

SALENDAR
DALI

JULIEN LEVY GALLERY
15 EAST 57
NEW YORK

1939

LIBRARY
THE MUSEUM
OF MODERN ART



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DALI, DALI!

The "paranoiac phenomenon" (delirium of systematic interpretation) is consubstantial with the human phenomenon of sight. The hypnagogic image, is it not actually a paranoiac interpretation of the phosphene of the retina?

The cave-man "saw", in the rugosities of the cavern walls, the irregular walls of his dwelling, the precise silhouette, the truculent profile, of his nutritive and magical obsessions, the hallucinating contours of the veritable prey of his imagination, these animals which he engraves merely by accentuating or retracing certain of the "stimulating" irregularities.

That "sublime madman" of antiquity, Aristophanes, in *The Clouds* brought to our notice for the first time that while contemplating the sky the cloud shapes are transformed,—from the nude body of a woman into a leopard or an enormous nose.

Leonardo da Vinci proved an authentic innovator of paranoiac painting by recommending to his pupils that, for inspiration, in a certain frame of mind they regard the indefinite shapes of the spots of dampness and the cracks on the wall, that they might see immediately rise into view, out of the confused and the amorphous, the precise contours of the visceral tumult of an imaginary equestrian battle. Sigmund Freud, in analysing the famous invisible vulture (which appears in that strangest of all pictures, Leonardo's *Virgin of the Rocks*) involuntarily laid the epistemological and philosophical cornerstone of the majestic edifice of imminent "paranoiac painting".

Piero di Cosimo too, drawn by the vertigo of repugnance, analytically and with horrified complaisance observed the viscous and mucous and bloody contours of tubercular spit, that there might rise into view enigmatic and atavistic compositions, fire and the horrible dragon of the oyster.

It was in 1929 that I first drew the attention of my surrealist friends to the importance of the paranoiac phenomenon and especially to those images of Arcimboldo and Bracelli composed of heteroclitic objects, and to the romantic detritus that expands and flowers into those compositions of double configuration almost entirely filled with the death's head theme.

Since my first paranoiac pictures "double images" have been distinctly manifest in the bosom of the surrealist movement, and also (although more timidly) in that of the neo-romantic group. But the first "systematic research" of the problem, I may state, begins with the picture featured in my present exhibition, *The Endless Enigma*. Therein appear, instead of a double image, six different images—thence to the limits of imminent metamorphoses.

Of a cubist picture one asks: "What does that represent?" — Of a surrealist picture, one sees what it represents but one asks: "What does that mean?" — Of a "paranoiac picture one asks abundantly: "What do I see?" "What does that represent?" "What does that mean?"

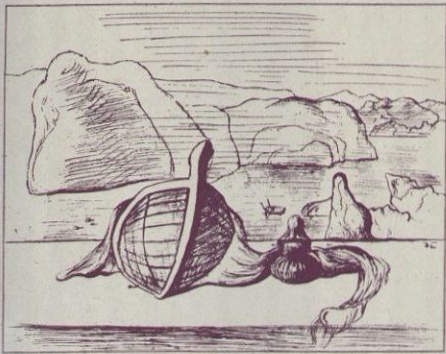
It means one thing certainly,—the end of so-called modern painting based on laziness, simplicity, and gay decorativism.

In the enflamed proscenium of torrential beauty that are the constructions of Palladio, the world's greatest architect, Psychoanalysis, still very young in spite of a forehead wrinkled with soft furrows of sadness, meets Morphology for the first time, Goethe's child, a veritable angel! Dali was the only living painter to witness this meeting. Behind a balustrade two figures are also watching attentively,—one, immobile, is Böcklin; the other, slowly approaching, corresponds exactly with Nietzsche's description when he wrote: "Poetry advances with her face veiled like the Egyptians."

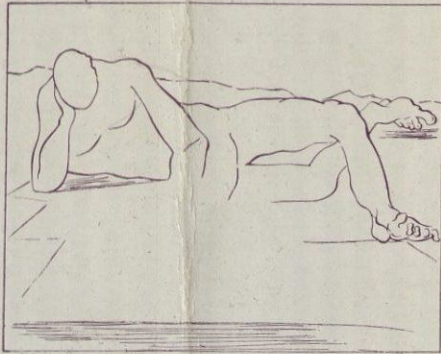
SALVADOR DALI

THE ENDLESS ENIGMA

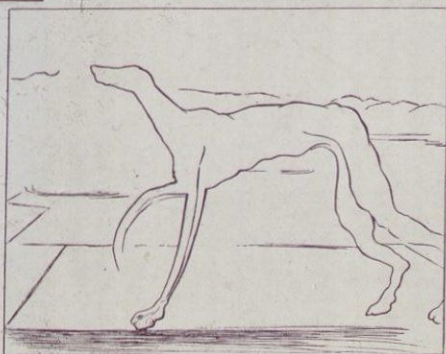
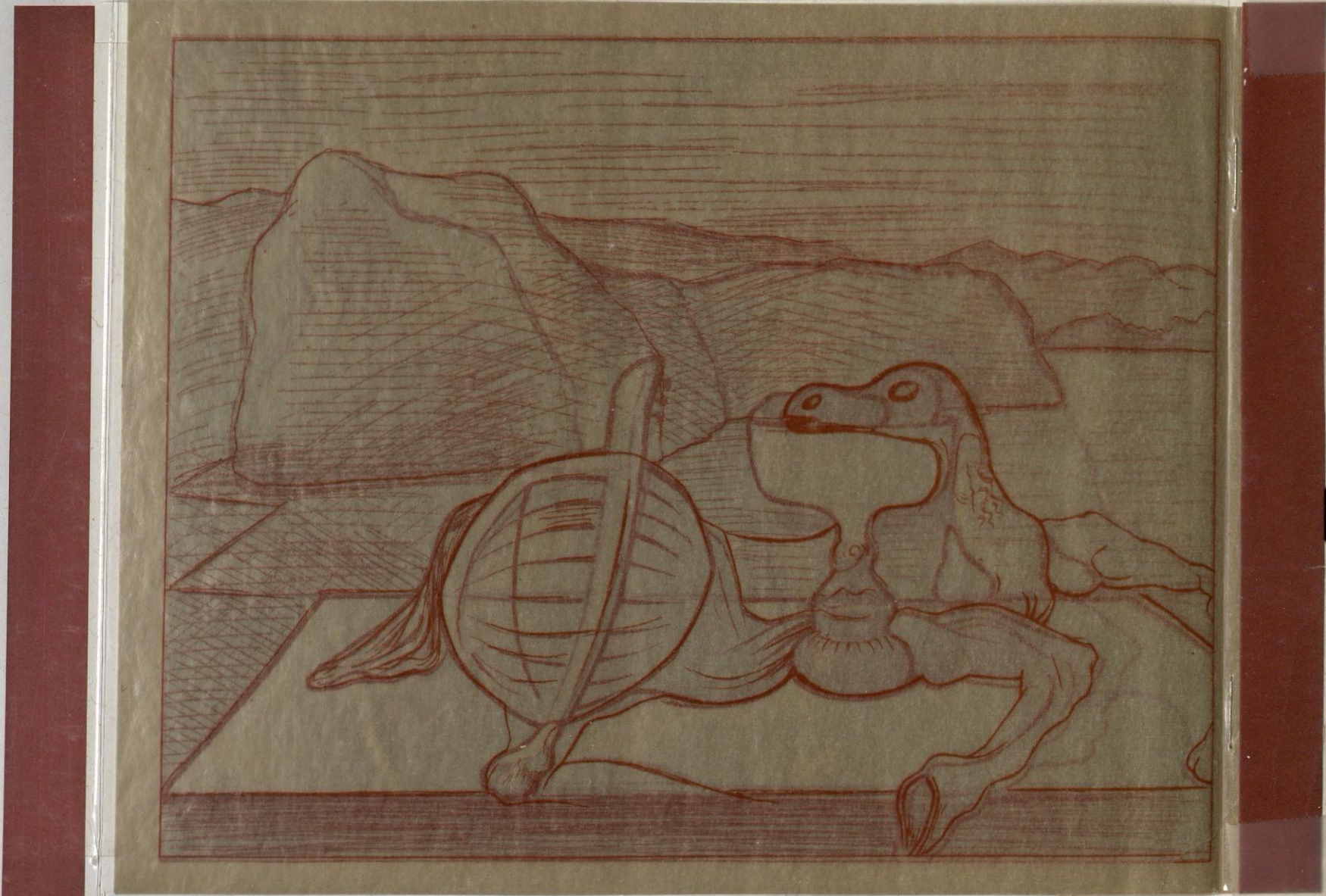
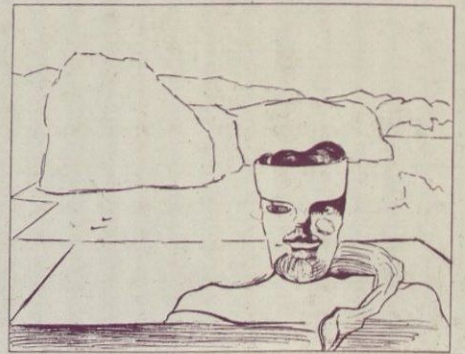
BEACH OF CAPE CREUS WITH SEATED
WOMAN MENDING SAIL SEEN FROM THE
BACK, AND BOAT.



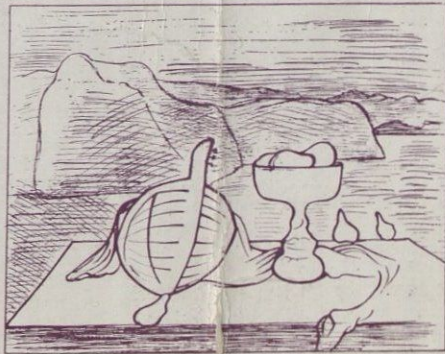
RECLINING PHILOSOPHER.



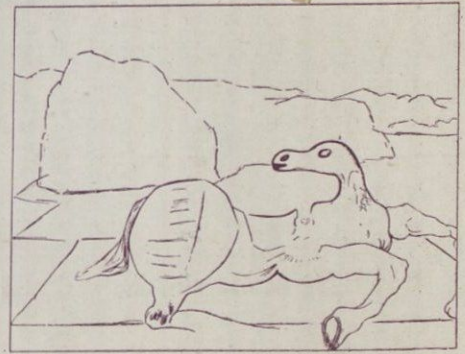
FACE OF THE GREAT ONE-EYED MORON.



GREYHOUND.



MANDOLINE, FRUIT-DISH WITH PEARS,
TWO FIGS ON TABLE.



MYTHOLOGICAL BEAST.

Dali eats up the miles. His imagination effects me like an outboard motor continually running.

PABLO PICASSO

(inventor of cubism)

Dali has endowed surrealism with an instrument of primary importance, in particular the paranoiac-critical method, which has immediately shown itself capable of being applied equally to painting, poetry, the cinema; to the construction of typical surrealist objects, to fashion, to sculpture, to the history of art and even, if necessary, to all manner of exegesis.

ANDRE BRETON

(inventor of the surrealist movement)

Dali Salvador, as his name indicates, will mark on the dial of the clock of history that the hour has come for the salvation of no less than painting itself.

FRANCESC PUJOLS

(inventor of *Ehupeptica*—philosophy of realistic systematizing of catalan thought)

Dali is a hurricane. With the violence of delirium he blows together, and piles into monuments, debris too heavy for slighter winds. These natural wonders deserve a National Park.

JULIEN LEVY

When I saw, years ago, the first painting of Salvador Dali I was at once fascinated. I felt the decided shock of standing in front of a masterpiece, and since then my passionate interest grew more and more conscious. I do not know of anything amongst contemporary painting that is like his creations, in spiritual will-power and dynamic intensity.

STEFAN ZWEIG

Only Dali has gone on to something new in art, while the others have for the most part been pale reflections of Picasso's genius.

JAMES THRALL SOBY

Dali until now has minutely painted for us the hallucinating world of the most unbelievable metamorphoses.—Today we are forced to realize that in his recent paranoiac paintings it is the picture that transfigures itself before our very eyes, thus becoming a truly magical object. Dali is no longer content, as in the past, implacably to describe the marvelous,—he creates it.—The aesthetic and philosophical implications of this change opens new horizons to those art critics who are aware of Dalinian thought.

M. PAZKIEWICZ

One thing is certain, that is that I hate simplicity in all its forms.

SALVADOR DALI

PAINTINGS

- 1 Debris of an automobile giving birth to a blind horse biting a telephone.
- 2 Gala.
- 3 The enigma of Hitler.
- 4 Telephone in a dish with three grilled sardines.
- 5 The Abyss of Reflection.
- 6 Spain.
- 7 Imperial violets.
- 8 Women-horses.
- 9 Mad Tristan.
- 10 Endless Enigma:
 - Mandoline, fruit-dish with pears, two figs on table.
 - Mythological beast.
 - Face of the great one-eyed moron.
 - Greyhound.
 - Reclining philosopher.
 - Beach of Cape Creus with seated woman mending sail seen from the back, and boat.
- 11 Enchanted beach with three fluid Graces.
- 12 Apparition of face and fruit-dish on a beach.
- 13 Melancholic eccentricity.
- 14 Psychoanalysis and Morphology meet.
- 15 The image disappears.
- 16 The transparent simulacrum of the feigned image.
- 17 Saint Jerome.
- 18 Evening palisades.
- 19 Sleep.
- 20 Palladio's corridor of dramatic disguise.
- 21 The Sublime Moment.

DRAWINGS

- 22 Portrait of Gala.
- 23 Portrait of Doctor Freud.
- 24 Portrait of walking female figure.
- 25 Imaginary portrait of Lautréamont.
- 26 Portrait of Harpo Marx.

OBJECTS