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| Dalí i Domènech, Salvador Domingo Felipe Jacinto (1904-1989) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Salvador Domingo Felipe Jacinto Dalí i Domènech was a Spanish artist whose works and personal life were marked by grandiose eccentricity. Although best known for his paintings, Dalí also ventured into other areas of artistic expression, including cinema. In 1929, he collaborated with Luis Buñuel in writing and directing the short film *Un chien andalou* — a landmark of the Surrealist Movement through which he explored his budding interest in psychoanalysis and anti-art. These same interests would lead to *L’Age d’Or* (1930), Dalí’s second and final collaboration with Buñuel before their friendship and creative partnership dissolved. Dalí embraced the vulgarity and naturalism of cinema and its potential to transform objects on screen through the use of visual tricks, especially the close-up, which enjoys its most exhaustive use in *Impressions of Upper Mongolia – Homage to Raymond Roussel* (1975). While most celebrated for his avant-garde film projects, Dalí also worked with such Hollywood regulars as the Marx Brothers, Walt Disney, and Alfred Hitchcock. More often than not, however, the potential of a good idea was undermined by Dalí’s fleeting ambitions and his inability to finalise ideas. Ultimately, Dalí only fully realised seven filmic projects during his lifetime. |
| File: Dalí-Lanz-illustration.jpg  Figure 1 Salvador Domingo Felipe Jacinto Dalí i Domènech  Salvador Domingo Felipe Jacinto Dalí i Domènech was a Spanish artist whose works and personal life were marked by grandiose eccentricity. Although best known for his paintings, Dalí also ventured into other areas of artistic expression, including cinema. In 1929, he collaborated with Luis Buñuel in writing and directing the short film *Un chien andalou* — a landmark of the Surrealist Movement through which he explored his budding interest in psychoanalysis and anti-art. These same interests would lead to *L’Age d’Or* (1930), Dalí’s second and final collaboration with Buñuel before their friendship and creative partnership dissolved. Dalí embraced the vulgarity and naturalism of cinema and its potential to transform objects on screen through the use of visual tricks, especially the close-up, which enjoys its most exhaustive use in *Impressions of Upper Mongolia – Homage to Raymond Roussel* (1975). While most celebrated for his avant-garde film projects, Dalí also worked with such Hollywood regulars as the Marx Brothers, Walt Disney, and Alfred Hitchcock. More often than not, however, the potential of a good idea was undermined by Dalí’s fleeting ambitions and his inability to finalise ideas. Ultimately, Dalí only fully realised seven filmic projects during his lifetime. List of Works: *Un Chien Andalou* (director, writer, and actor, 1929)  *L’Age d’Or* (writer, 1930)  *Moontide* (art department, 1942)  *Spellbound* (art department, 1945)  *Fun and Games for Everyone* (actor, 1968)  *Impressions of Upper Mongolia – Homage to Raymond Roussel* (1975)  *Babaouo* (writer, 2000)  *Destino* (writer, 2003) |
| Further reading:  (Gale)  (King) |