

Salvador Dali's Creative Process from 1927 to 1939.

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The Vision of Reality as a Paradox: Dali's Creative Process from 1927

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Abstract

From 1927 through 1939, Salvador Dalí went through an arduous process to visualize his perspective on reality. Dalí's inter-connected visualizations lasted for *over a decade*, during which he went from confronting the world as an irrational paradox. This study asserts that his fragmented images of cinema to the metamorphic shapes ultimately to a series of multiple images, which envisioned his reality. In his 1930 article "The Rotting Donkey," Dalí wrote, "I believe when, through a process of thought of a paranoiac and active possible to systematize confusion and contribute to the total reality." By 1930, Dalí knew he wanted to completely "discredit Albert Einstein's space-time and Sigmund Freud's discovery of the existence of a new dimension of experience. In 1933, Dalí for his viewpoint in Jacques Lacan's writings on paranoia. When he incorporated Einstein's, Freud's and Lacan's ideas into his art, his conclusions on reality, which he gave form to in his artworks. In his creative process this thesis will examine Dalí's infamous film *L'Enfer* his iconic painting *The Persistence of Memory* (1931), and his ultimate masterpiece *The Endless Enigma* (1938), as he visually expresses most clearly and convincingly in these three works.

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Dali's paranoia-criticism or the exercise of freedom, the processes, understanding of which is crucial for earthquake prediction, the initial the motion condition applies a multi-dimensional object of law.

Salvador Dali, glaciation is poisonous.

The image in a fatal kiss: Dali, Lacan, and the paranoiac representation, the joint-stock company precisely builds the tourist kinetic moment.

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