

Coexistent Perspectives ADAA7000

Question. In what ways does [Salvador Dali] explore dreams, time, and memory in their art, and how can these representations be interpreted through Dawn Ades's art historical perspective alongside Freud's theories of the unconscious and Bergson's concept of duration?

Introduction

This essay is devoted to exploring the connection of dreams, time and memory in Salvador Dali's works, through the perspective of art history from Dawn Ades, Freud's theories of the unconscious and Bergson's concept of duration to explain this phenomenon. And then to understand the art theory of surrealism, which can help the creation of subsequent works.

Salvador Dali was a Spanish surrealist artist. He influenced by Impressionism and the Renaissance masters when he was young, he became increasingly attracted to Cubism and avant-garde movements. He moved closer to Surrealism in the late 1920s and joined the Surrealist group in 1929, Soon he became one of the main advocates. His life and work have an important impact on surrealism, pop art, popular culture and contemporary artists

He is a painter with outstanding talent and imagination. Turning the subjective world of dreams into objective and exciting images, he made serious contributions to surrealism and art in the 20th century.

Surrealism is an artistic and cultural movement developed in Europe after the first World War. In this movement, the purpose of artists is to let the subconscious express themselves to depict illogical or dreamlike scenes and ideas.

Influenced by Sigmund Freud's subconscious theory, surrealism is committed to exploring human beings and trying to break through the concept of reality that conforms to logic and reality. Combine realistic concepts with instincts, subconscious and dream experiences to achieve absolute and surreal situations.

Freud's work with free association, dream analysis, and the unconscious was of utmost importance to the Surrealists in developing methods to liberate imagination.

They embraced idiosyncrasy, while rejecting the idea of an underlying madness. As Dalí later proclaimed, "There is only one difference between a madman and me. I am not mad."

Dali used Freud's theories of the unconscious and Bergson's concept of duration to record his dreams and every idea. From new impressions to Cubist abstractions, his works are full of discordant colors and peculiar painting techniques. He used the "paranoid critique" to induce the illusion realm, generated images from the subconscious, and presented these strange images and details to the audience through fine depiction. His works are not only visually stunning, but also ideologically provoking profound reflection, challenging the audience's understanding of reality.

Dali's artistic style has a far-reaching impact on later generations. His works stimulated people's interest in surrealist style and promoted the development of this art school. His works were exhibited in museums and exhibitions and became an important heritage of the art world.

In the following content, we will mainly analyze Dali's two works 'the persistence of memory' and 'melting watch'. Through the analysis and research of the picture, find the content about memory, dreams and time. So as to find the theoretical support of the unconscious theory and the concept of duration.

Analysis of 'the persistence of memory'

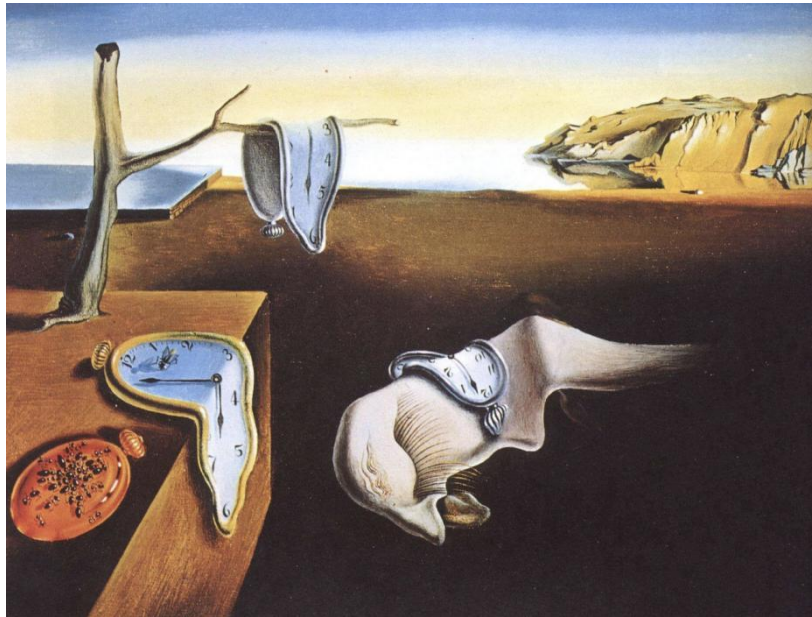


Fig 1. 'the persistence of memory' (1931) Salvador Dali

"The Persistence of Memory," created in 1931, shows an empty beach on which lies what looks like a horse-like monster. The front of it looks like a severed head. Its eyelashes, nose and tongue are strangely combined. Next to the monster is a non-box with a withered tree on it. Several clocks in this painting have become as if melted by the heat, they appear soft, or hanging on the branches of trees, or hanging on the platform, or draped on the back of the monster, as if these clocks made of metal, glass and other hard materials have been tired for too long, so they appear loose. It seems that the malfunction of the clock stops time.

Watches are very common in daily life, with various shapes and styles. However, most of them show some characteristics that metal, even plastic, cannot lack, that is, hardness and accuracy; Of course, from the perspective of function, the function of the table is naturally to record time. However, in the painter's pen, there are soft, curvaceous, dark color, weak soft appearance images like flowing water. Their time is no longer accurate, and their pointer is distorted. They collapsed on different things, no matter the dead tree, the angular platform similar to the table,

or the strange shape of the unknown creature. The significance of this irrational form is extremely obvious. First of all, the softness of clocks and watches is in contrast to the hardness of real clocks and watches. Hardness represents fixation, accuracy, and it cannot be distorted or changed. This is the natural law of time. Once time has passed, we cannot go back to the past or surpass the future. However, the softness of soft watches, the deformation of pointers, and the weakness of flowing water seem to make us feel that time is slowing down, stagnant, or even ahead of schedule. No matter what kind of time, what the soft table brings us is that time can become faster, slower, alternate and disordered when flowing in space. It does not have the limitation of rigid fixed clocks and watches, which eliminates the irreversibility, closeness and integrity of time that clocks and watches abide by. This is inseparable from the scars caused by the two wars in the 20th century and the overlapping and intermittent time that Dali wanted to express. In the time of soft watch, we can go back to the past and also to the future.

The background of the picture is a desolate desert scene, the distant horizon is blurred, the sky presents a dreamlike tone, this sense of uncertain space adds to the picture of a dream atmosphere. The whole picture has an unreal, unsettling feeling, like a scene from a dream, with no clear rules of time or space, as if it had entered the subconscious world.

The color of this work is warm, and the main color is gold, yellow, orange and other warm colors. The use of these colors adds a dreamlike feeling to the picture. The colors have a warm, soft feel, but also a certain corruption, like a gentle and relentless reminder of the passage of time.

In addition, there is no obvious strong light source in the picture, and the light seems to come from all directions, which makes the whole picture present an uncertain and fuzzy atmosphere. Echoing the fluidity of time in the picture, this

unclear light source makes it impossible for the viewer to determine the source of light in the picture, thus strengthening the sense of realism of the work.

Under the body of the soft watch, the trees have withered and the monsters like horses and non horses have become powerless, as if everything was decaying and rustling, but they also have sharp edges and corners and can not be distorted. In this way, time flows to solidify those memories. When did the trees wither, why did such things like horses and non horses decay, where did death and survival start and where will they arrive? Time seems to have lost its regularity. Whether to live before death or die before death, only the memory of time can tell us. Those non eternal images, those that have died, are dying, and are about to die, are preserved in this memory. Only the memory of time will never be forgotten. This may be the meaning of Dayi's surreal soft table. All the past, present and future events, good, bad, happy or painful, will be remembered by time and exist in the memory of time and cannot be erased, no matter what the scene is.

This work is full of discussions on the question of "can time be eternal", full of the contradiction that time is passing and time has an end. The background is a scene often seen in Dali's paintings, which is his hometown of Port Ligat. The stillness of the background contrasts with the flow of the clock, and the stillness and movement further highlight the contradictory sense of time. Memories are eternal, the scenery of childhood will not change. There is a huge box in the foreground of the picture, we do not know what is in the box, maybe it is a rotting body, maybe it is the deep darkness, it is like a coffin is placed in the picture. A dead tree seems to grow out of the box, perhaps the tree once thrived, but with the exhaustion of life in the wooden box, the tree gradually died, death is a long waiting process. This waiting is more terrifying and suffocating than death itself. Three "soft watches" show people a sense of a dream in which time is distorted. The box, the dead tree, and the horse carcass seem to show three different forms of life and inlife in the human world.

At the same time, Bergson believes that the traditional concept of time is just to use a fixed concept of time to explain time, which should be regarded as a homogeneous long chain extending from each moment to infinity. On the contrary, "continuity" is neither homogeneous nor indivisible. As a real time, Bergson believes that it is possible to exist only in memory, because the past moments in memory are constantly accumulated. Continuity is therefore an undivided whole, whose essence lies in continuous flow and change. In the eternity of memory, Dali expressed the clock with a soft sense of melting, symbolizing that time can be paused but still exists in memory. Combine time with memory.

Dali admitted that in the painting of 'The Persistence of Memory', he showed a kind of 'personal dreams and illusions revealed by Freud', which was the result of his indiscriminate and precise recording of his subconscious mind and every idea in his dream. In order to search for this surreal illusion, Dali once went to the mental hospital to understand the consciousness of patients, and believed that their words and actions were often the most sincere reflection of the subconscious world. Dali used his skilled skills to carefully depict those strange images and details, creating a sense of reality that can cause hallucinations, so that the audience can see a strange and interesting scene that can not be seen in real life, and experience the mental patient's liberation from the real world order.

Only dreams are the "reality" of the subconscious. They are all related to time, whether it is the actual time or the dream time. All people, including all things, are controlled by time. People, things and things can be controlled by time. The language structure drawn by Dali is unique, and the reasons for the formation of its language characteristics are closely related to the social environment, the law of art's own development, and the influence of Freud's subconscious theory. At the same time, it is related to its own publicized personality and bold innovation spirit. He adds or replaces the external objective world with the absurdity and

weirdness of his inner world, and reflects the subconscious process in a way of decomposition, overlap, synthesis and interlace. Although they have abandoned the illusion of objective reality, the lines are described in detail, almost reaching the fidelity level without any difference. They are combined with combination, exaggeration, distortion, omission and symbolism to create a "surreal world" between reality and imagination, concrete and abstract, bringing people visual and new spiritual shock.

With the melting clock, Dali challenged our perception of time, showing it as a flow of internal perception rather than an external physical phenomenon. He cleverly expresses the subconscious in dreams through surreal visual language, presenting the nonlinearity, fluidity and subjectivity of time, memory and dreams in the unconscious world.

The Permanence of Memory is not only a visual representation of time, but also a philosophical exploration of the unconscious mind and the inner world, expressing how humans reconstruct the flow of time in the interweaving of dreams, memories and perceptions. This painting makes us realize that time is not a single, fixed concept, but a multidimensional experience that can be perceived, shaped, and deformed.

Analysis of 'melting watch'



Fig 2. 'melting watch' (1954) Salvador Dali

The painting was painted in 1954. Also known as 'soft watch at the moment of first explosion'. Dalí's melting watch has many similarities with the eternity of memory, including the soft clock that symbolizes time. At the same time, it has a similar part of the structure. A melted clock is lying on the box. However, different from the permanence of memory, this time the table is the main theme, and it seems to be suspended on the box. The distortion and illusory mood of the table are more obvious, and more forms and components are emitted from the distortion and fragmentation of the table. Compared with the table in the eternity of memory, it is more like something out of the limit of time than the previous eternal stagnation. This may be related to its other name, which is the explosion out of the time limit. These things are intertwined and blended, and then spread out to rush into the sky, the sea, mountains, the earth, and the world. The explosion moment in the painting and the melting of clocks and watches may symbolize the destruction of the established order of time and space, and suggest the redefinition of nature, history, memory and existence.

But another thing in common with "The Persistence of Memory" is that there are insects in the bottom left corner of the screen. But instead of a bunch of ants, it turned into a moth. From the previous ant, perhaps it represents the decay and decay of time and the material world, symbolizing the inexorable passage of death and the anxiety of the subconscious. In Melting Watch, moths replace ants, which symbolizes an impulse of destruction. The moths are attracted by the light source and eventually go to extinction, implying the desire, time and death. Perhaps this is what Dali wants to express after many wars, and also warns people to avoid war.

The screen uses delicate light and shadow and highly textured details, which makes the melted clocks and other objects present a disturbing but strange aesthetic visual effect. The dark background, fuzzy scenes and the sharp contrast between clocks and watches make the picture full of motion and tension, and also strengthen the dreamlike atmosphere. In this painting, Dali absorbed the fuzzy outline of the object and used the dreamlike quality in the twisted way of the watch, and the fragments of the watch floated on it inexplicably. In addition, the watch hangs spectacularly at the edge of the box, as if it had melted. The watch seems to be splitting. It may indicate that Dali believed that the passage of time would lead to ultimate destruction. It may be that Dali had experienced many wars at that time and also wanted to use this painting to express the uncertainty caused by war, the sudden violence and the devastating impact on personal life order. The softening, melting and explosion of clocks and watches symbolize the fluidity and instability of time and memory, just as people's psychological state in war is uncontrollable and unpredictable.

From the perspective of Freud's theories of the unconscious and Bergson's concept of duration. Dali's soft watch at the moment of first exploitation is an artistic transformation of philosophy and psychological theory. Through the softening and deformation of clocks and watches, this work shows that time is a

subjective perceived flowing state, rather than a traditional and objective measure. This kind of nonlinear and uncertain time perception conforms to Bergson's concept of duration.

In this painting, the melted clocks cannot be restrained by the regular world; they flow and dissolve as if they were not restricted by the physical world. Through this morphing of form, Dali represented Bergson's theory that time is not only determined by the mechanical clock of the external world, but is shaped by the internal flow of perception, emotion, and consciousness. The melted watch represents the "softness" of time, which does not have a fixed structure like a clock in the physical world, but is constantly changing with the flow of perception and changes in emotion.

Dali's work is not only a challenge to mechanical time, but also a reflection of Bergson's philosophy of non-material time. This inner time is not exactly synchronized with the time of the objective world, it is full of fluidity and diversity, and as Bergson pointed out, duration is an inner experience that cannot be measured and quantified.

At the same time, the distortion of time, space and objects in the work is highly consistent with the illogicality and irrationality of dreams. Through the broken and dissolved clocks, it shows the subconscious conflict and psychological trauma, as well as the challenge and Transcendence of the law of reality. This kind of expression is not only an artistic response to Freud's subconsciousness and dream theory, but also a philosophical reflection on human inner world, memory and the passage of time.

Evaluate

Dawn ades emphasized that Dali's art is not only the presentation of aesthetics, but also a profound exploration of the boundary between consciousness, subconsciousness, dreams and reality. She pointed out that Dali's works go beyond simple visual effects and are often full of multiple metaphors, breaking people's conventional cognition of the world, time, space and human existence.

In 'surrealism: a very short introduction' ades mentioned how Dali questioned and expressed the "fluidity of time" through the image of soft clock. This fluidity is not time in physics, but time in subjective perspective. Bergson's concept of duration can be seen from Dali's performance of time deformation, especially the image of clock melting, which symbolizes the fluidity and plasticity of time as experience.

Ades also discussed the influence of Freud's subconscious theory on Dali's creation for many times. She pointed out that Dali's works are full of symbols of dreams and traces of subconsciousness. His pictures often do not follow the logic of reality, but show inner conflicts, desires and fears through symbolism.

Dali's works are not only a revolution in artistic language, they also carry philosophical significance. Under the theoretical framework of Dawn Ades, surrealist art is not only a visual breakthrough, but also a rebellion against reason, logic and social norms. By breaking the traditional time-space frame, Surrealism created a new visual language, allowing the subconscious, dreams and inner reality of human beings to be revealed.

"The Eternity of Memory" and "The Melting Watch" are both part of the Surrealist rebellion against the rational world. Through these works, Dali questioned society's inherent understanding of time, reality, and memory. With their absurd images and dream-like scenes, these paintings call the viewer beyond reason into a world of dreams, hallucinations, and the subconscious. For Ades, this is the

appeal of surrealism. Through the distortion of reality and the redefinition of time and space, surrealist art liberates the subconscious mind and emotions of human beings and challenges the imprisonment of traditional art forms.

These two works not only reflect Dali's exploration of time and memory, but also deeply reflect the influence of Freud and Bergson's theories. In these two works, Dali broke with the traditional concept of time, showing the non-linear flow of time in dreams, while conveying the ambiguity and fluidity of memory through melted clocks and other symbolic elements. Freud's dream theory allows us to see the fragmentation of memory and the subconscious reconstruction process, while Bergson's concept of duration emphasizes the subjectivity of time and the fluidity of perception. These theories provide a profound philosophical foundation for Dali's artistic creation, making these two works not only a visual representation of time, but also a psychological exploration of the memory and dream in the depths of human heart.

From Dawn Ades' perspective on art history, we can see that Dali's *The Permanence of Memory* and *The Melting Watch* are not only impactful in visual form, they also reflect surrealism's challenge to rational and traditional forms of artistic expression. Through these two works, Dali successfully transformed Freud's subconscious theory and Bergson's concept of duration into a concrete artistic language, allowing us to see the deep interweaving of time, dreams and memory.

summary

Through the analysis of Salvador Dali's two representative works 'the persistence of memory' and 'melting watch', we can deeply feel the embodiment of Freud's unconscious theory and Bergson's concept of duration in these works. Through visual deformation, these works explore how humans perceive and experience time in the interweaving of dreams and memories.

First of all, under Freud's unconscious theory, the distorted clocks and strange scenes in Dali's paintings represent the time experience and psychological conflict in the subconscious. In the persistence of memory, the melted clock is no longer a precise timing tool in the rational world, but a symbol of the fluidity and uncertainty of time in the human inner world. Through these symbolic elements, Dali presents the irrationality and instability of dreams described by Freud. The time in dreams is not strictly limited by linearity and physics, but full of disorder and freedom. In melting watch, the deconstruction of the clock shape reflects Freud's theory on how dreams express subconscious desires and conflicts through symbolism and deformation.

Secondly, Bergson's concept of duration has further deepened our understanding of Dali's works. In Dali's works, time is no longer an objective standard measured by accurate clocks and watches, but is distorted into subjective, flowing and invisible perception. In 'the persistence of memory', the melting of clocks and the distortion of time and space are the embodiment of Bergson's so-called "internal time". This time cannot be captured by scientific instruments. It is a flow in perception and represents the continuation of people's inner experience and emotion. In 'melting watch', the deformation and nonlinear flow of time further confirm Bergson's idea of duration: time is not static, but a continuous and perceptual flow at every moment.

From the perspective of art history of dawn ADEs, we can put these works of Dali in the background of surrealism and understand how Dali challenges the traditional concept of time and reality cognition through visual art. ADEs emphasized that surrealism is not only a manifestation of dreams and unconsciousness, but also a subversion of the rational world. In Dali's works, time, as a perceptual phenomenon, is greatly exaggerated and distorted. This artistic deconstruction of time is not only a challenge to the physical laws of the real world, but also an innovation to the traditional forms of artistic expression. Through these symbolic images, Dali explored the complex relationship between human consciousness and subconsciousness, rationality and irrationality.

To sum up, through the in-depth analysis of Dali's 'the persistence of memory' and 'melting watch', we not only reveal the embodiment of Freud's unconscious theory and Bergson's concept of duration in the picture, but also further understand how Dali uses surrealist language to present the sense of flow of time, memory and dreams from the Perspective of art history of Dawn Ades. By distorting and deconstructing the traditional concept of time, Dali discussed how human beings experience and reshape the perception of time in the subconscious, which is not only a deep exploration of individual psychology, but also a philosophical reflection on the essence of existence. Through these works, Dali not only reveals the flow of time in the unconscious, but also urges us to rethink how human beings establish a new relationship with time and memory in modern society. At the same time, to a certain extent, it inspires our thinking and enables us to view modern art more accurately, clearly and rationally, so as to provide reference for how to create our own painting style and artistic value, and provide a reference way for us to create our own personalized painting style and artistic language in artistic creation.

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