

# Art



# Candidate Marks Report

*Series : M18 2018*

This candidate's script has been assessed using On-Screen Marking. The marks are therefore not shown on the script itself, but are summarised in the table below.

Centre No :	Assessment Code :	VISUAL ARTS EE EXTENDED ESSAY in ENGLISH
Candidate No :	Component Code :	EE(ENG)TZ0
Candidate Name :		

In the table below 'Total Mark' records the mark scored by this candidate.  
'Max Mark' records the Maximum Mark available for the question.

<b>Examiner:</b>	
<b>Paper:</b>	<b>M18visarEEEE0XXXX</b>
<b>Paper Total:</b>	<b>32 / 34</b>
<b>Question</b>	<b>Total / Max Mark Mark</b>
Criterion A	5 / 6
Criterion B	6 / 6
Criterion C	12 / 12
Criterion D	4 / 4
Criterion E	5 / 6

Coursework confirmation


Yes

Hours supervisor spent with candidate

5

International Baccalaureate Extended Essay

How does Salvador Dalí create an impact on the viewer through the use of illusions in his artwork?



The RQ but not the topic is indicated on the title page

Subject: Visual Arts

TOTAL WORD COUNT: 3895

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## Introduction

When I was thirteen my mother took my family and me to The Dalí Museum in St. Petersburg, Florida. With no knowledge of the Spanish painter or his works, I was immediately fascinated by the complexity of each painting and how creatively Salvador Dalí incorporated illusions into his works. I was mystified and spent a long time wondering how Dalí had created the deceptions. As an art student myself, it forced me to question the depth and detail of my own artwork, and inspired me to spend more time and thought on each piece I created. Since then I have re-visited the museum several times and learned that Salvador Dalí is a monumental source of inspiration for renowned modern artists, holding the legacy as arguably the most prominent Surrealist painter and a cultural icon of the strange and mysterious.<sup>1</sup> From this, I adopted an intrigue toward the impact that Dalí's paintings have on an individual, as each layer of paint holds a different meaning and intention for the artist. I wondered what his purpose was for creating illusions and how they altered the meaning of the painting for a viewer; I wondered **how does Salvador Dalí create an impact on the viewer through the use of illusions in his artwork?**

This research question is worthy of exploration as relatively few have fully investigated how his illusions impact the viewer despite it being a core aspect of Dalí's work. Throughout the essay, the question is explored through the focus on four paintings: *Portrait of My Dead Brother*, *Gala Contemplating the Mediterranean Sea which at Twenty Meters Becomes the Portrait of Abraham Lincoln-Homage to Rothko (Second Version)*, *Old Age, Adolescence, Infancy (The Three Ages)*, and *Slave Market with the Disappearing Bust of Voltaire*. Dawn Ades, a renowned expert on Surrealism and Salvador Dalí, is one of few who has examined the connection between Dalí's illusions and the viewer; consequently, components of arguments explored emanate from her

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<sup>1</sup> "The Legacy of Salvador Dalí." *HC. Help Catalonia*, 30 May 2014. Web. 2016.

published works, as well as first-hand experience of all four paintings and interviews of veteran employees at The Dalí Museum in St. Petersburg, Florida. These aided in determining that the main impact of Dalí's illusions concerns the nature of reality.

Two-dimensional art can be made to depict the illusion of three-dimensional reality on a flat surface. This form of deception is often used to copy the rules of reality, yet it can also be used to create the impossibilities of real world spatial relationships and trick the eye with double images, defining the term 'illusion' in reference to Dalí's works.<sup>2</sup> In his paintings, Dalí often uses these impossibilities and double images in conjunction with Surrealist elements to create his own style. His unique and iconic style impacts all who view it in an innovative and profound manner that shaped the art world for decades, making his work, specifically his perplexing optical illusions, worthy of exploration. Dalí's illusions trick the senses and showcase that not everything is as it seems, prompting a doubt of reality for viewers. Dalí incorporates illusions into his artwork in order to challenge the viewer's perception of reality, thus impacting the viewers concept of what defines the real world.

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<sup>2</sup> Simanek, Donald E. "The Principles of Artistic Illusions." *The Principles of Artistic Illusions* Lock Haven University, 2014. Web. 2016.

## Reality and Identity

While examining the impact Dalí's paintings have on the viewer's perception of reality, one must first ask what is reality? It has many different definitions, all concluding that reality is a vague term summing the state of being real.<sup>3</sup> It can be further said that reality is a realm of existence outside of an individual's control, while their identity is within their control.<sup>4</sup> The identity of an individual being the construct of objective reality within one's self, pertaining to the character, nature, sexuality, and set of qualities that define an individual as unique.<sup>5</sup> In order to question the reality of the world they live in, viewers must first question the reality within themselves, prompting Dalí to use double images in his artwork to challenge the viewer's perception of identity through the double motif.

### *Portrait of My Dead Brother*

The double motif through double images not only challenges reality but challenges how the viewer perceives the concept of identity; am I unique? Is there another of me, a double? Identity is an immense part of one's personal reality, as each viewer is the center of their own world; by struggling with identity, one then struggles with reality. Identity crisis is a major theme in Dalí's life, as he inherited the name of his dead brother. Being a replacement child, Dalí struggled with his identity and established himself as unique in every opportunity given,<sup>6</sup> blaming his regular

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<sup>3</sup> "Reality (Definition)." *Merriam-Webster*. Merriam-Webster. Merriam-Webster Dictionary. Web.

<sup>4</sup> Levine, David P. *Identity, the Group, and the Social Construction of Reality*. *Www.du.edu*. University of Denver, 1999. Web. 2017. <[www.du.edu/~dlevine/Social%20Construction.doc](http://www.du.edu/~dlevine/Social%20Construction.doc)>.

<sup>5</sup> Identity (Definition)." *Merriam-Webster*. Merriam-Webster. Web. Jan. 2017. <<https://www.merriam-webster.com/dictionary/identity>>.

<sup>6</sup> Tush, Peter. *Salvador Dalí's Identity Construction: Psychoanalysis, Ambiguity and The Double*. Thesis. College of Fine Arts, University of South Florida, 2001. University of South Florida, Aug. 2001. Web. 9 Dec. 2016.



deconstruction of identity in his art on the shared identity with his brother.<sup>7</sup> This undermined

identity can be seen

in the illusion filled

*Portrait of My Dead*

*Brother*; 1963,

where Dalí

addresses his

identity crisis. In the

painting, Dalí uses

Ben-day style dots

as in photogravure to

depict his dead

brother's face. As

his brother was very

young when he died,

the source of the

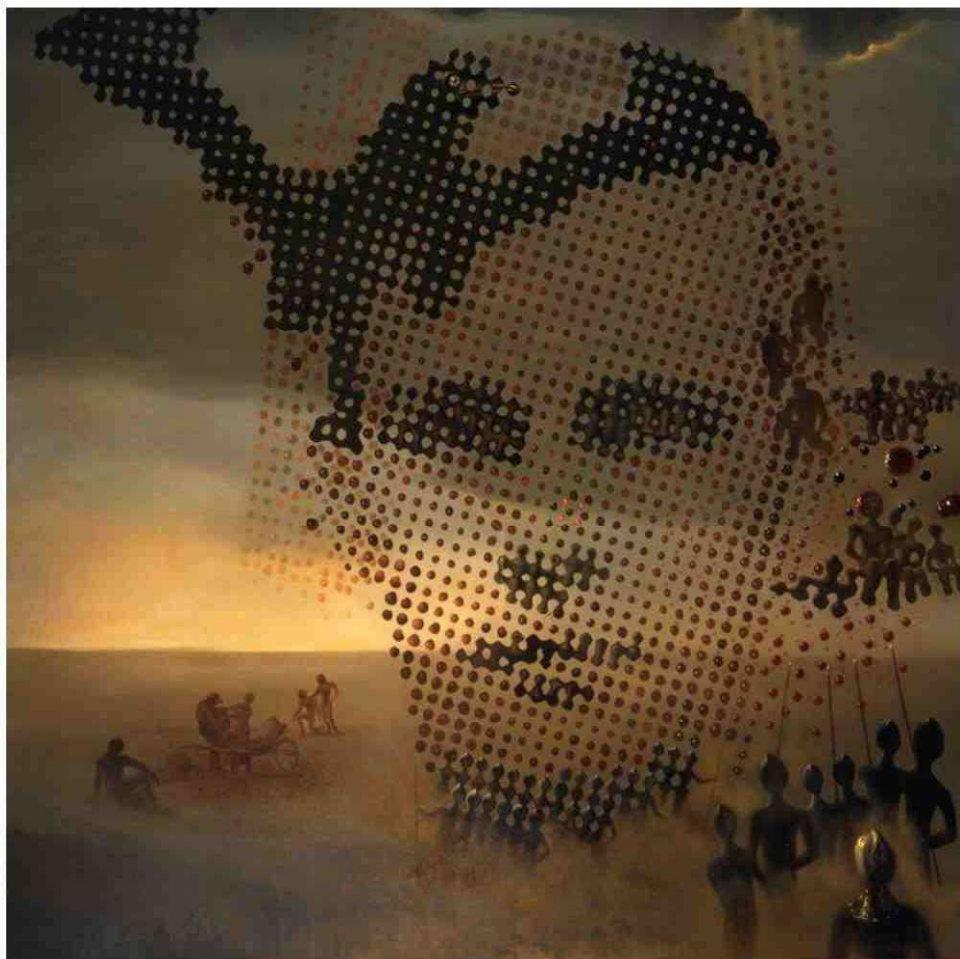


Figure 1

Salvador Dalí, *Portrait of My Dead Brother*

photo is commonly thought to be from a newspaper.<sup>8</sup> With the face emerging from a pointillism-

like surface, the painting highlights Dalí's enthusiasm for three-dimensional illusions.<sup>8</sup> Much of

the face is formed by cherries, with some paired as twins, reconnecting to the double theme

alongside the transition of cherries into droplets on the edges. These droplets could connect to

Dalí's comparison of himself to his brother as similar as two identical drops of water with differing

<sup>7</sup> Ades, Dawn. *Dalí's Optical Illusions*. Hartford: Wadsworth Museum of Art, 2000. Print.

<sup>8</sup> Tush, Peter. *Salvador Dalí's Identity Construction: Psychoanalysis, Ambiguity and The Double*. Thesis. College of Fine Arts, University of South Florida, 2001. University of South Florida, Aug. 2001. Web. 9 Dec. 2016.

reflections.<sup>8</sup> According to Dalí, “the cherries represent the molecules, the dark cherries create the visage of my dead brother, the sun-lighted cherries create the image of Salvador living.”<sup>9</sup> The portrait is not only of the dead brother Salvador Dalí, but of the living artist Salvador Dalí; the artist uses shades of red to create the cherries of the dead brother, and tints of the hue to portray himself. Their portraits are woven together and a piece of the same face, cementing this illusion as a question of Dalí’s reality, is he his own person? Or merely a double of his dead brother?


The array of elements and multitude of subjects found within the painting not only showcase Dalí’s attention to detail, but are all components of Dalí’s multifaceted identity. The subjective chaos of the objects occurring in a semi-organized methodology allows the eye to spend time exploring the many carefully constructed details within the painting, pushing the viewer to think about the meaning behind each element of Dalí’s deconstructed identity. This demand for in depth thought is a common theme found throughout Dalí’s works, implying a purpose for every aspect of his art.



As Dalí addresses the reality of one’s identity through the double image in *Portrait of My Dead Brother*, the viewer questions the reality of their own identity. The presence of the double’s looming face creates a foreboding mood, with storm clouds and a mysterious fog constituting the negative space of the painting. The clouds and fog give cause for the shadows cast onto the cherries that form the dead brother, while the lighter cherries of the living Dalí are illuminated by the light breaking through the clouds in the upper right corner and horizon closer to the bottom in warm ochre and yellow. The ominous mood is the first indication to the viewer that something is not right, strengthened by the duality between the foreboding clouds and hopeful light shining through

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<sup>9</sup> "Portrait of My Dead Brother." *The Dalí*. Salvador Dalí Museum, Inc, n.d. Web. 6 Jan. 2017. <<http://archive.thedali.org/mwebcgi/mweb.exe?request=record%3Bid>>.

them. These factors contribute to an overall sense of mystery and meaning when viewing the painting in person. Through understanding Dalí's own questioning of identity translating into the artwork, as viewers, we may be left with questions of our own identities. 

The meaning to Dalí's paintings is timeless as he doesn't silo his artwork according to Pam Whitaker, a docent and manager of Visitor Experience at The Dalí Museum. It is art, but it's also math and science,<sup>10</sup> as can be seen in *Portrait of My Dead Brother* where eight cherries form an unambiguous molecular structure in a cube. This illustrates Dalí's fascination with "molecular chemistry and the composition of matter,"<sup>11</sup> and is woven into many of his works. This influence from areas of study typically not associated with art reinforces the validity of larger messages within Dalí's work that will continue to impact viewers in the future.

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<sup>10</sup> Whitaker, Pam. "Dalí's Message and Outreach." Personal interview. 28 Dec. 2016.

<sup>11</sup> Ades, Dawn. *Dalí's Optical Illusions*. Hartford: Wadsworth Museum of Art, 2000. Print.

*Gala Contemplating the Mediterranean Sea which at Twenty Meters Becomes the Portrait of Abraham Lincoln-Homage to Rothko (Second Version)*

Dalí was fascinated by science early on in his life, and often equated the DNA molecular structure to the close relationship between him and his wife and muse, Gala. <sup>12</sup> This close

relationship is embodied in the nature in which Dalí signs his works with both his wife's and his own name. According to Dalí, "In signing my paintings Gala-Dalí, all I did was to give my name to an existential truth, since without my twin [Gala] I would no longer exist."<sup>13</sup>

Gala was the subject of many of his paintings, such as *Gala Contemplating the Mediterranean Sea which at Twenty Meters Becomes the Portrait of*

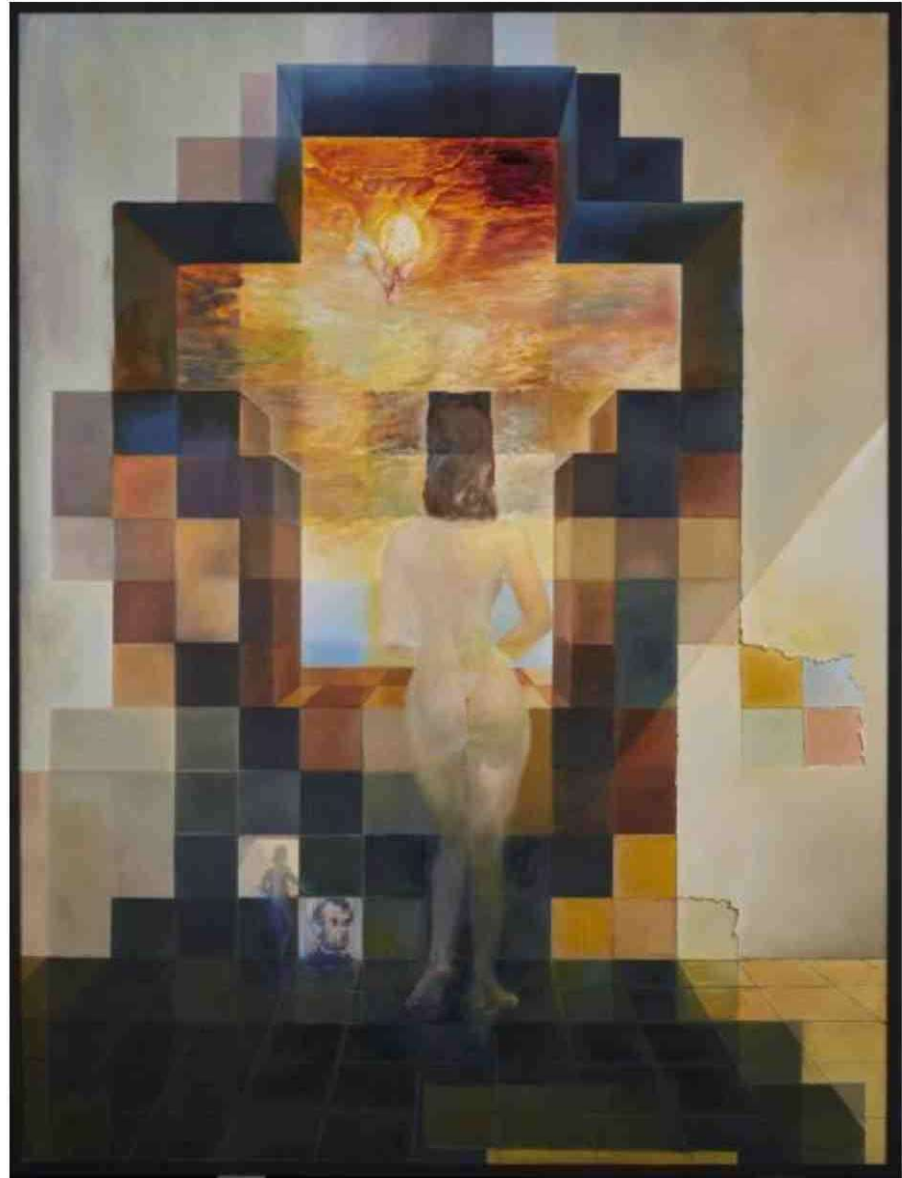


Figure 2  
Salvador Dalí, *Gala Contemplating the Mediterranean Sea which at Twenty Meters Becomes the Portrait of Abraham Lincoln-Homage to Rothko (Second Version)*

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<sup>12</sup> Whitaker, Pam. "Dalí's Message and Outreach." Personal interview. 28 Dec. 2016.

<sup>13</sup> Petitti, Joan, and Pat Petitti. "Impact of Dalí's Illusions." Personal interview. 28 Dec. 2016.

*Abraham Lincoln-Homage to Rothko (Second Version)*, 1976. The perspective questioning of identity can be found in their relationship as Dalí forges a single identity through Gala and himself. This carries into his artwork, when the viewer sees the blurred line between Gala and Dalí, and consequently questions the identity of each. It is often argued that each painting of Gala by Dalí was a surrogate self-portrait, as she is a symbol or double of him, and by painting her, Dalí is projecting himself onto the canvas. He viewed those he was closest to as alternatives of his own identity, according to Gala, “Dalí sees himself as twinned, doubled, and portentously named... not a solid, compact and hard reality... but a double.”<sup>14</sup> This duality of identity challenging the perception of reality can be further seen by studying *Gala Contemplating the Mediterranean Sea which at Twenty Meters Becomes the Portrait of Abraham Lincoln-Homage to Rothko (Second Version)*.

This work was inspired by an article about face perception in *Scientific American*, to which Dalí was an avid reader.<sup>15</sup> Perception is a large component of how we perceive Dalí’s paintings, with distance alone being a factor in how this particular painting is perceived. At the St. Petersburg museum, Joan Petitti, a docent leading a tour, offered a small mirror to aid in seeing Abraham Lincoln’s face. We walked a distance away from it across the gallery and studied it through the mirror. The face transitions from large pixels to a recognizable face in an astounding manner, our knowledge of how Lincoln should look aiding us in filling in the details.<sup>16</sup> The illusion does not require an in-person experience of the painting; by simply studying the previous photo from a few

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<sup>14</sup> Tush, Peter. *Salvador Dalí's Identity Construction: Psychoanalysis, Ambiguity and The Double*. Thesis. College of Fine Arts, University of South Florida, 2001. University of South Florida, Aug. 2001. Web. 9 Dec. 2016.

<sup>15</sup> Martinez-Conde, Susana. "Dalí Masterpieces Were Inspired by Scientific American." *Scientific American Blog Network*. Scientific American, 17 June 2014. Web. 11 Jan. 2017.

meters back or blurring the photo, the face takes form. In person, the effect is astounding as the painting jumps from Gala to a portrait of Abraham Lincoln, and the viewer's brain cannot comprehend how the illusion is achieved. While studying the painting on one of my visits to the museum, several viewers were continually backing away and then standing as close as possible to the painting in order to gain understanding as to what they were seeing.



Figure 3  
Salvador Dalí, *Gala  
Contemplating the Mediterranean  
Sea which at Twenty Meters  
Becomes the Portrait of Abraham  
Lincoln-Homage to Rothko  
(Second Version)* [edited]

The painting addresses the mystery of identity and perspective. Through this illusion, Dalí tricks the viewer's perception of the reality of the painting. What is first thought of as simply another homage to his muse transforms into something much greater. Gala is depicted in the center through high spatial frequencies (fine details through contrasting lines, hues, and values) while the portrait of Lincoln is the painting as a whole, comprised of low spatial frequencies (coarse, general details). From a close perspective, viewers notice the slight differences of hue and value that make up Gala's figure and the soft texture of her skin and hair as she contemplates the Mediterranean Sea through a cruciform window.<sup>16</sup> The sky is portrayed through a crucifixion in thick impasto, where the sun becomes the son of God, Jesus' head. GA

When standing around 20 meters from the painting, the low spatial frequencies are in focus to the viewer, with the pixel-like blocks comprising the generic details of Lincoln's face. The blocks are redolent of the leading abstract expressionist painter Rothko and his "color field" paintings in their progression of hues. Dalí included these in homage to Rothko's recent suicide.<sup>16</sup>

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<sup>16</sup> Martinez-Conde, Susana. "Dali Masterpieces Were Inspired by Scientific American." *Scientific American Network*. Scientific American, 17 June 2014. Web. 11 Jan. 2017.

Rothko's *Green and Tangerine on Red*, 1956, clearly parallels the blocks of Lincoln's face. With the undercurrent themes of the homage to Rothko and the crucifixion, there are two separate and distinct entities that stand out within the painting; the scene of Gala and the portrait of Abraham Lincoln.



In the lower left corner, the two identities are juxtaposed and separated, unlike in the painting as a whole where they are intertwined.



Figure 4  
Mark Rothko, *Green and Tangerine on Red*

This is a reemergence of Dalí's identity theme in relation to the *Portrait of My Dead Brother*, where Dalí and his brother's identities are intertwined. In a symbiosis of sorts, each entity is required for the other one to exist and take form on the canvas. Lincoln is formed by the scene of

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Gala just as Dalí is shaped by his dead brother. Each of the identities is a composite of the other, strengthened by Dalí's double theme and motif. The large size of both paintings allows the viewer to become immersed within the images, relating and connecting with the artwork. As we view the paintings, with an understanding of the intention and purpose for every brushstroke, we as viewers may empathize with Dalí's dilemma and call in to question our own identities. The reality within oneself is consequently challenged by Dalí's illusions that deconstruct identity through duality.

## Reality and the Paranoiac Critical Method

Dalí's time with Surrealism had a great impact on his work, specifically his development of the paranoiac critical method, which inspired the creation of his famous paranoiac double images. The Surrealist' movement's doubt of reality was woven into his method, where Dalí commented, "the miserable mental expedient hidden behind the word 'reality' is the object today of a systematic denunciation."<sup>17</sup> The artist uses dream world objects and symbols to create another image; creating double images that can be read several ways. In order to prompt a doubt of reality for viewers, Dalí's method systematically confuses us, discrediting what we view as reality. It can be assumed that the unsettling feeling aroused from his illusions hold purpose, as they do not simply "click into place"<sup>19</sup> but force the eye to search for the true meaning, and sift through all the subjects.

An aspect of the challenge to the viewer's perspective of reality is held within the realistic style in which Dalí portrays his illusions. He copies the lighting, forms and textures of the world around us, yet alters them in ways that appear impossible but realistic, as if we were viewing a pictorial representation of the dream world. This realistic style and attention to detail helps Dalí challenge and discredit the viewer's perception of reality.

### *Old Age, Adolescence, Infancy (The Three Ages)*

Dalí's paranoiac critical method is showcased in full within this oil on canvas painting, forming multiple double images that slip in and out of focus for the viewer. The complexity of the painting challenges reality with force as Dalí shapes the irrational dreamscape of the painting into a more believable form than the viewer's own reality.

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<sup>17</sup> Ades, Dawn. *Dalí's Optical Illusions*. Hartford: Wadsworth Museum of Art, 2000. Print.



The systematic yet disorganized arrangement of subjects within the painting are overwhelming, causing the viewer to search for the main focus and meaning. Unable to find one subject, the viewer transitions into the perspective questioning of what is occurring within the painting.

The focus falls upon three main faces and their constituents.

Port Lligat is seen through the suggested arches shaping the



faces. Dalí uses contrasting values

Figure 5  
Salvador Dalí, *Old Age, Adolescence, Infancy (The Three Ages)*

to define the faces with warmer hues suggesting skin tones. Similar hues and values seam three women into their respective faces to create the features. Old Age, the first on the left, is formed by the women from Millet's *Angelus* (a painting from his childhood that is represented in many of Dalí's works). In the middle, Adolescence's nose, mouth and chin are formed by Dalí's nurse (a common symbol within his paintings) while the eyes and brows are defined through housing across the Bay of Cadaqués. On the right, the barely defined Infancy is characterized by a woman

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mending a fishing net.<sup>18</sup> The order of young to old, from right to left goes against the conventional perception of chronological time from left to right. As the three ages slide into focus then dissolve into the details, the viewer is perplexed, as one wishes to see the progression from young to old coincide with conventional thinking. This challenges the viewer's perception of real time, as Dalí inverts linear progression through the Three Ages into a deconstruction of reality.

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*Slave Market with the Disappearing Bust of Voltaire*

This hallucinatory painting also embodies Dalí's paranoiac critical method, allowing the viewer to share the reality of Dalí's dream world. Dalí incorporates *The Bust of Voltaire*, 1778 by

Jean-Antoine Houdon, a French sculptor, into the scene.<sup>19</sup> The arch of the ruins becomes the outline of the head, much like in *Old Age, Adolescence,*



*Infancy* (*The Three Ages*), with

Figure 6  
Salvador Dalí, *Slave Market with the Disappearing Bust of Voltaire*

<sup>18</sup> "Old Age, Adolescence, Infancy (The Three Ages), 1940." *The Dalí*. Salvador Dalí Museum, Inc. Web. 11 Feb. 2017.

<sup>19</sup> "Slave Market with the Disappearing Bust of Voltaire." *The Dalí*. Salvador Dalí Museum, Inc. Web. 11 Feb. 2017.

women comprising the facial features as well. Two Dutch women's heads form Voltaire's eyes while their clothing form his nose, cheeks, mouth and chin. Dalí read the French Philosopher's writings as a young man, and despite mocking his contradictory nature, Dalí admired Voltaire and his *Candide*. The illusion continues past Voltaire and onto the fruit bowl, containing an apple made of the backside of a distant figure and a pear taking form in the hilly landscape.

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The painting begins as a form of still life in the foreground, transitioning into the landscape. Where the two meet forms the double images: the stand for the bust on the table with the bust being formed from the background, and the bowl on the table with the fruit emerging from the landscape. Dalí compared these double images to camouflage, the invisible bust of Voltaire equivalent to the hidden realities within the dream world and Dalí's paintings.<sup>20</sup> This image is impactful on the viewer, raising questions of which version of the double image is reality, and what classifies as reality; the still life and the landscape individually or the images they form together? According to Dalí, his purpose in creating these double images through the paranoiac critical method "was as a means to create not the illusion of a real scene but the reality of illusions."<sup>21</sup> These types of illusions, found in the past two paintings discussed, produce double images that shift, and may be viewed separately, but not as one whole image. This invokes feelings of ambiguity, confusion and curiosity, leaving the viewer unsettled and contemplative as to which elements of their reality constitute as real.

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<sup>20</sup> "Slave Market with the Disappearing Bust of Voltaire." *The Dalí*. Salvador Dalí Museum, Inc. Web. 11 Feb. 2017.

<sup>21</sup> Ades, Dawn. *Dalí's Optical Illusions*. Hartford: Wadsworth Museum of Art, 2000. Print.

## Conclusion

Salvador Dalí was an influential artist who created illusions in his paintings in order to impact the viewer by challenging their perception of reality. His work is detailed and truly portrays the reality of illusions, while the use of the reoccurring double motif impugns the viewer's concept of identity. Through ambiguous imagery and double images, the viewer is confused and forced to carefully analyze each detail of the painting. The mysterious dream world atmosphere of each work appeals to our curiosity, immersing the viewer into the enigmatic reality of Dalí's paintings. Yet, art is open to interpretation and Dalí expressed that each person interprets his or her own meaning of his illusions according to their own personal delusions. Individuals who see Dalí's illusions as equivalent to the entertainment provided by a puzzle,<sup>22</sup> may hold opposing views that make debatable the arguments and impacts explored throughout the essay. The impact's discussed stemmed from personal experience, strengthened by interviews of staff at the St. Petersburg Museum and published material by experts of Dalí and his works. Not discussing all of Dalí's art that utilize illusions may leave areas of impact on the viewer unresolved. Yet when taking into consideration the argument explored throughout the essay, it may be determined that Salvador Dalí's realistic illusions challenge the viewer's perception of reality by appealing to our curiosity to see what is real by eliciting feelings of introspection, ambiguity, and scrutiny of our own perceptions of reality and identity. Summed up by Dalí himself, "One day it will have to be officially admitted that what we have christened reality is an even greater illusion than the world of dreams."<sup>23</sup>

A fine conclusion to an insightful and well-researched EE

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<sup>22</sup> Ades, Dawn. *Dalí's Optical Illusions*. Hartford: Wadsworth Museum of Art, 2000. Print.

<sup>23</sup> Faerna, Jose Maria. *Dalí*. Trans. Teresa Waldes. N.p Harry N. Abrams, 1995. Print. Great Modern Masters.

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<<http://www.helpcatalonia.cat/2014/05/the-legacy-of-salvador-dali.html>>.

Tush, Peter. *Salvador Dali's Identity Construction: Psychoanalysis, Ambiguity and The Double*. Thesis. College of Fine Arts, University of South Florida, 2001. University of South Florida, Aug. 2001. Web. 9 Dec. 2016.

## Figures



### Figure 1

Dali, Salvador. *Portrait of My Dead Brother*. 1963. Oil on Canvas. The Dali Museum, St. Petersburg, Florida.

<<http://archive.thedali.org/mwebcgi/mweb.exe?request=record;id=147;type=101>>

### Figure 2

Dalí, Salvador. *Gala Contemplating the Mediterranean Sea Which at Twenty Meters Becomes the Portrait of Abraham Lincoln-Homage to Rothko (Second Version)*. 1976. Oil on Canvas. The Dalí Museum, St. Petersburg, Florida.

<<http://archive.thedali.org/mwebcgi/mweb.exe?request=record;id=152;type=101>>

### Figure 3

Dalí, Salvador. *Gala Contemplating the Mediterranean Sea Which at Twenty Meters Becomes the Portrait of Abraham Lincoln-Homage to Rothko (Second Version)*. 1976. The Dalí Museum, St. Petersburg, Florida. Edit. *Scientific American Online*. Scientific American, 17 June 20. Web. 9 Feb. 2017.

<<https://blogs.scientificamerican.com/illusion-chasers/dali-masterpieces-inspired-by-scientific-american/>>.

### Figure 4

Rothko, Mark. *Green and Tangerine on Red*. 1956. Oil on canvas. The Phillips Collection.

<[http://www.phillipscollection.org/research/american\\_art/artwork/Rothko-Green\\_and\\_Tangerine.htm](http://www.phillipscollection.org/research/american_art/artwork/Rothko-Green_and_Tangerine.htm)>

### Figure 5

Dalí, Salvador. *Old Age, Adolescence, Infancy (The Three Ages)*. 1940. Oil on canvas. The Dalí Museum, St. Petersburg, Florida.

<<http://archive.thedali.org/mwebcgi/mweb.exe?request=record;id=120;type=101>>

### Figure 6

Dalí, Salvador. *Slave Market with the Disappearing Bust of Voltaire*. 1940. Oil on canvas. The Dalí Museum, St. Petersburg, Florida.

<<http://archive.thedali.org/mwebcgi/mweb.exe?request>





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Candidate personal code:

## Extended essay - Reflections on planning and progress form

**Candidate:** This form is to be completed by the candidate during the course and completion of their EE. This document records reflections on your planning and progress, and the nature of your discussions with your supervisor. You must undertake three formal reflection sessions with your supervisor: The first formal reflection session should focus on your initial ideas and how you plan to undertake your research; the interim reflection session is once a significant amount of your research has been completed, and the final session will be in the form of a viva voce once you have completed and handed in your EE. This document acts as a record in supporting the authenticity of your work. The three reflections combined must amount to no more than 500 words.

**The completion of this form is a mandatory requirement of the EE for first assessment May 2018. It must be submitted together with the completed EE for assessment under Criterion E.**

**Supervisor:** You must have three reflection sessions with each candidate, one early on in the process, an interim meeting and then the final viva voce. Other check-in sessions are permitted but do not need to be recorded on this sheet. After each reflection session candidates must record their reflections and as the supervisor you must sign and date this form.

### First reflection session

Candidate comments:

My original struggles began with choosing a topic. I began to focus on Delacroix due to my interest in his Lady Leading the People painting. Without a sufficient topic concerning Delacroix I shifted my interest to Dali after reflecting on who I had ever found intriguing within the art atmosphere. I had an aha! moment when I read about his illusions and decided I wanted to explore how this aspect of Dali's work that he was so fond of impacted the viewer. Since visiting his museum a few years ago, I have found his works enriched with mystery and depth as well as intriguing, I decided I wanted to know more about Dali and his works, and with his museum a short drive away, it was an excellent choice. I am able to view his works in person, which is very helpful in the process concerning sources. The selection of my sources involved finding books concerning my topic. I chose a book created from a Dali exhibition that includes commentary and critiques of a selection of his works. I faced challenges acquiring this source as I could not obtain it from the library as I had originally planned. I overcame this challenge by finding it on a used book sale on Amazon for three dollars. I then chose two books from the University of South Florida's library. The first book contains screens of Dali's works and an introduction to his life, works, and themes. The second has a section discussing a selection of paintings utilizing illusions. I also plan on visiting the Salvador Dali Museum in St. Pete to find additional sources, as well as study the works further in person. This will allow me to use personal experience while discussing how the paintings impact the viewer which I find crucial to the commentary. I struggled in the process of writing my claims. I was unable to articulate and organize my major points and what points the essay would explore. I brainstormed every point or aspect I wanted to discuss, then grouped what was related and should be contained to one claim vaguely. I was then able to organize what I wanted to argue and what the counter claim would be into claims and counterclaims. Overall I am happy with my chosen topic and argument and look forward to further researching and exploring this topic.

Date:

Supervisor initials:

**Interim reflection**

Candidate comments:

Throughout the writing of my essay, I dedicated more and more time to the research, learning countless new things. I have encountered the challenge of not being fully knowledgeable in art terminology, as a self-taught artist the accurate visual arts vocabulary is something I am having to learn alongside the writing. Furthering my background knowledge on the artist, his paintings and techniques has been very beneficial. I visited the Dalí Museum in St. Petersburg and interviewed several of the veteran employees in order to further develop my argument and scope of research. I also faced the challenge of how to organize my essay and decided to divide it into two overarching claims, with two paintings each, so four in total. This helped the flow of the argument stem from an organized structure. Printing out the paintings and taping them where I could easily reference while I was writing aided me in fully analyzing each detail and made the process go more smoothly.

Examiners do not read beyond 500 words in the reflection document

Date:

Supervisor initials:

**Final reflection - Viva voce**

Candidate comments:

In the end, I am very happy with how my essay has turned out. I broadened my knowledge of visual arts, art history and how art can have an impact on the viewer. By analyzing what influenced Dalí to add certain aspects into his art helped me to understand what impact they may have on the viewer, as well as what his intention was. Writing a paper based on artwork was a new challenge as well as including the paintings and utilizing footnotes, all to which I easily adapted to and got use to. There was a lack of source material, as not many have examined this specific aspect of Dalí's work, but my response to the topic and research question is original and well thought-out.

Date:

Supervisor initials:

## Supervisor comments:

**Supervisor:** *By submitting this candidate work for assessment, you are taking responsibility for its authenticity. No piece of candidate work should be uploaded/submitted to the e-Coursework system if its authenticity is in doubt or if contradictory comments are added to this form. If your text in the box below raises any doubt on the authenticity of the work, this component will not be assessed.*

The student chose a topic that they were personally interested in and passionate about, based on first hand experience with the artist's work. They were able to take what could have been a broad topic and narrow it enough to research and write about within the scope of the essay. When interviewed for the viva voce, the student was very knowledgeable on the topic and was able to reflect thoroughly on the challenges of researching and writing an essay of this scope. While the limited written sources available on the particular topic provided challenges, the student went out of their way to get primary sources, by studying artworks in person, as well as interviewing experts at the museum about the artist and his works. This led to a much more thorough and interesting paper than might have otherwise been written, if just based on available internet and books sources.

## Commentary to support marking

**Subject: VISUAL ARTS**

**Paper component: EXTENDED ESSAY**

**Language: 'ENGLISH'**

**Exam session: MAY 2018**

**Essay:** 32(2) How does Salvador Dali create an impact on the viewer through the use of illusions in his artwork?

Criterion	Mark	Out of	Justification
<b>A</b>	5	6	The topic is communicated, and the purpose of the investigation is clear. How this relates to existing knowledge in the visual arts is given. The research question is clear but could have been phrased more precisely regarding the works under discussion. The introduction explains the focus of the research and the selection of primary sources. The methodology employed is appropriate to the topic and the research question. However, the reasons why these four paintings have been selected are not given.
<b>B</b>	6	6	The essay demonstrates knowledge and understanding of the visual arts through fluent use of appropriate terminology and concepts.  Sources selected are clearly relevant and are effectively used to demonstrate knowledge and understanding. Context is effectively considered.
<b>C</b>	12	12	The argument is coherent, well structured and related to the research question throughout the essay.  The analysis of the research is excellent; the evidence adequately supports conclusions to individual points.  The research has been evaluated offering awareness of strengths and shortcomings.
<b>D</b>	4	4	The presentation is excellent, layout considerations are present and applied correctly. Title in the title page is missing, but this small “slip”

			should not be penalized since a flawless presentation is not necessary to achieve full marks.
<b>E</b>	5	6	The reflections exceed the word limit; only the first 500 words are assessable. Reflections on decision making and planning are generally evaluative and include references to the student’s ability to consider actions in response to challenges entailed in the production of the essay.
<b>Total:</b>		34	An interesting and well-written essay that offers insightful arguments.