese brand Anrealage is mentioned as the spokesman of the new generation of deconstruction (which overlaps with surrealism) deconstructing the system of fashion rather than the garments its self. Questioning the preconceptions we hold about fashion as a whole. Pointing out the way we look upon "color" as his collection was called in AW 2013. Or pushing the boundaries of between body and dress as in his work "wideshortslimlong" (Thomas, 2016).

Similar to the surrealistic methods, trying to free the design process through minimization of control, the French designer Jacquemus explores new ways of looking upon clothes. Beyond the base of his collections, storytelling, he is using a tool box containing garment pieces used for patchwork-draping on a live model. Through this method Jacquemus strives to create a dynamic composition on the body to challenge the traditional way of creating clothes (fig.5) (Jacquemus, 2015).

2.2 MOTIVE AND IDEA DISCUSSION

In fashion design, the research method is the mean upon which the design process is based. Therefore, limitations in research method will limit our creative process (Breton). The present work primarily seeks to use methods derived from surrealism to develop research methods within fashion design. Therefore, the present work adds to past explorations of surrealism within fashion design, because the present work explores the methods on surrealism, rather than simply adopt surrealistic expressions.

As stated in the introduction, the present work seeks to explore the three questions: What surrealistic methods could be used within fashion design? How could surrealistic methods relate to body and dress? What perceptual effects could the usage of surrealistic methods have?
2.2.1 THE HIERARCHIES OF BODY, DRESS AND ACCESSORY

As discussed previously surrealism strives to look beyond our reality, letting go of our preconceived ideas and notions that limits our creative process. The art collective Janfamily (fig.6) explore space and the simple things that surrounds them, creating alternatives to everyday routines. Their book "Plan for Other Days" can be read as a list of suggestions on how to relate and/or reevaluate our surroundings. Hence, Janfamily’s work could be described as art that uses surrealistic methods to change or question the hierarchies of body and space. Similarly, in analogy to how the surrealists question reality and the expected, the present work seeks to apply surrealistic methods in fashion design, questioning the hierarchies of body, dress and accessory.

The hierarchies within clothing could be described as including three basic concepts within the human appearance: form, function and fashion. First, form relates to the body itself and serves as the basis for how we conduct the three dimensional shape of clothing. Second, function serves to protect and keep the body warm and shielded from external conditions. Third, fashion serves as the communicator to express identity and status or simply to embellish the body (Cumming, 1998). One could suggest a type of hierarchy within Cummings basic concept with form at the top followed by function and fashion lastly. As such, the body is the first fundamental, dress stands for the secondary function and last fashion or embellishment such as accessories.

These hierarchies are created from the everyday relation between body, dress and accessory. Something we learned to accept as reality within human appearance. What draws the line between a garment and an accessory? Can the body itself become a part of the garment? As Cummings describes the accessory it is mostly used as a secondary item in a complementary manner. It might have a functional use or used strictly for embellishment. The present work strives to challenge our perception of the hierarchies between body, dress and accessory.

2.3 AIM

The aim is to explore the methods of surrealism to challenge the hierarchies of body, dress and accessories.
3. METHOD AND DEVELOPMENT

A scientific method is a mean by which we acquire new knowledge. In design research, however the new knowledge is manifested in an artifact. As discussed by Mäkelä (2005), our job as design researchers is to give our artifacts a voice.

The present work seeks to use surrealistic methods in order to twist viewers reality, to present the unexpected, and to create visual impressions that do not follow natural laws. So how do we know when we have succeeded in creating surrealistic designs? Just like children’s increased gaze when confronted with a scenario that deviates from natural laws (Spelke, 1994), a surrealistic expression plays with our expectations. Something just happened that should not have happened. What we expected to happen did not happen.

In line with these intuitive guidelines the usage of surrealistic methods, Mäkelä (2005) argues that the practice-based research is a method characterized as knowing-by-doing. Moreover, in line with the practice-based research method, the present work seeks to integrate the surrealistic method in the artifact.

3.1 DESIGN METHOD AND DESIGN OF EXPERIMENTS

3.1.1 DESIGN METHOD

What surrealistic methods can be used in fashion design?

Within surrealism, a number of methods have been used to enhance the creative process, for example entopic graphomania, frottage, and exquisite corpse. Although the surrealistic expression has been adopted, fashion designers has seldom used surrealistic methods to enhance the creative process. The section 3.1.2 will further elaborate on how surrealistic methods could be used within fashion design.

How can surrealistic methods relate to body and dress?

*Early development, exploring the exquisite corpse method.*
EXPLORING THE METHODS OF SURREALISM TO CHALLENGE THE HIERARCHIES OF BODY, DRESS AND ACCESSORIES
3.1.2 DESIGN OF EXPERIMENTS

As discussed in 2.2.1, within fashion design accessories are often viewed as secondary, adding to the design. In the present work, the surrealist method Exquisite corpse will question the hierarchies of body and dress. For example, does earrings add to an outfit, or may earrings be the essence of an outfit? Is hairstyle a mean to further express a look, or should it be the bases of an outfit?

What perceptual effects can the usage of surrealist methods have? Although the present work use surrealism primarily as a method, it also aims to create surrealist expressions. But how do we know if a surrealist expression has been generated? Based on Gurgen Habermas technique in participants observation, where he proposes that the researcher should move like a pendulum from 1) being an active part of the research and 2) viewing the results from a outside perspective (Fangen, 2005). Because the present work seeks to use surrealist methods in order to create a surrealist expression causing surprise in the viewer, the second part of Habermas pendulum (fig.7) will be based on the intuitive feeling when looking at the result. If the response elicits surprise and a feeling that something has deviated from natural laws (Ekman, 2015; Spelke, 1994), then the goal is reached. If not, Habermas pendulum needs to move backwards to step number one, further elaborating through surrealist methods.

3.1.3 DESIGN OF EXPERIMENTS, FORM

The following documentation will show elaborations of the surrealist methods chosen for the research of the present work. Finding ways of translating Entopic Graphomania, Frottage and Exquisite Corpse into a manner which is usable within the design process.
Entopic Graphomania was invented by Dolfi Trost, the method includes two steps. 1) Make random dots. 2) Draw lines between the dots. In the present work the Entopic Graphomania was explored by making a video of the process. Random garments was placed in a box, and were then randomly chosen and placed on the floor. Next, a number of pencils were thrown at the garment, generating a number of dots. Finally, lines were drawn between the dots, as in the original idea of the method. These lines were then used to change the construction of the garment by cutting out the marked area. This process was repeated until the box were empty. The garments were then draped onto the body. Although this process applies a surrealistic method to fashion design, the method was not able to question the hierarchies of body and dress, nor to generate a satisfactory level of surprise. Therefore, entopic graphomania was not further explored.
In the surrealistic method *Frottage* a paper is placed above an object, next when drawing on the paper, the object below will be illustrated on the paper as a relief. When using frottage in the fashion design process, garments were used as object and a number of "drawings" of garments were generated. The relief pattern were then translated, in a frottage manner, onto an overlying garment through quilting. Still, the method felt to controlled. As proposed by Breton (1924) the surrealistic methods should work in absence of all control exercised without reason, outside all aesthetic and moral preoccupations. It also lacked any greater effect on the shape of the garments, it became more of a decoration or material manipulation. Therefore, frottage was not further explored.
One of the most loved surrealist method is called Exquisite Corpse. Based on a parlour game, the method originally used a number of participants each writing on a folded paper without the ability to see what other participants had written. When applied to fashion design, the present work generated a booklet (the first booklet) were each page included one look, when turning page however, the book had cut each page in three linear rows. Therefore, when pages was turned the body was partially distorted and deconstructed. In lines with the aim of the present work, this method seemed to be able to both question the hierarchies of body and dress, and generate outfits that induced an element of surprise. Therefore, the method of exquisite corpse was chosen to be further explored.
3.1.4 DESIGN OF EXPERIMENTS, MATERIAL AND COLOUR

Considering that the choice of material and colour also conducted could be made through a surrealist manner, the random approach should play a part in the selection. A basic colour wheel, containing twelve colours, was placed underneath a photo of a model where the garment itself was cut out. By spinning the wheel the choice of colour would be made by chance (fig.8). The same wheel principle was used for making the choice of material.

This approach led to an interesting result where the scale of material in relation to the much smaller cut out garment gave a new perspective upon the garment itself. However, this was not the result that the present work aimed to find. Considering that this would also be combined with the method of exquisite corpse, the result came to be to unclear of what the work aimed to do. Therefore, this way of making the material and colour choice was disregarded.

This try out led to the conclusion that the primary goal of the present work should be to explore the shape of dress and how that can be changed within the hierarchies of body, dress and accessories. In order to keep the aim clear, the choice of material and colour should be made in a secondary manner, the focus should lie upon the shape. The materials, and to some extent the colour, should therefore stay true to its original or more supposed execution, also by keeping the deconstructed garments relatable to its original the element of surprise would be stronger.
3.2 EXPERIMENTS OF DESIGN AND DESIGN RATIONAL

3.2.1 EXPERIMENTS OF DESIGN, BOOKLETS
As the Exquisite Corpse was chosen as a base to develop the method used in the present work, further exploration of the method was done. The typical way of dividing the body in the original game is head - body - feet, three horizontal lines, the same way as when first applied to the design process. Next step in the development of "the booklet" were to find variations and limitations in ways of dividing the body.

Early development led to the first booklet, based upon the game Exquisite Corpse. This booklet divided the body into six sections.
THE SECOND BOOKLET (fig. 9) is based on a wardrobe from different social activities and its typical dress. The straight horizontal cuts have increased and an vertical line was added in the middle of the garments. Leaving the garments cut up in fourteen different sections.
THE THIRD BOOKLET (fig.10) is base on the same wardrobe as the second book, viewing the garments from behind. The cuts are place in a random manner and are no longer straight but given a wave-like shape.
THE FOURTH BOOKLET (fig.11) is using a random fashion magazine as the base of the wardrobe. Continuing the wave-like lines, but only divides the garment into two separate pieces.
THE FIFTH BOOKLET (fig.12) is mostly focusing on the circled cut, letting a piece of the garment "drop down" or even be twisted from its original position.
THE SIXTH BOOKLET (fig.13) argues the idea of using several bodies in the process instead of several garments, as done in the previous booklets. How can a garment be worn by two people? By cutting out an opening around the two persons’ silhouette and placing single garment in a larger scale underneath, a new look is created.
3.2.2 DESIGN OF EXPERIMENTS, FULL SCALE
Based on the developed booklets a number of full scale experiments was conducted. Some was considered to be more successful than others, the following chapter will show the design process of the more successful ones.
PROCESS QUILT JACKET & PURSE

The quilted jacket and the purse, using the second booklet. A way of playing with perception, can it be perceived as a coat when in-fact the upper part is actually the basis of the purse?
PROCESS JACKET & PURSE
PROCESS JACKET & PURSE
PROCESS COAT & BRAIDS
The wool coat and the braided hair, using the fourth booklet. By removing the top part of the coat, attaching it to the braid. Has the hierarchy of body and dress changed? Without the braids the coat can not be worn, making the braids an essential part of how to wear the coat.
PROCESS COAT & BRAIDS
PROCESS JACKET & GLOVE
The jacket and the evening glove, a minimal version of Exquisite Corpse, using the third booklet. By only translating a small cut onto the jacket, letting the glove grow out from the lining, the garment and accessory becomes one.
PROCESS JACKET & GLOVE
PROCESS JEANS & BOOTS
Slicing up the traditional jeans using the *second booklet*, double trouser or no trouser at all? By turning the sliced pages and combining the same trousers from different looks a distortion is created. How can one wear this distortion? Could you wear the illusion of a pair of jeans via your shoes or boots? A boot shaft so high that it blends with the piece your wearing on top. This particular experiment with different cuts ended up looking as if the model was wearing a skirt with high boots and was in the end not considered a successful experiment.
PROCESS JEANS & BOOTS
PROCESS SHIRT & JEWELLERY

The shirt and earrings, using the fifth booklet. What body part determines what the model is wearing? Is it the arms resting in the sleeve that claims its a shirt, or is it the ears that suggest that this is a pair of earrings or a bracelet? Or can the shape of the garment itself be the decision maker?
PROCESS TROUSERS & NEWSPAPER
A pair of trousers and a newspaper, using the second booklet. From one point of view you see a person in a pair of trousers reading a magazine. But when shown that the trousers in-fact only covers the calves, it is clear that this person could potentially be naked for all you know!
PROCESS TROUSERS & NEWSPAPER

Bärnhet av plagget tas över av ett objekt, mängd, tidningen, som plagg?

Skala upp mera mer, New York Times

→ Översätt tidningen till paperart flyg

Bynor som bara bär
Upp helvet av mogen
Öppna ben, eller
Frigöra byxor?
PROCESS OCCASION WEAR & CASUAL WEAR
The wedding dress and the jeans, using the second booklet. The silhouette of the trousers skirt was interesting but this particular combination was not considered a successful experiment. Considering developing this into a bride & groom combination instead?
PROCESS OCCASION WEAR & CASUAL WEAR
PROCESS TWIN JACKET

Two-in-one, as in two persons wearing the same outfit, using the sixth booklet. This developed into the single person wearing its own and someone else's garment at the same time. By half a garment the models together create the illusion of a complete jacket. Yet the truly confusing moment occurs when one model is left with two left arms. Leaving this as a single person look.
PROCESS TWIN JACKET

TWIN LOOK - SHARED GARMENT
Exquisite Corpse i tot tidigare experimenten

Twinlook från ett tidigare projekt.
TVå modeller bära delar av samma
plagg, som tillsammans skapar
en tredje look.
PROCESS ACCESSORY ONLY
Taking a step back from the booklets and looking upon the opposite or the minimal version of Exquisite Corpse. When does the scarf stop being an accessory and instead becoming the actual garment? A scale study showing that at a certain point (when covering the body) this scarf could easily be perceived as a dress. By doing so the typical hierarchy of the accessory as a decoration is transferred into the function of the coverage of a garment instead.
The connection to the traditional game of exquisite corpse is instead found in the print. Inspired by the layout of a classic souvenir scarf a digital designed print was made. When closely viewed one can find body parts and accessories combined into new characters.
PROCESS ACCESSORY ONLY

En accessoär som tar över skärmtet & blir ett
externt pluggat
WEARABILITY
BODY - DRESS - ACCESSORY

SOUVENIR SPJäl
3.2.3 ARTISTIC DEVELOPMENT, LINE-UP

A selection of the different line-up suggestions that were developed during the design process. Starting out with only three looks as a foundation to work towards the aim of this work, later on evolving into five and finally seven complete looks.
3.2.4 LINE-UP 50% SEMINAR
Suggestion of a line-up developed from previous experiments.
3.2.5 DESIGN RATIONALE
The following chapter will demonstrate the design process of the selected experiments and their further developments from 3.2.1 and how to determine its final look.

Exquisite corpse, look 1
The quilted jacket and the purse, using the first booklet. A way of playing with perception, is it a coat when the top part is actually a part of the purse?

A booklet with a mix of the selected garments.
Choose a combination where the hierarchies of the garments can be rearranged. With perception and displacement in mind.
Make a life size replica of the collage.
Explore possibilities in combining body, dress and/or accessory to play with their hierarchies.
Choose a manner of finish and color to enhance its new properties.
Exquisite corpse, *look 2*

The wool coat and the braided hair, using the *fourth booklet*. By removing the top part of the coat, attaching it to the braid. Has the hierarchy of body and dress changed?

A booklet with a mix of the selected garments.

Choose a combination where the hierarchies of the garments can be rearranged. With perception and displacement in mind.

Make a life size replica of the collage.

Explore possibilities in combining body, dress and/or accessory to play with their hierarchies.

Choose a manner of finish and color to enhance its new properties.
Exquisite corpse, look 3
A pair of trousers and a newspaper, using the *first booklet*. From one point of view you see a person in a pair of trousers reading a magazine. But when shown that the trousers in fact only covers the calves, it is clear that this person could potentially be naked for all you know!

A booklet with a mix of the selected garments.
Choose a combination where the hierarchies of the garments can be rearranged. With perception and displacement in mind.
Make a life size replica of the collage.
Explore possibilities in combining body, dress and/or accessory to play with their hierarchies.
Choose a manner of finish and color to enhance its new properties.
Exquisite corpse, *look 4*

The shirt and earrings, using the *fifth booklet*. What body part determines what the model is wearing? Is it the arms resting in the sleeve that claims it's a shirt, or is it the ears that suggest this is a pair of earrings? Or can the shape of the garment itself be the decision maker?

A booklet with a mix of the selected garments.

Choose a combination where the hierarchies of the garments can be rearranged. With perception and displacement in mind.

Make a life size replica of the collage.

Explore possibilities in combining body, dress and/or accessory to play with their hierarchies.

Choose a manner of finish and color to enhance its new properties.
Exquisite corpse, *look 5*

The jacket and the evening glove, a minimal version of Exquisite Corpse, using the *second booklet*. By only translating a small cut onto the jacket, letting the glove grow out from the lining, the garment and accessory becomes one. At the end this look was combined with another successful experiment and together they create the combined bride and groom.

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A booklet with a mix of the selected garments.

Choose a combination where the hierarchies of the garments can be rearranged. With perception and displacement in mind.

Make a life size replica of the collage.

Explore possibilities in combining body, dress and/or accessory to play with their hierarchies.

Choose a manner of finish and color to enhance its new properties.
Exquisite corpse, *look 6*

The jacket and the double body, using the *sixth booklet*. By wearing one side each the models together create the illusion of a complete jacket. Yet the truly confusing moment occurs when one model is left with two left arms.

Choose a combination where the hierarchies of the garments can be rearranged. With perception and displacement in mind.

A booklet with a mix of the selected garments.

Explore possibilities in combining body, dress and/or accessory to play with their hierarchies.

Make a life size replica of the collage.

Choose a manner of finish and color to enhance its new properties.
Choose a combination where the hierarchies of the garments can be rearranged. With perception and displacement in mind.

Make a life size replica of the collage.

Explore possibilities in combining body, dress and/or accessory to play with their hierarchies. Work out the scale and print.

Choose a manner of finish and color to enhance its new properties.

Exquisite corpse, look 7
The opposite of the minimal version of Exquisite Corpse. When does the scarf stop being an accessory and instead becoming the actual garment?
3.2.6 LINE-UP 100% SEMINAR

The final seven looks.
4. RESULTS

4.1 RESULTS, CONCLUSION
By exploring the methods of surrealism, the present work aim to develop the current methods within fashion design and question the hierarchies of body, dress and accessories. Three methods were chosen for trial and error to find possible use within the design process. The present work explored how these methods could be used to question current hierarchies of body, dress and accessories, how the creative process could develop, and what perceptual effects these surrealist methods might have. Three methods were tested: Entopic Graphomania, Frottage, and Exquisite Corpse.

Entopic Graphomania could be a useful method to develop the area of pattern construction. To let go of the logic and rational within the practice, to put the accurate decisions aside and let chance led to new types of shapes in garments.

Frottage can also make a contribution to the field of fashion, similar to other relief techniques, it is most useful as a tool of material manipulation with a decorative ability.

The main focus of the present work was however to rearranges the hierarchies of body, dress and accessory. It was found that the method based upon the surrealist game Exquisite Corpse was the most successful method to reach this goal. Therefore, the present work found Exquisite Corpse to be the most useful surrealistic method within fashion design.

But what did this method generate? When using Exquisite Corpse applied in fashion design, the present work created a book including pictures of outfits. In this book, the pages were cut, so when turning the page the reader did actually modify the look. Therefore, this process was a mean to question the relation between body and dress. Finally, the present work asked if surrealistic techniques applied to fashion design could generate perceptual effects of surprise. The method of Exquisite Corpse was satisfactory also in this respect.

4.2 PRESENTATION
Seven outfits will be presented in detail with technical drawings and specifications.
4.2.1 LOOK 1
4.2.1 LOOK 1
4.2.2 LOOK 2
4.2.2 LOOK 2
Blue wool coat, free from shoulders and worn via braided faux hair.
4.2.3 LOOK 3
4.2.3 LOOK 3
Illusion of a shirt, front and back is separate from each other. Front panel worn via earrings. Back panel and sleeves worn via upper arm bracelets. Light blue cotton popline and brass jewellery.
4.2.4 LOOK 4
4.2.4 LOOK 4

Newspaper jeans; Blue denim trousers and silk paper bonded with polyester lining. Print; "Surreal Times" gathered text from vintage ads, weird headlines and the Surrealist manifesto by André Breton.
4.2.5 LOOK 5
4.2.5 LOOK 5
Slized jacket, navy merino wool and white pin-striped polyester lining. White polyester jersey gloves. Wedding trouser, navy merino wool and white polyester satin layered with tulle.
4.2.6 LOOK 6
4.2.6 LOOK 6
Three sleeved sweatshirt jacket, greymelange terry jersey and navy merino wool. Open toe loafers in black patent leather with nature rubber sole.
4.2.7 LOOK 7
Scaled up scarf in polyester satin. Transfer printed with a digital designed placed print. Metal wire along the hem, to create the shape.
4.3 Discussion and Reflection

The present work aimed to explore the usage of surrealistic methods within the area of fashion design and how these methods could be used to rearrange the hierarchies of body, dress and accessory. For example, do earnings add to an outfit, or may earrings actually be the essential part of an outfit? Is hairstyle a mean to further express a look, or could it be the bases of an outfit?

In order to explore this aim the present work was based on the surrealistic method Exquisite corpse, a method that achieved interesting results when applied to fashion design process.

Using the method Exquisite Corpse led to a number of studies that show possibilities of working around and changing the hierarchies of body, dress and accessory. Asking questions like; when does the necklace stop being a necklace and instead become the actual garment? What draws the line between a garment and an accessory? Can the body itself become a part of the garment?

Hence, the present work shows that the surrealistic method Exquisite Corpse can be used as a tool to find new hierarchies within body, dress and accessory.

It should be noted that although the method Exquisite Corpse was the most satisfactory method in the present work, other surrealistic methods may be used to enhance the creative process in other ways within fashion design. Moreover, I see great potentiality in using surrealistic techniques in fashion design, and encourage future fashion designers and artists with an interest in the area of body and dress to further explore the role of surrealistic techniques to enhance future design processes.
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