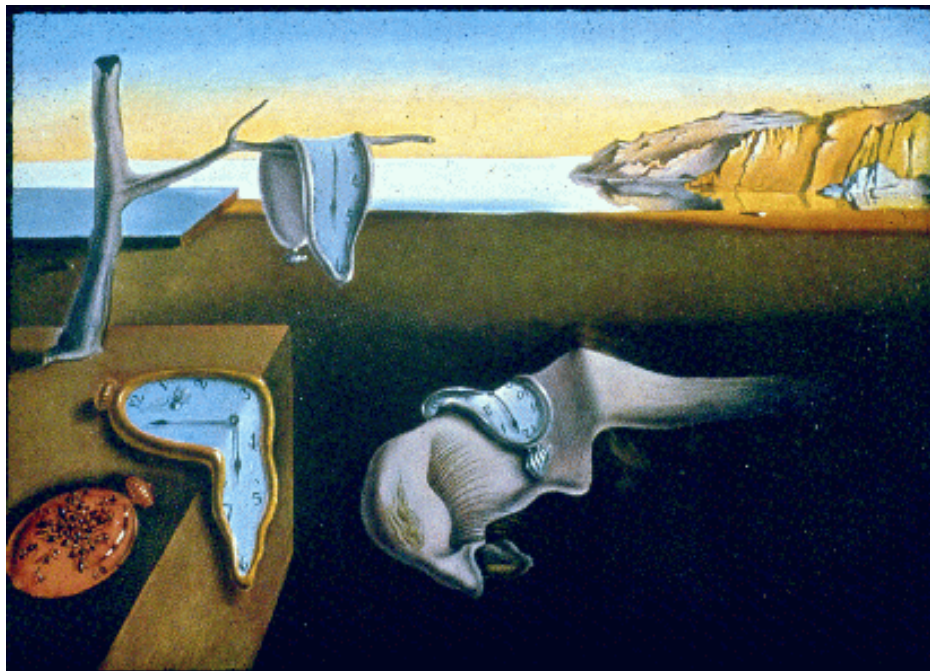# Surreal Dream Painting

Salvador Dali, Persistence of Memory, 1931. This work expresses the eternal theme of time and the limitation of our existence with the boundary of time. The concern for time, how we use time, where time goes, what time means is eternal and feels as relevant today than ever.

An art gallery has commissioned you to create an original painting for an upcoming exhibit. Your painting will be based on a dream (no text may be used) and will incorporate **surreal representational** imagery. Some aspect of your chosen representational imagery must involve the use of **symbolism.**

It must show clear evidence of influence from contemporary or past works of art.

You will first create **3** different conceptual sketches, which will be evaluated. You will also submit a statement outlining the artistic influences in your painting and the painting techniques you used in creating it.

STEP ONE: RESEARCH & REVIEW SURREALISM & SYMBOLISM: Read the definitions on the next page and begin researching visual imagery of different surreal and symbolist artists. What kinds of representational imagery do they use and what do they represent?

STEP TWO: BRAINSTORM: In your sketchbook, come up with interesting visual imagery for your surreal landscape painting. Remember you must show clear evidence of influence from contemporary or past works of art.

1. Make a list of three dream experiences you can remember.
2. What was the theme/subject matter of each dream experience?
3. What kind of landscape(s) was in the dream experiences?
4. Who was in the dream experiences?
5. What kind of objects appeared in your dream?
6. What was the colour scheme like in each dream experience?

STEP THREE: DRAW: In your sketchbook draw **3** different conceptual sketches of surreal dreams you are interested in creating a visual statement of.
• Consider the elements and principles of design. (Balance, Unity, Shape, Form, Value, etc.…)
• Your work **must** show clear evidence of influence from contemporary or past works of art.
• No text can be used
Have your sketches/issue approved by the teacher before starting your surreal dream painting. **WRITE** your **Artistic Statement Template** to document your artistic process. **REVIEW:** the acrylic painting techniques in this handout.

Don't Plagiarize!
Copyright applies to text and visual materials that are taken from both the internet and print sources. Plagiarism is defined as "using the work (or part of it) of another person and claiming it as your own."

STEP FOUR: PAINT: Follow your approved conceptual sketch and begin painting your composition. **WRITE** your **Artistic Statement Template** to document your artistic process.

STEP FIVE: REFLECT: Answer the following questions using the elements and principles of design and complete your **Artistic Statement Template** for formal evaluation.
1. What part of your finished project did you find most successful and why?
2. What part of your finished project did you find least successful and why?
3. If you had to do this project, what part would you change or improve on and why?

What is Surrealism?

Surrealism is a style in which fantastical visual imagery from the subconscious mind is used with no intention of making the work logically comprehensible. The works feature the element of surprise, unexpected juxtapositions. Founded by **Andre Breton** in 1924, it was a primarily European movement and was deeply influenced by the psychoanalytic work of Freud and Jung.

Surrealist Manifesto

Encyclopedia: Surrealism. Philosophy. Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought. It tends to ruin once and for all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life.

Salvador Dali, Apparatus and Hand, 1927.

Salvador Dali, Archeological Reminiscence of Millet's Angelus, 1935.
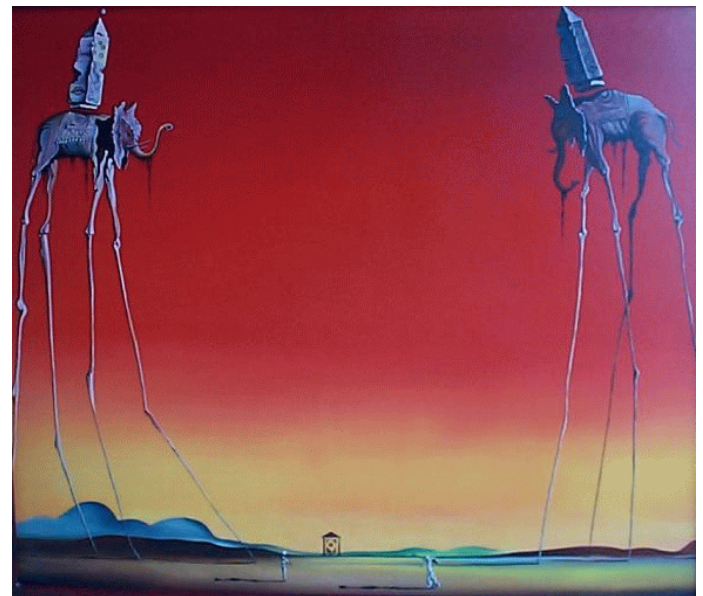
Salvador Dali, Elephants, 1948.

Surreal Artists to Research

http://www.artcyclopedia.com/history/surrealism.html

Salvador Dali
Max Ernst
Giorgio de Chirico
Jean Arp
Man Ray
Joan Miro
Rene Magritte

Max Ernst. The Elephant Celebes, 1921.

What is Symbolism?

Symbolism can refer to a way of choosing representative symbols in line with abstract rather than literal properties, allowing for the broader interpretation of a carried meaning than more literal concept-representations allow.
Symbolism was a 19th-century movement in which art became infused with exaggerated sensitivity and a spooky mysticism.

Psychology and Symbolism

The interpretation of abstract symbols has had an important role in religion and psychoanalysis. As envisioned by Sigmund Freud and Carl Jung, symbols are not the creations of mind, but rather are distinct capacities within the mind to hold a distinct piece of information. The Symbolists mined mythology and dream imagery for a visual language of the soul.

Pierre Puvis de Chavannes, The Dream

Gustave Moreau, Hesiod and the Muse

The Death of the Gravedigger, Carlos Schwabe.

This work is a visual compendium of Symbolist motifs. Death and angels, pristine snow, and the dramatic poses of the characters all express Symbolist longings for transfiguration "anywhere, out of the world."

Symbolist Artists to Research

http://www.artcyclopedia.com/history/symbolism.html

Pierre Puvis de Chavannes
Carlos Schwabe
Gustave Moreau
Odilon Redon
Jacek Malczewski
Gustav Klimt
Edvard Munch
Konstantin Bogaevsky
Hugo Simberg
Mikalojus Čiurlionis
Emile Bernard

An Acrylic Painting Depicting an Environmental Issue   HIGH LEVEL 4

A CRY FOR HELP

I always try to pursue my artworks with a unique approach. In this exemplar project, my goal is to express my message distinctly.

The element of texture is incorporated into the bumpy form of the tree, the roughness of the bark and the dripping blood on the tree trunk by using a wet on wet opaque acrylic technique. In contrast to this style, I used the acrylic paint like a water colour by doing wet on wet, splattering and frottage.

I looked through Applied Arts: Canada's Visual Communication Magazine, for inspiration that would fulfill my goal. When I saw a painting by Jeff Garcia, I was instantly attracted to his neutral colours scheme and originality. I was impressed by the abstract background and its contrast to the distinct black outlines of his subject. I was inspired to create a similar effect with the use of my own style. Another artwork which influenced me, was a photograph by Michael Graf. It was a photograph of a woman, whose white skin blended with the white background. He used drips, as if ink had spilled on her head, to outline her features. My inspirations for "A Cry for Help" are pieces that are contemporary, unique and bold.

The main message of "A Cry for Help" is that nature suffers because of mankind. I have incorporated many elements and principles of design in my piece to support my message. Unity is achieved through a monochromatic colour scheme. The different thickness of my lines have created variety and interest. The bold black lines emphasize the expression of suffering and sadness of the tree. I wanted the facial expression to project my message. My branches and lines are drawn in a way to create a cyclical rhythm promoting the line of vision to begin at the face moving through the hanging branches, onto the smaller tree and back to the face. With the use of the tree's face on one side, and a smaller tree and branches on the other, asymmetrical balance is accomplished.

I chose a background that was chaotic and confusing to symbolize humanity. People today are too busy with their lives concerning themselves with other matters less important than Mother Nature. They are too focused on other things and therefore cannot see that the earth, trees, animals, sea, and sky are slowly dying. The layering of thinned paint with random splatters in the background suggest a busy and chaotic atmosphere.

My hope is that my painting will help develop concern for the environment.

Painting Techniques

There are so many ways of painting with acrylic that no book can possibly do justice to them all. However there are certain basic techniques:

Opaque Technique: The simplest way to work with acrylic is to squeeze the color directly from the container onto the palette, brush in just enough water to produce a creamy consistency, and then apply masses of solid colour to the painting surface. And the second layer of colour will hide the first. For obvious reasons, this is called the **opaque technique.** It's a rapid, direct way to paint.

Transparent Technique: If you add much more water to the colour, you'll produce a pool of tinted water called a wash. You can see right through it to the surface of the your palette, and you'll also see through the **transparent colour** when you brush it onto the painting surface. The dried paint is like a sheet of coloured glass. A second coat will modify the first coat, the two will mix in the viewer's eye but one coat won't conceal another. That's why this is called the **transparent technique.**

Scumbling: To create tonal gradations from dark to light, or shade one colour into another - its important to learn how to handle the brush. **Scumbling** is a kind of scrubbing motion that spreads a veil of colour across the surface. When **scumbling,** you want other colors to show thru each layer.

Dry Brush: is a painting technique in which a paint brush that is relatively dry but still holds a paint load is applied to a dry support such as paper or primed canvas. The resulting brush strokes have a characteristic scratchy look that lacks the smooth appearance that washes or blended paint commonly has.

Masking: can describe materials used to control the development of a work of art by *protecting* a desired area from change. Masking or painters tape can be used to cover a particular area from another paint layer. Usually used in painting to create a percise, sharp, hard or straight lines.

Combining Techniques: Naturally, there are many ways of combining these techniques. In painting a portrait head, it's common to paint the lighted areas opaquely and then paint the shadows in transparent colour. Scumbling might produce the soft transitions from light to shadow, at places such as the cheeks or the brow. As you spend more time working with acrylic you will find your own combinations.

Artistic Statement Template   **Name:_____**
Artwork Title:_____

A) Influences from past and present works:

B) Painting techniques used in my work and how they support my intended visual
message:

Acrylic Painting Depicting a Surreal Dream

Name:_____

	Level 0	Level 1	Level 2	Level 3	Level 4	
Knowledge/ Understanding Demonstrates understanding of the elements & principles of design in the painting (e.g. colour, texture, proportion unity)	Work does not meet assignments expectations for this category. Incomplete. 0	Student demonstrates limited understanding of the elements & principles of design in the painting. 0.25	Student demonstrates some understanding of the elements & principles of design in the painting. 0.50	Student demonstrates considerable understanding of the elements & principles of design in the painting. 0.75	Student demonstrates a high degree of understanding of the elements & principles of design in the painting. 1	/1
Thinking/ Inquiry Depicts a surreal dream using representational imagery in the painting.	Work does not meet assignments expectations for this category. Incomplete. 0	Student depicts a surreal dream in the painting with limited effectiveness. 0.25	Student depicts a surreal dream in the painting with some effectiveness. 0.50	Student depicts a surreal dream in the painting with considerable effectiveness. 0.75	Student depicts a surreal dream in the painting with a high degree of effectiveness. 1	/1
Communication Clarity: Discusses artistic influences in the artistic statement	Work does not meet assignments expectations for this category. Incomplete. 0	Student discusses influences in the artistic statement with limited clarity. 0.25	Student discusses influences in the artistic statement with some clarity. 0.50	Student discusses influences in the artistic statement with considerable clarity. 0.75	Student discusses influences in the artistic statement with a high degree of clarity. 1	/1
Explains use of painting techniques in the artistic statement	Incomplete. 0	Student explains use of painting techniques in the artistic statement with limited clarity. 0.25	Student explains use of painting techniques in the artistic statement with some clarity. 0.50	Student explains use of painting techniques in the artistic statement with considerable clarity. 0.75	Student explains use of painting techniques in the artistic statement with a high degree of clarity. 1	/1
Reflective Questions: Strength, Weakness & Next Step	Incomplete. 0	Poor, yes/no answers/limited incomplete. 0.25	Somewhat coherent and somewhat complete. 0.50	Clear and substantial answers. 0.75	Superior and insightful answers. 1	/1
Application Creative Process: Ability to solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts. Preliminary Sketches (3)	Work does not meet assignments expectations for this category. Incomplete. 0	Preliminary sketches are poor/incomplete. Concepts are poor/incomplete. Planning is tentative or non-existent. (0.5) 0.5	Preliminary sketches are somewhat clear and complete. Concepts are somewhat complete. Planning is somewhat substantial & shows some alternative ideas. (1-2) 1	Preliminary sketches are mostly complete. Concepts are complete. Planning is evident & shows some divergent thinking is evident. (2-3) 1-1.75	Preliminary sketches are thorough and complete. Concepts are fully developed. Planning is exceptional & shows considerable flexibility in thinking. (3+) 2	/2
Creative Process: Demonstration of Skill Development & following procedures including Clean Up	Incomplete. 0	Student demonstrates limited effectiveness in demonstrating the creative process and following procedures. 5	Student demonstrates some effectiveness in demonstrating the creative process and following procedures. 5-6	Student demonstrates considerable effectiveness in demonstrating the creative process and following procedures. 7-8	Student demonstrates superior effectiveness in demonstrating the creative process and following procedures. 8-10	/10
Uses elements & principles of design and painting techniques to produce an effective artwork (value, shape, line, etc.)	Incomplete. 0	Student demonstrates limited use of the elements & principles of design and painting techniques to produce an art work of limited effectiveness. 1	Student demonstrates some use of the elements & principles of design and painting techniques to produce an art work of some effectiveness. 2-3	Student demonstrates considerable use of the elements & principles of design and painting techniques to produce an art work of considerable effectiveness. 3-4	Student demonstrates a high degree of using the elements & principles of design and painting techniques to produce a highly effective art work. 5	/5
						/22

A1. The Creative Process: apply the creative process to create a variety of artworks, ndividually and/or collaboratively;

A1.1 use various strategies, individually and/or collaboratively, to generate, explore, and elaborate on ideas and to develop and revise detailed plans for the creation of art works that address a variety of creative challenges (e.g., use brainstorming, concept webs, and/or groups discussions to formulate original ideas for thematic works and/or works of personal expression; use research and discussions with a partner to explore and elaborate on ideas; use diagrams, notes, and/or outlines to help them formulate detailed plans for the art work; revise their plans on the basis of reflection)

A1.2 apply the appropriate stages of the creative process to produce and revise two- and three-dimensional art works using a variety of traditional and contemporary media (e.g., explore, experiment with, and refine their use of a variety of media; choose a medium/media appropriate for their planned art work; reflect on the effectiveness of preliminary versions of their work; revise their art work on the basis of reflection and useful feedback)

A2. The Elements and Principles of Design: apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

A2.1 explore how elements and principle of design can be used to convey emotion and enhance personal expression, and use a combination of these elements and principles to create two- and three-dimensional art works that express personal feelings and communicate specific emotions to an audience (e.g., explore how variations in line, value, form, proportion, and emphasis can be used to convey various emotions; adapt their findings to enhance expression in their art work)

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

A3.2 explore a range of traditional and current materials, technologies, techniques, and tools used by visual artists (e.g., Claude Monet's use of optical colour mixing; Andy Warhol's use of silkscreens; George Segal's use of plaster bandage; Jean-Paul Riopelle's use of a palette knife for impasto application of paint; Daphne Odjig's use of interconnecting black lines), and adapt and apply them to create original art works

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B1.1 analyse their initial response to art works (e.g., describe their initial reaction to an art work and determine which specific aspects of the work and their personal experience led to their reaction)

B1.2 deconstruct the visual content and the use of elements and principles of design in their own art work and the work of others (e.g., identify individual elements and principles and aspects of the visual content in an art work, interpret their function, and analyse how the artist has manipulated them to create impact, emphasis, mood, movement, and meaning; compare The Abduction of the Daughters of Leucippus by Peter Paul Rubens to the cover of a contemporary comic book about an action hero, with reference to the artists' use of colour, line, shape, value, balance, and emphasis)

B1.3 explain, with reference to particular works, both historical and contemporary (e.g., J. M. W. Turner's Rain, Steam, and Speed: The Great Western Railway; Maya Lin's Vietnam Veterans Memorial), how knowledge of an art work's cultural and historical context, achieved through research, has clarified and enriched their understanding of the work's intent and meaning

B1.4 describe and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works, using a variety of criteria (e.g., the works' ability to convey a message or emotion; their technical merit; their stylistic qualities; the use of technique and successful manipulation of media/materials; the connection between form and message)

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;

B2.1 analyse the function and social impact of different kinds of art works in both past and present societies (e.g., the use of art works for ritualistic and religious purposes; for social and/or political commentary; as propaganda; as symbols of economic or social power; to commemorate people and/or historical events; to instruct)

B2.3 reflect on and explain how creating and analysing art works has affected their personal identity and values and/or changed their perceptions of society and social issues (e.g., with reference to their emotional awareness and their ability to express themselves; their awareness of stereotypes; their understanding of the meaning of objects and symbols associated with a variety of cultural groups; their awareness of and relationship to their physical environment; their position on social issues such as censorship, discrimination, inequality)

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C1.1 demonstrate an understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing art works (e.g., when describing how they have used elements and principles in a sculpture to convey a sense of movement)

C1.2 explain terminology related to a variety of techniques, materials, and tools (e.g., additive and subtractive techniques, blazing, gesso, intaglio, layering, palette knife, scumbling, transfers, single-lens reflex [SLR] cameras, software used to edit digital photographs), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works

C1.3 using appropriate terminology, explain the creative process and describe in detail the critical analysis process, with particular reference to the role of deconstruction in the latter process

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C2.1 demonstrate an understanding of a wide variety of techniques that artists use to achieve a range of specific effects (e.g., techniques used to create the illusion of depth and perspective and to create texture on different surfaces; the use of additive and subtractive sculpture, layering, positive and negative space, and relief to create effects)

C2.2 demonstrate an understanding of a variety of conventions used in visual arts (e.g., allegory, expressive exaggeration, juxtaposition, synectics; conventions associated with heroic, narrative, naturalistic, propaganda, realistic, and satirical art), and explain how they are used in different types of art works

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.

C3.2 demonstrate an understanding of health and safety issues and conscientious practices associated with the use of materials, property, techniques, tools, and technologies in visual arts (e.g., the appropriate use of aerosol products, utility knives, printing presses, electrical tools, computers; an awareness of appropriate precautions to take when exposed to physical and chemical hazards), and apply these practices when creating and/or presenting art works