|  |  |
| --- | --- |
| Artist | Salvador Dali (1904-1989) |
| Title | The Persistence of Memory |
| Date | 1931 |
| Medium | Oil on canvas |
| Scale | 24.1 x 33 cm (very small) |
| Scope/s | Landscape/Dreamscape and Still life |
| Style | Surrealism  |
| Patron | n/a |
| Location | Museum of Modern Art (NYC) |
| Function | -Experimentation of the method of **‘surrealist automatism’** (a method of painting repressing the conscious control)- Particularly Dali’s **‘paranoiac critical method’** |

|  |
| --- |
| Formal features/How ‘Modernist’? |
| Composition | -Typical landscape composition contrasts with the surreal subject matter, references the nature of dreams and challenges conventional genres. |
| Colour or texture | -Colour palette in the background (heavenly pale blue and yellow) creates peaceful atmosphere linking to the serenity of a dream-Dark muted brown of the land evokes themes of sadness or loss, linking to common themes of death in Surrealism.-Aesthetically pleasing complimentary primary colours (Red and blue of the two clocks)  |
| Light & tone | -Heavenly light on **Cliffs Of Cadaquez** idealises themes of childhood and innocence-strong use of shadow to show solidity of objects and reinforce realism. |
| Space & depth/relief | -Orthogonal running down the side of a box or coffin to show use of linear perspective-Realistic use of scale to show depth |
| Line or brushwork | -Hyperrealist detailed brushwork, especially on small scale work, contrasts with subject matter (seen on the clocks despite their abstracted form of appearing melted in the sun)-Portrays confusion in distinguishing real life from a dream  |



Use of materials, techniques & processes:

-Created realism in a new way not painting directly from a subject or model.

-Minute brushwork moved away from process of abstraction found in earlier movements (e.g. Dada and Cubism)

Stylistic comment:

-Juxtaposition of technique and subject matter to demonstrate the relationship between the irrational and the rational

Influence from technological factors:

-**Use of the camera** had been developed, there was no longer a need for realism in a traditional sense. --Dali attempts to convey states of mind and conceptual themes that cannot be captured in a photo.

-Attitudes toward **industrialisation** are also shown with conflict between manmade and natural forms (The liquidity of the clocks)

EB

Critical text quotes:

Dali- “hand-painted dream photographs”

Dali-“Surrealism is destructive, but it destroys only what it considers to be shackles limiting our vision”

Breton- “I believe in the future resolution of these two states dream and reality… into a kind of absolute reality, surreality”

Influence from cultural/social factors:

-Psychologist **Sigmund Frued**- ‘The interpretation of Dreams’ (the importance of subconscious on conscious activity)

-**Picasso** and Braque’s Cubism showed how destruction of forms allowed for depictions of more conceptual ideas, such as states of mind.

-**Dadaism**’s abolishment of constraints of the art world and their use of juxtapositions and randomness.

-**Classical realism** of Raphael, Vermeer and Velazquez.

-**Philosophy** of Nietzsche and Bergson.

Influence from political factors:

Links between **Surrealism, anarchism and socialism**.

-Dali and Breton were frustrated with governing bodies (the state and the church etc.) and in turn looked beyond this as a means for expression.

-After WWI Dali sees the world as a bleak one affected by trauma, conflict and psychological crisis. (Seen in the empty dark landscape)