



Dalí Museum, Saint Petersburg, Florida

Integrated Curriculum Tour Form

Education Department, 2015

TITLE:

“Salvador Dalí: High School Dalí Museum Collection, Paintings and Sculpture”



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: 9-12 and General Audience

DURATION: (NUMBER OF SESSIONS, LENGTH OF SESSION)

One session (45 minutes to one hour)

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'Agnese, 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-Guptill Publications, 2004.
- Resnick, Mike, *World behind the Door: An Encounter with Salvador Dalí (Art Encounters)*, Watson-Guptill, 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

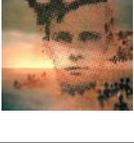
Dalí Milestones:

- **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)

				
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: 1927	12: 1929	13: 1930
				
14: 1932	15: 1933-34	16: 1934	17: 1936	18: 1936
				
19: 1940	20: 1940	21. 1940	22: 1943	23: 1952-54
				
24: 1956	25. 1958	26: 1958-59	27: 1960	28: 1963
				
29: 1963	30: 1969-70	31: 1976	32. ca. 1938	33. 1936(64)
				
34. 1931(73)	35. 1973			

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 Pichot 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 areas of 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 $\frac{3}{4}$ 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 $\frac{1}{2}$ x 19 $\frac{1}{2}$ 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 $\frac{3}{4}$ 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 of earthly sexuality into a spectacle of erotic projection 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 sex 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 becomes overly sensual.
- 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 $\frac{1}{2}$ x 12 $\frac{1}{2}$ 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:



Apparatus and Hand, 1927, oil on panel, 24 $\frac{1}{2}$ x 18 $\frac{3}{4}$ in.

- This piece marks a departure in Dalí's work that was influenced by Yves Tanguy, Giorgio de Chirico and Max Ernst.
- The apparatus is part human and part machine that serves no mechanical function.
- Dalí uses the object to represent himself in terms of guilt, castration anxiety and repression; however it is also representational of St. Sebastian.

Artwork 12:



The First Days of Spring, 1929, oil and collage on panel, 19 $\frac{3}{4}$ x 25 $\frac{5}{8}$ in.

- This painting is considered Dalí's first surrealist painting.
- With this painting, Dalí makes a strong impression on André Breton.
- This piece is constructed in a semiautobiographical narrative that indulged his fantasies.
- Dalí's portrait appears twice in the painting; once using collaged elements.
- Dalí uses techniques illustrated by De Chirico, Magritte and Ernst to insist that the subject matter is real.
- Everything about this painting is calculated to shock the viewer.

Artwork 13:



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 14 :



Oeufs sur le Plat sans le Plat, 1932, oil on canvas, 23 ¾ x 16 ½ 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 phallic rigidity of the corn contrasts with the detumescence of the three eggs, while 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 15:



Archeological Reminiscence of Millet's "Angelus," 1933-35, oil on panel, 12 ½ x 15 ½ in.

- Inspired by obsession with Jean-Francois Millet's *Angelus*.
- *Angelus* obsession: male terrified of female, who will cannibalize him after mating.
- For Dalí, the theme of Millet's work: sexual anxiety.
- *Angelus* was a childhood image of escape from Dalí's classroom.
- Female resembles a praying mantis who devours the male after mating.
- Female a femme fatale, like succubus or a vampire.
- Male as terrified victim.
- Male tries to distract female by hiding arousal.
- Millet couple in ruins: this terrifying relationship has existed for generations.
- Psychological landscape.
- Ruins of Empúries.
- Father is showing son "this is who we are."
- Lucia with young Dalí.
- Cypress trees do not regenerate = death.
- Moonlight or twilight setting.
- Two enormous figures suggesting geological formations and the ruins of ancient towers dominate the vast open plain of the Empordà.
- The petrified pose of the figures that resemble the "Angelus" couple alludes to a theme of predatory aggression and death, death being both literal and symbolic.
- Groups of figures contemplate the couple, which is the reminiscence to which the title refers.
- The dual petrification and erosion of the male figure suggests both a literal death (of the peasant couple's child-a likely surrogate for Dalí himself-and of the father figure at the hands of his mate) and a symbolic death referring to the Oedipal interdiction and the child's separation from the maternal body.

Artwork 16:



The Weaning of Furniture-Nutrition, 1934, oil on panel, 7 x 9 ½ 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 17:



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 18:



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 19:



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 20:



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 limp phallus.
- 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 21:



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 22:



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 23:



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 24:



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 25:



Velázquez Painting the Infanta Marguerita with the Lights and Shadows of His Own Glory, 1958, oil on canvas, 60 ½ x 36 ¼ in.

- Diego Rodriguez Velázquez de Silva (1599-1660).
- Dalí published a short text on the great Spanish master in *Studium*, while still a student.
- At the age of fifteen, Dalí viewed Velázquez as a quintessential realist whose "impressionistic" approach to color and form presaged developments in modern art.
- Years later, Dalí would interpret Velázquez's approach to form and color in relation to his theory of nuclear mysticism, but it was his inspired naturalism that remained his most insistent point of reference.
- In the 1950's, Dalí returned to the Old Masters and Velázquez entered his painting and writing with renewed force.
- Between 1958 and 1982 Dalí created many paintings after works by Velázquez: *Las Meninas*, 1656; *Portrait of Infanta Marguerita of Austria*, 1660; *Equestrian Portrait of Principe Baltasar Carlos*, 1635; *Portrait of the Duke of Olivares*, circa 1635; and *Portrait of Sebastián de Mora*, circa 1643-49.
- Dalí's moustache bears a striking resemblance to that of King Philip IV in Velázquez's great portrait.
- Painting is based on three sources: *Las Meninas*, provides the artist painting the Infanta and the structure for the wall panels through which light passes on the right side of the composition; *Portrait of Infanta Marguerita of Austria*, provides the central image and the anamorphic figure; and Jan Brueghel's allegory *Los Sentidos Corporales, La Vista el Olfato*, provides the deep perspective in the gallery in the upper left of the painting.
- Dalí interpreted Velázquez's technique according to developments in modern science.
- Dalí specifically identified Velázquez as a precursor to both Action Painting and modern physics, citing Willem de Kooning and the physicist Max Planck as the painter's legitimate heirs.
- Logarithmic spirals sweep across the Infanta's body and in the overall atomization of form.
- Collapsing the historical past with present-day developments in art and science, Dalí locates Velázquez in a continuum that spans the entire history of Spanish painting, from the Golden Age to the Atomic Age.

Artwork 26:



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. Narcisco 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 27:



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 28:



Galacidalacidesoxiribunucleicacid (Homage to Crick and Watson), 1963, oil on canvas, 120 x 163 ½ in.

- Commemorates the Riu Llobregat flooding just outside of Barcelona, killing more than four hundred people.
- Dalí combined his name, the name of his wife Gala, Allah, and Cid Campeador (the feminine Cid) with desoxiribunucleic acid (DNA).
- Dalí weaves his beliefs on nuclear mysticism into a complex and often esoteric historical narrative.
- Elaborate cycle of birth, death, and rebirth.
- Left - DNA molecule represents the building-block of life (Dr. Francis Crick and Dr. James Watson, 1953) and the persistence of genetic human memory.
- Watson & Crick receive Nobel prize for proposal that DNA has a double helix shape.
- Right - Group of Arab gunmen in “molecular” salt formations signify death and self-annihilation (nonlife – one pulls trigger, all die) in addition to the scientific legacy of the Arabs in Spain.
- Middle - God the Father reaches down to lift the body of Christ back to heaven to be reborn, as Gala looks on.
- God's head contains the Madonna and Christ (consubstantial).
- Bottom – Gala as Madonna witnesses Christ's ascension.
- Christ forms arch around Gala, his head is upside down.
- Upper left – Michelangelo's Prophet Isaiah holds scroll with painting title – he foretold Christ's birth.

Artwork 29:



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 30:



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 31:



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.

Artwork 32:



Lobster Telephone (also known as Aphrodisiac Telephone), ca. 1938, plastic (Bakelite) and painted plaster lobster, 7 x12 x 4 ½ in.

- Dalí said, "I do not understand why, when I ask for grilled lobster in a restaurant, I'm never served a cooked telephone."
- Commissioned by Edward James, Dalí's surrealist collector from 1936 to 1939.
- Origin: Supposedly James and Dalí were eating lobsters in bed and throwing shells around the room until one landed on the phone. Eureka!
- James had 4 red and 6 white phones made for his 31 Wimpole Street estate in London.
- At that time, large estates had few phones. While people had phones, they were not left out in plain view. It was distasteful. It was common for people to disguise their phones. The lobster phone is just a more elaborate version of this practice.
- Juxtaposition, by placing these two unrelated objects together – a lobster and a telephone – Dalí creates a new idea with them that is the definition of Surrealism.
- By having the person using the phone speak into the genitals of the lobster, there is a sexual dimension to the work.
- There is a threat of the lobster's snapping claws. By holding the lobster up to one's ear, there is the threat that it might be sliced.
- Van Gogh: This work could be an homage to Van Gogh. He was the 19th century crazed artist who earned that title by cutting off part of his ear to show his love for a woman. Dalí, the 20th century mad artist, creates a device that if living, could accomplish the same thing.

Artwork 33:



Venus de Milo with Drawers (La Venus de Milo aux tiroirs), conceived in 1936; cast in 1964, painted bronze with ermine pompoms, 39 3/8 x 11 ¾ x 11 in.

- Dalí said, "Freud discovered the world of the subconscious on the tumid surfaces of ancient bodies, and Dalí cut drawers into it."

- Based on a bad pun: Dalí has made “a chest of drawers.”
- Venus: Considered to be the most beautiful figure in Western art.
- It is as if Dalí were trying to gain access to the Venus’ secrets by physically cutting holes into her so he could reach in and pull them out.
- Using the fur on a cast of Venus gives it an erotic dimension by suggesting the book *Venus with Fur*.
- It looks like plaster, but it is extremely heavy bronze which was later painted to look like plaster.
- The bronze casting was done with the help of Marcel Duchamp who arranged for its production.

Artwork 34:



Object of Symbolic Function (also known as Scatological Object Functioning Symbolically – Gala's Shoe), 1931 lost; reconstructed 1973, assemblage of objects, 19 x11 x 15 in.

- Surrealism projected the Object into the public arena in 1936 through the Surrealist Exhibition of Objects presented at Galerie Charles Ratton.
- Breton provided a genealogy of the Surrealist Object, arguing that Surrealist Objects transformed our understanding of the sensible world.
- The object revealed a new inner logic lying beyond the surface of appearance.
- Anti-metaphysical and materialistic.
- The hidden real was there to be discovered in the object, only to unmask internal laws of natural structures.
- The aim of the Surrealist Object was to dislocate one's false sense of rational certainty and thrust the viewer into the disorienting realm of enigmatic doubt.
- The subversive goal of discrediting reality, reaching its paramount example in Dalí's deliberately bizarre objects, captured an essential element of the revolutionary surrealist project.

Artwork 35:



First Cylindric Chrono – Hologram Portrait of Alice Cooper's Brain, 1973, white light integral hologram, 16 inches diameter x 10 inches height.

- Dalí questioned the traditional ways that an image represents a subject, and he responded to advances in technology.
- By experimenting with double images, he discovered ways to multiply the meaning of his paintings.
- By working in animation, he found a way to bring his metamorphic visions to life for others to share.
- In the early 1970's, Dalí was one of the first artists to explore holography.
- Holography is a photographic medium proposed by Dr. Dennis Gabor in 1947 using lasers to record an object so that it can appear as a three-dimensional image.
- Choosing Alice Cooper as the focus of the project was a clear indication of Dalí's enthusiasm for pop culture.
- Working with South African artist holographer Sewyn Lissac, Dalí created a rotating three-dimensional image of the rock star.
- Cooper seated cross-legged and bare-chested on a rotating base, “shish kebabbed” Venus de Milo statue, real million dollar diamond tiara (armed guards), fake plaster brain stuffed with a chocolate éclair and real ants suspended behind his head.
- Through holography Dalí was able to capture the continuity and discontinuity of the image of a real person in real time.

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/Group will Know/Understand)

Students/group will know/understand: important concepts of the artist's life and artwork.

Students/group will know/understand: relevant periods or styles of art.

Students/group will know/understand: the location, time frame and related history.

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

Students/group will be able to: discuss important concepts of the artist's life and artwork.

Students/group will be able to: identify relevant periods or styles of art.

Students/group will be able to: relate important facts concerning the location, time frame and related history.

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.912.C.2	CRITICAL THINKING AND REFLECTION, Enduring Understanding 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth. Benchmark: 2. Assess the works of others, using established or derived criteria, to support conclusions and judgments about artistic progress.
VA.912.C.2.2	
VA.912.C.1	CRITICAL THINKING AND REFLECTION, Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent. Benchmark: 4. Apply art knowledge and contextual information to analyze how content and ideas are used in works of art.
VA.912.C.1.4	
VA.912.H.1	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). Benchmark: 3. Analyze historical or cultural references in commemorative works of art to identify the significance of the event or person portrayed.
VA.912.H.2.3	

Formative Assessments:

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

Summative Assessments: (Scoring Scales/Rubrics)

	4 COMPLEX Personal Application	3 TARGET Success for all Students	2 SIMPLER Limited Success	1 PARTIAL Minimal Success	0 NO SUCCESS Unsatisfactory
Students/group will be able to discuss important concepts of the artist's life and artwork.	Able to discuss all important concepts in an introspective, logical and sequential way.	Able to discuss all important concepts in a logical and sequential way.	Able to discuss some important concepts in a logical and sequential way.	Able to discuss few concepts in a logical and sequential way.	Unable to discuss concepts.
Students/group will be able to identify relevant periods or styles of art.	Able to identify all relevant information while employing personal connections.	Able to identify all relevant information.	Able to identify some relevant information.	Able to identify little relevant information.	Unable to identify information.
Students/group will be able to relate important facts concerning the location, time frame and related history.	Able to relate all important facts while demonstrating a deep understanding of their relationship.	Able to relate important facts of location, time frame and related history.	Able to relate some important facts of location, time frame and related history.	Able to relate few facts of location, time frame and history.	Unable to relate any relevant facts.

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

 THE DA FINE ART SCALE (RUBRIC)	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/>

Visual Art

Big Ideas: **Critical Thinking and Reflection (C),**
Skills, Techniques, and Processes (S),
Organizational Structure (O),
Historical and Global Connections (H),
Innovation, Technology, and the Future (F)

Enduring Understandings:

9-12

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent. (VA.912.C.1)

Benchmark: 1. Integrate curiosity, range of interests, attentiveness, complexity, and artistic intention in the art-making process to demonstrate self-expression. (VA.912.C.1.1)

Benchmark: 2. Use critical-thinking skills for various contexts to develop, refine, and reflect on an artistic theme. (VA.912.C.1.2)

Benchmark: 3. Evaluate the technical skill, aesthetic appeal, and/or social implication of artistic exemplars to formulate criteria for assessing personal work. (VA.912.C.1.3)

Benchmark: 4. Apply art knowledge and contextual information to analyze how content and ideas are used in works of art. (VA.912.C.1.4)

Benchmark: 5. Analyze how visual information is developed in specific media to create a recorded visual image. (VA.912.C.1.5)

Benchmark: 6. Identify rationale for aesthetic choices in recording visual media. (VA.912.C.1.6)

Benchmark: 7. Analyze challenges and identify solutions for three-dimensional structural problems. (VA.912.C.1.7)

Benchmark: 8. Explain the development of meaning and procedural choices throughout the creative process to defend artistic intention. (VA.912.C.1.8)

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.912.C.2)

Benchmark: 1. Examine and revise artwork throughout the art-making process to refine work and achieve artistic objective. (VA.912.C.2.1)

Benchmark: 2. Assess the works of others, using established or derived criteria, to support conclusions and judgments about artistic progress. (VA.912.C.2.2)

Benchmark: 3. Process and apply constructive criticism as formative assessment for continued growth in art-making skills. (VA.912.C.2.3)

Benchmark: 4. Classify artworks, using accurate art vocabulary and knowledge of art history to identify and categorize movements, styles, techniques, and materials. (VA.912.C.2.4)

Benchmark: 5. Develop and use criteria to select works for a portfolio and defend one's artistic choices with a written, oral, and/or recorded analysis. (VA.912.C.2.5)

Benchmark: 6. Investigate the process of developing a coherent, focused concept in a body of work comprised of multiple artworks. (VA.912.C.2.6)

Benchmark: 7. Assess the challenges and outcomes associated with the media used in a variety of one's own works. (VA.912.C.2.7)

Benchmark: 8. Compare artwork, architecture, designs, and/or models to understand how technical and utilitarian components impact aesthetic qualities. (VA.912.C.2.8)

Enduring Understanding 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts. (VA.912.C.3)

Benchmark: 1. Use descriptive terms and varied approaches in art analysis to explain the meaning or purpose of an artwork. (VA.912.C.3.1)

Benchmark: 2. Develop and apply criteria to determine how aesthetic works are aligned with a personal definition of "art." (VA.912.C.3.2)

Benchmark: 3. Examine relationships among social, historical, literary, and/or other references to explain how they are assimilated into artworks. (VA.912.C.3.3)

Benchmark: 4. Use analytical skills to examine issues in non-visual art contexts. (VA.912.C.3.4)

Benchmark: 5. Make connections between timelines in other content areas and timelines in the visual arts. (VA.912.C.3.5)

Benchmark: 6. Discuss how the aesthetics of artwork and utilitarian objects have changed over time. (VA.912.C.3.6)

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.912.S.1)

Benchmark: 1. Use innovative means and perceptual understanding to communicate through varied content, media, and art techniques. (VA.912.S.1.1)

Benchmark: 2. Investigate the use of technology and other resources to inspire art-making decisions. (VA.912.S.1.2)

Benchmark: 3. Interpret and reflect on cultural and historical events to create art. (VA.912.S.1.3)

Benchmark: 4. Demonstrate effective and accurate use of art vocabulary throughout the art-making process. (VA.912.S.1.4)

Benchmark: 5. Compare the aesthetic impact of images created with different media to evaluate advantages or disadvantages within the art process. (VA.912.S.1.5)

Benchmark: 6. Describe processes and techniques used to record visual imagery. (VA.912.S.1.6)

Benchmark: 7. Manipulate lighting effects, using various media to create desired results. (VA.912.S.1.7)

Benchmark: 8. Use technology to simulate art-making processes and techniques. (VA.912.S.1.8)

Benchmark: 9. Use diverse media and techniques to create paintings that represent various genres and schools of painting. (VA.912.S.1.9)

Enduring Understanding 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information. (VA.912.S.2)

Benchmark: 1. Demonstrate organizational skills to influence the sequential process when creating artwork. (VA.912.S.2.1)

Benchmark: 2. Focus on visual information and processes to complete the artistic concept. (VA.912.S.2.2)

Benchmark: 3. Demonstrate visual-thinking skills to process the challenges and execution of a creative endeavor. (VA.912.S.2.3)

Benchmark: 4. Use information resources to develop concepts representing diversity and effectiveness for using selected media and techniques in a sketchbook or journal. (VA.912.S.2.4)

Benchmark: 5. Demonstrate use of perceptual, observational, and compositional skills to produce representational, figurative, or abstract imagery. (VA.912.S.2.5)

Benchmark: 6. Incorporate skills, concepts, and media to create images from ideation to resolution. (VA.912.S.2.6)

Enduring Understanding 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques. (VA.912.S.3)

Benchmark: 1. Manipulate materials, techniques, and processes through practice and perseverance to create a desired result in two- and/or three-dimensional artworks. (VA.912.S.3.1)

Benchmark: 2. Demonstrate a balance between spontaneity and purpose to produce complex works of art with conviction and disciplined craftsmanship. (VA.912.S.3.2)

Benchmark: 3. Review, discuss, and demonstrate the proper applications and safety procedures for hazardous chemicals and equipment during the art-making process. (VA.912.S.3.3)

Benchmark: 4. Demonstrate personal responsibility, ethics, and integrity, including respect for intellectual property, when accessing information and creating works of art. (VA.912.S.3.4)

Benchmark: 5. Create multiple works that demonstrate thorough exploration of subject matter and themes. (VA.912.S.3.5)

Benchmark: 6. Develop works with prominent personal vision revealed through mastery of art tasks and tools. (VA.912.S.3.6)

Benchmark: 7. Use and maintain tools and equipment to facilitate the creative process. (VA.912.S.3.7)

Benchmark: 8. Develop color-mixing skills and techniques through application of the principles of heat properties and color and light theory. (VA.912.S.3.8)

Benchmark: 9. Manipulate and embellish malleable or rigid materials to construct representational or abstract forms. (VA.912.S.3.9)

Benchmark: 10. Develop skill in sketching and mark-making to plan, execute, and construct two-dimensional images or three-dimensional models. (VA.912.S.3.10)

Benchmark: 11. Store and maintain equipment, materials, and artworks properly in the art studio to prevent damage and/or cross-contamination. (VA.912.S.3.11)

Benchmark: 12. Develop competence and dexterity, through practice, in the use of processes, tools, and techniques for various media. (VA.912.S.3.12)

Benchmark: 13. Create three-dimensional modeled and rendered objects in figurative and nonfigurative digital applications. (VA.912.S.3.13)

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.912.O.1)

- Benchmark: 1.** Use the structural elements of art and the organizational principles of design in works of art to establish an interpretive and technical foundation for visual coherence. (VA.912.O.1.1)
- Benchmark: 2.** Use and defend the choice of creative and technical skills to produce artworks. (VA.912.O.1.2)
- Benchmark: 3.** Research and use the techniques and processes of various artists to create personal works. (VA.912.O.1.3)
- Benchmark: 4.** Compare and analyze traditional and digital media to learn how technology has altered opportunities for innovative responses and results. (VA.912.O.1.4)
- Benchmark: 5.** Investigate the use of space, scale, and environmental features of a structure to create three-dimensional form or the illusion of depth and form. (VA.912.O.1.5)

Enduring Understanding 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity. (VA.912.O.2)

- Benchmark: 1.** Construct new meaning through shared language, ideation, expressive content, and unity in the creative process. (VA.912.O.2.1)
- Benchmark: 2.** Solve aesthetic problems, through convergent and divergent thinking, to gain new perspectives. (VA.912.O.2.2)
- Benchmark: 3.** Investigate an idea in a coherent and focused manner to provide context in the visual arts. (VA.912.O.2.3)
- Benchmark: 4.** Concentrate on a particular style, theme, concept, or personal opinion to develop artwork for a portfolio, display, or exhibition. (VA.912.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.912.O.3)

- Benchmark: 1.** Create works of art that include symbolism, personal experiences, or philosophical view to communicate with an audience. (VA.912.O.3.1)
- Benchmark: 2.** Create a series of artworks to inform viewers about personal opinions and/or current issues. (VA.912.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.912.H.1)

- Benchmark: 1.** Analyze the impact of social, ecological, economic, religious, and/or political issues on the function or meaning of the artwork. (VA.912.H.1.1)
- Benchmark: 2.** Analyze the various functions of audience etiquette to formulate guidelines for conduct in different art venues. (VA.912.H.1.2)
- Benchmark: 3.** Examine the significance placed on art forms over time by various groups or cultures compared to current views on aesthetics. (VA.912.H.1.3)
- Benchmark: 4.** Apply background knowledge and personal interpretation to discuss cross-cultural connections among various artworks and the individuals, groups, cultures, events, and/or traditions they reflect. (VA.912.H.1.4)
- Benchmark: 5.** Investigate the use of technology and media design to reflect creative trends in visual culture. (VA.912.H.1.5)
- Benchmark: 6.** Create a timeline for the development of artists' materials to show multiple influences on the use of art media. (VA.912.H.1.6)
- Benchmark: 7.** Research and report technological developments to identify influences on society. (VA.912.H.1.7)
- Benchmark: 8.** Analyze and compare works in context, considering economic, social, cultural, and political issues, to define the significance and purpose of art. (VA.912.H.1.8)
- Benchmark: 9.** Describe the significance of major artists, architects, or masterworks to understand their historical influences. (VA.912.H.1.9)
- Benchmark: 10.** Describe and analyze the characteristics of a culture and its people to create personal art reflecting daily life and/or the specified environment. (VA.912.H.1.10)

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.912.H.2)

- Benchmark: 1.** Identify transitions in art media, technique, and focus to explain how technology has changed art throughout history. (VA.912.H.2.1)
- Benchmark: 2.** Analyze the capacity of the visual arts to fulfill aesthetic needs through artwork and utilitarian objects. (VA.912.H.2.2)
- Benchmark: 3.** Analyze historical or cultural references in commemorative works of art to identify the significance of the event or person portrayed. (VA.912.H.2.3)
- Benchmark: 4.** Research the history of art in public places to examine the significance of the artwork and its legacy for the future. (VA.912.H.2.4)
- Benchmark: 5.** Analyze artwork from a variety of cultures and times to compare the function, significance, and connection to other cultures or times. (VA.912.H.2.5)
- Benchmark: 6.** Analyze artistic trends to explain the rationale for creating personal adornment, visual culture, and/or design. (VA.912.H.2.6)

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.912.H.3)

Benchmark: 1. Synthesize knowledge and skills learned from non-art content areas to support the processes of creation, interpretation, and analysis. (VA.912.H.3.1)

Benchmark: 2. Apply the critical-thinking and problem-solving skills used in art to develop creative solutions for real-life issues. (VA.912.H.3.2)

Benchmark: 3. Use materials, ideas, and/or equipment related to other content areas to generate ideas and processes for the creation of works of art. (VA.912.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.912.F.1)

Benchmark: 1. Use divergent thinking, abstract reasoning, and various processes to demonstrate imaginative or innovative solutions for art problems. (VA.912.F.1.1)

Benchmark: 2. Manipulate or synthesize established techniques as a foundation for individual style initiatives in two-, three-, and/or four-dimensional applications. (VA.912.F.1.2)

Benchmark: 3. Demonstrate flexibility and adaptability throughout the innovation process to focus and re-focus on an idea, deliberately delaying closure to promote creative risk-taking. (VA.912.F.1.3)

Benchmark: 4. Use technological tools to create art with varying effects and outcomes. (VA.912.F.1.4)

Benchmark: 5. Create a digital or time-based presentation to analyze and compare artists, artworks, and concepts in historical context. (VA.912.F.1.5)

Enduring Understanding 2: Careers in and related to the arts significantly and positively impact local and global economies. (VA.912.F.2)

Benchmark: 1. Examine career opportunities in the visual arts to determine requisite skills, qualifications, supply-and-demand, market location, and potential earnings. (VA.912.F.2.1)

Benchmark: 2. Examine a broad spectrum of art-related careers to identify potential employment opportunities that involve construction, management, and/or sale of aesthetic or utilitarian objects. (VA.912.F.2.2)

Benchmark: 3. Analyze the potential economic impact of arts entities to revitalize a community or region. (VA.912.F.2.3)

Benchmark: 4. Research ideas to plan, develop, and market art-related goods, artworks, or services that influence consumer beliefs and behaviors. (VA.912.F.2.4)

Benchmark: 5. Develop a personal artist statement, résumé, presentation, or digital portfolio to interview for an art-related position or exhibition. (VA.912.F.2.5)

Benchmark: 6. Research and discuss the potential of the visual arts to improve aesthetic living. (VA.912.F.2.6)

Benchmark: 7. Evaluate the effects of creating works of art for sale or donation to support local organizations for social or economic causes. (VA.912.F.2.7)

Benchmark: 8. Describe community resources to preserve, restore, exhibit, and view works of art. (VA.912.F.2.8)

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.912.F.3)

Benchmark: 1. Use technology applications and art skills to promote social and cultural awareness regarding community initiatives and/or concerns. (VA.912.F.3.1)

Benchmark: 2. Examine the rationale for using procedural, analytical, and divergent thinking to achieve visual literacy. (VA.912.F.3.2)

Benchmark: 3. Discuss how the arts help students develop self-reliance and promote collaboration to strengthen leadership capabilities as priorities change. (VA.912.F.3.3)

Benchmark: 4. Follow directions and use effective time-management skills to complete the art-making process and show development of 21st-century skills. (VA.912.F.3.4)

Benchmark: 5. Use appropriately cited sources to document research and present information on visual culture. (VA.912.F.3.5)

Benchmark: 6. Identify ethical ways to use appropriation in personal works of art. (VA.912.F.3.6)

Benchmark: 7. Create a body of collaborative work to show artistic cohesiveness, team-building, respectful compromise, and time-management skills. (VA.912.F.3.7)

Benchmark: 8. Combine art and design skills with entrepreneurialism to provide community service and leverage strengths in accomplishing a common objective. (VA.912.F.3.8)

Benchmark: 9. Identify and apply collaborative procedures to coordinate a student or community art event. (VA.912.F.3.9)

Benchmark: 10. Apply rules of convention to create purposeful design. (VA.912.F.3.10)

Benchmark: 11. Demonstrate proficiency in creating individual and sequential images, animation, or media in motion with sound to solve visual problems. (VA.912.F.3.11)

Benchmark: 12. Use digital equipment and peripheral devices to record, create, present, and/or share accurate visual images with others. (VA.912.F.3.12)

Observations and Notes:

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