## DALI MUSEUM VOCABULARY

### Abstract Art:

- Abstract art uses a visual language of shape, form, color and line to create a composition which may exist with a degree of independence from visual references in the world.
- Abstraction indicates a departure from reality in depiction of imagery in art.
- This departure from accurate representation can be slight, partial, or complete.
- Among the very numerous art movements that embody partial abstraction would be for instance fauvism in which color is conspicuously and deliberately altered, and cubism, which blatantly alters the forms of the real life entities depicted.
- Dalí created this painting out of geometric shapes to become a double image.

### Anamorphic:

- When we talk about an anamorphic image, we are referring to an image that appears in its normal position only when viewed from some particular perspective (from the side) or when viewed through some transforming optical device such as a mirror.
- Dalí liked to play with the viewer so he used some anamorphic images.
- One of his most famous anamorphic paintings is a distorted skull, but when reflected in a mirrored cylinder returns to its normal proportions.
- This kind of art is made on a polar grid, like maps of the globe.

### Anthropomorphic:

- Suggesting human characteristics for animals or inanimate things.
- Centaurs and Minotaurs are two good examples from mythology.
- Dalí loved combining different things to create something new.
- This Dalí sculpture is a person with drawers like a cabinet.

### Ants:

- Ants symbolize death and decay.
- A symbol of decay and decomposition.
• Dalí met ants the first time as a child, watching the decomposed remains of small animals eaten by them.
• He watched with fascination and repulsion, and continued to use them in his work, as a symbol of decadence and ephemeral.
• Ants appear in Dalí drawings, prints and paintings.

**Atoms:**

- Atoms are the basic building blocks of matter that make up everyday objects.
- There are 90 naturally occurring kinds of atoms.
- An atom is the smallest constituent unit of ordinary matter that has the properties of a chemical element.
- Every solid, liquid, gas, and plasma is composed of neutral or ionized atoms.
- Every atom is composed of a nucleus and one or more electrons bound to the nucleus.
- The nucleus is made of one or more protons and typically a similar number of neutrons.
- When Dalí learned about atoms, he called himself a *Nuclear Mystical Artist*.
- Many of Dalí’s paintings are inspired by science and molecular structure.
- Dalí saw the beauty of the atom and was interested in the how the atom makes up everything.
- Dalí shows his interest in molecular structure in this portrait of his wife, Gala, and a detail from *The Hallucinogenic Toreador*.

**Automatic Writing:**

- Written activity used by the surrealist to experiment with the unconscious, the part of the brain that deals with the inner thoughts and feelings we are not aware of.
- The surrealist would write randomly words on a paper without paying attention to their meaning.
- By the end of the experience they would have created a text or a poem entirely illogical and very surreal.
- This can also be made by arranging words cut out of newspapers or magazines and arranged in random order.

**Bread:**

- Bread is a symbol of our basic food, of nourishment, what we need to sustain life.
- In recognizing the importance of bread, in all its different forms, we can begin to understand too the importance of human life and its diversity.
- Bread is among the most popular foods in the world.
- Whether it is leavened or unleavened, made into loaves or cakes, baked, steamed, or fried in oil, bread is universal.
- Whatever the grain, bread occupies an important place in every civilization.
Bread is an object of belief and superstition in many cultures. A symbolic foodstuff international in scope, bread is the quintessential human food. Its history underlies a large part of the history of the human race, the simplest perhaps in the history of everyday life and eating. It connects people to culture, to tradition, and sometimes to religion. Bread appears in Dalí’s paintings, on his museum in Spain and even on his head.

**Collaboration:**

Collaboration is the resulting process of something that has been created as a group. The surrealist liked to create art in a collaborative form; they would even play games together. If a work of art is made by a collection of artists then, we are talking about collaboration. *The Exquisite Corpse* is a game of collaboration with three artists creating one finished sketch or drawing. Dalí collaborated with others in drawing, printmaking, fashion and jewelry.

**Collage:**

A French term referring to the act of attaching cut pieces of paper to the surface of paper or canvas to create an assembled object, also known as a collage. The technique was first employed in art by Pablo Picasso, but can be found in Dalí’s work as well. Dalí’s collage pieces are often difficult to find, because his realistic technique matched the glued pieces so perfectly. A piece of collage cut from a *Scientific American* magazine inspired Dalí’s entire Lincoln masterwork painting. A technique of an art production, primarily used in the visual arts, where the artwork is made from an assemblage of different forms, thus creating a new whole. A collage may sometimes include magazine and newspaper clippings, ribbons, paint, bits of colored or handmade papers, portions of other artwork or texts, photographs and other found objects, glued to a piece of paper or canvas. The origins of collage can be traced back hundreds of years, but this technique made a dramatic reappearance in the early 20th century as an art form of novelty. The term collage was coined by both Georges Braque and Pablo Picasso in the beginning of the 20th century when collage became a distinctive part of modern art.

**Conscious and Unconscious:**

Drawing of Sigmund Freud by Salvador Dalí, These are the aspects or sections in which our mind is divided. We say we are conscious when we are fully aware of what we are doing and thinking. We know or say we are unconscious when our mind is not directly aware of what’s going on. In the unconscious is where thoughts, feelings, dreams, memories, emotions are located.
Surrealist used the unconscious as a creative tool to produce art.
As a result, we have bizarre and dreamy paintings since they reflect a state of mind that is not logical.
Dali was inspired from the writings of Sigmund Freud during his Surrealist Period.
Dali learned from Freud that his artwork revealed only 10 per cent of the information on the surface and the other 90 per cent is our challenge to delve deeper for the meaning.

**Crick and Watson:**

- Crick and Watson, together with Maurice Wilkins, won the 1962 Nobel Prize in Medicine for their discovery of the structure of DNA.
- This was one of the most significant scientific discoveries of the 20th century.
- Francis Harry Compton Crick was born on June 8, 1916 near Northampton.
- He studied physics at University College, London, and during World War Two worked for the Admiralty on the development of mines.
- He changed from physics to biology and in 1947 began to work at Cambridge University.
- By 1949, he was working at the Medical Research Council unit at the Cavendish Laboratory in Cambridge.
- In 1951, an American student, James Watson, arrived at the unit and the two began to work together.
- James Dewey Watson was born on April 6, 1928 in Chicago and studied at the universities of Chicago, Indiana and Copenhagen.
- He then moved to Cambridge University.
- Watson and Crick worked together on studying the structure of DNA (deoxyribonucleic acid), the molecule that contains the hereditary information for cells.
- Dali’s depicts their discovery in drawings, prints and paintings.

**Crutch:**

- A crutch is generally thought of as assistance for the injured or disabled.
- It is generally a temporary object in one’s life, and it helps to hold up the entire body when one is unable to support oneself.
- Dali’s use of the crutch is similar in that he uses it for support, but it seems to be more for emotional support than the physical.
- For decades crutches were elements in the work of Dali.
- They symbolize our handicaps and weaknesses but were also an instrument of art and intelligence that give the user the possibility to make superhuman performances.
- Dali’s nanny, Lucia, is held up by a crutch in *The Weaning of Furniture-Nutrition*.

**Cubism:**
• Cubism is an early-20th-century avant-garde art movement that revolutionized European painting and sculpture, and inspired related movements in music, literature and architecture.
• Cubism has been considered the most influential art movement of the 20th century.
• In Cubist artwork, objects are analyzed, broken up and reassembled in an abstracted form—instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints to represent the subject in a greater context.
• The impact of Cubism was far-reaching and wide-ranging. Cubism spread rapidly across the globe and in doing so evolved to greater or lesser extent.
• In essence, Cubism was the starting point of an evolutionary process that produced diversity; it was the antecedent of diverse art movements.
• Cubism began between 1907 and 1911.
• By 1911 Picasso was recognized as the inventor of Cubism, while Braque’s importance and precedence was argued later, with respect to his treatment of space, volume and mass.
• Historians have divided the history of Cubism into phases.
• In one scheme, the first phase of Cubism, known as Analytic Cubism, a phrase coined by Juan Gris a posteriori, was both radical and influential as a short but highly significant art movement between 1910 and 1912 in France.
• A second phase, Synthetic Cubism, remained vital until around 1919, when the Surrealist movement gained popularity.
• As a young artist, Dalí experimented with Cubism and other styles of art.

**Cycle of Life:**

- In biology, a life cycle is a series of changes in form that an organism undergoes, returning to the starting state.
- The Fibonacci numbers are Nature’s numbering system.
- They appear everywhere in Nature, from the leaf arrangement in plants, to the pattern of the florets of a flower, the bracts of a pinecone, or the scales of a pineapple.
- The Fibonacci numbers are therefore applicable to the growth of every living thing, including a single cell, a grain of wheat, a hive of bees, and even all of mankind.
- In mathematics, the Fibonacci numbers or Fibonacci sequence are the numbers in the following integer sequence:

  \[ 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, \ldots \]

- The Fibonacci spiral: an approximation of the golden spiral created by drawing circular arcs connecting the opposite corners of squares in the Fibonacci tiling.
- By definition, the first two numbers in the Fibonacci sequence are either 1 and 1, or 0 and 1, depending on the chosen starting point of the sequence, and each subsequent number is the sum of the previous two.
- In mathematical terms, the sequence \( F_n \) of Fibonacci numbers is defined by the recurrence relation:

  \[ F_n = F_{n-1} + F_{n-2}, \text{with seed values } F_1 = 1, F_2 = 1 \text{ or } F_0 = 0, F_1 = 1. \]

- The Fibonacci sequence is named after Italian mathematician Fibonacci.
- The life cycle of the butterfly has five stages.

**Dali’s Mustache:**
In a 2010 poll, Salvador Dalí’s facial hair was voted the most famous moustache of all time. The flamboyant moustache was part of his schtick, there’s no denying that. But some have assigned a deeper meaning to it. The Wikipedia entry for Dalí attributed the facial hair to 17th-century Spanish master painter Diego Velázquez (see image). And yet perhaps the influence was more literary than painterly. Appearing on the game show The Name’s the Same in January, 1954, Dalí was asked whether the stache was a joke. To which the Spanish painter responded, “It’s the most serious part of my personality. It’s a very simple Hungarian moustache. Mr. Marcel Proust used the same kind of pomade for this moustache.” And there you have it, the artistic influence of the world’s most famous facial hair.

**Double Image:**

- Old Age, Adolescence, Infancy (The Three Ages) is one of Dali’s famous double image paintings.
- Perhaps no other painter has achieved as much notoriety as Salvador Dali, whose eccentricities and unconventionality have come to symbolize the very idea of Surrealism.
- Although Dali was a latecomer into the Surrealist circle, he epitomizes, more than any other member, everything that is irrational, erotic, insane and fashionable.
- To this group he brought the theory which is the basis of his paintings, his paranoiac-critical method, also based on illusionism.
- With this method, Dali created a visionary reality from elements of visions, dream, memories, and psychological/pathological distortions.
- And thus, Dali derives his definition of painting: "photography (by hand and in color) of concrete irrationality and of the imaginary world in general."
- In the visual realm, the paranoiac-critical method manifests itself mainly in the ability to see different objects "into" certain things in a hallucinatory fashion.
- For instance, in The Bust of Voltaire, if you look at the bust a second time around, you can see that the image becomes transformed into several woman entering through a threshold.
- Through the double image Dali was striving for visual identity between two disparate objects.
- Our visual perception only allows us to clearly view one of the double images at a time.
- Salvador Dalí is known for his great success in this area of visual perception.
- A type of painting where one or more images are hidden within another image.
- This allows the view to experience surprise by staring at an object and then seeing something completely different, like looking at clouds and seeing familiar objects or human/animal forms.
- Dali loved to hide images in his paintings that would surprise and amaze the viewer.
- He later developed this technique further and it became one of his major contributions to the Surrealist movement: The Paranoiac-Critical method.
- The paranoiac-critical method is a surrealist technique developed by Salvador Dalí in the early 1930s.
- He employed it in the production of paintings and other artworks, especially those that involved optical illusions and other multiple images.
- The technique consists of the artist invoking a paranoid state (fear that the self is being manipulated, targeted or controlled by others).
The result is a deconstruction of the psychological concept of identity, such that subjectivity becomes the primary aspect of the artwork.

**DNA:**

- Deoxyribonucleic acid (DNA) is a molecule that carries most of the genetic instructions used in the development, functioning and reproduction of all known living organisms and many viruses.
- DNA is a nucleic acid; alongside proteins and carbohydrates, nucleic acids compose the three major macromolecules essential for all known forms of life.
- Most DNA molecules consist of two biopolymer strands coiled around each other to form a double helix.
- Dalí was the first artist to depict DNA in his artwork, including the above three examples.

**Dislocation:**

- A displacement of a part from its normal position.
- Surrealist artists used dislocation as a technique to disorient the viewer by placing objects where they shouldn’t be.
- In some of the Dalí’s paintings we can find a grand piano located on the beach.
- The beach is not the right place for a grand piano.
- Dalí has changed its original placement by another one to dislocate the viewer’s attention.

**Dreams:**

- A state of mind that occurs when we are sleep during which we experience a series of mental images and emotions.
- Surrealist loved to use this part of the day as a source of inspiration to create art that would end up having a dream look like appearance.
- Dalí enjoyed waking himself suddenly by dropping a key onto a metal plate to help remember his dream imagery.
- Dalí also designed the dream sequence for Alfred Hitchcock in *Spellbound*, 1945.

**Eggs:**

- The egg is a Dalinian image that symbolises hope and love.
- Christian symbol of the resurrection of Christ and the emblem of purity and perfection.
- The egg recalls in appearance and minerality symbolic dear to Dalí, that of the previous life, intrauterine and rebirth.
The egg is another common Daliesque image. He connects the egg to the prenatal and intrauterine, thus using it to symbolize hope and love. Dali not only used eggs in his artwork, they adorn the top of his home and museum.

**Elements of Art:**

- **Line:** Different tools make different kinds of lines.
- **Shape:** Shapes come in many types and sizes.
- **Color:** Every color can be bright, dull, dark or light.
- **Value:** Value refers to dark and light in painting and drawing.
- **Form:** Form is three-dimensional and takes up space.
- **Texture:** Texture is how a surface of something feels or looks.
- **Space:** We use illusions to make space in art.

**Enigma:**

- Designed by architect Yann Weymouth of HOK, the new building combines the rational with the fantastical: a simple rectangle with 18-inch thick hurricane-proof walls out of which erupts a large free-form geodesic glass bubble known as the “enigma”.
- The “enigma”, which is made up of 1,062 triangular pieces of glass, stands 75 feet at its tallest point, a twenty-first century homage to the dome that adorns Dali’s museum in Spain.
- No two panes of glass are exactly the same size and shape.

**Eye of Perception:**

- The *Eye of Perception* sculpture is a large three dimensional reinvention of one of Dalí’s famous jewelry pieces.
• The sculpture demonstrates how light is reflected, distorted and separated into different wave lengths of color.
• The exterior is covered with thousands of acrylic crystals which reflect and break up light into the colors of the spectrum.
• The pupil of the eye is a circular mirror which accurately reflects the observer's image.
• The iris of the eye is made up of many small convex mirrors which reflect and distort the image to demonstrate multiple ways of seeing.
• No two convex mirrors reflect an identical image and they constantly change reflecting and distorting every movement in the room.
• Salvador Dalí rarely designed jewelry, probably designing about 20 pieces in all.
• Called The Eye of Time, the exquisite brooch is made from diamonds and platinum that form the eye lids and a small gold watch in blue enamel that makes up the eye ball.
• The original brooch, made by famed jewelers Alemany & Ertman in New York, was a gift for Dali's wife in 1949.
• But, with the artist's permission, the company made several copies from his original designs.
• The one for sale was bought by an Italian man in the 1950s and it has been passed down through his family ever since.

Fish:

• Dali lived near a small fishing village on the Mediterranean Sea.
• Fish had many meanings for Dali and was used repeatedly as a symbol in his art.
• Among the symbols employed by the primitive Christians, that of the fish ranks probably first in importance.
• The word Ichthys, then, as well as the representation of a fish, held for Christians a meaning of the highest significance; it was a brief profession of faith in the divinity of Christ, the Redeemer of mankind.
• The fish was sacred to the Greco-Roman mythology, where it held symbolic meaning of change and transformation.
• In Christianity, the fish is a symbol of abundance and faith as observed in the Biblical story of fishes and loaves.
• Pagan traditions recognized the fish as a feminine symbol of fertility and an attribute of the Goddess.
• As an ancient Celtic symbol, the symbolic meaning of fish (salmon, specifically) dealt with knowledge, wisdom, inspiration and prophecy.
• In ancient Eastern Indian mythology, the fish is a symbol of transformation and creation.
• In China, the fish is symbolic of unity and fidelity as it is noted that fish (particularly koi) often swim together in pairs.
• In Buddhism, the fish symbolizes happiness and freedom.
• In Norse and ancient European cultures, the fish had symbolic meanings of adaptability, determination, and the flow of life.

Gadfly:

• The gadflies appear in two of Dali’s most famous paintings.
• In The Discovery of America by Christopher Columbus, 1958 – 59, the flies morph from nails and crosses surrounding the image of St. Narcissus.
• Legend holds that in 1285, the good people of Girona were saved from a French army siege by a swarm of flies emanating from Saint Narcissus’ tomb in the Collegiate Church of Sant Feliu.
• In *The Hallucinogenic Toreador*, 1968 – 70, the gadflies of Saint Narcissus march over the arena in seemingly straight and parallel lines, forming the cap, hairnet and cape of the toreador.
• Situated on the lower right hand corner, the whole spectacle is being watched by an infant boy dressed in a sailor’s suit who is said to represent Dalí as a youth.
• This youthful Dalí is summoning the gadflies once more to drive the tourists away from his home and studio in Port Lligat.
• Gala and Grandpa are two animated gadflies in the film *Dalí on the “Fly”*. 

**Gala:**

![Gala Dalí](image)

• Gala Dalí (September 7, 1894 – June 10, 1982), usually known simply as Gala, was the ethnic Russian wife of, first, Paul Éluard, then Salvador Dalí, and an inspiration for them and many other writers and artists.
• Gala was born Elena Ivanovna Diakonova in Kazan, Kazan Governorate, Russian Empire, to a family of intellectuals.
• Among her childhood friends was the poet Marina Tsvetaeva.
• She began working as a schoolteacher in 1915, at which time she was living in Moscow.
• After living together since 1929, Dalí and Gala married in a civil ceremony in 1934, and remarried in a Catholic ceremony in 1958 in the Pyrenean hamlet of Montrejic.
• She was Dalí’s muse, directly inspiring and appearing in many of his works.
• Muse: source of inspiration for an artist.
• For Dalí, Gala, his wife, was his inspiration.
• She is the woman who appears in most of his paintings and who inspires him to create hundreds of them.

**Geometric Shapes:**

• A geometric shape is the geometric information which remains when location, scale, orientation and reflection are removed from the description of a geometric object.
• That is, the result of moving a shape around, enlarging it, rotating it, or reflecting it in a mirror is the same shape as the original, and not a distinct shape.
• Objects that have the same shape as each other are said to be similar. If they also have the same scale as each other, they are said to be congruent.
• Many two-dimensional geometric shapes can be defined by a set of points or vertices and lines connecting the points in a closed chain, as well as the resulting interior points.
• Such shapes are called polygons and include triangles, squares, and pentagons. Other shapes may be bounded by curves such as the circle or the ellipse.
• Many three-dimensional geometric shapes can be defined by a set of vertices, lines connecting the vertices, and two-dimensional faces enclosed by those lines, as well as the resulting interior points.
• Such shapes are called polyhedrons and include cubes as well as pyramids such as tetrahedrons.
• Other three-dimensional shapes may be bounded by curved surfaces, such as the ellipsoid and the sphere.
A shape is said to be convex if all of the points on a line segment between any two of its points are also part of the shape.

**Golden Section:**

- The Golden Section is a proportion applied in the mathematical field where a straight line is divided into two unequal parts in such a way, that the ratio of the smaller line to the greater part is the same as that of the greater part to the whole figure (AB:BC=BC:AC).
- In other words, if you take a line and divide it so that the ratio of the large piece (B) to the whole line (A) is the same as the ratio as the small piece (C) to the large piece (B), you will have the golden section.
- The golden ratio also is called the golden mean or golden section.
- Other names include extreme and mean ratio, medial section, divine proportion, divine section, golden proportion, golden cut and golden number.
- Some twentieth-century artists and architects, including Le Corbusier and Dalí, have proportioned their works to approximate the golden ratio—especially in the form of the golden rectangle, in which the ratio of the longer side to the shorter is the golden ratio—believing this proportion to be aesthetically pleasing.
- The golden ratio appears in some patterns in nature, including the spiral arrangement of leaves and other plant parts.

**Harmony:**

- Agreement; accord; harmonious relations.
- A consistent, orderly, or pleasing arrangement of parts; congruity.
- Music: any simultaneous combination of tones, the simultaneous combination of tones, especially when blended into chords pleasing to the ear; chordal structure, as distinguished from melody and rhythm; the science of the structure, relations, and practical combination of chords.
- Things that go well together in a pleasing way.

**Juxtaposition:**

- Dalí’s sculpture *Lobster Telephone*.
- The act of positioning close together (or side by side) and comparing them.
- Putting two images or objects next to each other that normally would never be seen together, creating a new concept.
- Term describing the Surrealist practice of putting two different things side by side that do not normally go together.
- This creates a sense of shock and surprise in the viewer that Dalí and other Surrealists loved.
- A good example is *The Weaning of Furniture Nutrition*, where a child’s bedroom table is found on the beach.
**Melting Watch:**

- *The Persistence of Memory* Salvador Dalí, 1931, Oil on canvas, 24 cm × 33 cm (9.5 in × 13 in.), Museum of Modern Art, New York City.
- This painting is one of his most recognizable works.
- First shown at the Julien Levy Gallery in 1932, since 1934 the painting has been in the collection of the Museum of Modern Art (MoMA) in New York City, which received it from an anonymous donor.
- It is widely recognized and frequently referenced in popular culture, and sometimes referred to by more descriptive (though incorrect) titles, such as 'The Soft Watches' or 'The Melting Watches'.
- The well-known surrealist piece introduced the image of the soft melting pocket watch.
- It epitomizes Dalí's theory of "softness" and "hardness", which was central to his thinking at the time.
- As Dawn Ades wrote, "The soft watches are an unconscious symbol of the relativity of space and time, a Surrealist meditation on the collapse of our notions of a fixed cosmic order".
- This interpretation suggests that Dalí was incorporating an understanding of the world introduced by Albert Einstein's Special Theory of Relativity.
- Asked by Ilya Prigogine whether this was in fact the case, Dalí replied that the soft watches were not inspired by the theory of relativity, but by the surrealist perception of a Camembert melting in the sun.
- The main theme of the limp watches is the contrast between the hard outside and the soft inside.
- We expect and our experience tells us that a watch is hard.
- In Dalí’s images the watch loses that shape.
- A real clock gives us the exact time...the watches of Dali are timeless.
- By making the clock soft it becomes impossible to function and so it refers to eternity.
- Dali said that when he was with Gala or when was painting time had no influence on him.
- Dalí often said, "The materialization of time flexibility and indivisibility of space ... this is a fluid."
- The unexpected softness of the watch also represents the psychological aspect by which the speed of time, although accurate in its scientific definition, can greatly vary in human perception.
- He decided to paint the landscape that served as his backdrop two soft watches, one of which miserably hanging from the branch of an olive tree.
- Dalí employed extensive symbolism in his work.

**Nurse Maid:**

- Dalí’s nursemaid appears in one of his famous paintings.
- The term 'nursemaid' has wide historical use, mostly related to servants charged with the actual care of children, including in many cases the duties of a wet nurse.
- Everything that a parent ordinarily might do, especially the more onerous tasks, could be turned over to a nursemaid.
- Feeding very young children and supervising somewhat older children at meal times, seeing that the children are dressed properly, watching over the children as they play outside, and other such tasks could be left to a nursemaid.
- In the Victorian household, the children's quarters were referred to as the 'nursery', but the name of the responsible servant had largely evolved from 'nurse' to 'nanny'.
- Nursery Maids wore a uniform, similar to the other maids in the household.
• By reason of their close involvement in most if not all of the daily affairs of the children, including maintaining proper standards of behavior, nannies and nursemaids might easily establish the close kind of relationship with the children that a mother would herself ordinarily form.
• In many cases this could lead to nannies being retained on the staff even after the children had grown up, or to nursemaids continuing to hold a responsible role for the adult child as a type of chaperone.

Op (Optical Art):

- Op art, also known as optical art, is a style of visual art that uses optical illusions.
- Op art works are abstract, with many better known pieces created in black and white.
- Typically, they give the viewer the impression of movement, hidden images, flashing and vibrating patterns, or of swelling or warping.
- *Time Magazine* coined the term *op art* in 1964.
- Op art is a perceptual experience related to how vision functions.
- It is a dynamic visual art that stems from a discordant figure-ground relationship that puts the two planes—foreground and background—in a tense and contradictory juxtaposition.
- Often, colorist work is dominated by the same concerns of figure-ground movement, but they have the added element of contrasting colors that produce different effects on the eye.

Optical Illusions:

- An optical illusion (also called a visual illusion) is characterized by visually perceived images that differ from objective reality.
- The information gathered by the eye is processed in the brain to give a perception that does not tally with a physical measurement of the stimulus source.
- There are three main types: literal optical illusions that create images that are different from the objects that make them, physiological illusions that are the effects of excessive stimulation of a specific type (brightness, color, size, position, tilt, movement), and cognitive illusions, the result of unconscious inferences.
- Pathological visual illusions arise from a pathological exaggeration in physiological visual perception mechanisms causing the aforementioned types of illusions.
- Optical illusions are often classified into categories including the physical and the cognitive or perceptual, and contrasted with optical hallucinations.
- These are paintings of relatively unexamined aspect of the work of Salvador Dali: his fascination with optical effects and visual perception.
- These paintings present Dali’s use of various pictorial techniques, photography, and holograms to further his exploration of visual perception and the ways that optical illusion affects our sense of reality.
- Practically this is collection of his development of the famous double image, the “paranoiac-critical method” that produced images that could be “read” in multiple ways.

Principles of Design:

- **Balance**: Balance is the comfortable arrangement of things in art.
• **Contrast:** Contrast is the difference between elements in an artwork.

• **Emphasis:** Emphasis is the creation of a focal area in a work of art.

• **Movement:** Movement is how we get around in a work of art.

• **Pattern:** Pattern decorates surfaces with planned, repeated units.

• **Rhythm:** Rhythm is the repetition of shapes, lines and forms.

• **Unity:** Unity means that all is in harmony. Variety adds interest.

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**Rhinoceros Horns:**

- He was inspired by a woodcut created by Albrecht Dürer in 1515, popularly known as *Dürer’s Rhinoceros*.
- Starting in the 1950s, Dali painted several of his subjects as composed of rhinoceros horns.
- According to Dali, the rhinoceros horn signifies divine geometry because it grows in a logarithmic spiral.
- The photo was taken by Phillippe Halsman, who met Dalí in 1941 and started collaborating with him in the late 1940s.
- Their 1948 work *Dali Atomicus* explores the idea of suspension.
- Halsman and Dali eventually released a compendium of their collaborations in the 1954 book *Dali’s Mustache*, which features 36 different views of the artist’s distinctive mustache.

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**Salvador Dali:**

- Salvador Domingo Felipe Jacinto Dalí i Domènech.
- Spanish Artist.
- Born: May 11, 1904 in Figueres, Catalonia, Spain.
- Died: January 23, 1989 (aged 84) in Figueres, Catalonia, Spain.
• Education: San Fernando School of Fine Arts, Madrid, Spain.
• Known for Painting, Drawing, Photography, Sculpture, Writing and Film.
• Movements: Cubism, Dada and Surrealism.
• Spouse: Gala Dalí (Elena Ivanovna Diakonova, 1934 – 1982).
• Salvador Dalí has two museums dedicated to his legacy, one in Spain and one in America.

**Self-Portrait:**

- Dalí created the self-portrait on the left when he was 14 years old, using his knowledge of optics and mirrors to reflect his own side view.
- A self-portrait is a representation of an artist, drawn, painted, photographed, or sculpted by that artist.
- Although self-portraits have been made by artists since the earliest times, it is not until the Early Renaissance in the mid-15th century that artists can be frequently identified depicting themselves as either the main subject, or as important characters in their work.
- With better and cheaper mirrors, and the advent of the panel portrait, many painters, sculptors and printmakers tried some form of self-portraiture.
- *Portrait of a Man in a Turban* by Jan van Eyck of 1433 may well be the earliest known panel self-portrait.
- He painted a separate portrait of his wife, and he belonged to the social group that had begun to commission portraits, already more common among wealthy Netherlanders than south of the Alps.
- The genre is venerable, but not until the Renaissance, with increased wealth and interest in the individual as a subject, did it become truly popular.

**Snail:**

- There is a snail clock sculpture in Dalí’s home.
- The snail is connected with the head of a human.
- The first time Dalí met Freud he saw a snail on a bike near the house of Freud.
- Characteristically they have soft, unsegmented bodies.
- Normally, their soft bodies are protected by a hard shell.
- Snails have different shaped shells.
- It can be a single shell that is rounded, spiral high and pointed or it can be flat.

**Spain:**

- Spain, officially the Kingdom of Spain is a sovereign state largely located on the Iberian Peninsula in southwestern Europe, with a small section of its territory located on the African continent.
- Its mainland is bordered to the south and east by the Mediterranean Sea except for a small land boundary with Gibraltar; to the north and northeast by France, Andorra, and the Bay of Biscay; and to the west and northwest by Portugal and the Atlantic Ocean.
• Along with France and Morocco, it is one of only three countries to have both Atlantic and Mediterranean coastlines.
• Extending to 1,214 km (754 mi), the Portugal–Spain border is the longest uninterrupted border within the European Union.
• Spanish territory also includes two archipelagos; the Balearic Islands, in the Mediterranean Sea, and the Canary Islands, in the Atlantic Ocean off the African coast; two major exclaves, Ceuta and Melilla, in continental North Africa; and the islands and peñones (rocks) of Alborán, Alhucemas, Chafarinas and Vélez de la Gomera.
• With an area of 505,990 km² (195,360 sq. mi.), Spain is the second largest country in Western Europe and the European Union, and the fourth largest country in Europe.
• By population, Spain is the sixth largest in Europe and the fifth in the European Union.
• Catalonia is an autonomous community of Spain designated as an historic nationality by its Statute of Autonomy.
• Catalonia consists of four provinces: Barcelona, Girona, Lleida, and Tarragona.
• The capital and largest city is Barcelona, the second-largest city in Spain and the center of one of the largest metropolitan areas in Europe.
• Dali’s birthplace, Figueres, is in Catalonia.

Spirals:

• Spirals occur in hurricanes, shells and even the DaIí Museum Staircase.
• Salvador Dali’s relationship with science began during his adolescence, for Dalí began to read scientific articles at a very early age.
• The artist uses its vocabulary in situations which we might in principle classify as non-scientific.
• That passion, which lasted throughout his life, was a fruit of the historical times that fell to him to experience - among the most fertile in the history of science, with spectacular technological advances.
• Spirals arise from a property of growth called self-similarity or scaling - the tendency to grow in size but to maintain the same shape.
• In mathematics, a spiral is a curve which emanates from a central point, getting progressively farther away as it revolves around the point.
• Two major definitions of "spiral" in a respected American dictionary are:
  a. A curve on a plane that winds around a fixed center point at a continuously increasing or decreasing distance from the point.
  b. A three-dimensional curve that turns around an axis at a constant or continuously varying distance while moving parallel to the axis; a helix.

Surreal Art:

• Surrealist works feature the element of surprise, unexpected juxtapositions and non sequitur; however, many Surrealist artists and writers regard their work as an expression of the philosophical movement first and foremost, with the works being an artifact.
• Leader André Breton was explicit in his assertion that Surrealism was, above all, a revolutionary movement.
• Surrealism developed largely out of the Dada activities during World War I and the most important center of the movement was Paris. From the 1920s onward, the movement spread around the globe, eventually affecting the visual arts, literature, film, and music of many countries and languages, as well as political thought and practice, philosophy, and social theory.
Surrealism:

- Surrealism is a cultural movement that began in the early 1920s, and is best known for its visual artworks and writings.
- The aim was to “resolve the previously contradictory conditions of dream and reality”.
- Artists painted unnerving, illogical scenes with photographic precision, created strange creatures from everyday objects and developed painting techniques that allowed the unconscious to express itself.
- Characteristics of Surrealism: World of dreams, memories and feelings, laws of nature are reversed and comes from the unconscious.
- Surrealism was one of the most influential art movements of the twentieth century.
- Surrealist artists painted mostly what they remembered from their dreams, or anything that automatically popped into their heads.
- The artists hoped that their strange and bizarre works of art would make people think, see the world differently, and discover new feelings.
- Salvador Dalí joined the movement at the end of 1929 and became one of its most popular members.
- Other important members included the poets André Breton and Paul Éluard, and the painters René Magritte, Max Ernst, Joan Miró, Giorgio de Chirico, Meret Oppenheim and Man Ray.
- The word surrealism means super real, beyond reality, unreal.

Symbol:

- A symbol is a representation of something — an idea, object, concept or quality.
- Dalí likes to use symbols when he needs to explain concepts or ideas.
- In his paintings, some of the symbols we can find are: grasshopper, ants, giraffe, grand piano, eggs, watches and crutches.
- Eleven Dalinian Symbols:
  - The Soft Watches: The main theme of the limp watches is the contrast between the hard outside and the soft inside. We expect and our experience tells us that a watch is hard. In Dalí’s images the watch loses that shape. For the limp watches Dalí has been inspired while he was eating French Camembert cheese. It’s like the watch is running out of the clock. A real clock gives us the exact time...the watches of Dali are timeless. By making the clock soft it becomes impossible to function and so it refers to eternity. Dali said that when he was with Gala or when was painting time had no influence on him.
  - The Burning Giraffe: The burning giraffe is the male cosmic monster of the Apocalypse. He got this idea when he was in Vienna in 1937. He felt the catastrophe that Hitler was going to create.
  - The Elephants: Dalí’s elephants have skinny, fragile, long legs. They symbolize men shackled to the earth by gravity but always reaching for the higher. Because of that the legs get longer and longer but the feet stay attached to the ground.
  - The Drawers: In the drawers that Dalí cuts out of the surface all sins and complexes of men are stored. Dalí said: ‘Freud’s theory is like an allegory that illustrates and helps us to understand the countless narcistic smells that are released from the drawers.’ A story has been told about the young Dalí having a friend from a worker’s family. The boy always wore clothes with several sewn pockets on. They say that that is where Dalí got his passion from for pockets and drawers.
• **The Crutches**: For decades crutches were elements in the work of Dalí. They symbolize our handicaps and weaknesses but were also an instrument of art and intelligence that give the user the possibility to make superhuman performances.

• **The Egg**: The egg is a Dalínian image that symbolizes hope and love.

• **The Ants**: Ants symbolize death, decay and desire.

• **The Snail**: The snail is connected with the head of a human. The first time Dalí met Freud he saw a snail on a bike near the house of Freud.

• **The Grasshopper**: Dalí was very scared of grasshoppers. They symbolize 'fear.' He painted them to get rid of his fear.

• **The Butterfly**: Butterflies were Dalí’s favorite symbol since the 50s. In old Greek the word ‘psyche’ meant soul and butterfly. We only need to think about the transformation of the pupa into a butterfly to understand why Dalí was fascinated by the enormous amount of variety, colors and lightness of the butterfly.

• **The Silhouettes**: Silhouettes are the psychological shadows, spirits and apparitions. They stand for the good, supernatural being, inner dialogue and motivational power as well as for the evil, inner conflicts and inhibitions. They also stand for imagination, fantasy and dreams.

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**Symmetry:**

Symmetry (from Greek "agreement in dimensions, due proportion, arrangement") in everyday language refers to a sense of harmonious and beautiful proportion and balance.

In mathematics, "symmetry" has a more precise definition, that an object is invariant to a transformation, such as reflection but including other transforms too.

Although these two meanings of "symmetry" can sometimes be told apart, they are related, so they are often discussed together.

Mathematical symmetry may be observed with respect to the passage of time; as a spatial relationship; through geometric transformations such as scaling, reflection, and rotation; through other kinds of functional transformations; and as an aspect of abstract objects, theoretic models, language, music and even knowledge itself.

Symmetry can be described from three perspectives: in mathematics, including geometry, the most familiar type of symmetry for many people; in science and nature; and in the arts, covering architecture, art and music.

The opposite of symmetry is asymmetry.

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**Toreador:**

*The Hallucinogenic Toreador*, 1968 – 70, is arguably Dalí’s most ambitious double image painting, but surprisingly, this monumental canvas has humble origins.

A toreador is a bullfighter, one of the great heroes of Spanish culture.

When shopping for art supplies, Dali purchased a box of Venus-brand pencils.

Staring at the Venus de Milo on the box, he glimpsed a face within the shadows.

This simple experience led to one of Dalí’s most complex paintings.

As the toreador does battle with the bull, here Dali does battle with this complex visual illusion to help others see the world as he sees it.

Dali leaves the viewer with several questions:

- Ultimately is this a celebratory or tragic picture?
- Is it a story of battle between man and beast, or a fated love story between Venus and the bullfighter?
Is it an affirmation of the beauty in struggle or is it a heartrending tragedy?

It is currently being exhibited at the Salvador Dalí Museum in St. Petersburg, Florida.

In this piece, Dalí transmits his wife's dislike for bullfighting.

By combining symbolism with optical illusions and estranging yet familiar motifs, he creates his own visual language.

His application of the paranoiac-critical method within this painting combines versatile images as an instructive example of his artistic creation.

The entire scene is contained within a bullfighting ring, submerged under a barrage of red and yellow tones, alluding tentatively to the colors of the Spanish flag.

In the upper left section we observe a representational portrait of his wife, Gala, to whom he dedicated this piece.

Her serious, rigid expression could be interpreted as a pictorial representation of her deep-seated dislike for bullfighting.

In the bottom left section there is a pattern of multicolored circles.

This rectangular-shaped burst of colors immediately grasps the viewer's attention and steers it down towards the visibly emerging shape of a dying bull's head (probably Islero), dripping blood and saliva from its mouth.

A torero is a bullfighter and the main performer in the sport of bullfighting as practiced in Spain, Portugal, Mexico, Peru, France and other countries influenced by Spanish culture.

In Spanish, the word torero describes any of the performers who participate in the bullfight.

The main performer, who is the leader of an entourage and the one who kills the bull, is addressed as maestro (master), and his formal title is matador de toros (killer of bulls).

The term torero encompasses all who fight the bull in the ring (picadores and rejoneadores).

The other bullfighters in the entourage are called subalternos and their suits are embroidered in silver as opposed to the matador's more-theatrical gold.

In English, the torero is sometimes called the toreador.

The term does not exist in Spanish; it was invented by Georges Bizet for his opera Carmen.

He needed the syllables of the word to match the timing of the song.

A very small number of women have been bullfighters on foot or on horseback.

**Transformation:**

- The act of changing in form or shape or appearance.
- Turning something familiar to unusual or strange.
- Metamorphosis: When someone or something changes completely in form or state.
- A method used by the surrealist and mostly by Dalí to turn something familiar into something disturbing and with an unexpected appearance.
- Transformation is very similar to metamorphosis, one object loses its primary shape to become something else.
- A change in form or character; an object is transform into something else.
- The idea of metamorphosis that inspired Dalí can be traced back to Greek mythology, where people would change into mythical creatures or objects.
- Dalí loved to paint butterflies because they metamorphosed from caterpillars.

**Venus de Milo:**
• **Aphrodite of Milos**, better known as the *Venus de Milo*, is an ancient Greek statue and one of the most famous works of ancient Greek sculpture.
• Created sometime between 130 and 100 BC, it is believed to depict Aphrodite, the Greek goddess of love and beauty (Venus to the Romans).
• It is a marble sculpture, slightly larger than life size at 203 cm (6 ft. 8 in.) high.
• The arms and original plinth were lost following its discovery.
• From an inscription that was on its plinth, it is thought to be the work of Alexandros of Antioch; earlier, it was mistakenly attributed to the master sculptor Praxiteles.
• It is currently on permanent display at the Louvre Museum in Paris.
• The statue is named after the Greek island of Milos, where it was discovered.
• It has long been part of the personal mythology of the painter.
• Dalí has used her image in both two and three dimensional artwork.
• The Venus in *The Hallucinogenic Toreador* was inspired by the image on a box of Venus Perfect Pencils.

**Wean:**

• To wean yourself from something is to gradually eliminate that thing from your life.
• To wean an infant — human or animal — you gradually reduce consumption of milk until the little one is no longer nursing or bottle-feeding.
• Accustom to managing without something on which they have become dependent or of which they have become excessively fond.
• To be strongly influenced by something, especially from an early age.
• In recent years weaned on has come to be widely used in the sense “raised on.”
• Dalí used the word weaning in the title of a famous painting, *The Weaning of Furniture Nutrition.*