PROFILE OF TIME

By Prof. Paul S. Cutter

Surreal Love by Salvador Dali

Reflections on Salvador Dali, man’s place in the vast Cosmos, and some current sociopolitical observations et al…

St. Stefan, Montenegro - Europe

2008
Dali’s clock in London makes an interesting contrast to Big Ben situated on the other side of the Thames.
For Dali this surrealism was more than an art style or a philosophy; it was a part of his belief-system, his modus operandi.

Dali expressed surrealism in everything he said and did throughout his life. He was not just unconventional and dramatic; he was fantastic, shocking, and outrageous!

He was an artist who loved to stir up controversy, to instigate scandal and upheaval, all of which worked to his advantage to establish the image of an eccentric and paranoid genius, thereby creating legendary pathos. For Dali it was all part of his adopted role as agent provocateur to the bourgeoisie, his ongoing mission to undercut our safe, complacent view of what is real. Salvador Dali remains one of the great artistic innovators of all time. Like Picasso, Matisse, Miro, and Chagall, his place at the pinnacle of modern art history is assured.

Salvador Dali is, without doubt, the most famous surrealist of all time. His painting, The Persistence of Memory (fig.42) almost stands alone as a symbol of the creative movement. The melted clocks represent the strange warping of time which occurs when we enter the dream state, the subconscious state of mind. The stretched image of a man's face which is at the center of the painting is believed to be that of Dali himself, and the landscape which flows behind the scene may perhaps represent his birthplace, Catalonia.

Few artists have had a greater impact on 20'Th century art than Salvador Dali. He is widely acknowledged to be a pioneer - and the living embodiment - of Surrealist art, a bold movement that emerged in Europe in the 1920's and flourished for generations thereafter, embracing not only fine art but literature, music, philosophy, psychology, and even popular culture. Surrealism, art movement that explored and celebrated the realm of dreams and the unconscious mind through the creation of visual art, poetry, and motion pictures. Among surrealism's most important contributions was the invention of new artistic techniques that tapped into the artist's unconscious mind.

Paul S. Cutter, March 30, 2008, St. Stefan, Montenegro
Fig. 1. Salvador Dalí's *Profile of Time* clock is ticking away by ol' Big Ben in the nation's capital; the Mother Lode empire-building age is over,—its progeny, Pax Americana, has slipped away almost imperceptibly, unnoticeably into irreversible decline! UK has been in an "arrested" stage of civilization decline since the end of the Boer War in 1902, as its famous historian Arnold Toynbee would have said, for most part of the 20\(^{th}\) century receding in its influence and ability to defend its frontier, but for the propping up by its offspring – USA. The Information Age with its High-Tech and even higher speed computers has done away with old British empire-building seagoing fleet, the Empire itself died finally with the loss of India in 1947, hence 1/4\(^{th}\) of the globe was freed from under its colonial conquest, taxpaying and commercial rape generally…

Barack OBAMA. I have no real opinions about the man personally, though he has gained my respect in his struggle against insurmountable odds to gain acceptance as a viable Black candidate for the President of the United States. However, his chances to become a US President, I predict are nil. Neither will Mrs. Clinton make it! In fact, not even that sico McCain (and, as an Iowan I'm traditionally Republican)... I expect his V-P, Romney, will be elected after the ol' Vietnamese pilot drops dead before the election in November... No, the Shadow Govt. in Washington will not take it sitting down; surely, not a women or a Nigger can move into the White House on January 20, 2009!

However, by late Spring (2009), even a Romney cannot save the show; the good ol' American system of pseudo-democracy is a prolific democrassy, pulling the 'democratic' wool over the eyes of its patriotic plebiscite at home and foreigners abroad, while the totalitarian teeth have left their invidious mark all over domestic and foreign policy... This American government's days are numbered and of the Alliance as well unless they retrench overnight, and – they can't do it...its prospects are beyond the "fail-safe" point of no return; hence, it's over within a relatively short period of time, 2-3 years at best, with all sorts of unworkable band-aids applied pointlessly in-between, unless, of course, as I have said: they unilaterally pack up from abroad, from every single inch of this globe, and park their totalitarian ass within the 3 – 12 mile limit of the US shoreline, in other words finally complying with old international Law of the Sea.

Indeed, American sacred cow of "national security" has to confine its foreign adventurism within those borderlines. And, even that, will not help: the sociopolitical damage has been done, no friends abroad and no more trust in the economic system: thus, no more foreign deposits in US banks and no more stock market investments. *Cela vie*...or Good Riddance!

On the other hand, the UK progeny – Pax Americana – doesn't even understand the "profile of time" much less to learn from their own mistakes, i.e. lessons of history, in precluding mistakes
once committed, such as the Big Stock Market crash in 1929, followed by the Great Depression of the 1930s. In fact, despite all the accolades given to "isolationism," it never came to pass the legislative hoppers from the 1890s on through the colonizing of Panama Canal (1904-1914); WW-I, which the coming of age of the Prairie Republic; WW-II, which birthed it as a Super-Powers; much less WW-III, the Cold War, 1946-1993, the Pax Americana stage, in containing communist Russia in a worldwide encirclement… However, since the end of the Cold War, starting with the precipitous Fall from the Gold Standard in 1973, it has been steadily declining.

Imagine, preoccupying itself with high-tech and worldwide dominance that it didn't even notice its steady national decline vis a vis National Security, by extending its empire-building providential right of Manifest Destin doctrine "rights" all the way to the oil fields of Mesopotamia, where it has run aground, the failure signaled just last year (2007) with the precipitous instability of the Financial Markets affected by American bad credit abroad… Good ol' USofA simply has lost emotional foreign support, loyal friends, and commercial partners demonstrated in the expeditious removal of foreign bank deposits and lack of investments in our country.

Please notice, how the love-affair with thyself and its own Jeffersonian democracy, in domestic and foreign superpower policy, it went so far as to launch another world war or War of the Worlds with Islam, the WAR on TERROR - 2001 . . . irrespective of the fact that at least the worldwide Intelligentsia refused to buy it, certainly not a war on national liberation movements fighting against American empire-building, the anomaly so evident in international financial circles that they started "puling in their horns" (recovering humongous investments in Wall Street stocks and huge deposits in American banks), and quietly stopped buying American high-tech and capital equipment, despite the import advantages gained with the falling US Dollar (now 40% down against most currencies, including the continental Euro)!

Fig. 2. Darth Vader, the Star Wars anti-hero, cut in stone and splashed as a gargoyle on the Washington National Cathedral, the nation's central house of worship, which sports nothing less than 112 gargoyles; demonstrating an uncanny predilection for the grotesque and pagan symbols in its past, present and futuristic religious and cultural uplift…
good manners, selectivity, the reach for upper class behavioral acts, away from the barbaric origin pedestrian habits, hence the pagan gargoyles, pseudo-saints and feudal Heraldic heroes, the high-tech Rambo of nowadays, the joystick Stealth bomber pilots—all mixed in the same soup of tasteless irresponsibility of a sub-race of continentals with Oriental roots and horizontal intellectual values in the Occidental culture of WesternCiv, awfully short on etiquette, social manners, democratic political acumen, expressing downright aggressive posture, sowing global conflict & resolution according to the Book of Goth!

Obviously the Gothic Cavalcade is characterized by perpetrating, perennial conflict and mayhem, and warfare, then showing up as arbiters to resolve the problem. If anyone objects to this SOP barbarian approach, then we get bombed from the American avian daredevils aloft using high-tech aircraft—in their wholesale launching of Tomahawk and other smart missiles from Stealth and other, much faster supersonic aircraft!

If that’s progress in the Age of Information, when everything is transparent, then what do we label American aggrandizement, hegemony, and unbridled bombardment of planetary meridians for economic and dominance gain!?

RAPE!

The same primitive drive, mood and fire in the loin by which this Oriental barbarian raped the Sabine Women in the days of Romulan Rome, and other races on their millennial trek across the Eurasian landmass riding on the Mongolian pony all the way from Bangladesh to Western Europe, where Rome was destroyed then Pall Mall moved on to the Americas, raping, maiming, butchering, killing and "assimilating" everything and anything, and everybody along the way to Gotham city: New York City’s original gothic name given it by this Germanic cavalry in conquest of continental WesternCiv and the Americas since the 15th century.

![Fig. 3. The Persistence of Memory (1931).](image)

Perhaps the most famous Dali painting is The Persistence of Memory (1931). The painting, with its flaccid clocks and metal-eating ants, uses what Dali called "the usual paralyzing tricks of eye-fooling". Dali said he used "the most imperialist fury of precision to systematize confusion and thus to help discredit completely the world of reality." The melting clocks, according to him, represent "the camembert of time", the soft or melting process or stretching time, what Albert Einstein called in his space-time theorems—the squeeze and stretching of time, i.e. compacting and slowing down of time. Any doubts about this other Dalism, the famous artist said: "The difference between a madman and me is that I am not mad."
Salvador was hardly mad only one of the most 'inquiring' artists of our time. He was coming to grips with the galloping scientific discoveries and application to modern life of unprecedented science & technology in the service of civilization advances over the thereto static classical modes of man, man the hand tool-maker, and man the machine-maker, i.e. use of the machine—or robot if you wish—in doing our daily chores, such as automating gathering, planting, cultivating, producing and delivering to the end-use the food-chain, securing powered general transportation and communication, software and hardware, the punctuated equilibria leap of man and the machine into the terrible war-stricken 20th century.

Salvador Dali: An old mare "saddled with time" (1980), bronze sculpture, 46 x 186 x 141 cm - the 4th American Republic - Pax Americana, exhausted by its own empire-building and worldwide domi-nance shenanigans - World Wars, Cold Wars, War of the Worlds, or WAR on TERROR, i.e. opposition, the national liberation movements caused by Ameri-can exploitation of the Arab oil fields, erroneously called "terrorism" (terror-ists, the label given by Washing-ton to "freedom fighters", because of advan-tage the label carries cleverly to bam-boozle the gullible general public at large).

Fig. 4. Horse Saddled With Time (1980), this is a smaller copy (left), of the original bronze – on Singapore River: 178cm (length) x 483cm (width) x 138cm (height) – this copy is also bronze, h. 44 cm (including base); patina: gold/green; IAR Art Resources, CH.

In La Vie Secrete, Dali's autobiography published in 1942, the artist stated "The mechanical object was to become my worst enemy, and as for watches, they would have to be soft, or not be at all!" Dali believed that humans cannot rely on the non-dreaming or "real" world in order to understand absolute truth. This theme is evident in his sculpture Horse Saddled with Time. The horse, one of the most famous Dalinian images, is portrayed as the representation of life weighed down and harnessed by time, a tangible symbol of the (a) world of the waking and (b) the world of repression. Dali has embodied society's repressive, restrictive nature, showing that the unconscious, the true psyche of the individual, is constantly trying to reveal and free itself, because of the coded nature within the imprinted closed genetic circuit from my own Destiny Recalled theorem (below), for there is an a priori, archetypal nature to our existence which we still have to decode and empower it to gain access to new fields of energy, if we're ever to become a space faring society, which is our only Destiny. Whatever else we garnish from life, such as various pleasures, these are side benefits seemingly "tabooed" or forbidden by the Maker, whoever or whatever it was that fired our loins. Nature itself banging together two grains of sand on a forlorn planetary beach for 20 billion years would hardly come up in the evolutionary process with a living being, or ever-Never create the complicated biogenic machine—especially the fully functional, sensual, sensitive, intellectually endowed, rational, civil and cultured and throbbing organic form, the motating Hominid of the 21st century—which a simple deductive process indicates, i.e. not without certain type of matrices to systematize various functions. Mother Nature is not that subtle, without assistance, to deliver in the Cosmos the functional model of the Hominid, the Human Condition itself dictates a priori ramifications.
There’s an underlying purpose to our existence, which may very well be reproduction, hence the behavioral limitations imposed on our conduct and thirst for pleasure, traits which we may have developed along the trek to reward the psyche with release valves; maybe even including Eve, who is the center of life itself in all its aspects, whom Adam might have de facto stolen from the Maker, who instead had made the woman for his own pleasure, hence which came first – the chicken or the egg, Adam or Eve?…

Eve, of course, the mother of us all—the biblical story reversed. It was She who talked the Maker into letting her have a permanent mate (Adam), whose persistent mating habits wooed the lady away from the busy Maker… And, therefrom the Hominids removal from Paradise, and punishment to struggle and toil to this very day… Of course, metaphorically speaking! On the other hand, our entire existence may very well be metaphysical, illusory…

In addition, we can suspect that since the Maker is timeless, who always was and will be, then Dali is right—Eve must have invented time to control her mate and stretched it (right) to have plenty of time to raise lots of babies, tsk? tsk!

Likewise, be he layman, an artist, or just simple plebian man seems to be perennially preoccupied with his mate and her feminine attributes, the enamorment of her own making—with babies in her nest she needs a breadwinner…
Fig. 7. Salvador Dali's giant sculpture, Profile of Time, stands outside Sydney's Customs House< Australia; it's from the series The Persistence of Memory (1931), a theme which occupied the artist for decades to come. The original Salvador Dali sculpture Profile of Time forms part of a priceless collection of monumental bronze sculptures which has previously been exhibited at Europe’s most prestigious locations to great public and critical acclaim. The sculpture itself weighs 1300 kg and measures 2.59m x 2.0m x 3.85m (ht). The steel base weighs 1500 kg and measures 2.65m x 2.0m x 1.8m (ht).

This sculpture echoes Dali’s famous 1931 painting "The Persistence of Memory", in which the artist's famous soft and distorted watch appeared for the first time. As the watch melts over the tree, it transforms into a human profile, underlining the interminable relationship between human beings and time. The unexpected softness of the watch also represents the psychological aspect whereby time, whilst considered to be a precise and fixed concept, can in fact vary significantly in human perception. In fact Albert Einstein, the famous physicist wrote exotic theorems which stretched and condensed time, the *relativity of time*, hence Dali was influenced at the time with all the hoopla around the Diaspora Jew's Nobel Prize (1921), who spent frequent winters as a guest the Caltech in Pasadena in the winter, emigrating from Nazi Germany to U.S. in 1933, while Dali to avoid WW-II also moved to the States in 1940, etc.

Dali has isolated the central image of his best-known painting and given this sculpture the same title. It is a simple figure consisting of a limp watch draped over the branch of a tree, the classic symbol of life. In his words:

"[It's the] Materialization of the flexibility of time and the indivisibility of time and space. Time is not rigid. It is one with space - fluid". Interpretation of this 'fluidity' is the crux of Einstein's Unified Field Theory, which we still cannot solve. It's in the *mind*; hence our brain may very well be the power source! The *Destiny Recalled* theorem:

\[ PR = \sqrt{0 - 1} \]

*The Absolute* is the totality of things: all that is, whether it has been discovered or not. It is usually conceived of as a unitary of the external cosmos and internal spiritual consciousness – at least insofar as it can be acknowledged by the human mind – and as intelligible. In some varieties of philosophy, the Absolute describes an ultimate being. It contrasts with finite things, considered individually, known collectively as the *Relative*, abiding in the Point of Reference I have attempted to describe and postulate as the Fifth Dimension, the Emotional State of Mind! [Credit: my philosophical ramblings recorded in my metaphysical treatises: *OPEN SPACES* (1971) and *DESTINY RECALLED* (1981), which postulated that the *Homo sapiens* gene, keeps intact the only permanent record of creation and the whole cosmic experience in progress... Without the human gene, as a *point of reference* in space-time, there would be no Cosmos, no Universe, no existence, but for the eye of the beholder - Man or God! In fact, the deciphering of the cosmic experience by 'this' hominid, may be the only instance on record of a lasting intellectual human cognizance to date. Reconfigured and simplified in my volume: *TALES FORM THE "OPEN SPACES"*-For Children, Teenagers, and Adults, chap. 32, in the 2006 ed.]

Dali examines the human perception of time: the speed of time, while precise in scientific use, is widely variable in human perception. When we are involved in pleasant activities or in work that absorbs all our attention 'time flies', but when we are mired in boredom or discomfort 'it drags'. The limp watch no longer 'keeps' time; it does not measure its passage. Thus, the speed of time
depends on the individual, and therefore the surrealist's influence on and ramifications of time in his sculpture(s) profile of time leaving an indelible mark on human events, indeed, on dimensions of scientific philosophy as applied to our very survival, of course, if and when we get there to influence its flow – compression and extension – harness its hyperlinear fluidity, we the Hominids will have to master in order to become a space-faring society in conquest of the Cosmos, which is our destiny.

The flow of time and its unusually irrational nature developed into an obsession for Dali; the image and symbolism of the melted watch thus reoccurred in many of his works.

A Catalonian Dali was born to a middle-class family in 1904, Salvador Felipe Jacinto Dali i Domenech was one of the most flamboyant patron saints of Surrealism. He studied at the Academy of Fine Arts in Madrid and went through Cubism, Futurism and Metaphysical painting before homing in on Surrealism. Dali put a positive spin on the Surrealist theory of automatism, calling it "Critical Paranoia", which requires one to cultivate delusion while remaining residually aware that the control of the reason and will has been deliberately suspended. Dali fell out with the surrealists on account of his politics — his fascination for Hitler did not help matters and the break came in 1939 when he supported General Franco. He lived in the United States from 1939 to 1948, prompting Andre Breton, the father of Surrealism, to give Dali the nickname of Avida Dollars (an anagram of his name). Apart from his paintings which Dali described as "hand-painted dream photographs," Dali collaborated with Luis Buñuel on two surrealist films, Un Chien Andalou (1929) and L’Age d’Or (1930), designed the dream sequence for Alfred Hitchcock’s Spellbound (1945), wrote a novel, Hidden Faces (1944), and several volumes of lurid autobiography, for which he has been mercilessly criticized...

Fig. 8. Dali, Venus de Milo, Bronze, 196cm (length) x 180cm (width) x 513cm (height), one of several sculptures installed along the Southbank, London.

Dali’s Space Venus (1980), the goddess of beauty (above) is a stunning statue, without the head and arms, and 4 Dalinian elements are added to this form: a splashed watch, 2 ants, an egg, and separation of body into two parts at the pelvis. The soft watch is placed just over the cut of the neck, signifying the impermanence of flesh and beauty as opposed to the beauty of art, which is timeless.

A soft melting watch slides down her neck, and two ants linger on her torso. The sculpture is a reminder of the fragility and the transience of beauty and life. Yet it also reassures us with the hope of birth and revival... The sculpture is estimated to be worth US$1.7 million. The 2 ants are used to convey human mortality and human resignation to fate and time. The egg, which is a very often used Dalinian symbol is surreal in being hard on the outside and soft on the inside, conveys hope and life...
"This sculpture echoes Dali’s 1931 painting *The Persistence of Memory* in which the famous melted watch appeared for the first time. As the watch melts over the tree, it transforms into a human profile, underlining the interminable relationship between humanity and time. The unexpected softness of the watch also represents the psychological aspect whereby the speed of time, whilst precise in its scientific use, can vary greatly in human perception."

Perhaps the most famous Dali painting is *The Persistence of Memory* (1931). The painting, with its flaccid clocks and metal-eating ants, uses what Dali called "the usual paralyzing tricks of eye-fooling". Dali said he used "the most imperialist fury of precision to systematize confusion and thus to help discredit completely the world of reality." The melting clocks, according to him, represent "the camembert of time". Any doubts about this other Dalism: "The difference between a madman and me is that I am not mad." He meant it, and he was far away from being mad—he was such a prolific genius, whom most people did not understand at the time.

Fig. 9. Like the famous Venus de Milo sculpture of the Greek goddess of beauty, Dalí’s *Space Venus* is a goddess without arms. Her torso is separated at the pelvis on which a golden egg sits.
Fig. 10. A rare and revealing close-up of Venus de Milo at the Louvre in Paris, France. The wear and tear of time shows its ugly teeth biting into the marble texture, though the ancient lady is still very very beautiful... Dali’s preoccupation with replication of this BC creative act is obvious...
In 1958 the artist began his series of large sized history paintings. He painted one monumental painting every year during the summer months in Lligat. The most famous one, *The Discovery of America by Christopher Columbus*, can be seen at the Dali Museum in St. Petersburg, Florida. It is breath-taking. The artist's late art works combine more than ever his perfect and meticulous painting technique with his fantastic and limitless imaginations.

As the title implies, the painting deals with Christopher Columbus's first landing in the New World, but it depicts the event metaphorically rather than aiming at historical accuracy. Columbus is depicted not as a middle-aged mariner, but as an adolescent boy in a classical robe to symbolize America as a young continent with its best years ahead of it. Dalí, in a period of intense interest in Roman Catholic mysticism at the time, symbolically portrayed Columbus bringing Christianity and the *true church* to a new world as a great and holy accomplishment. Gala Dalí, the painter's wife, whom he often depicted as the Virgin Mary, poses for role of The Blessed Virgin (or according to some commentators Saint Helena, Constantine the Great's mother, who was a Serb from Nish, Southern Serbia) on the banner in the right hand of Columbus. Dalí painted himself in the background as a kneeling monk holding a crucifix. Dalí's belief that Columbus was Catalanian is represented by the incorporation of the old Catalanian flag.

The painting contains numerous references to the works of Diego Velázquez, the Spanish painter who had died 300 years earlier, and who influenced both Dalí's painting and his moustache.
In the bottom center of the painting, on the beach a few steps in front of Columbus, is the bumpy and pockmarked brown sphere of a sea urchin with a curious halo-like ring around it. A story is told that Morse objected to this object on artistic grounds, and suggested that Dalí paint over it. Dalí insisted that it was an important element in the painting, and that Morse needed to contemplate it to understand. Morse reluctantly agreed, but never did think much about the sea urchin until 10 years later, when he was watching the Apollo 11 Moon landing on television, and he came to a sudden realization. He immediately telephoned Dalí to excitedly tell him that he now understood that the sea urchin represented other planets that young America would explore in the tradition of Columbus. Dalí replied curtly, "Yes, of course. It took you this long to figure it out? Incredible! Now I must get back to work", and hung up on Morse.

The painting now hangs in the Salvador Dalí Museum in St. Petersburg, Florida which provides a permanent home for the collection of A. Reynolds Morse & Eleanor R. Morse.

Fig. 12. The Disintegration of the Persistence of Memory (1954) was Dalí’s way of ushering in the new science of physics above psychology. The clock work has disintegrated, laid out to be reassembled, if the intent is such or time left to do it, before we don't melt altogether or join the fish back in the sea.

References to Dalí in the context of science are made in terms of his fascination with the paradigm shift that accompanied the birth of quantum mechanics in the twentieth century. Inspired by Werner Heisenberg’s Uncertainty Principle, in his Anti-Matter Manifesto of 1958, Dalí wrote: "In the Surrealist period I wanted to create the iconography of the interior world and the world of the marvelous, of my father Freud. Today the exterior world and that of physics, has transcended the one of psychology. My father today is Dr. Heisenberg". Dalí finally realized that his creative act was coming from the subconscious mind instead of the psychiatrist's dreams theory—our subconsciousness is the treasure trove, the fund of our past, present and future knowledge.
Fig. 13. Dali. *Gala in the Window* (1933), Dali's Russian wife in Marbella, Spain.
Fig. 14. Dali’s private museum in Barcelona. This stalwart Iron Lady, I swear, reminded me of Margaret Thatcher, but for the voluptuous buttocks on the backside, the ol’ UK Premier had a rear like a floor board... With wife Helen in Barcelona this past holiday season, the Salvador Dali private museum...
This woman, almost entirely composed of flames, combines two of Dali's favorite obsessions: fire, and a female figure interspersed with drawers. Dali found flames fascinating because they seem to have a life of their own, exerting an almost hypnotic influence on the observer. The flames also represent the erotic impulses of the female figure. Dali once explained this figure as a Freudian outgrowth of the natural curiosity of children to investigate enclosed spaces, both in order to satisfy the desire to know what these spaces contain, and to exorcise the fear that what is unknown may be harmful. Freud explained that drawers are a representation of the concealed sexuality of women. Dali portrays many of the drawers to be slightly ajar, indicating that their secrets are known and no longer to be feared. Two crutches rise from the figure, symbolizing a blend of authority, stability, and sexual power.

Like many other promising artists with the creative act in their repertoire Dali moved from Barcelona to Paris to pursue his career as an artist and to be amongst many of the most progressive artists of the time, among them his compatriots like Picasso, Miro, Gaudi and others. It was there that Dali met Pablo Picasso, shuttling between Barcelona and Paris for the first time, a fellow Spaniard whom he greatly admired. He also became involved with Andre Breton and the Surrealist art movement. Around this time he also created surreal works that would come to represent what Surrealism were too many people, with works like "The Great Masturbator" and the famous Dali melting clocks "The Persistence of Memory".

Most importantly, in 1929 Salvador Dali met his wife Helena Diakonova, a Russian immigrant that was already married and was more than 10 years older than him. Know as "Gala" she became Dali's muse, lover, supporter, and business manager. The couple was married in 1934 and she remained a major part of Dali's life, even after she died in 1982.

Salvador Dali had a falling out with the Surrealists over politics and Dali's eccentric behavior. Andre Breton nicknamed Dali "Avida Dollars" and was expelled from the Surrealist movement. Dali was quoted as saying "Surrealism is me", and went on to become a great success in the United States. He became a celebrity with his attention seeking comments, appearance, and surreal paintings. He attracted commissions from wealthy clients like Helena Rubinstein. Dali
and his wife Gala spent 8 years in America, before returning to Catalonia in Spain. We had a mutual friend, Alfred Barr, one of the most influential forces in the development and promotion of popular attitudes toward modern art, including my own unofficial art in the Soviet Union; in fact, Dali, Barr, Max Ernest among others were present at Peggy Guggenheim's presentation in Venice of my academic book on the Russian dissident Intelligentsia (1967).

In 1982 his beloved wife and companion Gala died. Dali was suffering from his own medical problems battling a debilitating condition of palsy. He then moved into the castle he bought for Gala in Pubol until he was injured under suspicious circumstances when a fire broke out in 1984. He was then moved to his hometown of Figueres, Catalonia, Spain where he died from heart complications in 1989.

Salvador Dali was a wealthy and influential artist during his lifetime, while the high-tech scientific community has still much to learn from that vertical Catalonian, indeed, as they did from the Nazi military programs. He understood how to attract media attention and paved the way for media savvy artists like pop artist Andy Warhol, they had been lifetime friends. Dali had two museums dedicated to his life and work while he was still living, while creations continue to increasingly get high prices at art auction houses around the world. Perhaps his lasting legacy might still be his "profile of time" interpretations.

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IN ADDENDA . . . recapitulation & illustrations

Salvador Dali is considered as the greatest artist of the surrealist art movement and one of the greatest masters of art generally in the twentieth century. During his lifetime the public got a picture of an eccentric paranoid. His personality caused a lot of controversy. After his death in 1989 his name remained in the headlines. But this time it was not funny at all. The art market was shaken by reports of great numbers of fraudulent Dali prints. What's all behind it?

Salvador Dali was born as the son of a prestigious notary public in the small town of Figuera in Northern Spain. His talent as an artist showed at an early age and Salvador Felipe Jacinto Dali received his first drawing lessons when he was ten years old. His art teachers were a then well known Spanish impressionist painter, Ramon Pichot and later an art professor at the Municipal Drawing School. In 1923 his father bought his son his first printing press.

Dali began to study art at the Royal Academy of Art in Madrid. He was expelled twice and never took the final examinations. His opinion was that he was more qualified than those who should have examined him.

In 1928 Dali went to Paris where he met the Spanish painters Pablo Picasso and Joan Miro. He established himself as the principal figure of a group of surrealist artists grouped around Andre Breton, who was something like the theoretical "schoolmaster" of surrealism. Years later Breton turned away from Dali accusing him of support of fascism, excessive self-presentation, and financial greediness.

By 1929 Dali had found his personal style that should make him famous - the world of the unconscious that is recalled during our dreams. The surrealist theory is based on the theories of the psychologist Dr. Sigmund Freud. Recurring images of burning giraffes and melting watches became the artist's surrealist trademarks. His great craftsmanship allowed him to execute his paintings in a nearly photorealistic style. No wonder that the artist was a great admirer of the Italian Renaissance painter Raphael.
Meeting Gala, Galya or Galina was the most important event in the artist's life and decisive for his future career; she was keen on Fyodor Dostoevsky’s literary output and psychological novels which had even influenced the master of the art, the Viennese psychoanalyst - Freud. She was a vertical Russian immigrant and ten years his senior. When he met her, she was married to Paul Eluard, the pen name of Eugène Grindel (1895-1952), a French poet who was one of the founders of the surrealist movement, but Russian women have a way of getting under a man's skin, tsk? tsk!

Gala decided to stay with Dali. She became his companion, his muse, his sexual partner, his model in numerous art works and his business manager. For him she was everything. Most of all Gala was a stabilizing factor in his life. And she managed his success in the 1930s with exhibitions in Europe and the United States.

Gala was legally divorced from her husband in 1932. In 1934 Dali and Gala were married in a civil ceremony in Paris and in 1958 in church after Gala’s former husband had died in 1952. However from around 1965 on, the couple was seen less frequently together, but Galya continued to manage Dali's business affairs, and sometimes traveled with him. I saw her at the presentation of my book in Venice back in the summer of 1967, immediately recognizing her from Dali’s models, indeed, and works of art.

Salvador Dali is the only known artist who had two museums dedicated exclusively to his works during his lifetime.
Dali painted "Burning Giraffe" during his exile in the United States. Although Dali declared himself apolitical, "I am Dali, and only that." This work shows his personal struggle with the battle in his home country. Characteristic are the opened draws in the blue female figure, which Dali on a later date described as "Femme-coccyx" (tail bone woman). This phenomenon can be traced back to Freud’s psychoanalytical method, much admired by Dali. He regarded him as an enormous step forward for civilization, witness his remark. "The only difference between immortal Greece and our era is Sigmund Freud who discovered that the human body, which in Greek times was merely neoplatonical, is now filled with secret drawers only to be opened through psycho-analysis." The opened drawers in this expressive, propped up female figure thus refer to the inner, subconscious within man. In Dali’s own words his paintings form "a kind of allegory which serves to illustrate a certain insight, to follow the numerous narcissistic smells which ascend from each of our drawers."

**Fig. 17.** Salvador Dali, *a Woman with Drawers*, the resin sculpture actually titled *Burning Giraffe*, by the artist himself... It's a small reproduction hand-painted with color details, matte, and glossy finish; dimensions: 7.5 x 5 x 3.5 inches.

**Fig. 18.** Salvador Dali, *Woman at the Window* at Figueres, his birthplace in Spain (1926), oil on canvas, 9 x 10 inches; small but exquisite, and a takeoff for a surprising realistic series by an American artist, can’t think of the name at the moment. ???
Dali. Figure at a Window, 1925; oil on canvas, 103 x 75 cm; Museo Nacional Reina Sofía, Madrid. The versatility with the form and content is obvious – figurative and surrealistic, Dali was a real master of the form.

NOTE: The painting, formerly in the collection of The Playboy Mansion in LA, recalls his depiction of his sister Ana María in Figure at a Window (1925), and has therefore been read by some critics as a nasty jab at his sister, punishing her for publishing a biography on Dali that presented a quite negative point of view (the Mother Dear type by Ann Bancroft's daughter deriding her mother, famous Hollywood actress); it has also been interpreted as a painting of Gala, though in fact the figure is based on a photograph from a 1930s sex magazine.
Fig. 19. Salvador Dali's, *My Wife, Nude, Contemplating her Own Flesh Becoming Stairs, Three Vertebrae of a Column, Sky and Architecture*, it was created in 1945. It’s an oil on wood and measures 61 x 52 cm. Private Collection, on long-term loan to the San Francisco Museum of Modern Art, San Francisco, CA, USA. It is one of Dali’s finest and refreshingly original paintings from the 1940’s during his eight year stay in the United States. For him it represented one of the purest expressions of the new classicism he was propounding symbolized by the Greek head affixed to the left wall, kind of a trophy whose time had run out, used, exploited than hung up on the wall as a trophy, very much in tune with my current station in life, but geriatrics are such – at least a spot on the wall for the old man, eh! tsk? tsk! The painting deliberately recalls the *per aspera ad astra* Latin proverb: over a bumpy road to the stars, which younger wives or lasting girlfriends sometimes ascribe to themselves, though the road was paved and paid for by much older, experienced and heeled husbands and never as bumpy as they profess—it’s just that they like to pull the wool over the eyes of the related environ’, how they’re NOT the proverbial “gold diggers”! With absolutely no talent whatsoever? In fact, their success in life is owed “lock, stock and barrel” forced out or inveigled by hook or crook from attentive geriatric wards. On the other hand, it’s all in the marital game, a part of the Human Condition, so who cares…when the victims ought to know better, eh!
Here, Dalí recovers the sobriety and evocative power of the youthful portraits of his sister Anna Maria. The indicated existence of a mirror that we cannot see introduces an enigma into the picture: “What is Gala contemplating in the mirror?” The same subject appeared fifteen years earlier in *My Wife Nude Contemplating Her Own Body Becoming a Staircase, Three Vertebrae of a Celestial Colonnade, and Architecture*. (A closer observation of Galina's buttocks does not place her in the same class with Kiki, or at least not for a sharp eye and a connoisseur of such aesthetics, though the Russian lady could have gained in weight to improve and curve the posterior wholesomeness of the “Wife” painting, because there are similarities in markings on the right shoulder blade.)
Fig. 21. Dali, *The Face of War,* literally *The Visage of War* (1940), oil on canvas, 64 x 79 cm (25.2 x 31.1 inches) In Spanish *La Cara de la Guerra* was painted during a brief period when the artist lived in California. The trauma of the ongoing Civil War in Spain, Poland, France, and other nations under attack by fascism it served as inspiration for Dali’s work. He sometimes believed his artistic vision to be premonitions of war. This work was painted between the end of the Spanish Civil War, 1939 and beginning of the Second World War, 1941. Former André Cauvin collection in the Museum Boymans-van Beuningen, Rotterdam, Holland.
Fig. 22. Dali, Costume for a Nude with a Codfish Tail, 1941; oil on canvas, 50.8 x 35.6 cm, private collection.
Fig. 23. Dalí. *Honey is Sweeter than Blood*, 1941, oil on panel, 49.5 x 60 cm, Santa Barbara Museum of Art, Santa Barbara, California. . . Dalí was a "dirty old man", though a dear one, a real joker; for example, this painting basically says – the Satyr had 'hair on his balls' and did the dirty deed. Who would blame him, eh!
Fig. 24. Dalí, *Slave Market with the Disappearing Bust of Voltaire*, 1940; oil on canvas, 46.5 x 65.5 cm; Morse Charitable Trust on loan to the Salvador Dalí Museum, St. Petersburg, Florida.
Fig. 25. Dalí. *Invisible Bust of Voltaire*, 1941; oil on canvas, 18 1/8 x 21 5/8"; Salvador Dalí Museum, Florida.
Fig. 26. Dali. *Pieta*, 1982; oil on canvas, 100.2 x 100 cm; Gala – Salvador Dali Museum, Figueras, Spain.
Fig. 27. Dalí’s Hand Drawing Back the Golden Fleece in the Form of a Cloud to Show Gala the Dawn, Completely Nude, Very, Very Far Away Behind the Sun (stereoscopic work, left component), 1977; oil on canvas, stereoscopic work on two components, 60 x 60 cm; Fundación Gala-Salvador Dalí, Figueras, Spain.
Fig. 28. Dalí, *Fertility*, 1977; oil on canvas, 48.5 x 65.4 cm; collection Italcambio, Italy.
Fig. 29. Dalí, *Mad Mad Mad Minerva - Illustration for "Memories of Surrealism"*, circa 1968; oil, gouache and Indian ink with photo collage on paper, 61 x 48 cm; Galerie Kalb, Vienna, Austria.
Fig. 30. Dali. *Galacidalacidosoxynucleicacid*, 1963; oil on canvas, 305 x 345 cm; The Salvador Dali Museum, St. Petersburg, Florida

Fig. 31. Dali, *Tilted Head*, 1942; gelatin silver print, Philippe Halsman Estate/Courtesy of Howard Greenberg Gallery, NYC.
Fig. 32. Dali, *Hercules Lifts the Skin of the Sea and Stops Venus for an Instant from Waking Love*, 1963; oil on canvas, 41.9 x 55.9 cm; Museum of Contemporary Art, Nagaoka, Japan.

Fig. 33. Dali, *Illumined Pleasures*, 1929. Oil and collage on composition board, 9 3/8 x 13 3/4" (23.8 x 34.7 cm). The Sidney and Harriet Janis Collection. © 2008 Salvador Dali, Gala-Salvador Dali Foundation/Artists Rights Society (ARS), New York.
Fig. 34, Dali, *Hallucinogenous Bullfighter*, 1969-70; oil on canvas, 398.8 x 299.7 cm; the Morse Collection Salvador Dali Museum, St. Petersburg, Florida. Somewhat confusing because these figures sure look more like Venus de Milo than (be it hallucinogenic) bullfighter, But, then, Dali was like that...irrelevantly relevant most of the time. However, the large canvas is considered as one of his best oil paintings in every respect of professional judgment, and I agree with everything said but with the confusing title of the work of art.

*The Hallucinogenic Toreador* is indeed Dali's most successful painting involving multiple hidden images, even though a thorough analysis of the painting would be a taxing undertaking. It primarily focuses on the toreador (bull-fighter), whose face is hidden within the repeated representation of the Venus de Milo. The upper portion of the painting contains the bull-fighter's arena, again surrounded by multiple images of the goddess. There is also a hidden image of the bull in the lower left quadrant of the painting (drinking water from a pool), and an image of a boy (possibly a self-portrait as a child, as his clothing represents the approximate time period of his boyhood), etc.
Fig. 35. Dali, *Living Still Life*, 1956; oil on canvas, 125 x 160; the E.A. Reynolds Morse collection, Salvador Dali Museum, St. Petersburg, Florida.
Fig. 36. Dali, *Construction with Boiled Beans (Premonition of Civil War)*, 1936; oil on canvas; 100 x 99 cm. Philadelphia Museum of Art, The Arensberg Collection.
Fig. 37. Dalí. *The Ecumenical Council*, 1960; oil on canvas, 300 x 254 cm; Morse Charitable Trust on loan to the Salvador Dalí Museum, St. Petersburg, Florida. In view of the creative act and its representative a virtuosic surrealist No. 1 and his Eastern Orthodox wife Galina, member of the famous Russian Creative Intelligentsia and member of the tsarist aristocracy in exile, no doubt about it the couple qualifies as Council members *in situ*...
Fig. 38. Dalí. *St. Helena of Port Lligat*, 1956; using wife Gala as model for St. Helen of Serbia; oil on canvas, 12 3/4 x 16 3/4"; Salvador Dalí Museum, Florida.
Certainly, George Lucas's Star Wars presaged; maybe even the Boston White Sox game on TV two years later, when they won the pennant, or perhaps even over the October 17, 2005, when they won the first national baseball pennant 46 years later, envisioned in the troop walker's TV set on display.

I missed that game by playing host at the American diplomatic mission in Podgorica, Montenegro, standing in the reception line for Acting Mission Chief (AID, which included the American Consulate), Howard Handler, who watched the game upstairs in the US Government villa, etc.
Fig. 40. Dali. *Asumpta Corpuscularia Lapistazulina*, 1952; oil on canvas, 230 x 144 cm; private collection. Galina in situ…
Fig. 41. Dali, *The Colossus of Rhodes*, 1954; oil on canvas, 68.8 x 39 cm; Kunstmuseum, Bern CH. Of course, Dali was well aware of the biblical message associated with the Colossus and this monument’s actual forging from “swords into plowshares” built from the leftover armor of the Siege of Rhodes, 292-280 BC.
Fig. 42. Dali, *The Persistence of Memory*, 1931; oil on canvas, 24 x 33 cm (9.4 x 13 inches); Museum of Modern Art, New York City. His painting stands alone as a symbol of the surrealist movement. The melted clocks represent the strange warping of time which occurs when we enter the dream state, the subconscious state of mind. The stretched image of a man's face which is at the center of the painting is believed to be that of Dali himself, and the landscape which stretches out behind the scene may perhaps represent his birthplace, Catalonia.

Fig. 43. Dali, *The Pyramids and the Sphinx of Giza*, 1954; oil on canvas, 25 x 55 cm; private collection. And, of course, there's obvious affinity between the persistence of memory and timelessness of the pyramids of Egypt.
During the 1950s, Dalí painted many of his subjects as composed of rhinoceros horns. Here, the Young Virgin's buttocks consist of four converging horns, as the horns simultaneously comprise and threaten to sodomize the callipygian figure, she is effectively (auto-)sodomized by her own constitution, which is perhaps one of his best surrealist paintings. The golden 1950s of Tinsel Town films was oozing with sex presaging the 1960s total revelation of the female body in the lewd magazines, topless and bottomless clubs of America.
Rhinos never had it better…

With their fierce horns at the center of universal biogenic creation!
Fig. 45. Shirley Temple, The Youngest, Most Sacred Monster of the Cinema in Her Time (or Shirley Temple, The Youngest, Most Sacred Monster of Contemporary Cinema), also known as the Barcelona Sphinx is a 1939 artwork in gouache, pastel and collage on cardboard by surrealist painter Salvador Dalí. It measures 75 cm x 100 cm (29.5 inches x 39.5 inches). It is housed in The Netherlands, at the Museum Boijmans van Beuningen, Rotterdam's principal art gallery.

It depicts the head of child star Shirley Temple, taken from a newspaper photograph, super-imposed on the body of a red lioness with obvious breasts and white claws. On top of her head is a bat. Surrounding the Shirley-lioness are a human skull and other bones, presumed to be from her latest kill. At the bottom of the painting is a trompe-l’œil label that reads: "Shirley! At last in Technicolor."

The painting is thought by some critics to be a satire of the sexualization of child stars by Hollywood, though I'm of the opinion that the master surrealist had less of a message to send to Tinsel Town than to play his game with myth and story-telling: the scene, why not a Robinson Crusoe stranded on a Pacific Island with no rescue in site?!

Dalí was a colorful and imposing presence in his ever-present long cape, walking stick, haughty expression, and upturned waxed mustache, famous for having said that "every morning upon awakening, I experience a supreme pleasure: that of being Salvador Dalí." He was a joker and entertainer in his own right. The singer Cher and her late husband, the comic Sonny Bono, when young, came to a party at Dalí's expensive residence in New York's Plaza Hotel and were startled when Cher sat down on an oddly-shaped sexual vibrator left in an easy chair. When signing autographs for fans, Dalí would always keep their pens. When interviewed by Mike Wallace on his 60 Minutes television show, Dalí kept referring to himself in the third person, and told the startled Mr. Wallace matter-of-factly that "Dalí is immortal and will not die". During another television appearance, on the Tonight Show, Dalí carried with him a leather rhinoceros and refused to sit upon anything else.

Fig. 46. That Dalí's fame continues unabated, notice the decoration of the Philadelphia Museum of Art used a surreal entrance display including its steps, for the 2005 Salvador Dalí exhibition.
Finally, Dalí produced over 1,500 paintings in his career, in addition to a host of illustrations for books, lithographs, designs for theater sets and costumes, a great number of drawings, dozens of sculptures, and various other projects, including an animated cartoon for Disney. In Carlos Lozano's biography, *Sex, Surrealism, Dalí, and Me*, produced by the collaboration of Clifford Thurlow, Lozano makes it clear that Dalí never stopped being a surrealist. As Dalí said of himself: "the only difference between me and the surrealists is that I am a surrealist... [and that] I'm not mad." In other words, the others are mad, mediocre or imitators not genuine creators of surrealism and its philosophical if not scientific ramifications.

![Fig. 47. Dali. Soft Watch at the Moment of First Explosion, 1954; ink on paper, 14 x 19.1 cm; Salvador Dalí Museum, St. Petersburg, Florida. Obviously Dali also considered the "end of time," i.e. the Cold War could have gone terminally hot – nuclear holocaust!](image)

**Fig. 47.** Dali. *Soft Watch at the Moment of First Explosion*, 1954; ink on paper, 14 x 19.1 cm; Salvador Dalí Museum, St. Petersburg, Florida. Obviously Dali also considered the "end of time," i.e. the Cold War could have gone terminally hot – nuclear holocaust!

Dalí (1904-1989) was one of the best-known and most flamboyant artists of our time. Possessed with an enormous facility for drawing, he painted his dreams and bizarre moods in a precise illusionist fashion, clearing a way for a new dimension in time & space. In later years the surrealist realized that he was perhaps drawing more inspiration and direction from his subconscious mind...

The flow of time and its unusually irrational nature developed into an obsession for Dalí; the image and symbolism of the melted watch thus reoccurred in many of his works, reminding the beholder that we are indeed Children of Time and perhaps nothing more unless we fulfill the built-in, ingrained Destiny!!!
Fig. 48. Dalí. *Leda Atomica*, 1949; oil on canvas, 61.1 x 45.3 cm; Gala-Salvador Dalí Foundation, Figueras, Spain. The classical fable of the nymph Leda, possessed by Jupiter transformed into a swan, is seen here in the light of nuclear physics. The elements of the picture, like the structure of the atom, gravitate around one another without touching or forming a compact or solid body. The placement of the objects in space was apparently based on guidance to Dalí by scientist Matila Ghyka. Leda is of course his Russian wife — Galina, not a raving beauty but she was the driving force behind the surrealist as Olga Khokhlova was in support of the cubist — Picasso; both men Spanish, both ladies Russian; surely the institutional ties must have had something to do with the vertical *creative act*. 
In 1958, Dalí wrote: "Paradoxically, this painting, which has an erotic appearance, is the most chaste of all." Regardless of the creator's comment, the radiant young lady is still very much under 'horny' attack! Man's preoccupation with women has an a priori built-in genetic dictate, and the reason why artists find it more than an obsessive subject matter as messengers from the past.