

Robert Descharmes Gilles Néret

DALÍ

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The Paintings
TASCHEN

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Robert Descharmes
Gilles Néret

1927



262 Honey Is Sweeter than Blood, 1927 ◻
Le miel est plus doux que le sang.
263 Study for "Honey Is Sweeter than Blood", 1926 ◻
264 Apparatus and Hand, 1927 ◻
Appareil et main

262



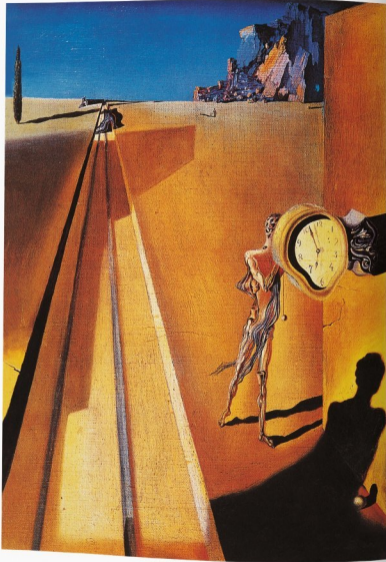
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for the fun of it." Eugenio d'Ors, a Spanish art critic, described this sacrilege in an article he published in a Barcelona daily paper. Dalí's father, outraged by the blasphemy and by the insult offered to the memory of a dead, beloved wife and mother, never forgave his son.

The Hero and Victor

In his *Diary of a Genius*, one of Dalí's chapter headings is a quotation from Freud: "The hero is the man who resists his father's authority and overcomes it." Greatly though Dalí admired his charismatic and humane father, he had to make the break and turn his back on the years of his youth. However, he loved his chalk-white village in the sun more than anywhere else and refused even to look at other landscapes – which meant he had to return as soon as possible. With the proceeds of *The Old Age of William Tell* (p. 175) he bought a tumbledown fisherman's hut in a sheltered bay near Cadaqués, at Port Lligat (the name means "harbour secured with a knot"), planning to move there with Gala. It was to be the landscape Dalí most frequently painted.³⁰⁹

Once he knew that an irreparable breach had been made and that he must be a stranger to his father's house, Dalí reacted by cutting his hair – his way of going in sackcloth and ashes. "But I did more than this – I had my head completely shaved. I went and buried the pile of my black hair in a hole I had dug on the beach for this purpose, and in which I interred at the same time the pile of empty shells of the urchins I had eaten at noon. Having done this I climbed up on a small hill from which one overlooks the whole village of Cadaqués, and there, sitting under the olive trees, I spent two long hours contemplating that panorama of my childhood, of my adolescence, and of my present."³¹⁰

1930–1931



311

309 Premature Ossification of a Railway Station, 1932 □ Ossification précoce d'une gare

310 The Persistence of Memory (Soft Watches), 1931 □ Persistance de la mémoire

311 Figure Clock, 1931 □ Figure-horloge

163



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352 Mae West Lips Sofa,
1934–1935

353 Photo of Mae West used by Dalí
for "Mae West's Face", 1934–5

354 Mae West's Face which May Be
Used as a Surrealist Apartment,
1934–1935. In
*Voyage de Mae West pour voir lire
unilatéral comme appartement surréaliste*



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a *stud. savr.* that I was soon the only full Surrealist. So much so, that in the end I was expelled from the group because I was overly-Surrealistic."

It was not difficult to be expelled by Breton – many others travelled the same road, and they tended to be the best, the most independent-minded. Small wonder: a gardener wants his shrubs trained in the style he has chosen, after all. "When Breton discovered my art he was horrified at the scatological elements that stained it," Dalí reports in the *Diary of a Genius*. "I was surprised. The very first steps I took were taken in sh—, which, psychologically speaking, could be interpreted as an auspicious token of the gold that was fortunately to rain down on me later. I tried craftily to persuade the Surrealists that those scatological elements could bring the movement good fortune. In vain I referred to the emphatically digestive iconography found in all eras and cultures; the hen that laid the golden eggs, the intestinal delirium of Danaë, Grimm's fairy tales. But they wouldn't have it. My decision was taken at the moment. If they didn't want the sh— I was generously offering them, I would keep my treasures and gold to myself. The famous anagram Breton thought up twenty years later, *Aviada Dollars*, could just as well have been prophetically proclaimed then and there."

Gala was right: up to a certain point the scatological elements were tolerated, but an excess was taboo. "Once again I came up against the same prohibition as my family had imposed. I was permitted blood. A little crap was all right. But just crap was not on. Depicting genitals was approved, but no anal fantasies. They looked very sickening at amuses! They liked lesbians very much indeed, but not pederasts. One could have sadism in dreams to one's heart's content, and umbrellas and sewing machines, but no religion on any account, not even if it was of a mystical nature. And to dream of a Raphael Madonna, quite simply, without apparent blasphemy, was strictly prohibited."

Dalí continually boasted of having initiated dissent among the Surrealists. He said he agonized over how he could get them to accept an idea or picture that was totally at odds with their taste. To this end he resorted to that "Mediterranean, paranoiac hypocrisy" which he thought himself capable of only in cases of perversity. "They didn't like amuses! Craftily I sneaked masses of them past them, in disguise – Machiavellian amuses for preference. Whenever I made a Surrealist object in which no such apparition was to be seen, the whole object had the symbolic function of an anus. Thus I used my famous active method of paranoiac-critical analysis to counter pure, passive automatism – and the ultra-reactionary, subversive technique of Meissonier to counter enthusiasm for Matisse and ab-



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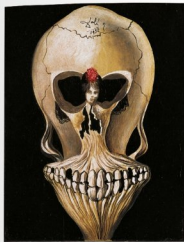


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755 The Face of War, 1940-1941 □
Visage de la guerre

756 Ballerina in a Death's-Head, 1939 □
Ballerine - Tête de mort

757 Human skull consisting of
seven naked women's bodies. Photo-
graphs Philippe Halman, 1951, after
a drawing by Dalí □



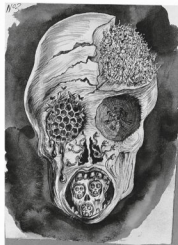
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758 The Face of War - Drawing for
the nightmare scene in the film
"Monsieur", 1941 □
Visage de la guerre

759 Café scene. The figures at the
table make a skull - Drawing for
the nightmare in "Monsieur",
1941 □



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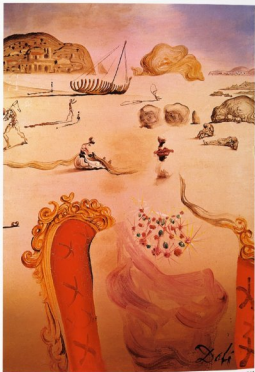


830 Leg Composition. Drawing from a series of advertisements for Bryans Hosiery, c. 1944 \square
Composition à la jambe

851 Paranoïa (Surrealist Figures), 1944 \square
Paranoïa (Figures surréalistes)

852 Dream Caused by the Flight of a Bee around a Pomegranate, One Second before Awakening, 1944 \square
Rêve causé par le vol d'une abeille autour d'un pomegranate, une seconde avant l'éveil

853 Gala Naked, Study for "Dream Caused by the Flight of a Bee...", 1944 Δ
Gala nue



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852



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