

## Exploration of Salvador Dali's Surrealist paintings in the context of art semiotics

Zhuojin Wu<sup>1</sup> Thawascha Dechsubha<sup>2</sup>

### Abstract

The purposes of this research were works of Salvador Dali, an expressive artist in the Surrealist school of painting, are used as a basis and combined with an exploration of the application and development of expressive characteristics in creation. This paper presents art semiotics and the expressive characteristics of Salvador Dali's surrealist paintings.

The results from the research were summarized as follows

1. introducing semiotics and artistic semiotics and the characteristics and artistic values of the Surrealist school of painting, and exploring the expressive depth of semiotics.

2. The development and changes of semiotics and art semiotics and the surrealist school of painting are sorted out, and the development trend of semiotics and art semiotics and the surrealist school of painting is understood.

3. analyze the forms of semiotics and explore the need to make the treatment of subject matter more contemporary, and the need for expressionism to have a core spirit that emphasizes subjective intent and gives painting more spiritual ideas

**Keywords:** Symbols, Semiotics, Logo Design, Visual Symbols, Graphic Language, Surrealism

### Introduction

"What is semiotics?" Seemingly a tricky question, why should we take the effort to carefully define symbols when the definition is too unfamiliar to everyone until the experts give it? Nowadays, the word "symbolic" is used more and more on the Internet and even in everyday life. It is common to see statements like: "This has only symbolic meaning" (meaning "no real meaning"); "Simple GDP ranking has only symbolic meaning" (meaning "There is no substance") It is likely that more and more

---

<sup>1</sup> Semiotics and Cultural Studies, School of Liberal Arts, Shinawatra University E-Mail: Fangxiangle123 @outlook.co.th

<sup>2</sup> Dr. Semiotics and Cultural Studies, School of Liberal Arts, Shinawatra University

people will use it wrongly, so that eventually "symbol" becomes synonymous with "vase", and even semiotics is seen as "falsification research". All of these statements misuse the word "symbol" fundamentally: any meaning in human culture must be expressed by symbols, all meanings are symbolic meanings, Therefore, it is necessary to study these symbols. What are the practical symbols in life? Semiotics has evolved through the study of different experts. And it so happens that both Peirce and Morris were pragmatists. Both Peirce's and Morris's definitions are done in the process of "perception-interpretation-act". In Peirce's view, there are three most basic perspectives on the classification of symbols: first, the examination from the properties of the symbolic carrier, second, the examination from the relationship between the symbol and the referent object, and third, the examination from the relationship between the symbol and the explanatory term, and the research exploration mainly from the second perspective. If we classify symbols according to the second perspective, we can discuss them from three perspectives: similarity symbols, citation symbols, and symbolic symbols. In what areas of life do symbols manifest themselves? What do they mean to us in practice? Will it contribute to the development of society? etc. This paper attempts to explore these questions through research studies.

This paper mainly adopts historical research method and literature research method, survey method, descriptive research method by reviewing the history and analyzing the current situation, we further understand the symbolic effect and answer the questions raised, and understand some Chinese characteristics of symbolic culture. Finally, relevant conclusions and trends of symbols are drawn.

This research focuses on theoretical analysis and research to explore the appreciation of Salvador Dali's surrealist paintings in the context of art semiotics. It will explore the influence of semiotics on painting, analyze the performance and development process of semiotics in Surrealist painting, and summarize my understanding of semiotics and conclude my application and perceptions in exploring semiotics.

1. Collect materials or articles related to semiotics and art semiotics as well as the surrealist school of painting, have a clear understanding of them, and carefully understand the connotation of semiotics.
2. Collect some books or papers about semiotics and art semiotics and surrealist painting,
3. Analysis of semiotics and art semiotics and surrealist painting and study them carefully together with your thesis, in order to clarify the focus of your thesis

writing. And acquire some persuasive professional theoretical knowledge related to the thesis.

4. Find and understand some painters and their works related to the thesis to provide arguments for the thesis.

5. Know some painters and their works related to the dissertation and available for argument in the dissertation, and specifically study and analyze their painting characteristics and styles in order to use them in the dissertation, and analyze and argue the theoretical points in the dissertation.

Analyze and argue the theoretical points in the thesis in relation to the works of the figures.

6. Explore the development trend of semiotics in contemporary society In conjunction with the spirit and flavor of the times

### **Research's objective**

First, the purpose of this paper is to examine and explore semiotics and Salvador Dali's Surrealist painting, providing a complete historical overview and analysis of the background, creative characteristics, and personal style of Salvador Dali's Surrealist painting. The paper also aims to analyze the interaction between semiotics and surrealist painting and the value of exploring semiotics in the visual arts.

Secondly, and secondly, it analyzes the influence and direction of change of the social context, historical culture, and development of artistic styles in different historical periods on semiotics and Salvador Dali's surrealist painting in terms of objective and subjective factors. Analyze the transformation of art forms produced during the development of semiotics and the impact on Salvador Dali's surrealist paintings.

Third, to analyze the successful influence of art semiotics in Salvador Dali's surrealist paintings and to seek reasonable experiences and conditions for the development of semiotics in the future.

Fourth, to analyze the cultural export of semiotics in Salvador Dali's surrealist painting, and to draw on the artistic features of semiotics in Salvador Dali's surrealist painting to combine with contemporary society and culture for common progress and development.

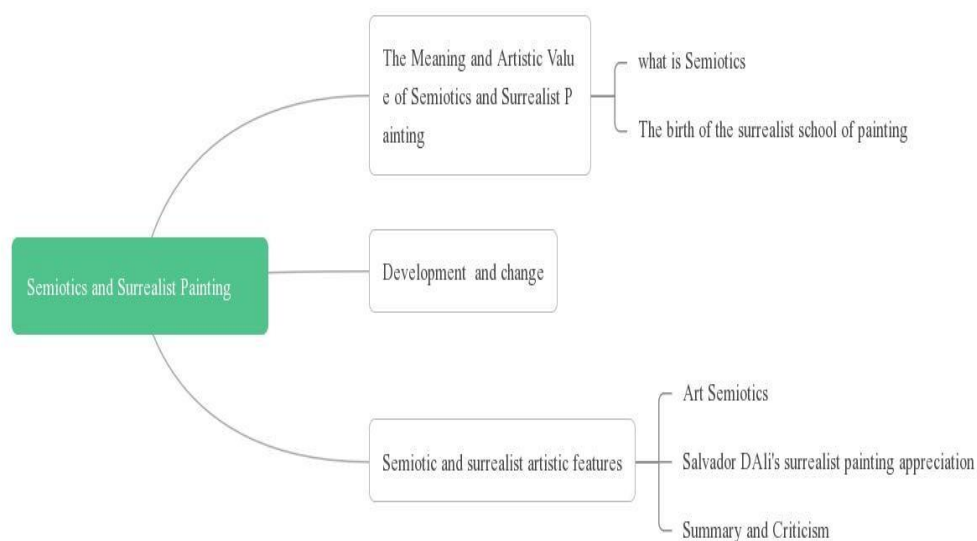
Surrealist painting is one of the most influential art genres in the 20th century, with its versatile style, grotesque and mysterious, strong visual impact, and often profound philosophical ideas, which became the inspiration of some artists at home and abroad. Based on Freud's psychoanalysis and theory of the subconscious,

Surrealist painting opposes traditional rigid art theories, creates art in a fantasy way, shows the reality and connotation of the spiritual world deep inside human beings,

And devotes itself to "solving the main problems of life" [2]. Due to the complexity of subconscious symbols and multidimensional space in his works, the special "spiritual power" he emphasizes is not well understood or even misunderstood by many people, so it is necessary to analyze surrealism from more perspectives. Art is a symbolic form of life. Surrealist artists use unique artistic symbols to express their personal emotions, signifying the profound meaning of the human spiritual world.

In the current image-filled culture, I find that semiotics is a perspective, a set of conceptual tools that help us to analyze deeply the ideas and concepts of visual works, not just the formal or material elements. Finally, semiotics will help avoid fallacies such as excessive realism, intentionalism (purposivism), and non-reflective extrapolation of outdated prejudices recognized as "historical facts".

### Conceptual framework



**Figure 1** Conceptual framework

### Literature review

In recent years there has been a growing trend of research on semiotics among domestic scholars. Due to different origins, several major semiotic theories

have emerged in modern semiotics, Saussure's linguistic semiotics, Peirce's logical semiotics, Cassir's cultural semiotics, and Susan Lange's artistic semiotics .

### **1. The Development Process of Western Semiotics**

Semiotics emerged as an independent discipline in France, the United States, Italy, and the former Soviet Union in the 1960s, after which it quickly crossed the boundaries of political groups to become a unified academic movement. Semiotics is gaining momentum in all disciplines, and the understanding and use of semiotics is taking shape as a scientific mega-trend.

#### **Saussure and the First Phase**

Saussure's theory, based on linguistics, initiated the first phase of semiotic development. Saussure argued that language, although only one type of sign used by humans, was a disproportionately large system of signs, that linguistic research should provide a model for semiotics, and that the fundamental principle of symbolic representation was arbitrariness. In the early twentieth century, "Saussurean linguistics" matured rapidly, so that when structuralist semiotics became a powerful movement in the 1960s, linguistics provided a systematic and well-grounded theoretical framework.

#### **Structuralism and the second phase**

The second phase of semiotic development emerged in the 1960s and 1970s, when Saussurean semiotics was developed directly into the structuralist surge of the 1960s: Jakobson, Roland Barthes, Greimas, and others, developed structuralism into the most prominent school of the 1960s. Roland Barthes, for example, studied fashion, concentrating on its linguistic description; Grémas's understanding of the semiotic square was in fact a confrontation of conceptual discourse terms. But the linguistic

model made semiotics inevitably fall into a structuralist diachronic pattern, and Saussure's theory could hardly escape from the closed system, which made the "linguistic model" of semiotics limited. Even so, several models of semiotics failed to converge at this stage, and the Saussurean model remained dominant. The second stage is characterized by the emergence of semiotics as the overarching methodology of the humanities and social sciences on a grand scale.

#### **Peirce and the Third Stage**

The most important model of contemporary semiotics is no longer Saussure's "linguistic" model. The third phase of semiotic development emerged in the mid-1970s and is still unfolding today. This phase is characterized by the replacement of the Saussurean model by Peirce's open model, and the resulting breakthrough of structuralism into post-structuralism.

The major theoretical developments in semiotics from the third phase to the present have been the product of integration with other schools of thought. The combination of semiotics with several cultural critical pillars of theory has produced extremely rich results. At the same time, the application of semiotics in various fields of culture and the shift to semiotics in all topics related to the study of meaning, the so-called "disciplinary semiotics," is in fact the most prominent manifestation of the development of semiotics.

The study of art semiotics by foreign scholars is more complete, with a comprehensive and systematic elaboration and analysis of basic theories, and can be combined with other art fields such as film and music. For example, Trisha Curran's *Film Criticism: A Theory of Film Criticism Derived from Susan Lange's Art Philosophy* and Leonard Mayer's *The Emotion and Meaning of Music*.

## **2. The Development of Chinese Semiotics**

Culture is the semiotic thinking and behavior of human beings. The study of semiotics in the modern sense began in China in the 1980s. 1987 marked the beginning of the study of semiotics in China with several articles on the study of translation theory based on semiotics at the first translation symposium held in Qingdao; the following year, the first symposium on the study of semiotics in China was held in Beijing, marking the beginning of the study of semiotics in China. Since then, Chinese scholars began to introduce a large number of foreign semiotic theories, and semiotic theories with Chinese characteristics were developed, namely, the use of modern semiotic methods to study Chinese classical and modern culture. The study of semiotics in China has roughly gone through the following three stages:

First, the beginning stage (1980s to early 1990s). In the early stage of semiotic research in China, the introduced semiotic theories were mainly about literary theory and its research methods. The classic semiotics works on literary theory introduced and translated into Chinese during this period include Cassir's *Theory of Man*, Lange's *Emotion and Form*, and Barth's *Semiotic Aesthetics*. Influenced by this trend, China's semiotics research in this period mainly focused on the field of semiotics and aesthetic theory, such as Zhao Yiheng's *Literary Semiotics*, Yu Jianzhang and Ye Shukuan's *Symbols: Language and Art*, and Yang Chunshi's *Art Symbols and Interpretation*. Some works on semiotics or linguistic semiotics were introduced and translated, such as Saussure's *A Course in General Linguistics*, Katsuhiko Ikegami's *Introduction to Semiotics*, Hawks' *Structuralism and Semiotics*, etc. The main features of this stage are the introduction of the main ideas of Western semioticians, the general exposition and research on semiotic theory.

Second, the emergence stage (mid to late 1990s). During this period, semiotic research in China began to show diversity. In addition to the continued introduction of Western general semiotics and linguistic semiotics theories, the idea of categorical semiotics was introduced. Sectoral semiotics were also introduced one after another, such as narrative semiotics, social semiotics, film semiotics, discourse semiotics, etc. Scholars either systematically introduced Western theories, or elaborated their personal views, or conducted semiotic research in the context of Chinese culture. During this period, the semiotic connotations in Chinese traditional culture, philosophy and classical works began to receive the attention of Chinese semiotic scholars. According to the author's search and analysis of the 217 articles with the title of semiotics in the CNKI full-text library from 1994 to 1999, we can see the content and characteristics of Chinese semiotics research in this period. There are 68 research articles on semiotic theory and 149 research articles on the application of semiotic theory. The content covers ancient Chinese culture and philosophy, Chinese and foreign literature, linguistics, logic, aesthetics, translation, music, law, advertising, film, religion, folklore, cross-cultural communication, teaching of various disciplines, and many other fields. The main characteristics of the research in this period are: first, the research on the basic theory of semiotics and linguistic semiotics began to be specific and in-depth; second, ancient Chinese culture and philosophy began to receive attention in this period, and the excavation of the semiotics ideas of the pre-Qin sons and daughters, the study of Gongsun Long's nomology, and the exploration of the semiotics ideas in the discernment of name and reality and the discernment of speech and meaning were launched; third, semiotics as a methodology began to be applied to Third, semiotics as a methodology began to be applied to specific language studies, such as semantics, rhetoric and specific linguistic phenomena and foreign language teaching; fourth, semiotics theory was widely applied to other fields.

Third, the stage of full-scale development. In the 21st century, semiotics research in China has been fully developed. First, the Chinese Society of Logic and Semiotics and the Chinese Society of Language and Semiotics, established in the 1990s, began to play their roles fully; second, some semiotics researchers actively participated in the discussion of hot issues in semiotics, which promoted the development of semiotics research in China. 389 articles with the title of semiotics in CNKI from 2000 to 2005, categorized and analyzed, we can see the The rapid development of semiotic research. There are 92 articles on semiotics theory research and 297 articles on semiotics theory application research. The research content of this period is more extensive and comprehensive. Compared with the development stage, this stage has the following characteristics: first, academic articles far exceed the development stage

in terms of quantity; second, comparative studies on the theories of famous semioticians and articles questioning Western semiotic theories appear; third, more in-depth research on language semiotics, such as Ding Ersu's "The Symbolic Nature of Language" and Wang Mingyu's "Language Semiotics"; fourth, semiotic ideas and methods Fourth, semiotic ideas and methods are more widely applied in comparative studies of Chinese and foreign literature; Fifth, the semiotic study of ancient Chinese philosophical thought continues to develop; Sixth, the position of semiotics in translation studies becomes more and more important.

Among them is the study of art semiotics. Domestic research on art semiotics has reached a certain degree. Wu Feng's "Aesthetics of Art Symbols - A Study of Susan Lange's Aesthetic Thought" briefly and systematically composes the framework system of Susan Lange's aesthetic thought, explains her theories on artistic expression of human emotions, life forms, artistic illusions, aesthetic intuition, etc., and reviews the achievements and shortcomings of Susan Lange's aesthetic thought. Feng Gang's Art Semiotics explains art semiotics mainly from the perspective of plastic arts, systematically traces the theoretical basis of art semiotics, and explores the role and influence of symbols on color vision, art design, and modern art, with academic foresight. His book Visual Culture: From Art History to Contemporary Art Semiotics Studies studies the relationship between symbols and art from a comprehensive perspective, with a more diversified professional theory and a broader vision.

## **Methodology**

### **1. Literature analysis method**

Read, collect and reference a wealth of documentary information by locating book resources, authoritative media news websites, Chinese painting websites, and overseas online national painting websites. The historical process, social background, etc. related to semiotics and Salvador Dali's surrealist painting were searched, studied, and compared. Through extensive reading and screening of related topics were researched and practiced, and the author provided a sufficient basis for answering research questions through literature analysis.

### **2. Comparative Analysis Method**

During the development of surrealist painting, it was influenced by historical events, different social backgrounds and cultural customs of the time. Therefore, there are many masters in the field of surrealist painting. By comparing the works, representative paintings, materials and documents of Salvador Dalí and one or more other painters who developed in Surrealist painting, the author wants to analyze in depth the similarities and differences between the various development stages of



different painters and the reasons for their formation. This study takes Salvador Dali surrealist paintings as the object of comparative analysis, and analyzes and discusses the integration of semiotics into paintings by comparing the characteristics of paintings between different painters, which provides a strategic help for the further development of semiotics.

### **3. Questionnaire method**

The author selected 150 painting students in Chinese universities and obtained 143 valid responses to investigate their concerns and opinions about semiotics and surrealist painting. The survey results were then analyzed to reflect the differences in perceptions of surrealism, to understand the current state of surrealist painting, and to offer suggestions for the current development of semiotics and painting. For ethical and privacy reasons, the questionnaire will not reveal the participants' private information.

### **4. Interview survey method**

The interview survey method is done by face-to-face communication with the interviewees. Their opinions, perspectives, and experiences are collected. This method usually involves an in-depth interview with the interviewee to understand their thoughts. Emotional and other details. The author uses structured interviews, where the author (interviewer) conducts interviews in a certain order and with questions to ensure that all interviewees answer the same questions. To understand the interviewees' personal insights and perceptions about surrealist painting and semiotics in order to explore more relevant knowledge and information. Again, for ethical and privacy reasons, the questionnaire does not reveal the private information of the participants.

### **5. Historical Research Method**

The historical research method is a method of collecting, analyzing, interpreting, and evaluating historical events, people, cultures, and social changes. Historical research usually involves the collection and analysis of existing historical documents, sources, and other materials, as well as the interpretation and evaluation of historical events, people, and social phenomena. Historical research allows the author to gain insight into various aspects of the development of surrealism and semiotics as well as the social change of the people involved. Also historical research can help the author explore the relationship between historical events and surrealism and semiotics, and finally their impact on current society.

## Results

Through the study and exploration of semiotics and art semiotics and the surrealist school of painting, we master the characteristics and development trends of semiotics and art semiotics and the surrealist school of painting, and grasp more of the characteristics of semiotics.

In addition, he will use the language of semiotics more flexibly to enrich his creative form in the creation of his own works, so that his painting creation can be complementary in theory and practice, and form his own painting style. Contemporary elaborate painting is a new topic at present, and with the public's understanding of art and aesthetic improvement, the demand for contemporary art is growing. This paper is of academic value in the study of semiotics and art semiotics as well as the Surrealist school of painting. The expressiveness of painting shapes and the expressiveness of material colors have some academic value for the improvement of contemporary painting theories and technical practices.

This paper reconceptualizes semiotics and art semiotics and the surrealist school of painting from the perspective of classification of works with expressive characteristics, and evaluates the semiotic expressiveness of works with expressive characteristics and to properly understand and grasp the characteristics of expressiveness. Among the many works of semiotics and art semiotics and the surrealist school of painting, although there are many studies on color, composition, technique, and composition. However, there are no papers or works on meticulous pictorial representation. This paper has the academic value of exploration in this regard and a stage summary in this regard.

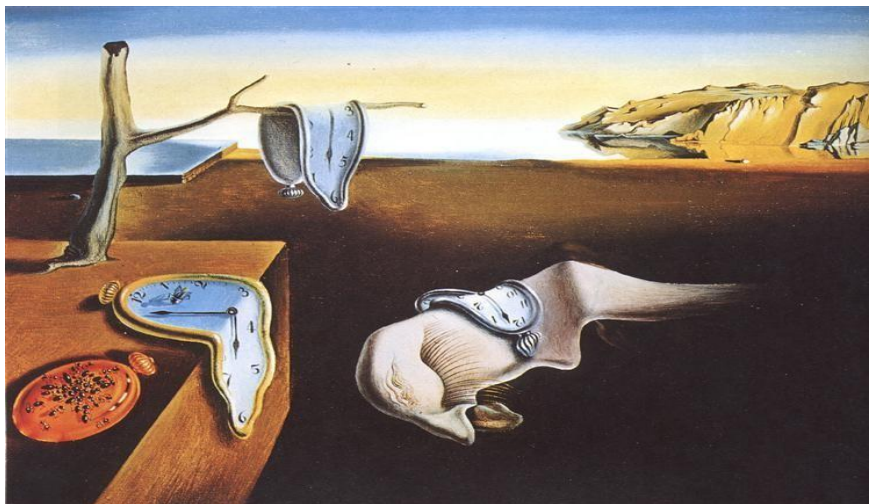
### 1. Analysis

Surrealist painters often use the power of the subconscious mind to create art. The subconscious reflects the true emotions of the human heart, which are unbound and uncorrected by rational factors. Freud believed that the process of creation by the artist is to express the disguised and altered childhood memories or pains and worries in the language of artistic symbols, and that all inner activities such as human feelings and emotions that are difficult to express can be accomplished by artworks. Art semiotics defines art as "the creation of human emotional symbols", and all forms of art created by human beings are used to express the concept of human emotions, and this symbolic process of expressing emotions is the process of art creation, which is the objective expression of subjective existence and the projection and transformation of emotions in art.

Salvador Dali was one of the most idiosyncratic of the Surrealist painters, a man who incorporated the "surreal" into his life and who, despite his eccentric behavior,

had an extraordinary talent. Dali's works are found in all fields of art, including plastic, design, jewelry, and film, and the life of this genius is itself a surrealist work of art. Dali used the "paranoid-critical method" to create his art, remembering the images in front of him when he was trying to sleep and when he was not, when he was half asleep (when the subconscious mind was most active), and integrating them carefully and meticulously to create his surrealist paintings. His works feel like the objective world of human existence, but in this world are filled with uncanny symbols, most of these grotesque symbols come from Dali's childhood memories, which Dali deconstructs and reorganizes to build a surreal dream world through irrational means.

Dali's most famous work, *The Eternity of Memory* (Figure 1), represents the memories and fantasies of Dali's subconscious mind. The background of the image is from Dali's hometown of Figueras, a coastal city that is all Dali remembers from his childhood. The scene is like a sunset dusk, with lofty mountains and rivers towering in the distance, the sea and the sky in one place, and the sunshine warm, an empty, silent, and sad space by the sea strikes the heart, leaving only a sadness with no place inside. The main part of the picture is shrouded in shadow, and in the center is a human face with distorted features, giving people a feeling of anxiety, confusion and uneasiness. The core of the picture is three watches that are limp in the void. The clocks that record time in reality are softened by Dali, and the frozen time seems to tell that people in the rational world cannot break through the boundaries of time and space, and only a deep sense of powerlessness remains.

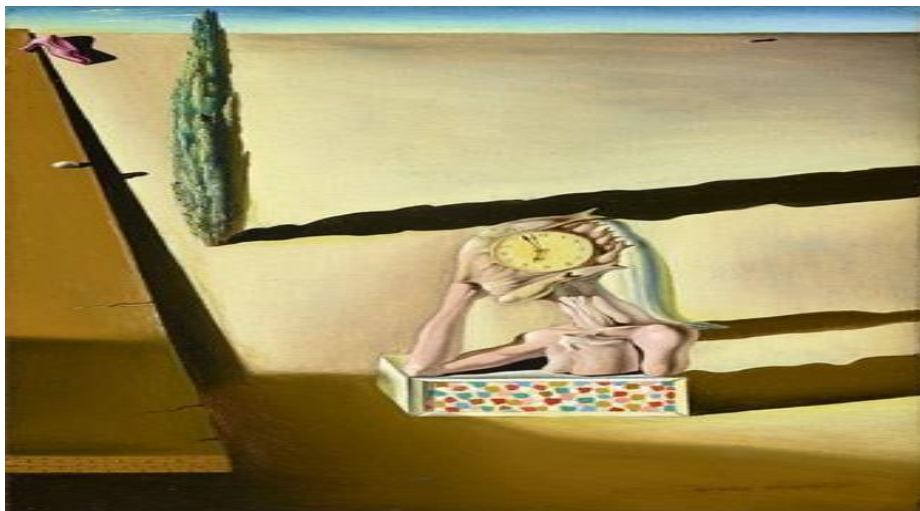


**Fig. 2** Dali, *Memory of Eternity*, oil on canvas 24.1x33cm 1931

Dali's doubts and anxieties about time and life can be traced back to his childhood. When Dali was five years old, his parents took him to the grave of his

brother, who had died prematurely, and told him that he was in fact the reincarnation of his brother, who had a highly similar face and the same name, and that this had a lifelong impact on Dalí, who did not want to be his brother's shadow but could not be separated from him as if by fate. Dalí's "narcissism" and "arrogance", from a psychological point of view, are constantly reinforcing his "inner child", thus gaining the attention of his parents and "inner parents". inner parent" attention. Dalí's eccentric behavior is often incomprehensible to others, and he is constantly attracting the attention of others. These complex emotions are projected and transformed into symbolic forms through a series of abstract activities, and finally condensed into a "soft clock" in a void illusion, showing Dalí's thoughts on time, life and death. Time as we understand it is linear, the past is no more, time is running to the future, never stopping, and the same is true for the cycle of life and death. According to the theory of emotion and form, the external form of art, the "soft clock", is able to reveal Dalí's inner life because they share the same relationship and components, and this relationship and components have logical consistency. The clock is the objectification of time, and the cheese like state is the externalization of Dalí's emotions when facing the problems of life. Although Dalí's clocks are presented in a static form, the profound meaning given to the "soft clocks" is dynamic, showing Dalí's thinking process about time and life as well as his complex and subtle emotions, mobilizing the viewer to examine and reflect on the issues of time and life, thus freeing him from the shackles of conventional perception.

The Eternity of Memory is not the first time Dalí has depicted a clock. In the middle of an earlier work, *The Fish Man* (fig. 3), is a complete clock. The watch is



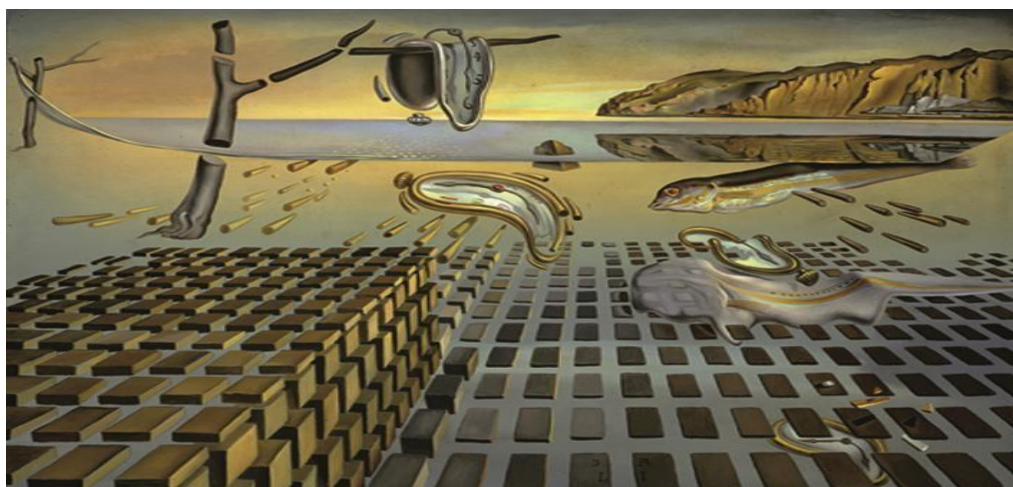
**Fig. 3** Dalí, *Fish Man*, oil on canvas 26.15x18.5cm 1930

located in the center of a human head made up of many fish, the "fish man" symbolizing Dali himself, who is holding his forehead with his right hand as if contemplating the true meaning of time and life. In *The Prematurely Rigid Railway Station* (fig. 4), Dali's depiction of the clock changes: it shows an empty platform at



**Fig. 4** Dali, "Station of Premature Rigidity", oil on canvas 31.5x27cm 1931

dusk, with a slightly distorted clock on the right. *The Eternity of Metamorphosed Memory* (Fig. 5) is a further development of *The Eternity of Memory*, in which Dali considers the experience of life and space-time on a deeper level. It can be seen that Dalí was deeply influenced by the theories of atomic physics, focusing on the basic units of matter. Dali breaks down the objects in the picture into squares suspended at the bottom of the sea, as if the protons and neutrons in an atom were combined to make up everything in the world.



**Fig. 5** Dali, *The Eternity of Metamorphosis of Memory*, oil on canvas 25.4x33cm 1952



Although on the surface, Dali's works show his personal life experience activities, with his unique personal style, his works reflect a kind of inner human emotion after careful consideration and research, not the catharsis of his personal emotion. Any emotional change in any human being is a physical or psychological need, and such subjective emotions do not need to be expressed in the form of art. What the artist does is not to let his emotions explode, but to precipitate them, to connect them with the "subconscious", and to recognize and grasp the objective emotions that exist in human society, which are separate from the subjective personal experience, and which are what Lange calls the concept and essence of emotion. The objective emotion is what Lange calls the concept and essence of emotion. The purpose of human beings engaging in art is to acquire and learn the concept of objective emotion, and what art forms show is the common and universal objective emotion of human beings. The subjective emotion and the objective emotion are consistent, and Dali abstracted them into an objective emotion symbol through his experience and perception of his childhood, to express the universal human emotion concept that can be directly felt. Dali guides the viewer to rethink the objective world we live in and gradually realize the role of spiritual power, presenting his ineffable and complex emotions, intuitions and reflections in a delicate and profound way, so that the viewer can grasp the deeper inner life and spiritual connotation of human beings through Dali's artworks.

## Conclusion

In recent years, with the development and penetration of new art concepts, people's ideas are constantly updated and the pace of change of art concepts is accelerating. The speed of change of concepts is also accelerating. This has undoubtedly provided an opportunity for the innovation and progress of semiotics and art semiotics as well as the surrealist school of painting, and stimulated a large number of artists to break the traditional conception of thinking and seek new views of semiotics and painting. The conception of thinking and seeking new viewpoints of painting to meet the aesthetic needs of modern people for painting.

People's aesthetic demand for painting also determines that semiotics and art semiotics as well as the surrealist school of painting will become stronger and stronger. The exploration of the painting is endless. Creation and innovation. The creation of new styles depends first of all on the change of ideological consciousness art semiotics

Consciousness, which requires us to practice and explore repeatedly. As long as we keep experimenting, summarizing and practicing, the painting style of the new era will definitely continue to develop and grow.

### Recommendations

According to the research plan, we found some materials related to this paper, and through careful reading and understanding, we found Through careful reading and understanding, we found some meticulous painters and their works, which have strong ideas and need to be studied.

The decorative characteristics of their works, which need to be introduced in the thesis, such as: Salvador Dali with Giorgio de Chirico, René Magritte, and Max Ernst, three artists.

In the process of gradually interpreting and studying the material, ideas and theories are accumulated for the thesis. The process of interpreting and studying the materials accumulates ideas and theories for the thesis. At present, the author has collected relevant materials, read a lot of literature, consulted the relevant paintings in the dissertation, and knows about semiotics and art semiotics as well as the Surrealist school of painting but not deeply enough to analyze the specific contents carefully. Artists related to the topic of this thesis need to be further studied, to be drawn upon and used in future creations, and to analyze their own experiences in the thesis.

### References

- Chen, Y. T.. (2005). **The Complete Collection of World Famous Paintings** [M]. Hebei Education Publishing House.
- Emma Mariot. (2015). **A minimalist history of the world you'll love to read** [M]. Taikai Press, (6).
- Ferdinand, [German] Saussure. (2009). **A Course in General Linguistics**. [M]. Beijing: Commercial Press,. 07
- Georges Sebag. Surrealism [M]. (2008). **Tianjin People's Publishing House**, (9).
- Langer (Langer.S.K). (1986). **Emotion and Form** [M], translated by Liu Da Ji et al, Beijing: China Social Science Press,
- Peirce,C.S (1992). **The Essential Peirce (VOL.2){C}**,Edited by Houser,Nathan & **Christian J.W.Kloesel**. Bloomington;Indiana University Press,
- In a radio interview with Jean Neyens (1965), cited in Torczyner, Magritte: Ideas and Images, trans. **Richard Millen** (New York: Harry N. Abrams), p.172.

Susanne K. Longer (Susanne K. Longer). (2006). **Art Problems [M].** Translated by  
**Shouwu Knee.** Nanjing: Nanjing Publishing House,  
Wu Feng. (2002). **Artistic Symbolic Aesthetics - A Study of Susan Lange's**  
**Symbolic Aesthetics [M].** Beijing Broadcasting Institute Press, (1): 24