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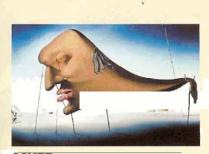
SCHOLASTIC

DECEMBER 2002/ JANUARY 2003

SCHOLASTIC

SALVADOR DALI

WORKING



COVER: Salvador Dali (1904-1989). Sleep, 1937. Oil on canvas, 20 1/8 x 30 1/4 in. Photo: Ex-Edward James Foundation, Sussex, UK/Bridgeman Art Library / Artists Rights Society (ARS), N.Y., N.Y.



Maurice R. Robinson, founder of Scholastic Inc., 1895-1982

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Text by Denise Willi

MASTER OF

"EACH MORNING WHEN I WAKE, I EXPERIENCE AN EXQU

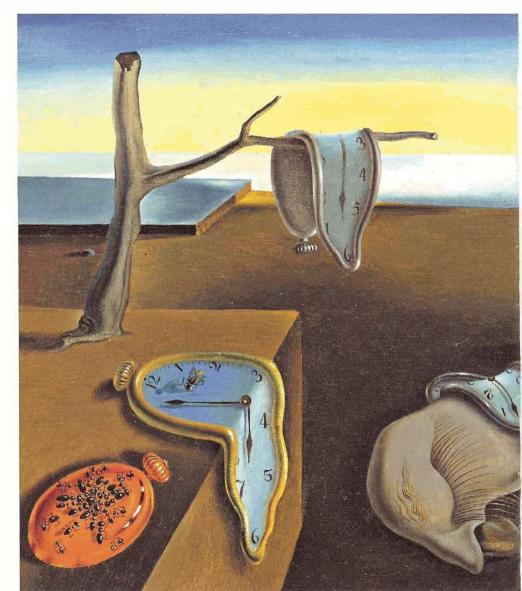
"Just as I am astonished that the bank clerk never eats a check, so too am I astonished that no painter before me has ever thought of painting a soft watch." -Salvador Dali

The Persistence of Memory, 1931. Oil on canvas, 9 1/2 × 13 in. The Museum of Modern Art, N.Y., N.Y. Given anonymousty. Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY /Artists Rights Society (ARS), N.Y., N.Y.

nts swarm over melting watches. Drawers pop out of human bodies. Crutches prop up eyelids and chins. What do these bizarre things mean? The answers are as fascinating as the colorful artist with the huge mustache who painted them: Salvador Dali.

Dali is one of the best known and most successful artists of the 20th century. His work helped turn Surrealism into an important artistic and literary movement. Always controversial, Dali was attacked by his critics as a self-promoter obsessed with money and fame. To his admirers, Dali's art, with its symbols and optical illusions, was innovative and brilliant. Dali's art struck a nerve. It made people cringe; it made them laugh. But it also made them think.

Salvador Dali was born in 1904 to well-to-do parents in



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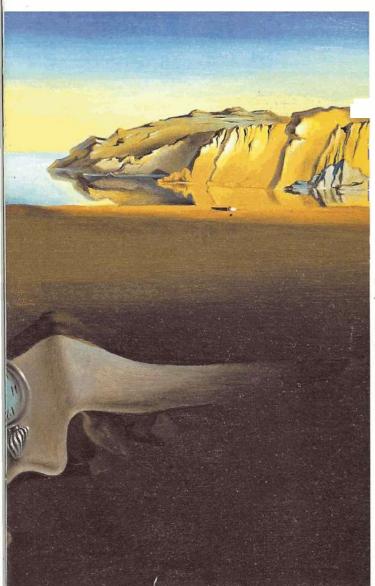
DEBORAH DINGER

PUBLISHING INFORMATION

ISITE JOY-THE JOY OF BEING DALI." -SALVADOR DALI

a small town in northern Spain. He was drawn to art early on. In high school, Dali had his first exhibition, which was met with local acclaim. The praise didn't surprise the artist, who predicted in his diary: "I'll be a great genius."

Dali's first recognition came with his 1928 painting, Basket of Bread (below right). It shows the highly realistic style Dali would soon use to make his Surrealist paintings. The work's intensity stems from the placement of the basket against a deep, black background. Careful modeling (gradation of light and dark) makes the bread seem to glow. Cast shadows, highlights, and perspective (a way to represent three-dimensions on a flat surface) create a sense of deep space. The painting is so detailed and luminous it seems more real than a photo.



Dali's true genius was not recognized until 1931 when he painted one of the world's bestknown Surrealist works.

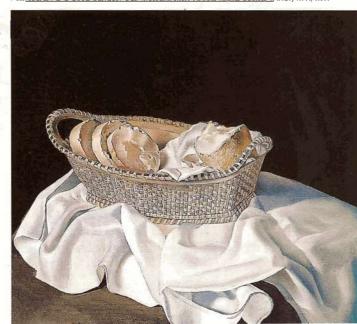
The Persistence of Memory (left). Struggling to understand his own dreams and inner conflicts, Dali discovered the ideas of analyst Sigmund Freud. Freud felt people were ruled by their unconscious minds and dreams were a link to this unconscious. In this work, hard

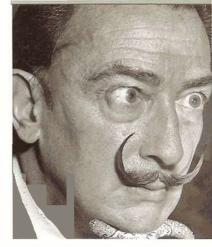
and soft forms are reversed. The limp metal watches suggest the unreliability of the conscious world. One watch droops over the sleeping, amoebalike head of the painter himself. Here, Dali stresses that our unconscious mind exerts more power over us than anything else.

When this painting was first shown, it was hailed as a supreme example of Surrealism, a movement born in Europe after World War I (1914-1918). Artists who had lived through the horrors of war wanted to create a new way of looking at the world—one that rejected reason, tradition, and convention. *Surrealists* (the word means a higher degree of reality) such as Dali turned inward, seeking to create their own fantastic, introspective, dream-laden worlds.

▼ "My aim is to retrieve the lost techniques of the painters of the past." — Salvador Dali

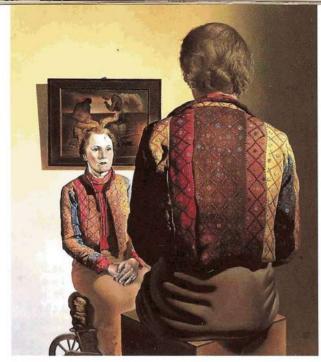
The Basket of Bread, 1926. Oil on panel, 12 1/2 x 12 1/2 in. Salvador Dali Museum, St. Petersburg, FL @ 2002 Salvador Dali Museum, Inc. / Artists Rights Society (ARS), N.Y., N.Y.







Photo, Robert Kradin/AP Wide World Photos



▲ "Salvador Dali and Gala are the two beings capable of moderating and exalting my divine madness." —Salvador Dali

The Angelus of Gala, 1933. Oil on canvas, The Museum of Modern Art, New York. Photograph © Archivo Iconografico, S.A./Corbis / Artists Rights Society (ARS), N.Y., N.Y.

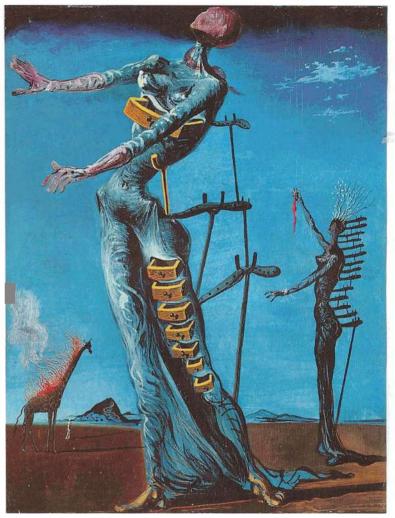
ali claimed to have been haunted throughout his life by the fact that he grew up in the shadow of a brother (also named Salvador) who died before Dali was born. Dali's strict father eventually banished his willful and unconventional son from the family home. In 1921, when he was 17, Dali's beloved mother died of cancer. After that, the artist began making images that reflected his tormented soul.

Dali struggled for a while. He then met a woman who would become the most important person in his life—a Russian who called herself Gala. She would become Dali's wife, model, and business agent, carefully managing his career. In the portrait above, Gala sits on a wheelbarrow like the figures in the painting behind her. She stares fiercely at her "double" in front of her.

In 1929 Dali joined a group of Surrealist artists in Paris. From 1929 to 1937, the artist produced what many believe to be his most important Surrealist works. He used a process he called the "paranoiac-critical method" to present his themes and obsessions. Dali described his blend of precise realism and dreamlike fantasy as "hand-painted dream photographs." Symbols from Dali's nightmare world—crutches, staircases, grasshoppers, ants, and melting watches—became recurring images in his paintings.

A good example of Dali's work during this period can be found in his 1936 *The Burning Giraffe* (above right), completed at the beginning of the violent and bloody

DALI'S MI



- Spanish Civil War. The focal point of the painting is a faceless, skeletal female figure. Her body has been transformed into half-open drawers, symbols of memory and the unconscious mind.

▲ "The human body is full of secret drawers that can only be opened by psychoanalysis." — Salvador Dali

The Burning Giraffe, 1936-37. Oil on wood, 13 3/4 x 10 5/8 in. Offentliche Kunstsammiung Basel, Martin Buhler / Artists Rights Society (ARS), N.Y., N.Y.

Dali was fond of painting burning giraffes, their manes turned into fiery red flames-to suggest the ravages of war. The scale of the cropped foreground figure and the low horizon line lead the viewer's eye into the work's deep, sur-real space. The painting's bleak, nearly monochromatic (one color—blue) color scheme, give it an even more nightmarish quality.

In Autumn Cannibalism, (right) the figures suggested by the two central shapes are undergoing a complete meta-

NDSCAPES "THE ONE THING THE WORLD WILL NEVER HAVE ENOUGH

OF IS THE OUTRAGEOUS." - SALVADOR DALI



morphoses (forms gradually change into something else). Just about every natural law has been reversed in this painting—objects float, elongate, dissolve, change, decay. The figures scoop and carve at each other with spoons and knives, a terrifying symbolic representation of a country at war with itself. As Dali's fame grew, so did warnings of a conflict that would be even larger. Fearing World War II (1939-1945), in 1940 Dali went to America and began to search for new ways to express his obsessions. ▲ "These ... creatures taking turns devouring each other in the autumn express the pathos of war." — Salvador Dali

Autumn Cannibalism, 1936-37. Oil on canvas, 25 1/2 x 25 3/4 in. Tate Gallery, London / Artists Rights Society (ARS), N.Y., N.Y.

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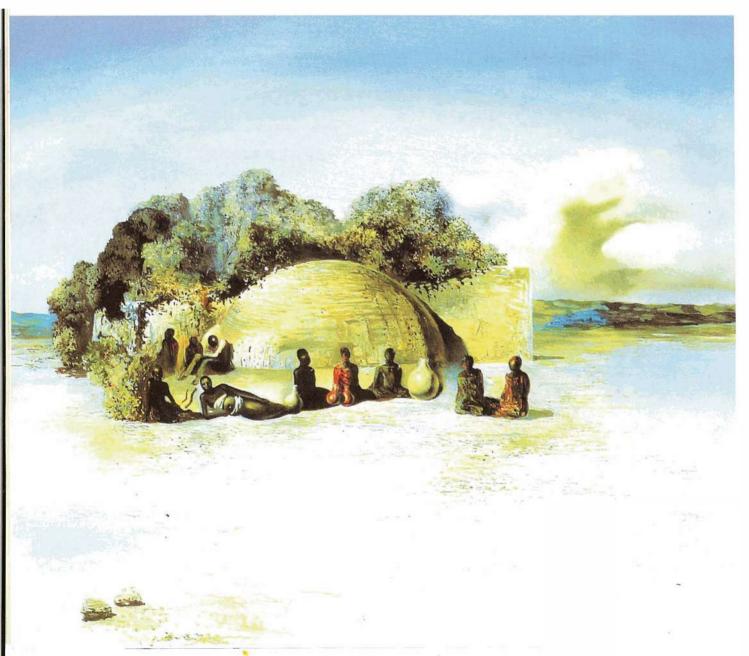
DOUBLE MESSAGES

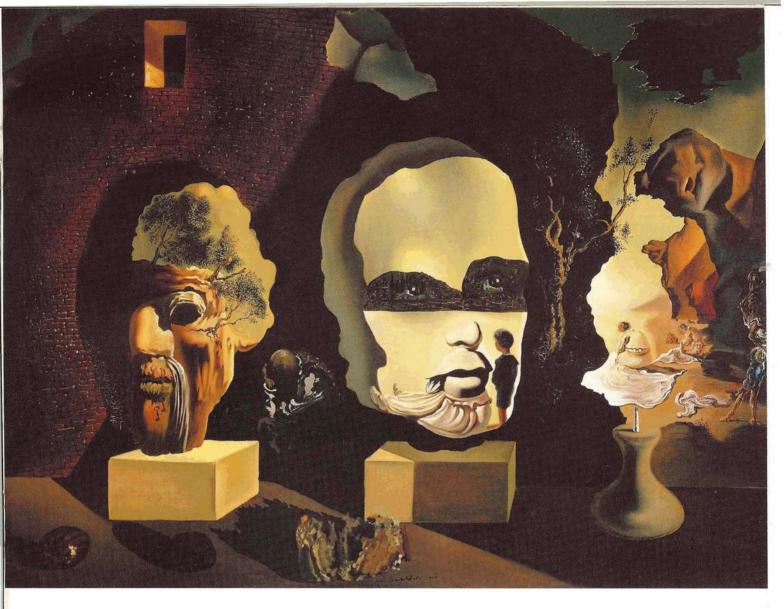
"THE ONLY DIFFERENCE BETWEEN MYSELF AND A MADMAN, IS THAT I AM NOT MAD!" -SALVADOR DALI

s he grew as a painter, Dali began using new techniques. His goal, as always, was to jar the viewer with the unexpected. You've seen one method metamorphosis (page 5), which involves gradual change. Another method was the double image, in which one image is suddenly perceived in a different way.

What do you see when you look at the work below? Can you make out a row of people sitting in front of a rounded building? This painting was inspired by a photograph. When Dali first viewed it, he saw a rural scene inhabited by African villagers. But when the artist looked at the photo again, he saw something very different. Hard forms became soft, spaces became shapes, dark areas became light. So Dali painted the image, calling it *Paranoic Face*. In this work, the stone hut forms a face. The people and **cast shadows** become eyes, nose, and mouth. The trees turn into hair. This **optical illusion** expresses Dali's belief that what a person sees depends entirely on his or her unconscious mind.

In Old Age, Adolescence, Infancy, (right), Dali again





uses double images to symbolize life's three main stages. In this painting, he uses scenes and ländscapes from his childhood—something he often did in his paintings—to create his illusions. A ruined wall contains and frames three heads. Glimpses of the town where Dali grew up are seen through these negative spaces. The three faces are formed by the positive shapes seen through the holes. The nose and mouth of the central head is also the figure of Dali's nurse, sitting on the ground with her back to us. The houses in the hills behind form the head's two eyes.

Dali's art was largely devoted to making dreams concrete. In Sleep (pages 8-9), Dali created an image that

A master of illusion, Dali said: "My portraits do not look like the subject, rather the person grows to look like his portrait."

Dali created an image that represents the dominance of the sleeping world over the real one. A distorted, sleeping head—huge in scale—is propped up by crutches, a favorite Dali symbol standing for emotional support. Held up only by tiny crutches, the giant head appears to float—or levitate—above the ground. To remind viewers that reality lies behind our fragile dream state, the artist has juxtaposed (put together in unusual combinations) a

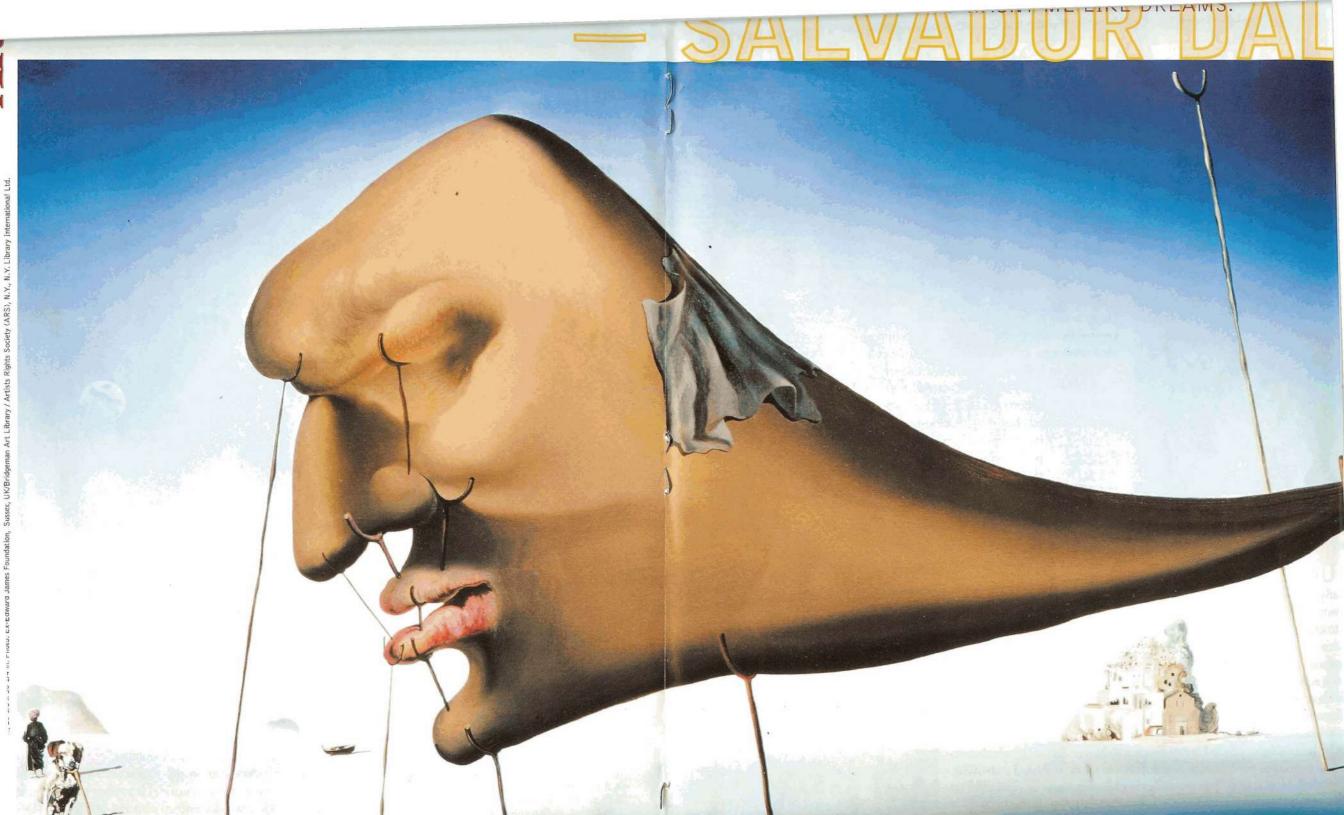
dog (supported by a crutch), a person, a small boat, and a large structure in the desert behind. About this painting Dali wrote, "In order to sleep, we need a whole system of psychically balanced crutches."

As the art world's expert on the unconscious, Dali was much in demand. He worked in advertising and for Hollywood, designed clothing, and jewelry. Despite his showmanship, his gift for revealing the "true" nature of the human condition was recognized and admired by many people. When he died in 1989, at age 84, the world mourned the loss of a great personality and painter.

▲ In works like this one. double-images tell the viewer that something strange and disorlenting is going on.

Old Age, Adolescence, Infancy 1940. Oil on canvas, Salvador Dali Museum, St. Petersburg, FL © 2002 Salvador Dali Museum, Inc. & 2002 Salvador Dali Museum, Inc. / Artists Rights Society (ARS) N.Y., N.Y.

Paranolc Face, 1934. The Elia Gallup Summer and Mary Catiln Summer Collection / Artists Rights Society (ARS) N.Y., N.Y.

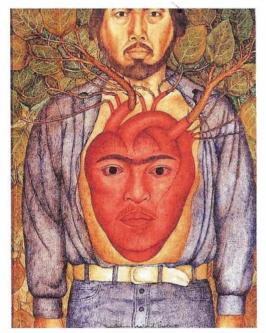


ART SPOTLIGHT

SURREALSOLUTIONS

"SURREALISM IS ABOUT THE UNCONSCIOUS. MY UNCONSCIOUS IS POP, SO MY ART WOULD BE POP-SURREALISM." —KENNY SCHARF

"I HAVE ALWAYS FELT THE NEED FOR SELF-ANALYSIS IN MY WORK." — NAHUM ZENIL



SURREAL SELF-PORTRAITS

A shum Zenil, regarded as one of Mexico's most important contemporary artists, uses a highly realistic technique to create what Salvador Dali called "hand-painted dream photographs." With rare exceptions, Zenil paints one single subject: himself. Like Dali, the artist uses his obsessions to create fantasy dramas in which he himself is the star. His face and body appear again and again in his work, **distorted** and **exaggerated** in many ways. The artist shows himself being eaten by worms, used as a target for darts, or flying high over New York City skyscrapers.

Zenil's technique and surrealist imagery often recall paintings by early 20th century Mexican Surrealist artist Frida Kahlo. For both artists, the self-portrait is a way of releasing pain, both psychic and physical. In fact, Kahlo appears in many of Zenil's works such as Frida

My Heart, 1991. Oil on wood. 20 1/2 x 15 3/4 in. Galeria de Arte Mexicano, Mexico City in My Heart (left). Kahlo's face, huge in scale, is superimposed on Zenil's body. The arteries and veins leading from the face/heart undergo a metamorphoses, changing into vines that link both artists with each other and with the natural world.

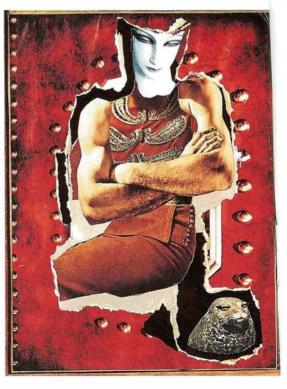
"WHAT WILL BE THE ROLE OF WOMEN IN THIS NEW SOCIETY?"-HANNAH HÖCH

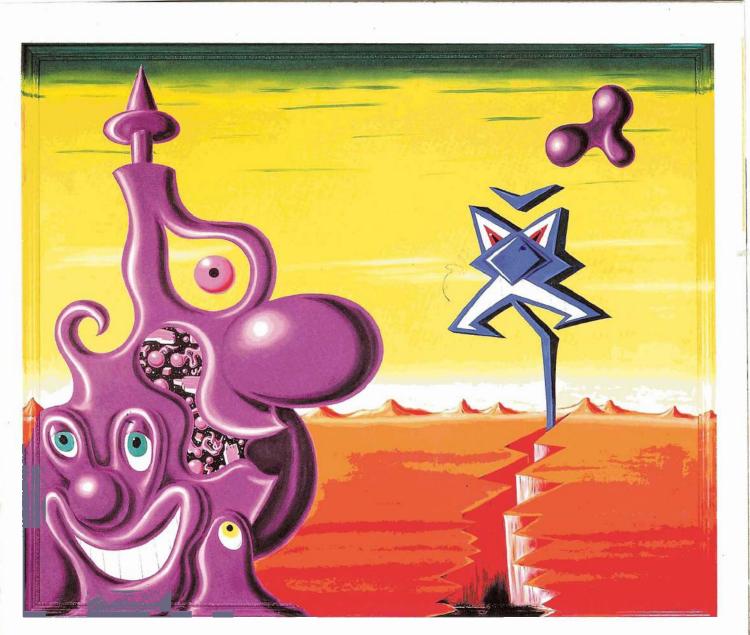
AN UNLIKELY PAIR

arly 20th century German artist Hannah Höch created Surrealist works before the term was even invented. Among the first artists to clip images from magazines and rearrange the pieces, Höch was one of the "inventors" of photomontage. In the 1920s, during the day, she worked designing embroidery patterns for women's magazines. But in her free time at night, the artist created politically challenging collages using images taken from these same women's publications.

In *Tamar* (right) Höch presents a seated woman looking down at a seal. The artist has torn the center out of a reproduction of a metal plate so it looks as if the two figures have burst through a steel wall. When you look closely at the woman, you'll notice that superimposed on her head is the face of a white doll. Her crossed arms have been replaced by those of a muscular man. Below this figure is the unlikely juxtaposition of a seal. Both the seal and the woman wear makeup and their eyes resemble one another. But the

Hannah Höch (1889-1978). Tamar, 1930. Kunsthaus, Zurict/Artists Rights Society (ARS) NY, NY. woman looks down and away, while the seal stares directly out at the viewer. In this surreal work, perhaps the artist is questioning what is natural and rational and what is not.





"CARTOONS HAVE BEEN A BIG INFLUENCE ON ME; THEY WERE SOME OF MY FIRST VISUAL EXPERIENCES." - KENNY SCHARF

POP SURREALISM

purple creature with a goofy cartoonlike grin appears in the corner of a bizarre, red lunar landscape. Strange organic and geometric shapes levitate, or float, against a bright yellow-green sky. What do you make of the unusual image seen above?

Disappointed in the world as he sees it, contemporary American artist Kenny Scharf invents his own fantasy universe. He refers to his art as Pop-Surrealism. Influenced by the cartoons he watched growing up in the 1960s, Scharf creates fantastic animated spacescapes such as the one above. On this alien planet, every natural law that we associate with earth has been broken. The artist sets up a realistic perspective (a system for representing threedimensional space on a flat surface), then changes the scale of the constructions in the background. This makes them impossibly enormous. Gravity has also been discarded. Although modeled shapes and the addition of highlights and shadows have made the scene seem convincingly three-dimensional, the textures, surfaces, and colors are all wrong. The two-headed being on the left should at least be warm and soft, but it appears cold, hard, shiny, and metallic. And the Day-Glo colors in this work are completely unnatural. Although both of the creatures' faces are smiling and the colors are cartoonlike, do you think Scharf's vision of outer space is a happy, hopeful one?

[▲] Kenny Scharf b. 1958, Sallope Kraka Jou/esh 1984, 00 on carvas and wood frame. 127 1/4 x 151 1/2 in. Tony Shafrazi Gallery, N.Y., N.Y.

ARTIST OF THE MONTH

DRAWINGS THAT



ighteen-year-old Nathan Shirley is happiest when he can create surreal art that makes people think. "I love creating something you wouldn't expect to see," he says. "Something that looks realistic, but is impossible in some way." Nathan created the award-winning work above in his junior year at Acton Boxborough Region High School in Massachusetts. He used a computer rather than his hand. "I like working with computers. You can work with real pictures and make it fantastic in some way," he explains. "You can change it over and over again, until you get it right."

Now a freshman at Brigham Young University in Utah, Nathan is aiming for a career as a graphic or industrial designer. Whatever creative pursuits he settles on, he'll strive for that element of surprise. "It's great to see somebody reacting to what you're doing," he says. "It's a good feeling when people appreciate your work."

How did you first get involved in art?

As soon as I could handle a paper and pencil, I was drawing. I took my first art course in junior high, and just loved it. I've tried to take art courses every year since then.

How did you come to do this award-winning piece?

It was an assignment from Nat Martin, my computer-aided graphic-design teacher. The piece was supposed to be our final project. You could create whatever you wanted, as long as it was good. We also had to incorporate everything we'd learned during the year. I took out an old idea I had stashed in a drawer and ran with it.

Where did this idea come from?

I like the work of M.C. Escher and how he tried to put the viewer in both the two-and three-dimensional worlds. I wanted to do that too. So I began sketching the bottom

COME TO LIFE

half of a person, which is the way I always start a figure drawing. But I left the figure half finished because I realized I didn't have the skills to draw with the realism you see here. My computer-aided class gave me a way to make my concept work, so the idea came out of the drawer.

Who is the girl and why is she coming out of the notebook?

She's a friend who modeled for me. I positioned her this way because I wanted to give a sense of awakening. The artist has completed her upper body and the girl is just becoming alive and adjusting to her environment.

What were you trying to say with this piece?

I wanted to show the creative process—from the first skeletal idea to the finished product. I also wanted to express my own need to create. I don't think people who aren't artists can grasp what it feels like to see something come alive just the way you've imagined it in your mind.

How did you go about creating the work?

This picture took a lot of planning. It has multiple layers created separately then put together so each part would be in perspective. I did half the picture first, drawing the girl's legs from the waist down. With a digital camera, I took a picture of the legs and background, including the sketchbook and pencils. I scanned the picture into the computer. Then I drew in her upper body. minus the head. I scanned in that drawing, put it over the legs, then matched the two pieces. Last, I took a headshot and scanned it in, sizing the face to fit the body. I used Photoshop to make sure there were no seams. To get the 3D effect on the upper body. I made sure all the shadows were set correctly.

What's it like creating art with computers?

Computers open up more possibilities

than any other medium. They can also be very frustrating. When you try to make them do too much, they won't go where you want them to. But if you can figure it out, you can save whole works, undo effects, and create several versions of one piece—all very quickly and efficiently.

Were you satisfied when you finished this piece?

Because I had to create this project in two weeks, I felt the face was rushed and I wasn't happy with it. Since then, I've reworked the image and it's now very crisp. I also left the outside less defined so it pulls the viewer toward the focus in the middle. Overall, I was happy with the image. I've kept working on it because I wanted to try new things.

What did other people think when they saw it?

I didn't get many complaints, with the exception of a few people who thought it was "weird." I guess they hadn't thought about things that way before. They kept asking why is she flat, is she run over? They took the picture literally, and you can't do that with Surrealism.

What advice do you have for other aspiring artists like yourself?

I would say do as much art as you can. To go to art school, you need a portfolio; something to show what you can do. I didn't get into an art program the way I wanted to this year because I didn't have enough work to show. I'd also suggest investing in a laptop, especially if you want to become a graphic designer. Invest in the technology and learn the programs you'll need to use. Taking that step early on taught me a lot.

NATHAN SHIFTEY: "I don't think people who aren't artists can grasp what it feels like to see something come alive just the way that you've imagined it in your mind."

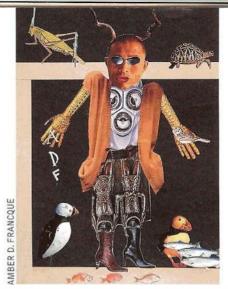
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Having undergone a **metamorphoses**, Ashley's figure has grown wings while her **elongated** arm holds a flag. The head has been **superimposed** on a rollerblader's body and all kinds of animals **levitate** around her.



Brenna's bizarre, dog-headed figure is huge in scale, towering over the tiny creatures that frame it. Replacing her stomach is a television set.



A series of juxtaposed parts makes up Amber's figure. Metal arms and legs replace the real ones, and the head has grown long horns. The artist's initials "fall" out of the hand on the left.

SCHOLASTIC ART WORKSHOP

CREATING SURREAL FIGURES

o Salvador Dali and the other Surrealists, dreams were visualizations of the unconscious mind. In dreams, anything can happen. Metamorphosis a gradual change from one form to another—was a very effective technique used by many Surrealists to capture visions seen while asleep. Surrealist art is alive today in the fantastic images that appear in advertising, music videos, and commercial TV.

In this project, you'll combine some of these types of contemporary images to create figures that have undergone a unique kind of metamorphosis.

Prepared by Ned J. Nesti, Jr, Morrison Junior High School, Morrison, IL Assisted by Nora J. Pruis, University of Illinois, Urbana-Champaign, IL Photos by Larry Gregory and Wade Duerkes, Northern Illinois University.

MATERIALS

- Variety of old magazines (Life, Look, National Geographic)
- Variety of contemporary .
 magazines

(Sports Illustrated, Natural History, Esquire, Details, GQ, YM, Travel & Leisure, Seventeen,)

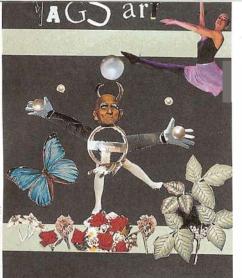
- Variety of old and contemporary catalogues (Sears, JC Penny)
- 18 x24 in. black construction paper (size determined by student)
- Variety of 1 x18 in. strips of colored construction paper
- Elmer's Glue-All
- X-Acto knife
- Cutting board (mat scrap or heavy cardboard)

Think of inventive ways to combine your images as you choose them from a variety of magazines.

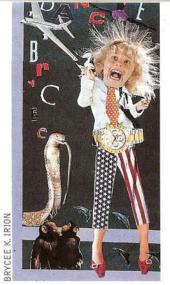


STEP 1

A week before assignment, bring in magazines that can be cut up. Select images with surreal themes, moods. Possible subjects are: family, friends, dreams, happiness, fear, anxiety, confusion. You will be creating a surrealistic figure by combining/morphing magazine images. Colored paper strips will be integrated into composition



Framed between two bars, Maggie's figure juggles several balls and balances on one leg. The nearly symmetrical (same on both sides) composition is balanced by the butterfly in one corner, the dancer in the other. In this double image, a shield becomes the body while the legs, hands, and head are all out of proportion.



Diagonals define Brycee's composition, from the wing of the plane to the figure's backlit spikes of hair. Her legs have been **replaced** by American flags, and a large wristwatch is **superimposed** on her waist. A giant snake has been **dislocated** right beside her.



Three parallel bars anchor Matt's surreal scene. The eerie feeling created by the **unusual juxtaposition** of a figure and an otter is increased by the **replacement** of a human head with that of a blue cat. A bat wearing a gold necklace flaps around above.

Use the Surrealist technique of metamorphosis to create a figure as bizarre as any of Salvador Dali's

to add an architectural element.

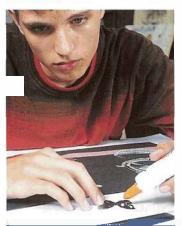
Remove whole magazine page. You can join human, animal, and/or mechanical parts to create a fantasy figure. Figure can be focal point of composition. Transition between parts must be smooth. You can change scale, use incongruous combinations.

Collect images which are clear, expressive, evoke strange or mysterious associations. You can dislocate or fragment images. Consider incorporating letters/words.

STEP 2

Lay out, arrange images. Decide which images can be morphed; transition areas are head/neck, neck/torso, torso/arms, arms/hands, torso/legs, and legs/feet. After determining imagery, use X-Acto knife on cutting board





Only when you have decided on your final arrangement should you glue down your images.

to cut images out.

Select two to five oneinch colored paper strips. Arrange, rearrange images and paper strips to create a balanced composition. Do not glue images or paper strips down yet.

Where image morphs, transition should be smooth

and professional. One image should serve as focal point. There should be obvious contrasts between images so one image stands apart from another. Composition should be balanced, symmetrical, asymmetrical or radial. Overlap and weave images and paper strips to emphasize depth of field. Images can levitate (float), appear out of context or have drastic changes in scale. You can take a familiar image and change its context (juxtaposition) so image takes on a new meaning. This enhances the fantasy feeling. You can replace parts, such as covering up the mouth of an older person with a larger mouth of a younger person.

STEP 3

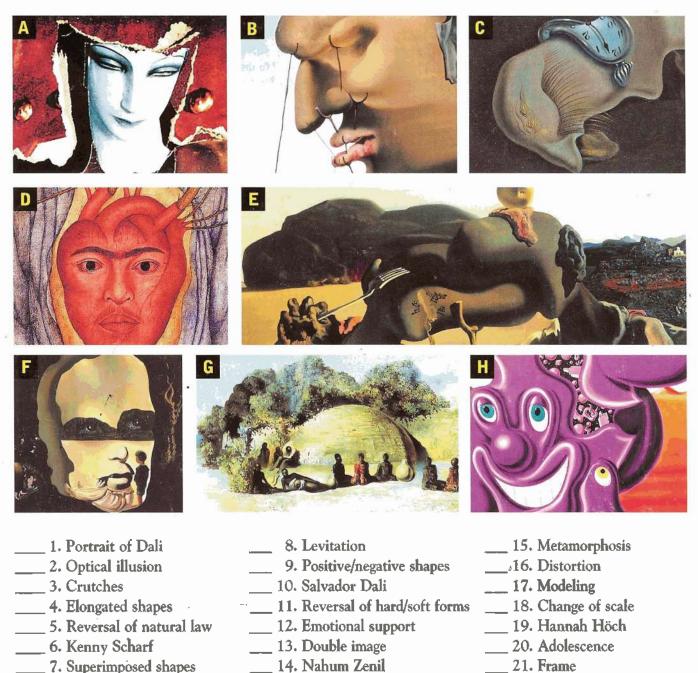
After images are arranged in a balanced and unified composition, determine size of black paper background. Carefully glue images down using very tiny pinpoint size dots of white glue to prevent buckling or wrinkling the paper. Good craftsmanship is very important.

CRITICS CORNER

SURREAL FACES

Where did each of these faces come from and what do they mean?

The paintings of Surrealist artists like Salvador Dali expressed their deepest fears and inner conflicts. The dreamlike faces shown here reflect their fantastic visions. Below are details of works featured in the issue and a list of descriptions, phrases, and names. Next to each , write the letter of the visual (or visuals) that seems most appropriate.



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