



Dalí Museum, Saint Petersburg, Florida

Integrated Curriculum Tour Form

Education Department, 2014

TITLE:

“Salvador Dalí: Middle School Dalí Museum Collection, Paintings”



SUBJECT AREA:

(VISUAL ART, LANGUAGE ARTS, SCIENCE, MATHEMATICS, SOCIAL STUDIES)

Visual Art (Next Generation Sunshine State Standards listed at the end of this document)

GRADE LEVEL(S):

Grades: 6-8

DURATION: (NUMBER OF SESSIONS, LENGTH OF SESSION)

One session (30 to 45 minutes)

Resources: (Books, Links, Films and Information)

Books:

- *The Dalí Museum Collection: Oil Paintings, Objects and Works on Paper.*
- *The Dalí Museum: Museum Guide.*
- *The Dalí Museum: Building + Gardens Guide.*
- Ades, dawn, *Dalí (World of Art)*, London, Thames and Hudson, 1995.
- *Dalí's Optical Illusions*, New Heaven and London, Wadsworth Atheneum Museum of Art in association with Yale University Press, 2000.
- *Dalí*, Philadelphia Museum of Art, Rizzoli, 2005.
- Anderson, Robert, *Salvador Dalí, (Artists in Their Time)*, New York, Franklin Watts, Inc. Scholastic, (Ages 9-12).
- Cook, Theodore Andrea, *The Curves of Life*, New York, Dover Publications, 1979.
- D'Agness, Joseph, *Blockhead, the Life of Fibonacci*, New York, Henry Holt and Company, 2010.
- *Dalí, Salvador, The Secret life of Salvador Dalí*, New York, Dover publications, 1993.

- *Diary of a Genius*, New York, Creation Publishing Group, 1998.
- *Fifty Secrets of Magic Craftsmanship*, New York, Dover Publications, 1992.
- Dalí, Salvador, and Phillippe Halsman, *Dalí's Moustache*, New York, Flammarion, 1994.
- Elsohn Ross, Michael, *Salvador Dalí and the Surrealists: Their Lives and Ideas, 21 Activities*, Chicago review Press, 2003 (Ages 9-12)
- Ghyka, Matila, *The Geometry of Art and Life*, New York, Dover Publications, 1977.
- Gibson, Ian, *The Shameful Life of Salvador Dalí*, New York, W.W. Norton & Company, 1998.
- Huntley, H.E., *The Divine Proportion*, New York, Dover publications, 1970.
- Lubar, Robert S., *Dalí: The Salvador Dalí Museum Collection*, Boston, Bulfinch Press, 2000.
- Moorhouse, Paul, *Dalí*, San Diego, Thunder Bay Press, 1994.
- Neret, Gilles, and Robert Descharnes, *Dalí: The Paintings*, New York, Taschen, 2001.
- Obiola, Anna, *Dalí and the Path of Dreams*, London, Frances Lincoln Publishers, 2007.
- Radford, Robert, *Dalí A & I (Art & Ideas)*, London, Phaidon Press Limited, 1997.
- Raimondo, Joyce, *Imagine That! Activities and Adventures in Surrealism*, New York, Watson-Guption Publications, 2004.
- Resnick, Mike, *World behind the Door: An Encounter with Salvador Dalí (Art Encounters)*, Watson-Guption, 2007.
- Romero, Luis, *Dalí*, Barcelona, Poligrafa, 2003.
- Salvador Dalí Museum, *Guide to the Dalí Museum*, St. Petersburg: Salvador Dalí Museum, 2010.
- Wensel, Angela, *The Mad, Mad, Mad World of Salvador Dalí (Adventures in Art)*, Prestel Publishing, 2003.
- *Do You See what I See? The Art of Illusion*, Munich, Prestel, 2001.
- Venezia, Mike, *Salvador Dalí (Getting to Know the World's Greatest Artists)*, Children's Press / Scholastic Library Publishing, 1993. (Ages 4-8)

Links:

- **Florida Art Education Association:** www.faea.org
- **National Art Education Association:** www.arteducators.org
- **National Core Art Standards:** www.nationalartstandards.org
- Dali Museum: www.thedali.org
- Dali Museum Education Department on You Tube: YouTube.com/dalieducation
- Dali Museum on Facebook: Facebook.com/thedalimuseum
- Dali Foundation, Spain: www.salvador-dali.org
- Quotes by Dalí: Artquotes.net/masters/dali_quotes.htm
- About the Fibonacci Sequence: Blockheadbook.com
- Watch Donald in Mathemagicland on You Tube: <http://www.youtube.com/watch?v=ACtjN4CSN5o>
- Fun with 3.14: teachpi.org
- <http://www.phaidon.com/agenda/architecture/picture-galleries/2011/march/22/an-architectural-tour-around-the-36-million-salvador-dali-museum/>
- <http://www.archdaily.com/103728/salvador-dali-museum-hok/>

Films:

- *Dalí Condensed*: 5 lecture series, Peter Tush, Curator of Education, Dalí Museum You Tube Site.
- *Artists of the 20th Century: Salvador Dalí*, Kultur, Kultur Films, 2004, 50 min.
- *Dalí Dimension: Decoding the Mind of a Genius*, Joan Ubenda, Susi Marques, and Eli Pons, Music Video Dist., 2005, 75 min.
- *Dalí in New York*, Jack Bond, Sunrise Pictures, 2008, 57 min.
- *Disney's Donald in Mathmagic Land*, Hamilton Luske, Disney Studios, 1959, 26 min.
- *Destino (Disney's Fantasia 2000), Dalí*, Disney Studios, 1945, 2003, 6 min., Available on Blu-ray version only.
- *Get Surreal with Salvador Dalí*, Steve Burcham, Salvador Dalí Museum, 1998, 30 min., Available free upon request from the Dalí Museum.
- *Salvador Dalí the 4th Dimension*, Paul Pissanos, Paul Pissanos Productions, 2010, 40 min.
- *Un Chien Andalou*, Luis Bunuel & Salvador Dalí, Transflux Films, 1929/2004, 5 min.

Information and Visuals:

- Salvador Felipe Jacinto Dalí.
- May 11, 1904 – January 23, 1989.
- Figueres, Spain.
- Reynolds and Eleanor Morse
- Dalí's studio in Port Lligat
- Map of Spain or Catalonia
- Fibonacci sequence, Golden spiral, Golden rectangle
- Pi (22/7=3.14...), Irrational Number, Phi (Golden ratio=1.618...)
- Alberti perspective grid
- Tiling and tessellation (M.C.Escher)
- One, two, three point perspective
- DNA double helix
- Platonic Solids (Cube, etc.)
- Fractals

- Anamorphic Art
- Hypercube
- Jean-Francois Millet, *The Angelus*, 1859
- Dalí and his family
- Avant Garden
- Glass Enigma




























Dalí Milestones:

- **1904** Salvador Dalí born May 11, in Figueres, Catalonia, Spain.
- **1921** Dalí's mother dies.
- **1922** Exhibits painting in Barcelona, Spain.
Attends art school in Madrid, Spain.
- **1925** First single artist exhibition in Barcelona.
- **1926** First trip to Paris, where he meets Pablo Picasso.
- **1928** *Basket of Bread* exhibited at the Carnegie Institute, Pittsburgh.
- **1929** Second trip to Paris, where he meets Andre Breton, founder of surrealism.
Makes film *Un Chien Andalou* with Luis Bunuel.
Meets future wife, Gala Eluard.
Officially joins the Surrealist movement.
- **1930** Settles in Port Lligat, Spain.
- **1931** Paints *Persistence of Memory*.
- **1934** Dalí and Gala marry in civil ceremony.
Dalí and Gala's first trip to New York City.
- **1936** Appears on cover of *Time Magazine*.
- **1938** Visits Sigmund Freud in London.
- **1939** Designs exhibit for New York World's Fair.
- **1940** Dalí and Gala escape from Europe during German occupation, seek refuge in United States lasting eight years.
Paints first work in exile. *Daddy Longlegs of the Evening – Hope!*
- **1941** First retrospective at Museum of Modern Art, New York.
- **1942** Publishes creative autobiography *The Secret Life of Salvador Dalí*.
- **1943** Meets Eleanor and Reynolds Morse, lifelong friends and major collectors.
- **1945** Works with Alfred Hitchcock on film *Spellbound*.
- **1946** Works with Walt Disney on animated film *Destino*.
- **1949** Paints first large-sized religious canvas, *Madonna of Port Lligat*.
- **1950** Declares his art "Nuclear Mysticism."
Dalí's father dies.
- **1958** Dalí and Gala remarry in a religious ceremony.
- **1964** Awarded the Grand Cross of the Order of Isabella the Catholic, one of Spain's highest decorations.
- **1969** Starts painting *The Hallucinogenic Toreador*, Completed the following year.
- **1971** The Morses open their Dalí collection in Beachwood, Ohio.
- **1974** Dalí opens his own museum, the Teatro-Museo Dalí, in Figueres, Spain.
- **1982** Dalí Museum opens in St. Petersburg, Florida.
Gala dies in her castle in Pubol, Spain on June 10.
King Juan Carlos confers the title of Marquis of Dalí of Pubol on Dalí because of the artist's exceptional contribution to Spanish culture.
- **1983** Dalí foundation established in Figueres, Spain.
- **1989** Dalí dies of heart failure in Figueres, Spain on January 23.

Architecture:

- Yan Weymouth, Architect.
- Beck, Construction Company.
- Peter Arendt, Owner's Rep and Program Manager.
- Reason 1. Show complete collection of oils.
- Reason 2. Protection from hurricanes.
- The Enigma is built to withstand a Category 3 hurricane.
- The Building is set to withstand a Category 5 hurricane.
- The Enigma is inspired by the geodesic dome over Dalí's Museum in Figueres, Spain.
- The Building is a strong concrete box with massive rebar.
- Cost of project + construction: \$36.5 million (delivered at cost).

Suggested Illustrations: (1917-1976)

				
Salvador Dalí	Museum: 1.11.11	1. 1917	2. ca. 1918-19	3: 1918-19
				
4: 1921	5: 1923	6: 1923	7. 1924	8. 1926
				
9. 1926	10. 1926	11: 1930	12: 1932	13: 1934
				
14: 1936	15: 1936	16: 1940	17: 1940	18. 1940
				
19: 1943	20: 1952-54	21: 1956	22: 1958-59	23: 1960
				
24: 1963	25: 1969-70	26: 1976		

Suggested Artworks: (Title, Date, Medium, Scale and Description)

Suggested Number of Artworks per Tour: (Eight to Twelve)

Artwork 1:



View of Cadaqués with Shadow of Mount Pani, 1917, oil on burlap, 15 ½ x 19 in.

- Located on Spain's northeastern coast.
- Remote fishing community.
- Dalí's father rented a summerhouse from the Pitchot family.
- Tramuntana winds in winter and warm light of the Mediterranean in summer.
- Rocky formations of Cap de Creus sculpted by winter storms.
- Panoramic landscape in the Impressionist style.

Artwork 2:



View of Portdogue (Port Alguer), Cadaqués, ca. 1918-19, oil on canvas, 7 ¾ x 20 in.

- View of the Riba d'En Pichot along the shoreline of the village.
- The whitewashed surfaces of the buildings whose intense luminosity Dalí establishes by playing off near-complimentary color schemes.
- Background is a mass of near-abstract color planes reflected in the water.
- Calm and solitude associated with Dalí's adopted village.

Artwork 3:



Self-Portrait, 1918-19, oil on canvas, 10 ½ x 8 ¼ in.

- Emergent artist working in his first studio.
- Canvases hang on the back wall.
- Open window with a view onto the brilliantly illuminated sea.
- The deep shadow and warm light suggest sunrise or sunset.
- Maximum tonal effect is established by the subtle modulation of pure unmixed colors.
- The upper floor of a fisherman's house had been Ramon Pichot's studio.

Artwork 4:



Self-Portrait (Figueres), 1921, oil on burlap, 14 ½ x 16 ½ in.

- Dalí used dress and physical appearance as a means to assert his identity.
- His costume identified him as an "insurgent" within bourgeois society and also stood out among his artist peers at the Residencia de Estudiantes in Madrid, where he lived while attending the Real Academia de San Fernando.
- Large black felt hat, pipe and a long cape.
- Deep Rembrandtesque chiaroscuro set off against intense blue, red and yellow establishes the effects of high drama.

Artwork 5:



Cadaqués, 1923, oil on canvas, 38 x 50 in.

- Idyllic and relaxed, not typical of Dalí's later style.
- Noucentismo style where people are part of the landscape.
- Style of Derain (Cézanne cubism and Picasso sculptural).
- New muted tones.
- Panoramic view of Cadaqués and the Riba d'En Pichot from a hill overlooking Cadaqués Bay. In both theme and style, this painting marks a turning point in Dalí's artistic career.
- New sense of order and composure is evident emphasizing the underlying structure of the landscape, treating volume and mass in terms of simplified geometric shapes.
- An organic rhythm unifies the composition with rounded olive trees like balloons and block buildings.
- The holiday balloon is a modernist symbol.
- His sister is repeated seven times in the foreground.
- The dog is not decapitated, but turning to chase its tail.
- The dog also appears in the same place in *Toreador* ("Dalinian Continuity").
- Painted when he was suspended from the Academy.
- Dalí closely followed recent developments in international avant-garde art.

Artwork 6:



Portrait of My Sister, 1923, oil on canvas, 41 x 29 ¾ in.

- Dalí's younger sister, Ana Maria, occupies a prominent position in his early work.
- Between 1923 and 1926 Dalí portrayed his sister at least twelve times.
- The painting was originally a straightforward representation of Ana Maria dressed in a casual robe seated in an armchair.
- The stylized counter image was a later addition that effectively transformed the painting into a bizarre and monstrous caricature.
- Ana Maria in her 1949 book *Salvador Dalí Seen by His Sister* blamed Gala and Surrealism for the downfall of her brother.

Artwork 7:



Still Life (Sandia), 1924, oil on canvas, 19 ½ x 19 ½ in.

- Dalí experimented with Cubism and adapted devices from Picasso, Braque, Gris, Morandi, Carra, Ozenfant and Jeanneret (Le Corbusier).
- This painting represented a throwback to an earlier moment in the history of cubist and post-cubist painting.

Artwork 8:



Girl with Curls, 1926, oil on panel, 20 x 15 ¾ in.

- Previously in paintings of women, such as portraits of his sister, Dalí encouraged a dialogue between the viewer and the object viewed.
- However here, Dalí transforms a scene that lacks dialogue with the audience.
- The later adaptation of the woman's pose is thought to represent Gradiva, suggesting that Dalí intentionally exploited this figure's appeal.
- Foreshadows dreamlike state of surrealism (unusual composition painted in realistic technique).
- Landscape uses aerial perspective resembling Leonardo da Vinci.
- Often used pose of a female figure facing away from the viewer for psychological mystery.
- Juxtaposition or scale shift (she appears too large for the composition).
- Distortion of anatomy.
- Portrait of his dream girl, associated with the Galuschka story and eventually is Gala.

Artwork 9:



The Basket of Bread, 1926, oil on panel, 12 ½ x 12 ½ in.

- Tour de force.
- Proved to Dalí that he could master any style he chose.
- His formative years are drawing to a close.
- Realism.
- *Basket of Bread* represents the appearance of Dalí's new interests in the time between 1925-1926.
- The painting's luminous surface and precise detailing bear resemblance to the Dutch still lives of Jan Van Eyck, Vermeer and Zurbarán.
- Bread speaks to Dalí's intimate encounters with mundane objects of everyday life.
- Bread has various meanings ranging from religious, Eucharist, to the staple of life and sexual fetish with phallic associations.
- This painting was one of the first to be exhibited in the United States, 1928, in Pittsburgh at the Carnegie Museum and brought Dalí international fame.
- Chiaroscuro.

Artwork 10:



Femme Couchee, 1926, oil on panel, 10 $\frac{3}{4}$ x 16 in.

- *Femme Couchee* was exhibited in Dalí's second solo exhibition in 1926.
- The work is influenced by neoclassical paintings of women bathing by Picasso, blended with cubism.
- The figure is a highly foreshortened portrait of Ana Maria; her pose has associations with the crucifixion and Prometheus.
- The distorted space is suggestive of Giorgio de Chirico.

Artwork 11:



The Average Bureaucrat, 1930, oil on canvas, 31 $\frac{7}{8}$ x 25 $\frac{3}{4}$ in.

- Attack on father.
- Dalí is exploring the theme of resistance to authoritarian control; this comes from Dalí's father expelling him from the family in 1929.
- The image of the Bureaucrat references Dalí's father who was a notary.
- Bureaucrat celebrated here is not great, just average.
- Like a mannequin without ears and clothes.
- The open cavities in the skull reveal shells, not brain, and empty head suggests loss of self.
- The tiny father and son on the left side express longing for Paradise Lost or reconciliation.
- There is a shadow of a piano lid, Dalí's father left STD sex books on the family's piano for the young Dalí and his sister to discover.
- This painting also refers to the Oedipal scenario where the son kills the father and marries the mother.
- Summer concerts with the Pichots with a piano on rocks in Cadaqués.
- Mountain in the background has cinematic blur.

Artwork 12:



Oeufs sur le Plat sans le Plat, 1932, oil on canvas, 23 $\frac{3}{4}$ x 16 $\frac{1}{2}$ in.

- The scene is set in a landscape with the rocks of Cap de Creus and the Mediterranean Sea brilliantly illuminated in the distance.
- Several bizarre objects include: Three fried eggs, one of which hangs limply from a fishing line, a semi-limp watch that is also suspended, and an enormous ear of red corn that is attached to the side of the tower.
- The watch connotes the passage of time and the "Persistence of memory."
- One of five paintings that feature soft fried eggs.
- The associations of eggs refer to Dalí's ideas of intrauterine memories.
- With this association, Dalí inverts patriarchal authority making the mother the protector of the child.

Artwork 13:



The Weaning of Furniture-Nutrition, 1934, oil on panel, 7 x 9 $\frac{1}{2}$ in.

- About memory.
- Metaphor of weaning: just as nanny weans Dalí away from his mother, nurse from past "weaned" into present, nurse becomes net mender, nightstand "weaned" out of body.
- Lucia, nanny, is displaced and becomes a simple net mender.
- A perfect surreal miniature – Dalí uses precise realism to convince viewer of reality of the impossible image depicted.
- From the hole in her body comes the night table.
- Hole in body possibly inspired by L'Hotel des Invalides, Paris (veteran's hospital).
- Crutch = solemnity for Lucia in her old age.

- Animate and inanimate part of the same memory.
- Nanny and furniture both part of the same childhood memory.
- Dalí explored the theme of the non-differentiation of people and objects and of objects and ambient space throughout the 1930's.
- This piece illustrates Dalí's interest in subject/object relations.
- The night table is a physical extension of the nurse, from whose body the object has migrated.
- On a psychoanalytic level, the imagery allegorizes the process of ego formation and the child's separation (weaning) from the mother.

Artwork 14:



Morphological Echo, 1936, oil on panel, 12 x 13 in.

- Part of a series that explores Dalí's paranoiac principle of repetition.
- It is a nod to De Chirico's *Melancholy and Mystery of a Street*.
- Dalí aligns nine objects in rows of three, mapping the coordinates of a precise grid.
- Each row corresponds to a particular classification of object: the glass, crust of bread, and bunch of grapes belong to the category "food"; the women, nurse, and reclining figure of Lenin belong to the category "human"; and the tower, mountain, and wall correspond to the category "inanimate structures."

Artwork 15:



Three Young Surrealist Women Holding in their Arms the Skins of an Orchestra, 1936, oil on canvas, 21 3/4 x 25 5/8 in.

- Beautiful work corresponds with Dalí's interest in fashion design.
- The "ripped" dresses are similar to the ones Dalí designed for Elsa Schiaparelli and Coco Chanel.
- Transformation: Dalí replaces their heads with rose bouquets.
- Like *Old Age, Adolescence and Infancy*, each woman represents a different age: young in middle, slightly older maid to right, stone-like matron to left.
- Their flowers shift from fresh blossoms to slightly past prime to barren.
- Instruments: stone French horn, soft piano and a limp cello.
- Two landscapes combined: beach of Rosas and rocks of Cap de Creus.
- Horizon line is mysterious and not clear.

Artwork 16:



Old Age, Adolescence, Infancy (The Three Ages), 1940, oil on canvas, 19 5/8 x 25 5/8 in.

- Paranoiac-critical image made before Dalí exiled in the U.S.
- The multiple images are in the form of three heads descending in age that are configured from the landscape and figural elements.
- As these images come in and out of focus through the push and pull of foreground and background elements, Dalí in effect stages the temporal experience of subjectivity: the persistence of memory.
- Old man features formed from *Angelus* woman with basket and key.
- Adolescent from Lucia and Dalí and mountains.
- Infant from net mender and her belt.
- Rojas says adolescent is Eugenia d'Ors (who wrote an article mentioning Sacred Heart responsible for Dalí becoming "Oedipus").
- Three ages of man = Riddle of the Sphinx (Oedipus).
- Chestnuts mimic figures – youth/adolescence/maturity,
- This is one of multiple optical illusion paintings, which have become more comprehensive and mannered the more he paints them.

Artwork 17:



Daddy Longlegs of the Evening-Hope!, 1940, oil on canvas, 16 x 20 in.

- According to Ian Gibson, it is the first work painted in exile in America.
- This piece was the initial painting purchased by phone, in April, 1943, by Eleanor R. and A. Reynolds Morse, to celebrate their anniversary.
- They met Dalí in New York in May, 1943, which began a long association with Dalí and Gala.
- This painting is a transitional work where Dalí expresses the unsettling and harrowing experience of war, exile and an uncertain future.
- The imagery incorporated extends from the level of metaphor to allegory, where his formative imagery shows his shift to social rather than psychoanalytical content.
- The Putto hiding his eyes is an Italian influence portraying horror.
- The soft portrait is Dalí (The Great Masturbator).
- Cannon reference is from De Chirico.
- The horse is eyeless.
- The plane appears to be a soft sculpture.
- Winged Nike of Somathrace with a broken wing and bandages references victory at a great cost.
- The olive tree and box also appeared in *The Persistence of Memory*.
- The limp cello demonstrates that the arts are useless during wartime.
- The inkwells represent signing of peace treaties as well as copulation.
- Ants symbolize horror and decay.
- The spider is from a French proverb as a sign of hope amid despair.
- Daddy Longlegs spiders are plentiful in Virginia (where this was painted).
- This painting was created while Dalí was writing *Secret Life*.
- The painting was purchased for \$1,250 and the frame for \$1,700.

Artwork 18:



Slave Market with the Disappearing Bust of Voltaire, 1940, oil on canvas, 18 ¼ x 25 ¾ in.

- Paranoiac-critical image made before Dalí was exiled in the U.S.
- Features of Bust of Voltaire in center made from couple in slave market.
- Opening in damaged wall = head, two Dutch heads = eyes, two white collars = cheek and nose, clasped hands and white sleeves = chin.
- Voltaire was a 1700's philosopher of rational skepticism, author of *Candide*.
- Dalí irrational vs. Dalí rational.
- In his *Unspeakable Confession*, Dalí says that, "The illustrious Monsieur de Voltaire possessed a peculiar kind of thought that awes the most refined, most rational, most sterile, and misguided not only in France, but in the entire world."
- Gala as slave, appears to be looking at the face, but is sitting behind the bust.
- Illusion with apple (looks like rear of figure) and pear (looks like mountain in distance).
- "Through her patient love, Gala protects me from the ironic and swarming world of slaves. Gala in my life destroys the image of Voltaire and every possible vestige of skepticism."
- Returning to double image paintings, this one in particular is more convincing than previous paintings.
- Inside the image of a slave market, a bust of Voltaire, whose face is formed by two standing women dresses in seventeenth-century Spanish costume, and a fruit dish, whose base visually rhymes with that of the statue.
- Dalí attacks the very foundation of enlightened reason with this painting.

Artwork 19:



Geopoliticus Child Watching the Birth of the New Man, 1943, oil on canvas, 18 x 20 ½ in.

- Describes Dalí's praise to the emergence of a new postwar world order.
- Dalí marks his exile in America as a division event in a broader process of global transformation.
- The man emerging from the egg represents the artist himself considering the figure is emerging from North America.
- There is a menacing and foreboding air to the painting as well as its celebration of the postwar order.

Artwork 20:



The Disintegration of the Persistence of Memory, 1952-54, oil on canvas, 10 x 13 in.

- Reinterpretation of Dalí's most famous painting, *The Persistence of Memory*, 1931 (Museum of Modern Art, New York), showing how in two decades Dalí and the world moved from Surrealism to Nuclear Mysticism.
- By showing the disintegration of the familiar composition, Dalí indicates how he has changed, and indeed how the world has changed, over the two decades between 1931 and 1952. Where once the mysteries of the universe were explained through psychoanalysis, now they are explained through quantum mechanics.
- Original title: "*The chromosome of a highly colored fish's eye starting the harmonious disintegration of the persistence of memory.*"
- The fish bears witness to the end of the world.
- The atomic bomb dissolves objects into elemental particles, a metaphor for the material world dissolving into its atomic structure.
- Rhinoceros horns, containing perfect mathematical spirals, are like the bombs being dropped. For Dalí, even explosions have an underlying harmonious nature.
- Dalí's great masturbator self-portrait dissolves into jellied skin.
- The watches have become unanchored, with their melting oozing form becoming more brittle like smashed glass or ice.
- During the surrealist period Dalí created the iconography of the interior world of Sigmund Freud.
- With this painting, the exterior world has transcended the one of psychology, the world of physics and Werner Karl Heisenberg.
- Dalí has dismantled his earlier surrealist masterpiece at the figurative level, pulling back the skin of the distant seascape to reveal a new structure that is meant to visualize quantum mechanics.

Artwork 21:



Nature Morte Vivante (Still Life-Fast Moving), 1956, oil on canvas, 49 ¼ x 63 in.

- One of Dalí's most accomplished paintings of the postwar years.
- He produced numerous preparatory sketches and oil studies.
- Emblematic of Nuclear mysticism.
- Post-atomic variation on Dutch artist Floris Van Schooten's *Table with Food* (1617), in the Prado Museum.
- Dalí breaks down the composition into smaller particles.
- Dalí proposes the idea of a "Fast-moving" still life in which matter is suspended within a dynamic space-time continuum.
- Word play "still life – fast moving."
- Dalí had become friends with Romanian mathematician Matila Ghyka, whose studies of the Golden Section helped Dalí to create his compositions. This painting laid out rigorously according to the Golden ratio.
- Dalí: *Nature Morte Vivante* is "(an) explanatory painting where one can observe the dynamic and irrational dividing a fruit dish following the coefficients of uncertainty of Heisenberg in opposition to the positive security which cubist pictures once tried to offer us."
- Werner Karl Heisenberg's work on quantum theory is linked with a rudimentary conception of atomic physics. By referring to Heisenberg, Dalí declares his interest in modern physics.
- Heisenberg's Uncertainty Principle: In quantum mechanics, a fundamental limit to the precision with which the position and momentum of a particle cannot be known simultaneously. The more precisely the position of a particle is determined, the less precisely its momentum can be known, and vice versa.
- Dalí shows this several times with doubled objects (the fruit dish, apple, and cherry) where the located version of the objects casts a shadow, the momentum of the same object just resemble the shooting of the object through space.
- Dalí's pseudoscientific approach extends to an analysis of the double-helix structure of the DNA molecule and, more generally, of the logarithmic spiral.
- In 1953, Watson and Crick had just proposed that the DNA molecule should have a double helix spiral shape. Here Dalí includes a twisting banister and a rhino horn, with its own perfect spiral, in reference.
- The cauliflower floret on the right looks like the top of a mushroom cloud or a meteor, but Dalí uses it because of its growth patterns of perfect Golden spirals.

Artwork 22:



The Discovery of America by Christopher Columbus, 1958-59, oil on canvas, 161 ½ x 122 1/8 in.

- Originally titled "*The Dream of Columbus.*"
- A late Nuclear Mystical painting.
- Commissioned for Huntington Hartford's New Gallery of Modern Art which opened on Columbus Avenue in New York in 1962.
- Composition device is a Golden Spiral starting with gala's face, spiraling clockwise up and sweeping back down through the crosses and out where St. Narciso stands.
- Dalí had read a historian who believed that Columbus was from Catalonia, thus the great discovery of the new world parallels Dalí's own discovery of the new world.
- Columbus shown as a Grecian youth in toga discovering New World, so it is like he is in a dream.
- Circle at top contains: 1. Michelangelo's *Pieta*, 2. Michelangelo's *Moses*, 3. King and Queen of Spain with Columbus prior to voyage – blessed by secular and spiritual power.
- On right: Vertical lances, quoted from Velazquez's *Lances of Breda*, hold the image of Christ on the cross, a Spanish mystical image inspired by Spanish mystic St. John drawing of Christ seen from God's point of view.
- Dalí signs work by painting himself in as a monk holding the same cross found in the lances.
- Gala appears twice: First in the banner as The Immaculate Conception and second as the shrouded figure in the lower right who had removed herself from the three ring circus of Dalí's public life.
- The ship is the Santa Maria – the crow's nest becomes the Catholic chalice (holding the blood of Christ) and the circle in the upper cross is the Catholic Eucharist (the Body of Christ).
- St. Narciso and the Miracle of the Flies: On three occasions French invaders came over the Pyrenees to capture the city of Girona, the capital of Catalonia. According to the folk legend, large gadflies rose from St. Narciso's crypt, bringing pestilence and disease to the French, keeping the city free.
- Depicts Columbus stepping ashore on the New World and planting the banner of the Inmaculada on its soil.
- Dalí worked on his largest canvas to date for six months, assisted by Isador Bea.
- Weaves historical sources with popular legends.
- The bishop, a portrait of Bea, represents Saint Narciso, the patron of the medieval city of Girona.
- Images also include gadflies, Ferdinand and Isabella receiving Columbus, scene of the pieta in a mandorla, as well as references to his *Christ of St. John of the Cross*.
- The sea urchin surrounded by cosmic rings is an illusion to the new age of space travel, depicted without spines but with celestial spheres rotating it – looks like some sort of cosmic satellite.
- It is a "sputnik" sea urchin, probably chosen by Dalí because its name suggests Sputnik, the unmanned Russian Satellite shot into space the previous year.
- The sea urchin suggests that the discovery of new worlds does not end with America, but continues into space.
- The structure of the painting is based on the harmonic rectangle calculated by Matila Ghyka in *The Geometry of Art and Life*.

Artwork 23:



The Ecumenical Council, 1960, oil on canvas, 118 x 100 in.

- Dalí's last epic painting on the theme of religious mysticism.
- The scene is divided into two zones: an earthly realm and a vast heavenly paradise, interceding between them is Gala as Saint Helena, discoverer and defender of the True Cross.
- Gala appears as a muse through which the artist's religious and creative energies are channeled.
- Refers to Pope John XXIII's historic meeting with the archbishop of Canterbury in 1960 in a gesture of religious ecumenism.
- Dalí represents the Pope's coronation four times as well as God, the Son and the Holy Ghost.
- The rendering of St. Peter's Basilica, the work of Dalí's assistant Isador Bea, adds a note of historical accuracy.

Artwork 24:



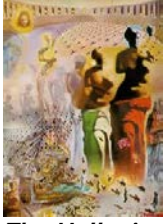
Portrait of My Dead Brother, 1963, oil on canvas, 69 x 69 in.

- Dalí returns to the theme of mythic autobiography recounting the traumatic events surrounding his older brother's death.
- Dalí, his brother, and his father all shared the name "Salvador."
- The death of his brother haunted Dalí throughout his life.
- Dalí imagined himself as one-half of a double whose unity was irretrievable and kept him in a state of perpetual crisis.
- The visage of the child suggests a generic image of wholeness and completion.
- The maternal vulture, Freud's essay on Leonardo da Vinci, is an image of incestuous desire and restates the theme of

predatory female aggression.

- Images of Spanish guards, cherries joined in a molecular structure, and the *Angelus*.
- Dalí forges an elaborate network of associations redefining his past in relation to myth, psychoanalysis, art history and modern science to shore up a divided self.

Artwork 25:



The Hallucinogenic Toreador, 1969-70, oil on canvas, 157 x 118 in.

- Dalí returns to the double image in a monumental canvas that is a retrospective vision of his life and art.
- Worked for 16 months after producing a series of detailed, preparatory drawings.
- Saw a reproduction of the Venus de Milo on a packet of pencils from the Venus Pen & Pencil Co.
- Theme of love and desire is formed by the Venus figure, who represents classic femininity, and the toreador, who functions as a cultural icon of exaggerated masculinity.
- Dalí makes reference to earlier images: Venus figure, a young boy in a sailor suit, bust of Voltaire, rose of passion, female peasant from Millet's *Angelus*, cutout in the backs of four of the large Venus figures, and the flies.
- Dalí added cultural references: Spanish bullring, Teatre-Museu Dalí, Palladian structures from Italy, still life on the chair based on a cubist painting by Juan Gris (1917), classical torso of Venus of Empordà, figure floating on a raft refers to developing tourist industry, dead bull with banderillas shows putrefaction, and semi-visible dog oblique reference to García Lorca.
- Becomes face of Manolete, famous Spanish bullfighter gored to death.
- Hidden face in the Venus: Shirt button, green shadow = tie, shadow across abdomen and belly = lips, breast = nose, face = eye, necklace = tear, shadow of red-robed Venus = side of face.
- Shape of second bullfighter dedicating bullfight to Gala at left can be found in shadow of red-robed Venus and the three small white Venuses at bottom.
- Bull hidden in rocks.
- Dots becoming flies recall gadfly story from *Columbus* (St. Narciso & Miracle of the Flies).
- Woman on raft = new tourists to Club Med.
- Fly in bull's eye – Dalí wants Miracle of the Flies one more time to send tourists away.
- Bright colored dots resemble the banderillas stuck into bull's body during bullfight.
- Juan Gris chair in lower left – Spain produced modern art.
- Headless Venus above Gris chair is Venus of Empúries found near Dalí's home – Spain produced antiquity.
- Bright colored dots resemble Op Art, but don't seem to become anything.
- Gala appearing more like a classical fury than a muse. She frowns at upper left and might have disliked bullfights.
- Dalí lower right – as a child in sailor suit with hoop and bone, detail from *Spectre of Sex Appeal* (1932).
- Venus & Bullfighter: tragic love story – she is most beautiful Western art object, but without arms, he is most verile Spanish figure; she cannot help him to prevent his death.
- Dalí / Gala – reenact Venus & Bullfighter tragic love story – Gala lived in Pubol castle and Dalí could only visit her with written invitation.
- Voltaire – earlier double image; his ambition is grander now.
- Roses celebrate bullfight, but also recall rose-headed woman.
- Venus shadows at bottom are female from *Angelus*, recalling 30 year old obsession.
- Dog at bottom looks like brown pattern in water: from Life magazine, shot by R.D. James, it is a Dalmatian in a spotted area where you can only see the spots.
- Dog recalls dog in *Cadaqués*, 1923.
- Federico García Lorca wrote *Lament for Ignacio Sanchez Mejias* about the death of a bullfighter who was gored to death.
- Lorca felt he was being attacked by Dalí & Buñuel in *The Andalusian Dogs* because in Madrid people from Andalusia were called "Andalusian dogs," so this painting also seems to be about him.

Artwork 26:



Gala Contemplating the Mediterranean Sea which at Twenty Meters Becomes the Portrait of Abraham Lincoln-Homage to Rothko (Second Version), 1976, oil and collage on canvas, 99 ¼ x 75 ½ in.

- Inspiration Source: 1973 issue of *Scientific American* containing Leon Harmon's "The Recognition of Faces" about

perception and image recognition. He applied distortions to various familiar images, including the Mona Lisa and Lincoln, to see what the minimal conditions were to how much information our mind needs to recognize a face.

- Harmon's computer generated block portrait Demonstrated the minimal conditions needed to recognize a face.
- Dalí's fascination with double images led to this larger self-imposed challenge: to create a completely new composition out of the distorted image of Lincoln.
- There is an earlier version in the Teatre-Museu Dalí in Figueres, Spain, painted on a large photo.
- The vast size made it difficult to see the face of Lincoln unless viewed by special glasses that reduce the image. Dalí gave visitors binoculars and asked them to look through the "wrong side" of the lens.
- Painted when Dalí was 72, just after he completed his Museum in Spain.
- Theme of passing time.
- Gala is depicted nude, except for her familiar Chanel bow, standing before an open window in a composition Dalí repeatedly painted over the years. She was 82 years old when this was painted, so she has become much younger.
- The rising sun also contains Christ in ascension, reminiscent of Dalí's 1951 painting titled *Christ of St. John of the Cross*, where Christ has died and is being resurrected.
- The location of the sun, Christ's head, is possibly where Lincoln was shot.
- Dalí's title references Mark Rothko (1903-1970), a leading Abstract Expressionist painter who had recently committed suicide.
- Dalí was competing with the Latvian-born American artist Mark Rothko in terms of the size, scale, and chromatic brilliance of his work.
- Carefully calibrated square cells of colors in varying progression of hues is evocative of the meditative "color field" paintings of Rothko, as well as forming a complex network of multiple images and optical illusions.
- The skill and ingenuity required to produce the double image of Lincoln/Gala before the window is matched by Dalí's exquisite employment of *trompe-l'oeil* effects.
- Affixed a copy of an altered Lincoln photograph directly to the canvas, underscoring Dalí's interest in collage as well as photographic and reproduction technologies.
- Dalí weds science with psychoanalysis and religious mysticism by means of an extended process of "paranoiac" associations and interpretation, simultaneously engaging the perceptual and critical faculties of the spectator.
- Scientific American article, 1973, by Leon D. Harmon titled "The Recognition of Faces," included the transformed and digitized version of Anthony Berger's 1864 portrait of Lincoln, taken in Matthew Brady's studio.
- Dalí understood the implications of Harmon's research for the growing fields of neuroscience and computer imaging.
- Dalí returns to the major themes of his surrealist years declaring in the process his receptivity to new developments in the science of human perception.
- Dalí spent many years living between Spain and the United States and considered America his second home.
- Dalí painted this for America's Bicentennial in 1976.
- Painted in Dalí's hotel room at the St. Regis Hotel in New York.
- First displayed at the Guggenheim Museum in New York, 1976.

Vocabulary:

Alberti's grid
Anamorphic Art
Back ground
Baroque
Board
Burlap
Cadaqués
Canvas
Catalonia
Chaos Theory
Chiaroscuro
Collage
Cubism
DNA
Double helix
Double image
Elena Ivanovna Diakononova (Gala)
Enigma
Fibonacci's sequence
Figueres
Fore ground
Foreshortening
Fractals
Geometry
Golden triangle
Golden rectangle
Horizon line
Hypercube
Illusion

Impressionism
 Juxtaposition
 Labyrinth
 Landscape
 Leonardo da Vinci
 Master work
 Matyla Ghyka
 Middle ground
 Nuclear mysticism
 Oil painting
 Paranoiac critical method
 Perspective
 Phi (Golden ratio)
 Platonic solids
 Polyhedral
 Port Lligat
 Portrait
 Raphael
 Renaissance
 Rene Thom
 Reynolds and Eleanor Morse
 Salvador Felipe Jacinto Dalí
 Spain
 Surrealism
 Symmetry
 Tessellation
 Tiling
 Transformation
 Trompe l'oeil
 Vanishing point
 Vermeer

Declarative Knowledge: (Students will Know/Understand)

Students will know/understand: how the processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

Students will know/understand: why the arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

Students will know/understand: that through study in the arts, we learn about and honor others and the worlds in which they live(d).

Procedural Knowledge: (Students/Group will be able to do)

Students will be able to: use analytical skills to understand meaning and explain connections with other contexts.

Students will be able to: manipulate content, media, techniques, and processes to achieve communication with artistic intent.

Students will be able to: analyze and describe the significance of artwork from a selected group or culture to explain its importance to the population.

NGSSS: Next Generation Sunshine State Standards (Florida)

Visual Art (VA), Language Arts (LA), Science (SC), Mathematics (MA) and Social Studies (SS)


<http://tools.fcit.usf.edu/sss/>

VA.68.C.3 VA.68.C.3.3	CRITICAL THINKING AND REFLECTION, Understanding 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts. (VA.68.C.3), Benchmark: 3. Use analytical skills to understand meaning and explain connections with other contexts. (VA.68.C.3.3)	Enduring
VA.68.S.1 VA.68.S.1.1	SKILLS, TECHNIQUES, AND PROCESSES, Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art. (VA.68.S.1), Benchmark: 1. Manipulate content, media, techniques, and processes to achieve communication with artistic intent. (VA.68.S.1.1)	Enduring
VA.68.H.1 VA.68.H.1.3	HISTORICAL AND GLOBAL CONNECTIONS, Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d). (VA.68.H.1), Benchmark: 3. Analyze and describe the significance of artwork from a selected group or culture to explain its importance to the population. (VA.68.H.1.3)	


Formative Assessments:

1. Observation of student engagement.
2. Monitoring student progress and "Teachable Moments."
3. Discussion participation and responses.

Summative Assessments: (Scoring Scales/Rubrics)

	4 COMPLEX	3 TARGET	2 SIMPLER	1 PARTIAL	0 NO SUCCESS
	Personal Application	Success for all Students	Limited Success	Minimal Success	Unsatisfactory
Students will: be able to use analytical skills to understand meaning and explain connections with other contexts.	Able to use analytical skills to fully understand meaning and creatively explain connections with other contexts.	Able to use analytical skills to understand meaning and explain connections with other contexts.	Able to use analytical skills to understand some meaning and partially explain connections with other contexts.	Able to use some analytical skills with a limited understanding of meaning or connections.	Unable to demonstrate understanding of meaning or connections.
Students will: be able to manipulate content, media, techniques, and processes to achieve communication with artistic intent.	Able to manipulate content, media, techniques, and processes extremely well to achieve communication with artistic intent and personal style.	Able to manipulate content, media, techniques, and processes to achieve communication with artistic intent.	Able to manipulate most content, media, techniques, or processes to achieve communication with some artistic intent.	Able to manipulate some content, media, techniques, or processes to achieve communication with limited artistic intent.	Unable to manipulate content, media, techniques, or processes to achieve any communication.
Students will: be able to analyze and describe the significance of artwork from a selected group or culture to explain its importance to the population.	Able to analyze and describe the significance of Dalí's artwork from a selected group or culture to accurately explain its importance to the population.	Able to analyze and describe the significance of Dalí's artwork from a selected group or culture to explain its importance to the population.	Able to analyze and describe most of the the significance of Dalí's artwork from a selected group or culture to explain its importance to the population.	Able to analyze and describe some of the significance of Dalí's artwork to explain its importance to the population.	Unable to analyze and describe any of the the significance of Dalí's artwork.

REFERENCE SCALE/RUBRIC USED TO ASSESS: Visual Art, Design or any Creative Endeavor.

	4 COMPLEX Personal Application	3 TARGET Success for all Students	2 SIMPLER Limited Success	1 PARTIAL Minimal Success	0 NO SUCCESS Unsatisfactory
KNOWLEDGE	Uses basic directions and concepts of the assignment in a unique way.	All basic directions and concepts of the assignment clearly evident.	Uses most assignment specific directions and concepts.	Minimal assignment specific directions and concepts evident.	No evidence of knowledge.
REASONING	Connecting information in introspective, logical and sequential choices throughout entire creative process.	Connecting information in logical and sequential choices throughout entire creative process.	Connecting some information in choices throughout entire creative process.	Minimal connection of information in choices throughout entire creative process.	No evidence of reasoning.
TECHNICAL SKILLS	Demonstrates high level of expertise in techniques appropriately employed.	Uses all relevant techniques appropriately.	Uses most relevant techniques appropriately.	Minimal use of appropriate and relevant techniques.	No evidence of technical skills.
CREATIVITY	Exceptional evidence of personal style continued throughout creative process and product.	Solid evidence of personal style continued throughout creative process and product.	Some evidence of personal style continued throughout creative process and product.	Limited evidence of personal style continued throughout creative process and product.	No evidence of creativity.

ADDITIONAL REFERENCE MATERIAL:

Elements of Art:

Line, Shape, Color, Value, Form, Texture, Space.

Principles of Design:

Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity.

National Core Art Standards:

www.nationalartstandards.org

Creating, Performing/Presenting/Producing, Responding, Connecting.

Anchor Standards:

Creating:

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Performing/Presenting/Producing:

4. Analyze, interpret, and select artistic work for presentation.
5. Develop and refine artistic work for presentation.
6. Convey meaning through the presentation of artistic work.

Responding:

7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.

Connecting:

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Critical Thinking:

Knowledge, Comprehension, Application, Analysis, Synthesis, Evaluation.

Bloom's Taxonomy:

Remembering, Understanding, Applying, Analyzing, Evaluating, Creating.

Marzano's Taxonomy:

Retrieval	Recognizing, recalling, executing.
Comprehension	Integrating, symbolizing.
Analysis	Matching, classifying, analyzing errors, generalizing, specifying.
Knowledge Utilization	Decision making, problem solving, experimenting, investigating.

Feldman's Model of Art Criticism (1981):

Description	What do you see in this work?
Analysis	How is the work organized?
Interpretation	What is the work about?
Judgment	Is the work successful? Why?

Anderson's Model of Art Criticism (1988):

Reaction	What is it?
Description	What does the work show? How, why, where was it made?
Interpretation	What is the work about? How do we know?
Evaluation	Is the work well done? How do we decide?

NGSSS: (Standard Numbers/Standards/Taxonomy Levels)

Next Generation Sunshine State Standards (Florida)

<http://tools.fcit.usf.edu/sss/>

Arts: Visual Art 6-8

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent. (VA.68.C.1)

Benchmark: 1. Apply a range of interests and contextual connections to influence the art-making and self-reflection processes. (VA.68.C.1.1)

Benchmark: 2. Use visual evidence and prior knowledge to reflect on multiple interpretations of works of art. (VA.68.C.1.2)

Benchmark: 3. Identify qualities of exemplary artworks that are evident and transferable to the judgment of personal work. (VA.68.C.1.3)

Enduring Understanding 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth. (VA.68.C.2)

Benchmark: 1. Assess personal artwork during production to determine areas of success and needed change for achieving self-directed or specified goals. (VA.68.C.2.1)

Benchmark: 2. Evaluate artwork objectively during group assessment to determine areas for refinement. (VA.68.C.2.2)

Benchmark: 3. Examine artworks to form ideas and criteria by which to judge/assess and inspire personal works and artistic growth. (VA.68.C.2.3)

Benchmark: 4. Use constructive criticism as a purposeful tool for artistic growth. (VA.68.C.2.4)

Enduring Understanding 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts. (VA.68.C.3)

Benchmark: 1. Incorporate accurate art vocabulary during the analysis process to describe the structural elements of art and organizational principles of design. (VA.68.C.3.1)

Benchmark: 2. Examine and compare the qualities of artworks and utilitarian objects to determine their aesthetic significance. (VA.68.C.3.2)

Benchmark: 3. Use analytical skills to understand meaning and explain connections with other contexts. (VA.68.C.3.3)

Benchmark: 4. Compare the uses for artwork and utilitarian objects to determine their significance in society. (VA.68.C.3.4)

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art. (VA.68.S.1)

Benchmark: 1. Manipulate content, media, techniques, and processes to achieve communication with artistic intent. (VA.68.S.1.1)

Benchmark: 2. Use media, technology, and other resources to derive ideas for personal art-making. (VA.68.S.1.2)

Benchmark: 3. Use ideas from cultural, historical, and artistic references to create personal responses in personal artwork. (VA.68.S.1.3)

Benchmark: 4. Use accurate art vocabulary to explain the creative and art-making processes. (VA.68.S.1.4)

Benchmark: 5. Explore various subject matter, themes, and historical or cultural events to develop an image that communicates artistic intent. (VA.68.S.1.5)

Enduring Understanding 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information. (VA.68.S.2)

Benchmark: 1. Organize the structural elements of art to achieve artistic goals when producing personal works of art. (VA.68.S.2.1)

Benchmark: 2. Create artwork requiring sequentially ordered procedures and specified media to achieve intended results. (VA.68.S.2.2)

Benchmark: 3. Use visual-thinking and problem-solving skills in a sketchbook or journal to identify, practice, develop ideas, and resolve challenges in the creative process. (VA.68.S.2.3)

Enduring Understanding 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques. (VA.68.S.3)

- Benchmark: 1.** Use two-dimensional or three-dimensional art materials and tools to understand the potential and limitations of each. (VA.68.S.3.1)
- Benchmark: 2.** Develop spontaneity and visual unity in artwork through repeated practice and refined craftsmanship. (VA.68.S.3.2)
- Benchmark: 3.** Demonstrate understanding of safety protocols for media, tools, processes, and techniques. (VA.68.S.3.3)
- Benchmark: 4.** Demonstrate respect for copyright laws and intellectual property ownership when creating and producing works of art. (VA.68.S.3.4)
- Benchmark: 5.** Apply two-dimensional techniques and media to create or enhance three-dimensional artwork. (VA.68.S.3.5)

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring Understanding 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process. (VA.68.O.1)

- Benchmark: 1.** Make connections between the structural elements of art and the organizational principles of design to understand how artwork is unified. (VA.68.O.1.1)
- Benchmark: 2.** Identify the function of structural elements of art and organizational principles of design to create and reflect on artwork. (VA.68.O.1.2)
- Benchmark: 3.** Combine creative and technical knowledge to produce visually strong works of art. (VA.68.O.1.3)
- Benchmark: 4.** Create artworks that demonstrate skilled use of media to convey personal vision. (VA.68.O.1.4)

Enduring Understanding 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity. (VA.68.O.2)

- Benchmark: 1.** Create new meaning in artworks through shared language, expressive content, and ideation. (VA.68.O.2.1)
- Benchmark: 2.** Investigate the problem-solving qualities of divergent thinking as a source for new visual symbols and images. (VA.68.O.2.2)
- Benchmark: 3.** Create a work of personal art using various media to solve an open-ended artistic problem. (VA.68.O.2.3)
- Benchmark: 4.** Select various media and techniques to communicate personal symbols and ideas through the organization of the structural elements of art. (VA.68.O.2.4)

Enduring Understanding 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world. (VA.68.O.3)

- Benchmark: 1.** Select and use the structural elements of art and organizational principles of design to document images in various formats for public audiences. (VA.68.O.3.1)
- Benchmark: 2.** Discuss the communicative differences between specific two- and three-dimensional works of art. (VA.68.O.3.2)

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d). (VA.68.H.1)

- Benchmark: 1.** Describe social, ecological, economic, religious, and/or political conditions reflected in works of art. (VA.68.H.1.1)
- Benchmark: 2.** Identify suitable audience behavior needed to view or experience artworks found in school, art exhibits, museums, and/or community cultural venues. (VA.68.H.1.2)
- Benchmark: 3.** Analyze and describe the significance of artwork from a selected group or culture to explain its importance to the population. (VA.68.H.1.3)
- Benchmark: 4.** Explain the significance of personal artwork, noting the connections between the creative process, the artist, and the artist's own history. (VA.68.H.1.4)

Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged. (VA.68.H.2)

- Benchmark: 1.** Describe how previous cultural trends have led to the development of new art styles. (VA.68.H.2.1)
- Benchmark: 2.** Explain the impact artwork and utilitarian objects have on the human experience. (VA.68.H.2.2)
- Benchmark: 3.** Describe the rationale for creating, collecting, exhibiting, and owning works of art. (VA.68.H.2.3)
- Benchmark: 4.** Explain the purpose of public art in the community. (VA.68.H.2.4)

Enduring Understanding 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields. (VA.68.H.3)

- Benchmark: 1.** Discuss how knowledge and skills learned through the art-making and analysis processes are used to solve problems in non-art contexts. (VA.68.H.3.1)

- Benchmark: 2.** Discuss the use of background knowledge and critical-thinking skills, learned in the visual arts, to understand varying concepts, viewpoints, and solutions. (VA.68.H.3.2)
- Benchmark: 3.** Create imaginative works to include background knowledge or information from other subjects. (VA.68.H.3.3)

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring Understanding 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking. (VA.68.F.1)

- Benchmark: 1.** Use non-traditional thinking and various techniques to create two-, three-, and/or four-dimensional artworks. (VA.68.F.1.1)
- Benchmark: 2.** Use creative risk-taking strategies learned from artists' works to incorporate artistic solutions in the creation of new personal artworks. (VA.68.F.1.2)
- Benchmark: 3.** Investigate and describe how technology inspires and affects new applications and adaptations in art. (VA.68.F.1.3)
- Benchmark: 4.** Use technology skills to create an imaginative and unique work of art. (VA.68.F.1.4)

Enduring Understanding 2: Careers in and related to the arts significantly and positively impact local and global economies. (VA.68.F.2)

- Benchmark: 1.** Investigate career opportunities available in the visual arts to determine requisite skills and qualifications for each field. (VA.68.F.2.1)
- Benchmark: 2.** Identify careers in support industries related to the art-making process, industrial design, digital media, and/or graphic design. (VA.68.F.2.2)
- Benchmark: 3.** Identify art careers that have a financial impact on local communities. (VA.68.F.2.3)
- Benchmark: 4.** Present research on the works of local artists and designers to understand the significance of art in the community. (VA.68.F.2.4)
- Benchmark: 5.** Create an artist statement to reflect on personal artwork for a portfolio or exhibition. (VA.68.F.2.5)

Enduring Understanding 3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts. (VA.68.F.3)

- Benchmark: 1.** Use technology applications through the art-making process to express community or global concerns. (VA.68.F.3.1)
- Benchmark: 2.** Analyze the procedural and divergent thinking skills developed in visual art to identify a purpose for the communication of art ideas. (VA.68.F.3.2)
- Benchmark: 3.** Collaborate with peers to complete an art task and develop leadership skills. (VA.68.F.3.3)
- Benchmark: 4.** Follow directions and complete art tasks in a timely manner to show development of 21st-century skills. (VA.68.F.3.4)

Observations and Notes:

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