Newsletter

Dear All,

Administrative work is slowly proceeding in several directions. Precise information cannot be given for the moment.

You have been informed of the new fast and secure way to pay dues and offer donations (see Adhesion on the website). I hope that it is working successfully from all parts of the world.

Remember that the next ESMA Conference should take place next September, and that there will be a big ESMA exhibition in Marseille (2013 European Capital of Culture) beginning September 7.

From Gyuri Darvas, we received the following mail:

I am happy to announce the next Symmetry Festival, to be held in Delft, just after the Bridges 2013.

You are invited, as well as all members of ESMA. We can make a special symposium to promote ESMA. We can host a special memorial meeting dedicated to the centenary of the decease of H. Poincaré (it will be within a year of the date).

Please, announce the event at your website and in your next Newsletter.
Symmetry Festival 2013, Delft, 2-7 August

Best wishes,
Gyuri

Our presence in Delft might present a new opportunity to recall the fact that ESMA is not a commercial society involved in buying or selling works of art. ESMA is above all a place where artists can talk to mathematicians. The Delft meeting could be the opportunity to look again at the various facets of the collaboration between artists and mathematicians.

Present and historical examples could be useful. The content of the banners of our website might spark some subjects for discussion. A few new ones this month concern Dali. Dali was not only a perfect technician, and master of gradation. He had many

messages to leave us, many things to tell us, not only how beautiful this doodle or that plain pattern is. Escher and Dali were perhaps the only artists of the last century who had a real feeling of mathematics. Tom Banchoff might agree with me. Most if not all of their contemporary painters knew only the line, the circle and the triangle. Dali was the first to reintroduce polyhedra in true painting since the 15th century (“Tête raphaelesque éclatée”, “The Last Supper”). His open mind inspired him to produce a portrait of Turing “Son frère mort”) and to enter the fourth dimension (“A la recherche de la quatrième dimension, Corpus hypercubus ou Crucifixion”). His last painting (“La queue d’aronde”) is well known among catastrophists. Dali’s mind was imprinted with the two almost opposite notions of symmetry (a key concept in algebraic structures) and deformation (a key concept in topology), rigor and imagination, stability and creativity. “Chair de poule inaugurale” (1928) is a good indication of this double characteristic of his work.

I hope you will enjoy this short visit of Dali’s work during these days of festivity.

Chair de poule inaugurale (1928)

I wish you a Happy New Year.
Claude

P.S. A new tale for winter holidays : Les délicieuses glissades de Sphalos. A new version with more illustrations will appear later.

European Commission Interest representative