

# Rebels with Shackles: The Role and Representation of Claude Cahun in Surrealism Movement

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## Abstract

The significant change of women role in surrealism movement has been noticed by many researchers. They argue that the female role is no longer considered as femme-enfant, muse or spouses and lovers (bodies of desires, and as irrational and inferior creatures), their roles have instead become multi-faceted. Claude Cahun displays the complex and multiple roles of a woman as a surrealist artist. She has multiple identities (a transgender, hyper-femininity, an androgyne and a lesbian). Meanwhile, her role is not confined by gender contexts, but she goes further, and she realizes and challenges the shackles of the broader social contexts, like the oppression of minority groups, homophobia and political upheaval. By focusing on Cahun, this essay has analyzed three questions, including what restrictions these male counterparts placed on women in the surrealist group, how Cahun's artwork rebels against the male-dominated surrealist movement, and how her work challenges broader social conventions on the role and representation of women. The essay thus contributes to understanding the significant value of the role and representation of women in surrealism. Meanwhile, they are of great significance in understanding the value and contribution of women to society, as the subjective and individual equal to men.

**Keywords:** Claude Cahun, surrealism movement, women artists

Beginning with Linda Nochlin's question in 1971, "Why have there been no great women artists"<sup>1</sup>, many scholars were actively exploring the women artists' artworks and their role in their artistic practices in order to reconstruct art history (Spies-Gans, 2022, p. 70; Adeloje et al., 2023, p. 30; McCormack, 2021, p. 12). The rebellion and exalted creativity of female artists in the surrealism movement, which has had a great impact on the transformation of the role of women in art history. Some researchers, like Gloria Feman Orenstein and Jacqueline Chenieux, have noted the contributions of this particular group of artists. They realize that, in the artwork of female surrealist artists, the female role is no longer considered as femme-enfant, muse, or spouses and lovers (bodies of desires, and as irrational and inferior creatures), their roles have instead become multi-faceted (Orenstein, 1975, p. 33; Caws et al., 1991, p. 1-2; Bower, 2013, p. 36). The female role in the surrealist movement can be described as rebels with shackles. To be more specific, on the one hand, unlike these male artists, these female artists had some restrictions, for example, fetishization, defined stereotypes, and dependent identities. On the other hand, they tried to rebel against the limitations (like identities, stereotypes, political participation, etc.) set by their male counterparts and social context, by using their artworks and practice.

This paper will use the photography of Claude Cahun, a French surrealist photographer, writer, and sculptor, as a case to analyze the multiple roles and representations of women in surrealism. It is noticeable that Cahun's

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<sup>1</sup> The is an article published by Linda Nochlin in 1971 on the *ARTnews*. She questioned contemporary art history discipline based on male artists and theorists constructs, and discussed the gender inequality and the reasons of it in art history.

artwork has been ignored for a long time and absents from many relevant anthologies in Surrealism Movement, and it is not until the early 1990s, three exhibitions — de la Ville de Paris (1995), the Jeu de Paume (2011), and the Art Institute of Chicago (2012) — have been organized, the significance of her photographs was rediscovered. (Wampole, 2013, p. 102; Knafo, 2001, p. 31; Helterbrand, 2016, p. 1) The rebelliousness displayed in her self-portraits reintroduces us to the female artists of the largely patriarchal Surrealist movement. The reason for choosing Cahun is that, firstly, Cahun displays the complex and multiple roles of a woman as a surreal artist. She has multiple identities (a transgender, hyper-femininity, an androgyne and a lesbian). Meanwhile, her role is not confined by gender contexts, but she goes further, and she realizes and challenges the shackles of the broader social contexts, like the oppression of minority groups, homophobia and political upheaval. The analysis of Cahun can help us develop further understanding of the multiple and complex roles of women artists in surrealism. Secondly, compared with other female artists in surrealism, Cahun's rebellion against the male-dominated surrealism movement is more thorough. She was never a male's spouse or lover, and shows an independent self-consciousness in her artwork. The analysis of her allows us to recognize the revolutionary role and representation of women artists clearly.

In this essay, by mainly examining selected artworks of Cahun, like *I Am In Training*, *Don't Kiss Me* (1927), *Self-portrait* (reflected in mirror) (1928), etc., the following issues will be addressed. Firstly, the essay gives analyses of what restrictions and limitations were placed on women in the surrealist group by their male counterparts. Secondly, the essay explores how Cahun uses her artwork and practice to rebel against the male-dominated surrealism movement. Thirdly, the essay is concerned with how she challenges and even breaks the social limitations on women. Iconography and biography will be used as the methodologies for analysis. Meanwhile, the comparative studies method will be used. The artwork of a few other surrealist artists, like Dora Maar and Man Ray, will also be employed to research the similarities and differences with Cahun. The essay will thus contribute to understanding the significant value of the role and representation of women in surrealism.



Figure 1. Hans Bellmer, *The Doll*, c.1936, London, Tate

Within the surrealist movement, several restrictions were placed on women in the group by their male counterparts. One of the restrictions was that male artists be permitted to fetishize women, and regard them as objects of the male gaze. To be more specific, they regarded women as nothing more than an object of their erotic desire and fantasies, and they used women's bodies (even, sometimes, cut-up or fragmented images of their bodies) as inspiration in their artistic creations. According to Knafo, "women were essentially treated as objects expected to serve as inspiration for male genius" (Knafo, 2001, p. 35). Hans Bellmer's artwork illustrates this point clearly. First, he used a series of life-size dolls for his art creations, rather than women. It's easily surmised that for Bellmer, women were equated with these inanimate objects. Bellmer himself confirmed this interpretation, saying women are only the "poetic stimulators" (Bellmer, 2005, p. 19). This is a direct embodiment of fetishization and reification. Meanwhile, Bellmer emphasizes the sexualized features of the dolls

in his photos. For example, in one of his photos, *The Doll* (1936) (Figure 1), the artist chose an unusual shooting angle, and the doll's gendered features (like genitals and breasts) are enlarged and stressed. Cameras can play a role in the male gaze (Oliver, 2017, p. 452). Accordingly, the photographic angle of Bellmer's artwork mimics the "male gaze," and the enlarged genitals display his voyeuristic desires as a male artist. Moreover, it is notable that Bellmer tended to use incomplete and fragmented body images in his artworks. Knight points out he has a tendency to perform obsessive fragmentation in his artwork (Knight, 2011, p. 235). For instance, in *The Doll* (1936) (Figure 1), the life-size sculpture is incomplete. Her legs are both cut up, and the exaggerated breasts and the belly cover half of her face. This violent truncation is a common phenomenon in the artwork of male artists in surrealism. Man Ray also displays a fragmented eye in his artwork, *Object of Destruction* (1932). The violent deformations and cuttings display the males' desire to manipulate the bodies of women. Kuenzli points out that there are deeper reasons for the manipulations and fetishizations. It is because of the male surrealists' fear of "castration," and the belief that by disfiguring and destroying women, he can achieve the aim of "reestablishing his own ego" (Caws, 1991, p. 24). Depicting images of fragmented bodies is another way for male surrealists to display the fetishized bodies of women. Overall, the fetishization and gaze of male artists is a typical restriction for women artists, and it was essential for them to overcome their identities as objects of desire.



Figure 2. Man Ray, *Solarised Portrait of Lee Miller*, c.1929, London



Figure 3. Man Ray, *Solarisation*, c.1931, Hague, The Hague Museum of Photography



Figure 4. *Lee Miller in Hitler's Bathtub, Hitler's Apartment*, c.1945, Munich, CLAIR Gallery

Defined stereotypes for the representation of women is another limitation for female artists in surrealism. More specifically, they were labelled the “femme-enfant” “dolls” “angels” and “muses” in the work of male artists, where they are naive and non-aggressive — however, these stereotypes may encourage women artists to develop multiple images. One classic example is Lee Miller, the muse of Man Ray. She displays a perfect “angel” and “muse” image in most of the Man Ray's photographs. For instance, in *Solarised Portrait of Lee Miller* (1929) (Figure 2), Miller's profile looks like a classic white marble sculpture, without an intense facial expression, and she displays a quiet, innocent, and passive comportment. In another photo, *Solarisation* (1931) (Figure 3), Miller embraces her head with her arms, and her eyes are closed peacefully. She displays the state of a sleeping baby, calm and natural, which is Man Ray's intent. When Miller left Man Ray, she contradicted these stereotypes, and decided to be a war correspondent. In a photo, *Lee Miller in Hitler's Bathtub, Hitler's Apartment* (1945) (Figure 4), she took off her military uniform and army boots, and sat in Hitler's bathtub on the day Hitler committed suicide. This choice of occupation and the photo both show her other characteristics, disobedient and rebellious ones, which were repressed and disguised by Man Ray's female stereotypes. It is notable that all these stereotypes share some similarities. They all emphasize that women should display a child-like innocence, naive, and a simple and non-aggressive demeanour. Moreover, they suggest that women should not exhibit self-consciousness or individuality. According to Laing, “constructing women as childlike served to cement inequalities between the sexes” (Laing, 2021, p. 2). These stereotypes repress the provocative and rebellious image. Overall, the stereotypes of their male counterparts profoundly influenced women artists in surrealism, and the important problem for woman artists in surrealism was to break out of the defined stereotypes by displaying images of another kind of women in their artistic creations.

Another restriction was that they were dependent on their male counterparts and were often marginalized or ignored. To be more specific, they were often appendages of men, and mostly entered the surrealist circle with their male partners, as “spouses and lovers” (Caws, 1991, p. 1), rather than independent artists, and their artistic creations were also confined by their male counterparts. There are many women artists who acted as “spouses and lovers” in the male-dominated surrealism movement, for example, Lee Miller (the partner of Man Ray), Unica Zürn (the lover of Hans Bellmer) and Dora Maar (the lover of Pablo Picasso). They shared a similar characteristic in their dependence. Firstly, they all chose to abandon their own creative careers and become assistants or collaborators for male artists, which led to a loss of subjectivity in their artistic creations. Zürn gave up her own career with the German State Movie Studio after meeting Bellmer at the Rudolf-Springer Gallery in Berlin. She became the lover and assistant of Bellmer, and many of Zürn's works were influenced profoundly by him. For instance, in *Orakel und Spektacle* (1960), she used black ink lines to depict “cephalopod” characters, which were created by Bellmer. She even uses “the wife of Hans Bellmer” as the authorship of her own work, *The Man of Jasmine*. Similarly, for Miller, not only her own art, but also her new invention of a photography technique, “solarization,” were attributed to Man Ray, rather than to her. The loss of authorship for women artists meant becoming invisible and marginalized in art creations. Second, the long-term control by male partners caused them to suffer from mental problems, which affected their further creativity. Zürn suffered from

schizophrenia after being a lover and model of Bellmer and experiencing some of his violent creative processes. Likewise, Dora experienced a mental breakdown after being confined by Picasso for his art creations. The pathological control makes women artists to be considered as emotional and sensitive. The stereotype undermines the value of women artists' artwork. In short, being "spouses and lovers" was one of the most important restrictions for women artists, and caused them to be appendages of male artists and lose their subjectivity in artistic creations.



Figure 5. Claude Cahun, *Self-Portrait*, c.1920



Figure 6. Dora Maar, *Model in Swimsuit*, c.1936, London, Tate

By using her art creations, Cahun rebels against limitations set by the male artists, including male gaze, defined stereotypes and the role as male counterparts, in surrealism movement. To begin with, she minimizes or removes female sexual features in her artwork, which is an act of resistance to the fetishization, reification, and gaze of male artists. A self-portrait, called *Self-Portrait* (1920) (Figure 5), is a good illustration of this. First of all, what she wears in the self-portrait is different from traditional women's clothing. Cahun chooses to wear a white shirt,



a blazer, and trousers, with a pocket square in her pocket, which is typical of masculine suits. In the 1920s, the phenomenon of women wearing suits was a challenge to a male-dominated society, and trousers and blazers were traditional clothes for men during that time. Bill noted that wearing trousers was considered a betrayal of classical “definitions of femininity”, and it was “a masculine behavior” (Bill, 1993, p. 51). By wearing a suit, Cahun covered her sexual features and demanded an equal role to that of men. As Knafo mentioned, she tried to break the conventional concept of the male gaze and traditional “positions of masculinity” (Knafo, 2001, p. 36). In addition, in order to minimize her sexual features, she not only hides her breasts with the suit, but also shaves her hair, eyebrows, and holds a cigarette in her hand. Gravano pointed out that the shaving was a “sign of rebellion” because it got rid of her “feminine distinctiveness” (Gravano, 2009, p. 357). Meanwhile, according to Knafo, “photography of her shaved head to create the impression of a newborn emerging from the uterus” (Knafo, 2001, p. 41). The newborn means a recreation of her identity, which is attributed to get rid of the conventional stereotypes of gender features. Thus, all these elements are visible resistances to male desires and fetishization. It is also noticeable that Cahun’s resistance to fetishization was more thorough compared to that of other women artists in surrealism. For example, in the photos of Dora Maar (another notable woman photographer in the surrealist movement), we can still find the traces of male desire, the male gaze, and fetishization. *Model in Swimsuit* (1936) (Figure 6) is a good illustration of this. Although Maar has removed the female nudity and fragmented images of the body used by male artists, there is still a fetishized element. For instance, the swimsuit of the female model was still a strong symbol of femininity that could invite the erotic fantasy of males; besides, with eyes closed, the model shows a calm and non-aggressive posture, which is consistent with the dreamy women models of male surrealists. Unlike other women surrealists in the movement, Cahun displays a complete and radical attitude towards reification and the male gaze. In short, she demolishes sexualized features as a method to rebel against fetishization and the male gaze.



Figure 7. Claude Cahun, *I Am in Training, Don't Kiss Me*, c.1927, Norwich, East Gallery at Norwich University of the Arts



Figure 8. Man Ray, *Noire et Blanche*, c.1926, New York, MoMA

Cahun also breaks the stereotypes set forth by male artists, and displays a provocative, rebellious state, instead of naive, infantilized, and angelical images. *I Am in Training, Don't Kiss Me* (1927) (Figure 7) is a typical illustration of this. The photograph displays the rejections of traditional stereotypes in surrealism. First of all, Cahun wears a leotard, with a sentence, "I Am in Training, Don't Kiss Me," written on her chest. She uses the phrase "Don't Kiss Me," which is an imperative that demonstrates her strong conviction and assertiveness. Meanwhile, she deliberately uses the two points to mimic nipples on her chest, and the emphatic lipstick, stressing the sexualized features of "hyper-femininity" (Wampole, 2013, p. 66), which highlights her unruly and rebellious characteristics. Unlike traditional female roles in surrealism, she refuses to act as an obedient child or angel, and satisfies nobody. It is a rejection of the defined stereotypes of women at that time. Secondly, Cahun's facial expression is complex. On the one hand, it's seductive and alluring, with heart-shaped red lips and two heart patterns on her cheeks. On the other hand, the expression also shows provocation, disdain, sarcasm and coldness. Using eyes lined with black kohl and grandiose false eyelashes, she gives the audience a sharp look. This facial expression is different from that depicted by some male artists in surrealism. For example, in Man Ray's photograph, *Noire et Blanche* (1926) (Figure 8), the model he chooses is a young woman, Kiki, with a gorgeous face and a stereotypical demeanour. She looks like a portrait in Classical oil paintings. The facial expression is calm, showing a slight melancholy and mysteriousness, moreover, it lacks assertiveness, which is an important characteristic stressed by male surrealist artists. It displays a completely different state of women from those in the portraits presented by Cahun. Cahun also holds a dumbbell in the photo. The "dumbbell" is a display of power and strength, which is used by Cahun to depict a powerful woman image. It is different from the naive, infantilized stereotypes stressed by their male counterparts. Overall, by using her artworks, Cahun displays a rebellious state, and breaks the stereotypes set forth by male surrealists.



Figure 9. *Self portrait (reflected in mirror)*, c.1928, Washington, Wilson Centre for Photography



Figure 10. Claude Cahun, *Self portrait (in robe with masks attached)*, c.1928, Courtesy of the Jersey Heritage Collections

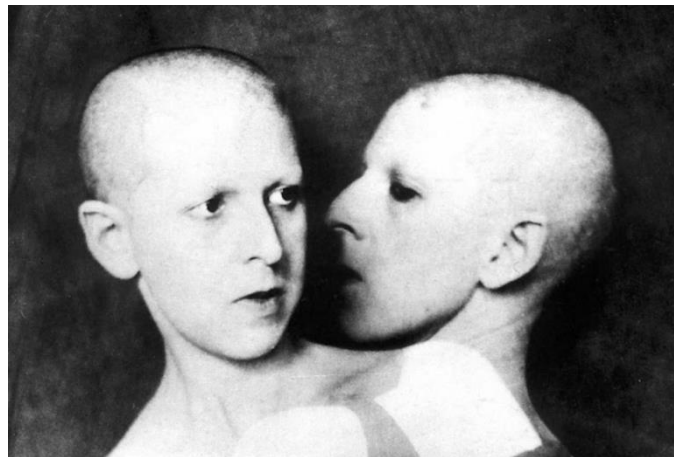


Figure 11. Claude Cahun, *Que me veux-tu?*, c.1928





Figure 12. Claude Cahun, *Self portrait*, c.1928

Besides, by establishing a unique way of art expression, Cahun escapes from dependence on male partners. More specifically, Cahun chooses to establish dual ego images in her artworks, and use the second ego to achieve completeness and independence, rather than a male partner, which emphasizes her own subjectivity. There are several ways for Cahun to construct the dual ego. For example, in *Self portrait (reflected in mirror)* (1928) (Figure 9), Cahun uses a mirror to display a dual portrait, including a substantial one and a mirror image. In the mirror, with the revealed neck, she displays a seductive image, while outside the mirror, the checkered coat covers her body closely. The two images show two sides of Cahun from one perspective, and combine into a complete portrait and self. According to Doy, traditionally, women tend to find themselves from the returning gaze of other people (Doy, 2020, p. 57). However, with the help of mirrors, which can divide between self and self, they can become self-gazers and thus develop a complete self-understanding without male counterparts. Besides, in addition to using mirrors, Cahun also uses masks to expand her “dual ego” art creations. In *Self portrait (in robe with masks attached)* (1928) (Figure 10), Cahun wears a huge black robe, with a great number of masks on it. Masks are a symbol of another identities. These identities may not be displayed by Cahun in reality because of some restrictions or rules set by her male counterparts. According to Knafo, the masks give Cahun freedom in “defining herself” and constructing her own social roles (Knafo, 2001, p. 49). She combines the covered identity under masks and the real identity together to achieve the complete ego. Moreover, double exposure is another approach employed by Cahun to construct her dual ego. In *Que me veux-tu?* (1928) (Figure 11), Cahun superimposed two self-portraits of herself in one photo through double exposure, and she displayed an androgynous two-headed self-portrait. She uses the photo to emphasise the extension and reproduction of the individual can be conducted by herself rather than with a male partner. Cahun believed that she could divide herself in order to conquer, and multiply herself in order to assert herself (Knafo, 2001, p. 57). What’s more, the photos with Marcel Moore (her stepsister and homosexual lover) are another way for her to construct the dual ego in her art creations. One *Self-Portrait* (1928) (Figure 12) is a typical example of Cahun and Moore. In the artwork, Cahun and Moore display an image of “Siamese twins in the womb,” and they are connected with each other closely by the ropes (Downie, 2005, p. 14). According to Latimer, “the unity of the image achieved through the close intimacy of two bodies” (Latimer, 2006, p. 199). Moore is considered as the “alter ego” of Cahun (Knafo, 2001, p. 46), and she helps to make up the lost part of Cahun. In this way, Cahun can become a complete figure with independence. Different from other women photographers in surrealism such as Dora Maar (the lover of Pablo Picasso) and Lee Miller (the lover of Man Ray), Cahun was never the lover or spouse of any male artist; however, she found a new means of artistic expression to establish her complete ego, and define her own independence.

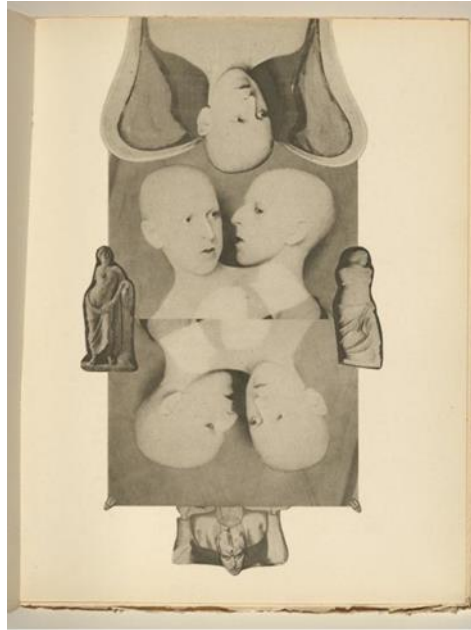


Figure 13. Claude Cahun, 'Aveux non avenue'. (*Unavowed confessions*), c.1994, Paris

After analyzing how Cahun's work rebels against the limitations placed on it by her male counterparts, I will now discuss how her work challenges broader social conventions regarding the role and representation of women in society. First of all, Cahun challenged traditional social gender concepts by using artistic creations, and she emphasized gender fluidity. More specifically, unlike conservative perspectives in surrealism towards sexuality and gender problems in society, which stress binary characteristics, Cahun realized the complexities of these problems, and she used "Nonbinary gender expression" and "androgynous" concepts in her artwork. One collage photo in *Aveux non avenue* (*Unavowed confessions*) (1930) (Figure 13) is a good illustration of Cahun's gender concepts. Firstly, the "non-binary" concept is displayed in the main photo in the collage. The photo is *Que me veux tu?* (*What do you want from me?*) (1929), with Cahun as the subject. She's hidden all gendered characteristics in the photo, and she presents herself with her hair and eyebrows shaved. Also, there are no clues given by clothing to distinguish the gender of the subject of the portrait. The shaved head is not a symbol of boyishness, according to Cahun, but is a way to find the "core of self" (Downie, 2006, p. 40). She intends to discover the essence of herself instead of an identity defined by conventional gender concepts. She points out, "Masculine? Feminine? But it depends on the situation. Neuter is the only gender that always suits me" (Knafo, 2001, p. 29). Cahun breaks the traditional ways of gender definition, and provides an innovative gender perspective. Besides, it is noticeable that Cahun chooses the image of a classical Venus sculpture (*Venus de Milo*) in the collage photo, which also embodies the gender fluidity concept. It is because that the birth of Venus has a strong relationship with castration. The phallus of Uranus, fell into the sea and gave birth to Venus. The transformation from phallus to goddess emphasizes the concepts of "androgyny" and gender fluidity. Cahun includes the Venus images to emphasize her attitudes about gender. Moreover, the collage also includes part of *Le Mystere d'Adam* (1929) at the bottom. In the photo, Cahun plays the role of Satan. Shaw notes that "Satan" is the "fallen angel," and the angel is always considered as a neuter concept (Downie, 2006, p. 42). All these elements in Cahun's collage stress "the third sex" (Knafo, 2001, p. 29) and concepts of gender fluidity. Overall, by using her artistic creations, Cahun challenges concepts of traditional binary gender and replaces them with a contemporary one.

Another aspect is that Cahun challenges women's roles in the political context. To be more specific, she broke from traditional restrictions on women from participating in political or historical events, and played a revolutionary role in anti-Nazi activities by using her surrealistic art creations and advance-guard conceptions. In 1940, anti-Semitic activities on the Isle of Jersey illustrate this point clearly. Long before anti-fascist activity on the Isle, Cahun, as a leftist artist, was concerned with the relationship between avant-garde aesthetics and radical political activities. She was one of only two female members of the Association des Ecrivains et Artistes Révolutionnaires (AEAR) in 1932 (Helterbrand, 2016, p. 2). Meanwhile, she established "Contre-Attaque" (A combat union of revolutionary intellectuals) with Breton and Georges Bataille in 1935 (Helterbrand, 2016, p. 8). Moreover, she wrote for some newspapers, like the republican newspapers of Nantes, to express her political perspectives (Helterbrand, 2016, p. 49). Cahun even put these theories (avant-garde aesthetic creations and

radical political activities) into practice. The anti-fascist activity on the Isle of Jersey was a typical practice for her. She cooperated with Moore (the stepsister and lover of Cahun), and by using Moore's translation of German news, Cahun created a series of revolutionary poetry. They anonymously produced many anti-Nazi notes and pamphlets in this way. According to Downie, these revolutionary pamphlets are "passionate and imaginative" and "obviously influenced Surrealism" (Downie, 2006, p. 85). What's more, besides using art, Cahun also used advance-guard conceptions in anti-fascist activity. For example, she utilized these ideas to eliminate the binary opposition, which derives from surrealism in political activity. According to Livingston, the surrealism movement aims to get rid of "dualistic perceptual redemptiveness" and the classic belief of separable "conscious and unconscious minds" (Livingston, 1985, p. 120). During the anti-fascist activities, Cahun "chose to align neither with the Communists nor the Popular Front" (Bower, 2013, p. 32). Meanwhile, Cahun tried to change the attitudes of some Nazi officers and soldiers towards fascism by using her revolutionary poetry, illustrations, and notes. She attempted to break the Nazi's plans through the internal subverting. She even organized an "ohne Ende" activity and called on the soldiers to join them. Cahun did not believe in complete binary opposition, and she believed that the Nazi officers and soldiers could be transformed into anti-Nazi members. These practices demonstrate her non-dualistic thinking. In the long run, Cahun's perspectives influence the relationship between contemporary art and politics. Specifically, different from surrealist male artists, she rejected to use artwork as a utilitarian political propaganda tool directly, instead, she tried to use equivocations and conflicting ways to achieve her propaganda aims, without decreasing the aesthetic of art. "L'affaire Aragon" event, Cahun argued with Aragon about the relationship between political propaganda and art creation. Cahun points out that "poetry is not propaganda" (Bower, 2013, p. 30). Instead, she firmly believed that "only an ambiguous and Surrealist aesthetic could sneak through the backdoor of the reader's sensibility" (Helterbrand, 2016, p. 15). The perspective led to artistic aesthetics and political significance could be presented in a single artwork, profoundly influencing contemporary art. In short, by applying her artistic creations and advance-guard conceptions to radical political activity, Cahun expanded the role of female surrealist artists to the political context, and her perspective also influences the relationship between contemporary art and politics.

### Conclusion

By focusing on surrealist women artist Claude Cahun, this essay has analyzed three questions, including what restrictions these male counterparts placed on women in the surrealist group, how Cahun's artwork rebels against the male-dominated surrealist movement, and how her work challenges broader social conventions on the role and representation of women. Although my findings have analyzed several aspects of Cahun to challenge broader social conventions on the role and representation of women, I focused on two main aspects: gender fluidity and political movement. However, the roles of women surrealists in the broader social context were not limited to these. Important survey questions for future research can be derived from the multiple and complex roles of women in surrealism in a social context (not just confined to the gender context). Some examples include the roles of women in surrealism in the war, and how the roles of women in surrealism influenced social movements. These questions can help to discover some female roles in surrealism that have been unseen in previous researches. Besides, they are of great significance in understanding the value and contribution of women to society, as the subjective and individual equal to men.

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