

1926-1927

259 *Honey Is Sweeter than Blood*, 1927 □
La miel est plus douce que le sang

262 *Study for
"Honey Is Sweeter than Blood"*, 1926 □
Étude pour - Le miel est plus doux
que le sang -

261 *Apparatus and Head*, 1927 □
Appareil : tête



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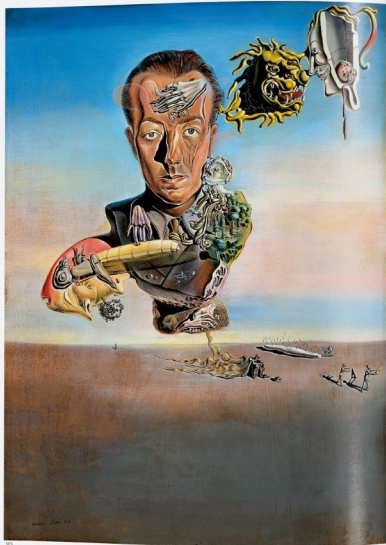


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2. The Proof of Love

1929-1935

The year 1929 was a decisive one for Dalí. It marked the turning point at which he was recognized as a paid-up card-carrying Surrealist. Not that this would have gone so smoothly had it not been for the skillful assistance of Miró. "It's going to be hard for you," he had told Dalí. "Don't talk too much" – at this point, Dalí noted in the *Secret Life*, he understood that perhaps Miró's silence was a tactic – "and try to do some physical culture. I have a boxing instructor, and I train every evening. [...] Tomorrow we'll go and visit Tristan Tzara, who was the leader of the Dadaists. He is influential. He'll perhaps invite us to go to a concert. We must refuse. We must keep away from music as from the plague. [...] The important thing in life is to be stubborn. When what I'm looking for doesn't come out in my paintings, I knock my head furiously against the wall till it's bloody." (Dalí had a vision of Miró's bloody wall, and noted: "It was the same blood as my own.")

While Dalí was waiting for *Un Chien Andalou* "to plunge right into the heart of witty, elegant and intellectualized Paris," Buñuel was in fact still busy editing the film. In 1929, Eugenio Monté wrote that the film was "an event in the history of the cinema, writ in blood as Nietzsche would have wished and as has always been the Spanish way." And he continued: "Buñuel and Dalí have just placed themselves resolutely beyond the pale of what is called good taste, beyond the pale of the pretty, the agreeable, the epidermal, the frivolous, the French." For his part, Dalí fled Paris once again, for the soothing familiarity of Catalonia. Pleased as he was to be back in the light of Cadaqués, though, he still sensed that a change was happening within him. He had not yet had much contact with the Surrealists, but now he set out to paint "trophies *l'œil* photographs," making skillful use of all the tricks he had mastered by then. Dalí was a quarter of a century ahead of his time, using techniques that later made him the patron saint of the American photorealists. Dalí's photographic precision was used for his own distinctive ends, though – to transcribe dream images. It was a method that was to become a constant in his work; the first products, dating from this period, may be considered forerunners of his Surrealist paintings proper. As late as 1973, by which time his definition of his own art had been clarified, he was still declaring: "My art is handmade photography of extra-fine, extravagant, super-aesthetic images of the concrete irrational."

Even if Dalí had not yet conquered Paris, white-washed Cadaqués offered him memories of his childhood and adolescence. Now grown to manhood, he felt that he was "trying by every possible means to go mad." Before his departure, he had painted all his phantasmagoric private images in a single picture, *Futile Efforts* (*Little Ashes*) (p. 122); and now on his return, he found that his fetishist vision was a steadfast thing. The images in that painting meant a great deal to Dalí: they represented memories, fetishist obsessions, love-hate likenesses (including the head of Loreca), hallucinations.



303 *Portrait of Paul Eluard*, 1929 □
Portrait de Paul Eluard

304 *Retrospective Bust of a Woman*
(*Abundance*), 1931 □
Buste de femme rétrospectif (*L'Abondance*)



566 *Stigaleries*, c. 1935 △

567 *Woman with Head of Roses*, 1935 □



1944

846 *Leg Composition. Drawing from a series of advertisements for Brylcreem Hair, c. 1944* □
Composition à la jambé

847 *Portrait of Mrs. Jack Warner (Portrait of Ann Warner), c. 1944* □



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848 *One Second Before the Awakening from a Dream Provoked by the Flight of a Bee Around a Pomegranate (Dream Caused by the Flight of a Bee around a Pomegranate One Second before Awakening), c. 1944* □

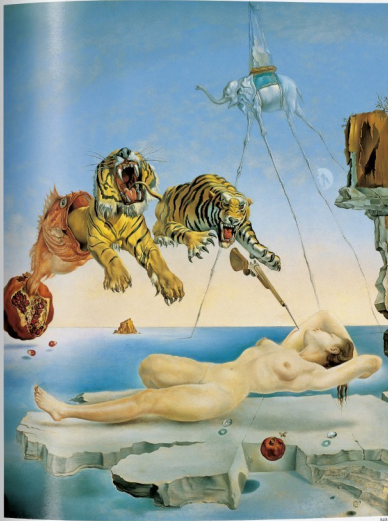


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landscape we see a female figure reminiscent of his cousin Carolinetta. In the foreground, two male figures are posed in American football attitudes.

The two players, one white and one black, are wearing kit that recalls Italian Renaissance costumes. The white player brings a Moerone warrior to mind: his head is an empty puppet's head, and his body is giving birth (as it were) to a Coca-Cola bottle. The black player is giving birth to a new Adam, who holds the egg of the future world balanced on his forefinger. According to Dalí, this exceedingly moralistic painting was one of his warnings against war: Black America, triumphant yet horrified, is almost refusing to take note of the white man's unstoppable self-destruction – as if Dalí had intimated the racial conflict that was to haunt the U.S.A. in the post-'45 decades.

The limp map of Africa hanging from the mausoleum tower similarly seems to point to bad times ahead for the continent. As for the Coca-Cola bottle, it unwittingly anticipates developments in art that we subsequently learned to associate with the names of Andy Warhol and other Pop artists. Convinced as they might be that they were the first to take an interest in the mass-produced articles of modern consumer society, Dalí had been there before them. Dalí's acquaintance with America,



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1232 Detail from the cover of
"Diary of a Genius", 1964 ©

1233 Cover of "Diary of a Genius",
published by Doubleday, New York, 1965 ©

1234 Gale looking at Dali in a state of
anti-gravitation in his work of art
"Pop-Op-Yes-Yes-Pompiere" in which one
can contemplate the two anguishing
characters from Millet's *Angelus* in the state
of static hibernation standing out of a sky
which suddenly burst into a gigantic
Molotov cross right in the heart of the
Perpignan railway station where the whole
universe must converge (*Perpignan
Railway Station*), c. 1965 □



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