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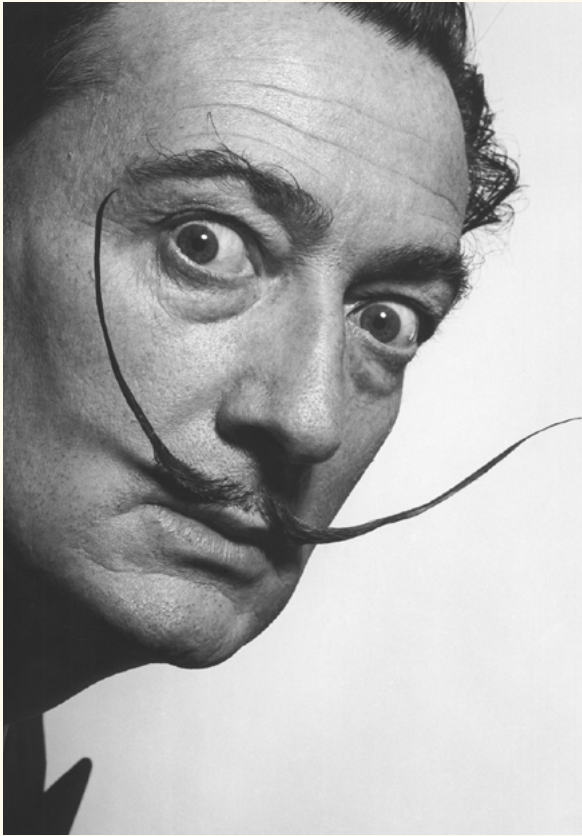
SKETCHBOOKS FROM THE 1930s

*Stieglitz*

SKETCHBOOKS FROM THE 1930s

# Omer Tiroche Gallery

*Essay by Astrid Bernadotte*



## *Dalí: Sketchbooks from the 1930s*

Revered and acclaimed for his Surrealist paintings, drawings, sculptures and films, Salvador Dalí is one of the most internationally celebrated and recognisable artists of the 20th century. His radical, avant-garde approach to art not only brought him to the forefront of Surrealism but propelled him into international stardom, becoming a household name worldwide. Dalí was known for his striking and bizarre Surrealist landscapes that effortlessly reflected the airless quality of dreams, as well as his exploration of the subconscious. His extraordinary technical skill brought to life his obsession with the obscure and enabled him to translate his unparalleled and vivid imagination into two dimensions.

Almost as intriguing was Dalí's flamboyant personality and unconventional public image, made distinct by his unfailing antenna-like moustache and elaborate dress sense. Nicknamed the Showman of Modern Art, Dalí often engaged in bizarre public stunts of self-promotion; he once drove from Spain to Paris in a white Rolls Royce stuffed with 500kg of cauliflowers, claiming "Everything ends up in the cauliflower!" Similarly, in an attempt to reiterate the importance of 'diving' into the subconscious, Dalí arrived at a lecture he was giving on the unconscious mind, dressed head to toe in a deep-sea diving suit. Dalí was the epitome of the eccentric artist and one of the greatest icons of not only Surrealism, but of the last century.

Arguably, the works Dalí created at the beginning of his career during the 1930s, are his most formidable and pioneering. Over the course of that decade, Dalí produced the majority of his greatest paintings, and formed key concepts and techniques that laid the foundations for his later work. As a result, he created archetypal imagery that he continued to revisit in his oeuvre well beyond the 1930s and which helped solidify his enduring status in art history as the self-proclaimed "genius artist".



Dalí after he gave his lecture on Surrealism in his deep-sea diving suit

# Early Life

Salvador Domingo Felipe Jacinto Dalí i Domènech, was born in 1904 in the Catalan town of Figueres. His father was a well-respected notary and a minor government official, whose strict disciplinary approach often clashed with Dalí's flamboyant and rebellious behaviour growing up. His mother, whom Dalí adored, doted on her son and encouraged his artistic endeavours. She would often boast that Dalí was a genius and could paint anything, proudly proclaiming: "When he paints a duck, it's a duck. When he paints a swan, it's a swan!"



Dalí family on holiday in Cadaqués, 1910



Salvador Dalí, *Figura en una finestra*, 1925

Before her marriage, Dalí's mother had worked in her family's business that designed and sold decorative objects. She would often entertain her son by making colourful wax figurines out of candles; a childhood memory likely to have influenced the artist's great sense of imagination as well as his obsession with the human figure. The artist was the second-born, but the eldest of his siblings as his elder brother – also named Salvador - tragically died from gastroenteritis nine months before Dalí was born. Decades later, Dalí declared in his autobiography that his parents named him after his elder sibling in the hope that their first son would be reincarnated in their second. However, as with most of Dalí's stories, this fact was grossly taken out of context; both brothers were indeed given the name Salvador, but they were named after their father, Salvador Dalí y Cusí, a tradition typical in Catalan families at the time. Dalí's younger sister, Ana Maria, arrived four years

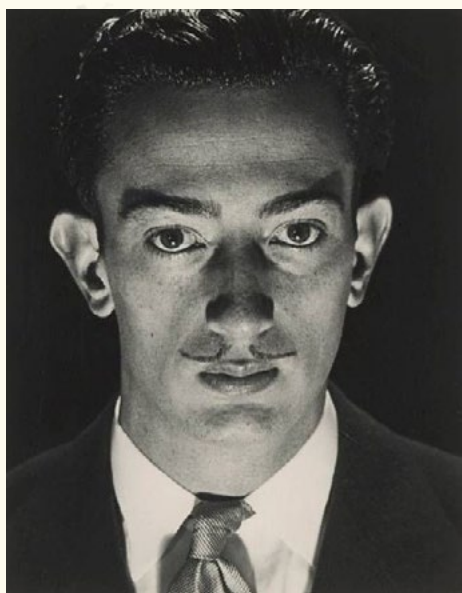
later and would come to feature in many of his early paintings, such as *Figura de Perfil*, 1925 and *Figura en una finestra*, 1925. Due to the loss of their first son and the age gap between the Dalí and his sister, he was spoilt by his family. He became prone to getting what he wanted and throwing tantrums when he didn't. Dalí famously stated: "At the age of six I wanted to be a cook. At seven I wanted to be Napoleon. And my ambition has been growing steadily ever since." Despite his outbursts, as a child Dalí was cripplingly shy and would often revert into himself, spending hours at a time in solitude. This anxiety would later be reflected in his paintings through his illustration of

lone figures depicted far off in the horizon of barren and isolated landscapes. At times, Dalí would act out with odd and erratic behaviour in an attempt to gain more attention. According to family members, the young Dalí would frequently induce coughing fits on himself and purposely wet the bed until the age of eight to anger his father. His performances subsided, however, when he was introduced to Post-Impressionism by a close family friend.



Salvador Dalí, *Untitled*, c.1915  
(roughly 11 years old)

From a young age Dalí was already showing signs of being a precociously gifted child with great artistic fortitude. So much so that by twelve, his father, who had been convinced by his wife, believed his son to be a prodigy, and in 1916 organised Dalí's first solo exhibition in their family home, showcasing his charcoal drawings that depicted the town and people of Figueres. Everyone in the province was invited to attend.



Man Ray, *Salvador Dalí*, 1929

In 1921, when Dalí was sixteen, his mother tragically died of cancer. He described his loss as “the greatest blow” of his life. Dalí had worshipped her and could not fathom life without his mother. She had not only been a staunch supporter of his creativity, but also acted as the intermediary between himself and his draconian father, whom Dalí feared now more than ever.

A year after his mother's death, Dalí escaped his father's stern rule by moving to Madrid and enrolled in the Royal Academy of Fine Arts of San Fernando, boarding at the renowned Residencia de Estudiantes. Dalí enjoyed his new-found sense of freedom and started to cull his childhood shyness, instead showing signs of the flamboyant behaviour that would come to define him.

He developed his showmanship and became a dandy.

Influenced by the Spanish master painter Diego Velázquez, Dalí began to grow what would later become his famed moustache. He also adopted a cane that he carried with him wherever he went. Dalí never abandoned these accessories and they became synonymous with his image as a whole.

By 1925, Dalí had gained notoriety as one of the principle artists in Catalonia and was invited to have his first notable solo exhibition at Galeries Dalmau in Barcelona. Following the success of the show, Dalí began developing his own style of realism, taking inspiration from Flemish masters such as Vermeer and Bosch. As his confidence increased, in 1926 the twenty-two-year-old painted *The Basket of Bread* as his end of year examination piece, which received huge praise for its outstanding technical execution. This new sense of boldness culminated in his premature departure from the school after he publicly declared in front of his fellow students and academy officials that his teachers were “completely incompetent” and too “outdated” to assess his work. Dalí was expelled for inciting public discourse among the students and left without his diploma.



Salvador Dalí, *The Basket of Bread*, 1926

## Cadaqués

After his expulsion, Dalí retreated to his family’s summer home in Cadaqués, a small fishing village hidden in the Alberes Hills, where Dalí spent most of his childhood summers. For the artist, the strange and dramatic landscape greatly impacted the nature of his work and enabled his already lucid imagination to flourish. Dalí was able to identify anthropomorphic shapes and figures from the eroded rocky landscape that lined the coast and poured them into his paintings. Some Dalí scholars argue that without Cadaqués there would have been no Dalí, as the memories of his childhood summers spent in the region saturate the majority of the artist’s paintings. Dalí himself explained, “I have been made in these rocks. Here have I shaped my personality. I cannot separate myself from this sky, this sea and these rocks.” It was in those rocks that Dalí would find inspiration for some of his most profound and celebrated paintings, such as his Surrealist masterpieces, *The Great Masturbator*, 1929, and *The Persistence of Memory*, 1931. Dalí plucked the strange and ambiguous figure at the centre of these works straight from the jagged rock formations that surrounded Cadaqués.



Salvador Dalí, *The Great Masturbator*, 1929



Cadaqués Landscape

The importance of Cadaqués to Dalí is crucial in understanding the foundations of his work. It was there that Dalí's voracious appetite to paint thrived and led him to explore a whole host of avant-garde painters before him; he became captivated by the expressionistic, loose brushstrokes of Impressionism and the colourful explosions of Fauvism. But most noticeably during this period he revered the artists associated with the Italian Metaphysical school, such as Giorgio de Chirico and Carol Carra, all of whom encouraged their own developing creativity. As a result, Dalí increased the use of perspective and geometric compositions in his work and, for a time, dabbled in both Cubism and Futurism.



Salvador Dalí, *Cubist Self Portrait*, 1926

## *Freud and Surrealism*

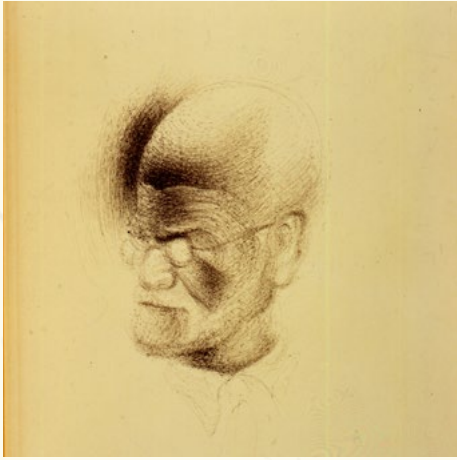
After Dalí left school in 1926, he made his first trip to Paris and supposedly headed straight to Picasso's home. When he knocked on the master's door Dalí proclaimed, "I came to see you before visiting the Louvre." Picasso was one of the few artists that Dalí admired almost as much as himself and their first encounter was the start of a long yet affectionate rivalry. Consequently, Dalí made regular trips back and forth from Cadaqués to Paris and began to successfully install himself among the Parisian avant-garde elite.

It was there, in 1929, that he was introduced by Miró, a fellow Catalanian, to the Surrealist leader André Breton. Breton, a renowned writer and founding member of the Surrealist movement,



Surrealist Group, top left to bottom right: Tristan Tzara, Paul Éluard, André Breton, Salvador Dalí, Jean Arp, Yves Tanguy, Max Ernst, René Crevel and Man Ray, 1930

wrote the first Surrealist manifesto in 1924. In it he outlined the principle concepts and ideas of the movement, highlighting the importance of the subconscious, and that dreams are both a crucial and rich source of inspiration. Dalí's discovery of Surrealism changed his life entirely. The rebellious avant-garde movement surfaced as a response to the devastation of the First World War and was largely inspired by Sigmund Freud's psychoanalytical theories. Dalí was greatly enamoured with the group's rejection of all traditions and fascinated with how they found their

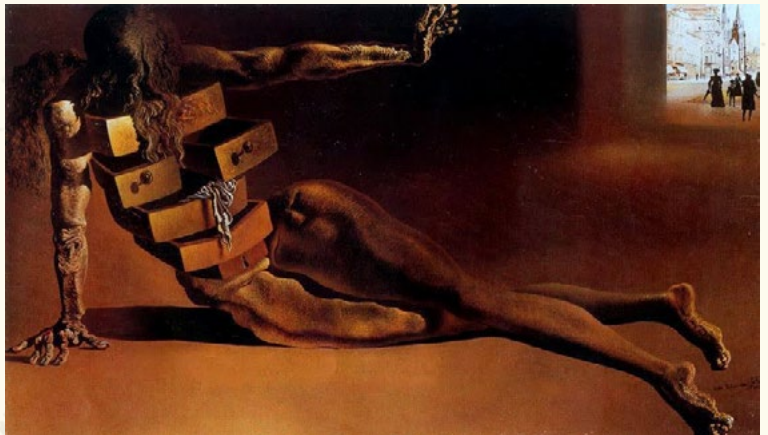


Salvador Dalí, *Sigmund Freud*, 1938

inspiration not by admiring past artists, but instead in exploring the unconscious mind. The notion of accessing the subconscious was a new and radical concept, having recently been developed by Freud. Dalí himself had been an avid fan of the renowned psychoanalyst, discovering his writings in the artist's early twenties. Freud argued that the unconscious mind is a repository for our fears, anxieties and desires, and in order to overcome these emotions, one must access the subconscious. This revolutionary concept became an integral part of the Surrealist movement, and to Dalí, Freud was a personal idol.

After several failed attempts, in 1938 Dalí was finally able to meet his hero in London. Freud had just arrived as a refugee from Nazi-occupied Vienna and Dalí had insisted he visit to paint his portrait. Freud was initially suspicious of the Surrealists and was unhappy with their attachment to him, but after his meeting with Dalí, the Austrian appeared to partially relent on his previous scepticism. "I was inclined to look upon the Surrealists, who have apparently chosen me as their patron saint, as absolute cranks. The young Spaniard, however, with his candid fanatical eyes and his undeniable technical mastery, has made me reconsider my opinion." Upon leaving the visit, Dalí overheard Freud refer to him as a 'fanatic' and became completely euphoric.

Much of Dalí's iconography comes from Freud's seminal text, *The Interpretation of Dreams*, which Dalí had read repeatedly and annotated intently. He adopted Freud's metaphor that the body is filled with clandestine drawers that hold our most inner obsessions, angsts and desires, and can only be opened by tapping into the subconscious. Dalí started introducing drawers into his work in the mid-1930s



Salvador Dalí, *The Anthropomorphic Cabinet*, 1936

and they quickly became as universally familiar as his melting clocks. Dalí frequently illustrated drawers protruding from torsos, breasts, legs and even faces. The figure in *The Anthropomorphic Cabinet*, 1936, is depicted in complete despair, shamefully recoiling at the sight of her drawers opening: partially drawn, they are suggestive of the hidden secrets of the subconscious, which, according to Freud, should not be feared.



Giovanni Battista Bracelli,  
*Untitled*, c.1600

Looking for further ways to translate Freud's psychoanalytical theories into two-dimensional imagery, Dalí drew influence from the 17th Century Italian Mannerist Giovanni Battista Bracelli. Bracelli deconstructed and broke down his subjects into geometric forms, which Dalí adapted to express his own obsessive need to deconstruct and understand the human psyche.

Dalí's fascination in psychoanalysis aligned perfectly with the Surrealists' own interests but it wasn't until the release of his pioneering, yet controversial short film *Un Chien Andalou* in 1929 that Dalí managed to catch Breton's full attention. The film, which Dalí made together with his old classmate Luis Buñuel, featured predominantly bizarre and macabre imagery. It used dream logic as a form of narrative, had interchanging characters, and had no chronological plot. The opening scene became infamous for its gruesome depiction of a woman having her eyeball sliced open with a razor. The film was riddled with surreal imagery that often featured in Dalí's paintings, such as rotting donkeys strewn across grand pianos and hands swarming with ants. The film scandalised the Parisian bourgeois society and in turn raised Dalí's notoriety. Prior to the screening Dalí and Buñuel filled their pockets with stones in case they might need to defend themselves against an irate audience, as they were convinced that there would be a violent outcry in response to the film. To Dalí's disappointment the film was a great success and no riots broke out. He dubbed the evening more uneventful as a result. Notable attendees included Picasso, Le Corbusier, Jean Cocteau, as well as André Breton, who declared the project a Surrealist masterpiece.

Subsequently, Breton invited Dalí to be a member of the movement. At the time, the Surrealists were suffering from a slight lull in their creative imagination, and although Dalí arrived late to the movement, his energetic enthusiasm helped to reinvigorate the other members of the group. Joining Surrealism had solidified his status among the Parisian establishment, and he was finally able to share his obsession for the unorthodox with others who also desired to explore the uncharted landscape of the unconscious mind. As Dalí flourished in the spotlight, he delved deeper into his exploration of capturing hallucinogenic and dream-like imagery in his work. His contributions to the movement were so significant that Breton himself once described Dalí as an "incarnation of the Surrealist spirit".



Still from *Un Chien Andalou*, 1929

# *Paranoiac-Critical Method*

A favoured technique that the Surrealists practiced to access the subconscious in their work was Automatism; a Freudian method used to suppress the conscious control over the process of construction, which in turn allows the unconscious mind to govern. In spite of his love for Freud and his theories, Dalí found Automatism to be too passive and believed that it was still possible to illustrate the subconscious whilst maintaining full cognitive control.

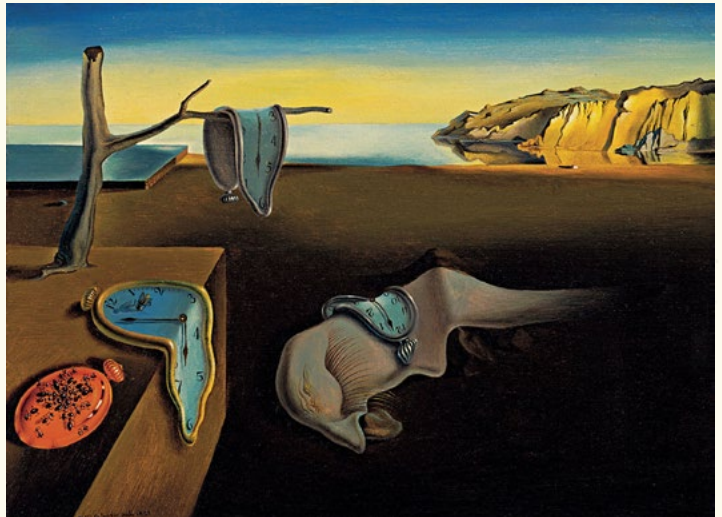
Subsequently, during the early 1930s, Dalí developed one of his primary and most acclaimed techniques; his Paranoiac-Critical Method was a form of mental aberration that led to the misreading of the world around us. His figures and objects were metamorphic, initially appearing as one thing but then turning into something completely unrelated; rock formations produced faces and figures, or swans transformed into elephants. Dalí saw paranoia as an essential mechanism in the construction of reality and explored the development of this idea in his paintings. The 'double images', as they are often referred to, are the manifestations of paranoiac delusions. This concept permeated the majority of Dalí's work and is best executed in his painting *Metamorphosis of Narcissus*, 1937. Set within the familiar rocky landscape of his beloved Cadaqués, Dalí depicts a half kneeling figure which doubles-up as a hand holding an egg. Dalí's use of his Paranoiac-Critical Method was pioneering and greatly added to the enigmatic qualities to his work. Breton praised Dalí once again for this approach and declared it as instrumental to Surrealism.



Salvador Dalí, *Metamorphosis of Narcissus*, 1937

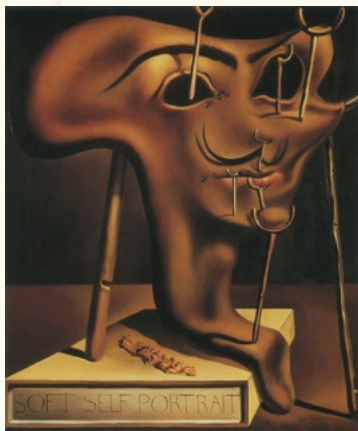
# Dalí's Use of Symbolism

For Dalí, the exploration of the unconscious mind allowed him to paint all of his fears, sexual desires and obsessions, themselves becoming reoccurring motifs that have now become synonymous with his work. For instance, his legendary melting clocks, inspired by a piece of camembert left out in the sun, are representative of the ominous presence of time and serve as looming reminders of our mortality.



Salvador Dalí, *The Persistence of Memory*, 1931

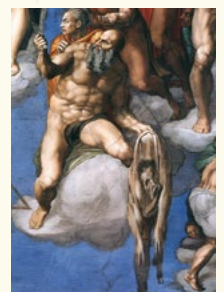
Other familiar Dalinian iconography are locusts or grasshoppers that Dalí used to symbolised fear. As a child, the insects frightened him to such a degree that other children would throw them at him in delight. In Dalí's masterpiece, *The Great Masturbator*, 1931, Dalí painted a disproportionality large locust crawling across the face of the ambiguous figure; presumably Dalí himself in an attempt to metaphorically face his fears head on.



Salvador Dalí,  
*Soft Self-Portrait with Bacon*, 1941

Ants crawl out of the empty eye sockets and head straight towards a rasher of crispy bacon that rests beside his face. Ants are symbolic of decay and the bacon may be representative of rotting flesh, whilst also serving as a reference to the flayed skin of in Michelangelo's *The Last Judgment* at the Sistine Chapel. This is believed to be Michelangelo's own self-portrait hanging in between heaven and hell. Perhaps Dalí is alluding to his own torture as a martyr for his art.

Crutches, which are very often found within his oeuvre, reference weakness, inferiority, as well as support. They are predominately linked to his deep fear of sex and impotency. Dalí's perplexing *Soft Self-Portrait with Bacon*, 1941, is indicative of the artist's revealing use of crutches, whilst also hinting towards a myriad of other symbolic references. In this work, Dalí depicted himself as a melting face with his clearly identifiable features; his pointed moustache and exaggerated eyebrows. Every inch of his flaccid head is being propped up by crutches of varying sizes, preventing the face from collapsing into a heap of flesh. The small platform on which the head rests is reminiscent of a bust or a trophy, possibly a reference to Dalí's growing celebrity status.



Michelangelo,  
*The Last Judgment*,  
detail c. 1493



Salvador Dalí, *Honey is Sweeter than Blood*, 1927

his homosexual tendencies. During his time at school in Madrid, Dalí had met the poet Federico García Lorca, with whom he formed a very close and sexually ambiguous relationship. Lorca was openly gay and frequently declared his love for the artist. After spending a summer together in Cadaqués, the poet featured in Dalí's celebrated painting *Honey is Sweeter than Blood*, 1927, which addressed Dalí's increasing disturbance of his growing relationship with Lorca, as well as his preoccupation with death; Lorca's severed head rests peacefully on a sloping horizon and is flanked by a decapitated nude female figure. Letters between the two friends reveal that Lorca's persistent advances irritated Dalí, which put a strain on their relationship. In 1936, Lorca was shot during the Spanish Civil War after confessing he was a socialist and a homosexual.

Undoubtedly, news of the Lorca's death devastated Dalí, who recounted on his deathbed his regret over his later treatment of the poet, something that haunted Dalí for decades. Dalí's crippling fear of sex infiltrated much of his work. He claimed that he was so terrified of any sexual advances that he resorted to chronic masturbation and voyeurism, which he openly discussed, professing that he only ever had sex once in his life and that was with his wife, Gala.

Another reoccurring theme in Dalí's work is sex. Dalí had a complex relationship with sex, as he was simultaneously terrified and obsessed by it. In Dalí's youth, his father purposefully left out medical journals that featured graphic depictions of patients with gruesome sexually transmitted diseases, presumably in a misguided attempt to warn off his son from promiscuity and alert him to the dangers of fornication. Consequently, Dalí became traumatised by all forms of sexual intercourse and developed a deep fear of being castrated. He also suffered from a growing anxiety that centred around



Dalí and Lorca in Cadaqués

# Gala Dalí

*“Without Gala, Divine Dalí would be insane.”*

*- Salvador Dalí*

The same year that Dalí joined the Surrealist movement in 1929, another dominant force entered into the artist's life: his soon-to-be wife, and lifelong muse, Gala. Gala, whose real name was Elena Ivanovna Diakonova, was born into an affluent Russian family in 1894. Well educated, Gala had set out to become a teacher, however in 1912 she contracted tuberculosis and was sent to a sanatorium in Switzerland to recover. There, she met Eugène Grindel, later known as Paul Éluard, a revered French poet and early member of the Surrealist group. The couple married in 1917 and moved to Paris where Gala gave birth to their daughter Cécile a year later. Soon, Gala became a prominent fixture at Surrealist meetings and, in true bohemian fashion she had a number of brief affairs with other Surrealists, most notably Max Ernst.



Dalí and Gala, c.1929

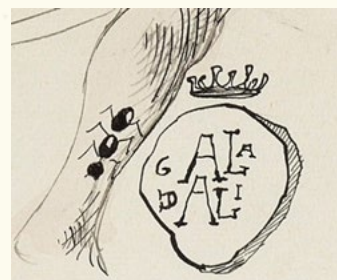


Salvador Dalí, *Madonna of Port Lligat*, 1949

Almost a decade later, in the summer of 1929, shortly after Dalí joined the Surrealists, he invited several members to visit him in Cadaqués. Among the visitors were Magritte, Buñuel and Éluard, who had brought along his then-wife, Gala. Despite Gala being ten years Dalí's senior, from the moment they met, the pair were instantly drawn to one another and became inseparable. At the end of the visit when everyone, including Éluard, had left, Gala stayed, abandoning both her husband and daughter to devote herself to Dalí. In the years to come, Gala replaced the artist's sister, Ana Maria, as his new muse, appearing in over fifty of his paintings, often elevated to the status of religious figures such as the Blessed Virgin Mary in *The Madonna of Port Lligat*, 1949.

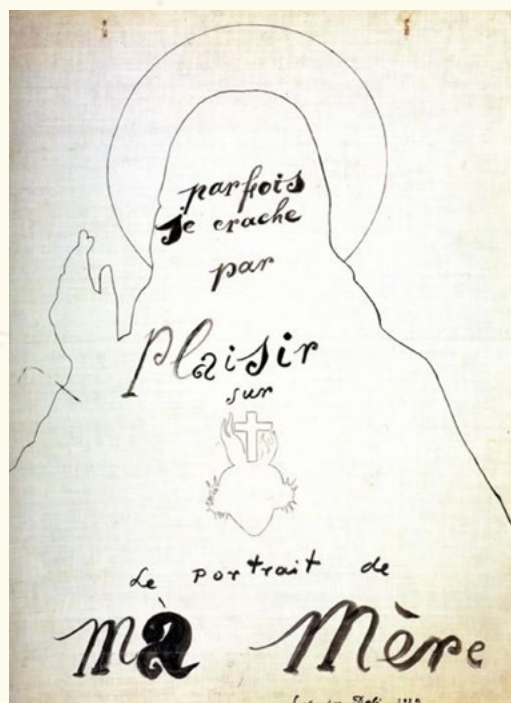
Dalí frequently referred to Gala as his Gradiva, a reference to the novel of the same title written by Wilhelm Jensen that Freud had reviewed extensively. Freud credited the heroine Gradiva with providing ‘psychological healing’ to the book’s leading male protagonist. Dalí attributed the same credit to Gala, stating that only she was able to calm his bouts of hysteria and asserted that, “without Gala, Divine Dalí would be insane.”

Albert Reynolds Morse, one of Dalí’s most loyal patrons who had known Gala for over a decade, once described her as, “part tiger, part mother, part martyr, part mistress and part banker.” Her unyielding influence on Dalí was so strong that not long after their first encounter, the artist started to sign his works with both his name and Gala’s. “It is mostly with your blood, Gala, that I paint my pictures.” From then on, Gala acted as his agent and played a dominant and vital role in the artist’s decision-making process.



Salvador Dalí's signature, detail

During this period, Dalí’s relationship with his father became deeply strained. It was almost irreparable after Dalí made the shocking and provocative work, *Sometimes I Spit with Pleasure on the Portrait of my Mother (The Sacred Heart)*, 1929; a drawing of the silhouette of Christ and the Sacred Heart with the title scrawled across the image. This controversial slur was most likely not an attack on his mother but an anticlerical statement in a bid to stir up controversy and perhaps even gain further notoriety among his fellow Surrealists. Not long after, news of Dalí and Gala’s relationship had reached his father who became incensed that his son was liaising with another



Salvador Dalí, *Sometimes I Spit with Pleasure on the Portrait of my Mother (The Sacred Heart)*, 1929

man’s wife. He threw Dalí out of the family home in Figueres and barred him from entering the house in Cadaqués. He even went as far as disinheriting the artist, removing him from his will. Unable to stay in any of the local boarding houses in Cadaqués on account of his father’s blanket ban, Dalí and Gala found refuge in the nearby village of Port Lligat, where they bought a small fishing hut. As Dalí’s success and wealth grew, so did their shack, eventually forming a grand labyrinth of rooms which housed their eclectic Surrealist collection of bizarre stuffed animals and sexually suggestive furniture. For the next thirty years Dalí would paint the majority of his work in Port Lligat.

In 1934, Dalí and Gala married in a small civil ceremony. A Catholic wedding was initially out of the question, with Gala being a divorcée, but in 1958, with special permission obtained from the Pope, the couple were allowed to remarry under the auspices of the Church.

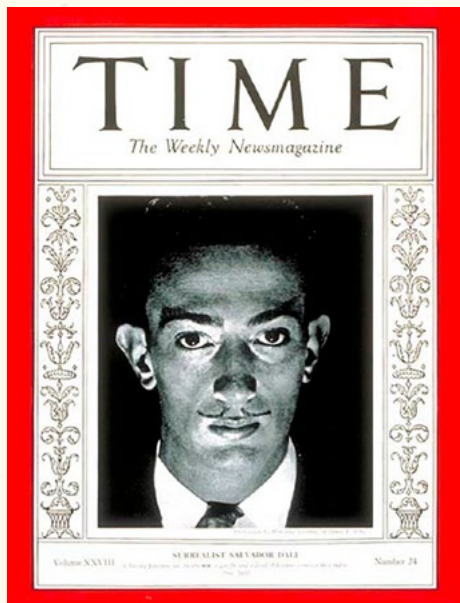
# Fame and Consequence

By 1934, Dalí's success as an artist and appetite for the spotlight was rapidly growing. In turn, his ambitions drove him to reach as wide of an audience as he could and, with America's emerging celebrity culture, New York was the next frontier. After receiving funding from Picasso – the two remained in contact since their first encounter in 1926 - Dalí embarked upon his trip to make a name for himself in the United States.

His monumental voyage did not get off to the best start. During the Atlantic crossing Dalí maintained that the boat was too large and too complex to safely complete the journey, convinced that it would sink. He also became paranoid that someone would steal his paintings, or 'melting clocks' as he referred to them. He refused to leave his cabin, even for meals, and for safe measure he tied a cord around both himself and his stack of paintings. Yet despite all of Dalí's fears and grumblings, when the liner finally reached New York and he stepped off the boat, Dalí the great performer came alive again. He greeted members of the press holding a two-and-a-half-meter long baguette. Originally, Dalí had demanded a fifteen-meter loaf



Dalí arriving in New York with 2½ meter meter loaf of bread



Cover of Time magazine, 1936

but the ship's oven could not facilitate a creation of that size. Dalí's relationship with the media was one of great mutual gain; he provided them with the flamboyant spectacles they devoured, and in return, the press gave Dalí the attention and celebrity status that he so craved.

His first solo exhibition in America was held at Julien Levy Gallery and was met with high critical acclaim; a string of important exhibitions closely followed. It was not long before Dalí and his beloved moustache became a household name and in 1936, aged thirty-two, Dalí graced the cover of Time magazine. From then on, Dalí made New York his second home, splitting his time between America and Port Lligat, and undertook a number of advertising campaigns to boost his celebrity status further.



Consequently, his relationship with the Surrealists became fraught and Breton's esteem for Dalí was waning. The leader of the group had become outraged by what he believed to be Dalí's commercial exploitation of his own art. Breton went as far as

to re-label Dalí "Avida Dollars"; an anagram of Salvador Dalí that meant 'greedy for dollars' in Spanish. Though Breton's true angst, as well as that of some of the other group's members, was that the public was beginning to view Dalí as the only authentic Surrealist. The tension reached its climax when the predominantly left-wing group took offence at Dalí's refusal to denounce Fascism, whose presence throughout Europe was growing, and they particularly disapproved of Dalí depicting Hitler in his work. In 1934, Breton put Dalí on 'trial' for his 'glorification of Hitlerian fascism'. Dalí arrived at his 'trial' with a thermometer in his mouth and wrapped in a comically large scarf, claiming to be suffering from the flu. As Breton paced up and down barking his accusations at Dalí, the artist repeatedly checked his temperature, mocking the writer. During his rebuttal, Dalí began removing layer after layer of clothing, simulating a striptease, sparking bouts of laughter from his peers in the group, much to Breton's frustration. Dalí tried to state that his fascination with Hitler did not stem from any political allegiance but he simply could not help it if he "dreamt of Hitler as other men dreamt of women", and painting one's dreams was merely in accordance with Surrealist practices. Dalí pleaded with the group that his obsession with the dictator was simply paranoiac, protesting that if the Nazis came to power they would "do away with hysterics of my kind." He was acquitted, but eventually fell out of favour again with Breton and the other Surrealists and Dalí was ousted from the movement. Despite the expulsion, however, for a limited period Dalí was allowed to continue to exhibit alongside his peers in Surrealist exhibitions; Breton knew that they still needed Dalí's enigmatic hold on the public to draw in the crowds. Dalí was unphased by the dismissal, proclaiming to all who would listen, "I am Surrealism!"



Salvador Dalí, *The Enigma of Hitler*, 1939

# Legacy

*"I am Surrealism!"*

*- Salvador Dalí*

Dalí championed his own brand of Surrealism and continued to exude his formidable talent for decades to come, relentlessly devouring the world around him until his death in 1989. Yet, the works that Dalí created leading up to and during the 1930s included in them some of the most iconic imagery produced in the 20th Century. His unrelenting and innovative passion during his early career brought us a whole lexicon of renowned and celebrated Dalinian imagery; open drawers, wooden crutches, melting watches, swarming ants and giant locusts, lobster telephones and the instantly recognisable Mae West lips sofa. Through these iconic images, Dalí reveals his subconscious to the viewer, inviting them into a world of Surrealist imagery that can only be emulated in dream sequences.

One of Dalí's greatest triumphs was his ability to bring Surrealism into the mainstream and to open up an unexplored world to the viewer in a multitude of mediums. His pioneering creativity was unparalleled and knew no bounds, permeating not only avant-garde art but also design, fashion and jewellery. Picasso once attributed Dalí with having 'a mind like an outboard motor' and described him as a thinking machine that never stopped. Dalí's self-proclaimed genius helped to solidify his status as one of the most celebrated artists of the Modern era, whose contributions to Surrealism greatly influenced his contemporaries and generations of artists that followed. Dalí's obsessive eccentricities unquestionably redefined the role of the artist in both his work and public persona. As a result, decades after his death our unwavering fascination for his delicate dream-like landscapes still continues to captivate audiences worldwide.

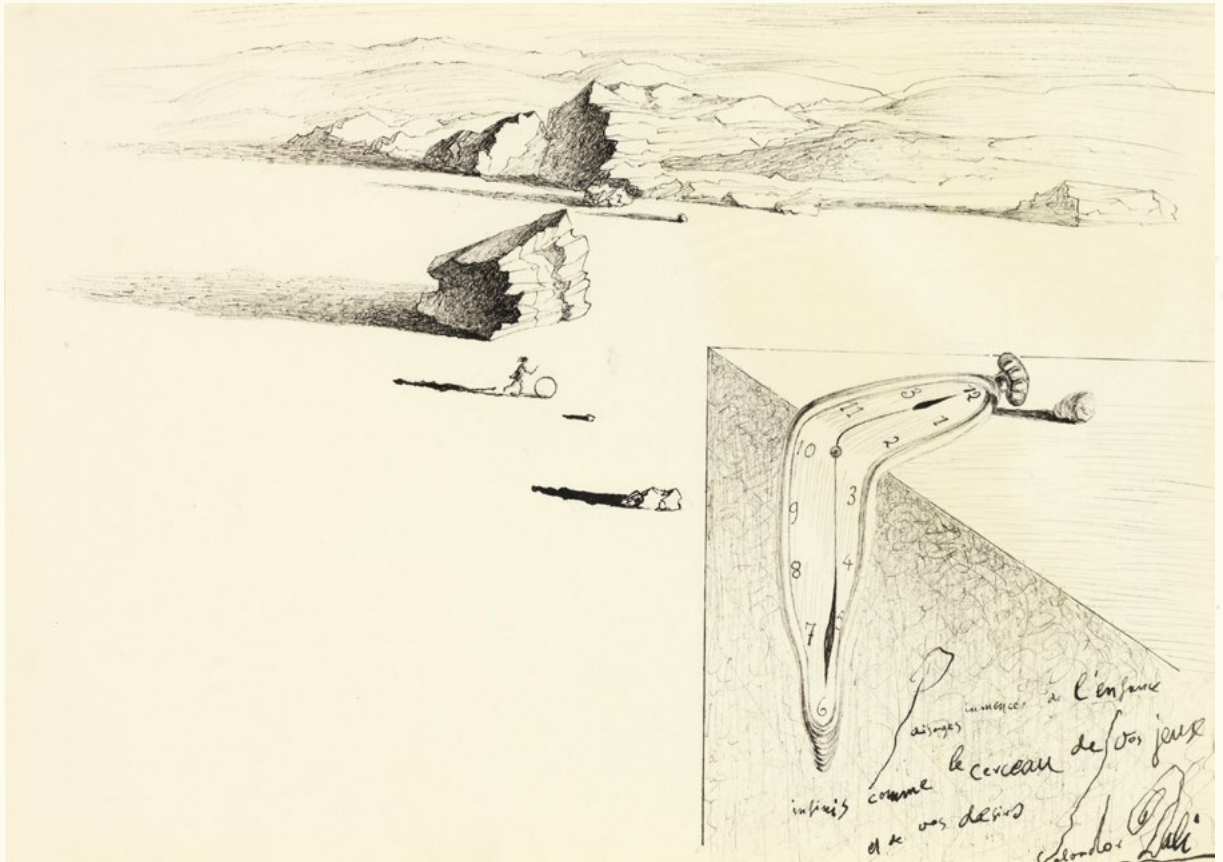


Salvador Dalí, *Lobster Telephone*, 1927

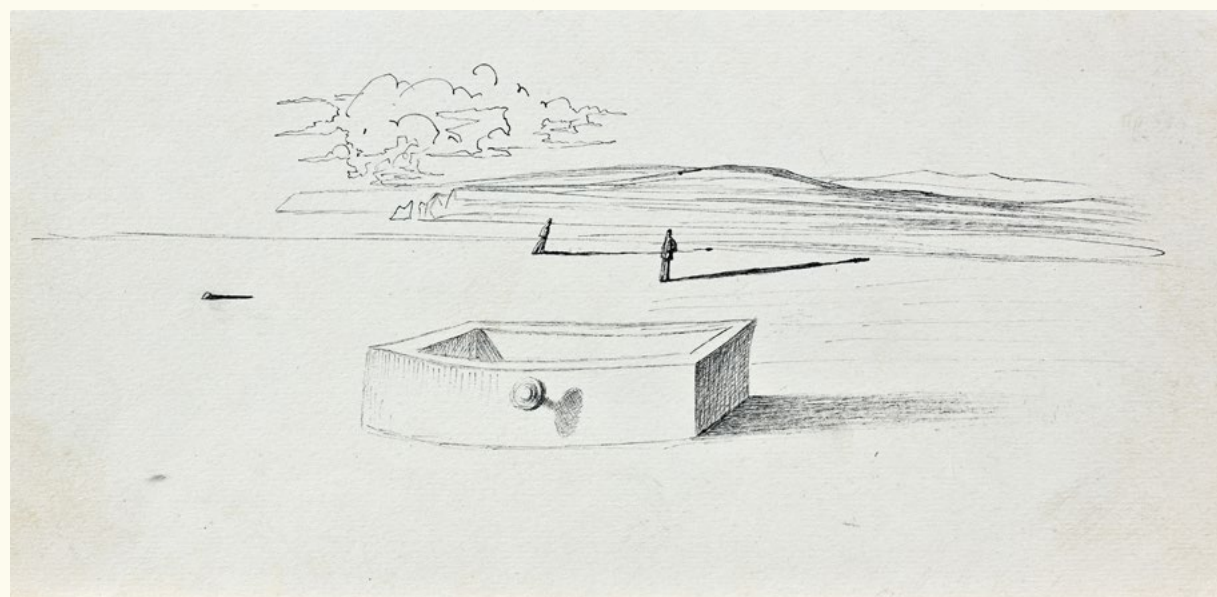


Salvador Dalí, *Mae West Lips Sofa*, 1937-1939

# *Plates*



1. *Jeune fille au cerceau et montre molle*, 1932

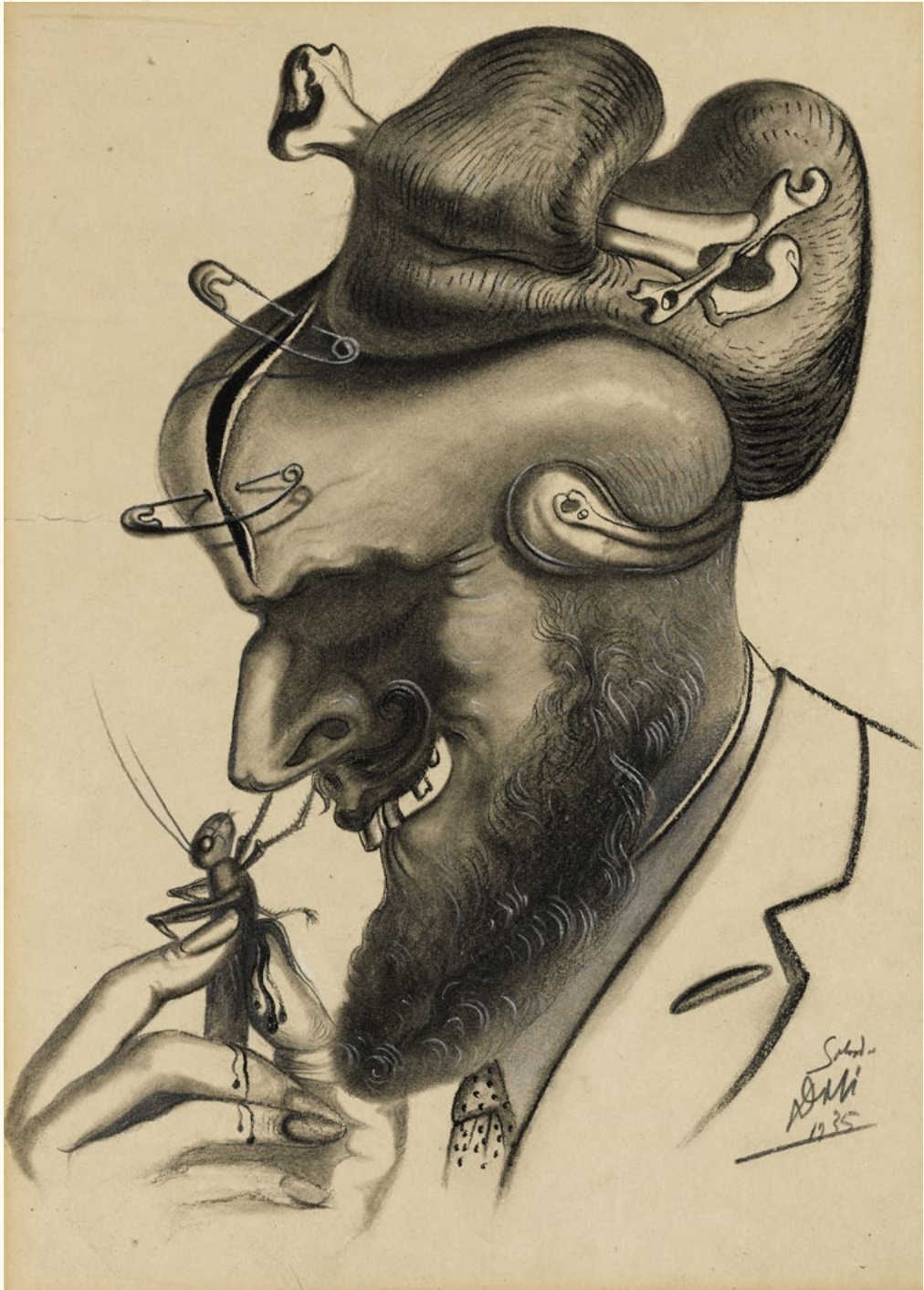


2. *Paysage (Illustration Pour Sécheresses)*, 1936





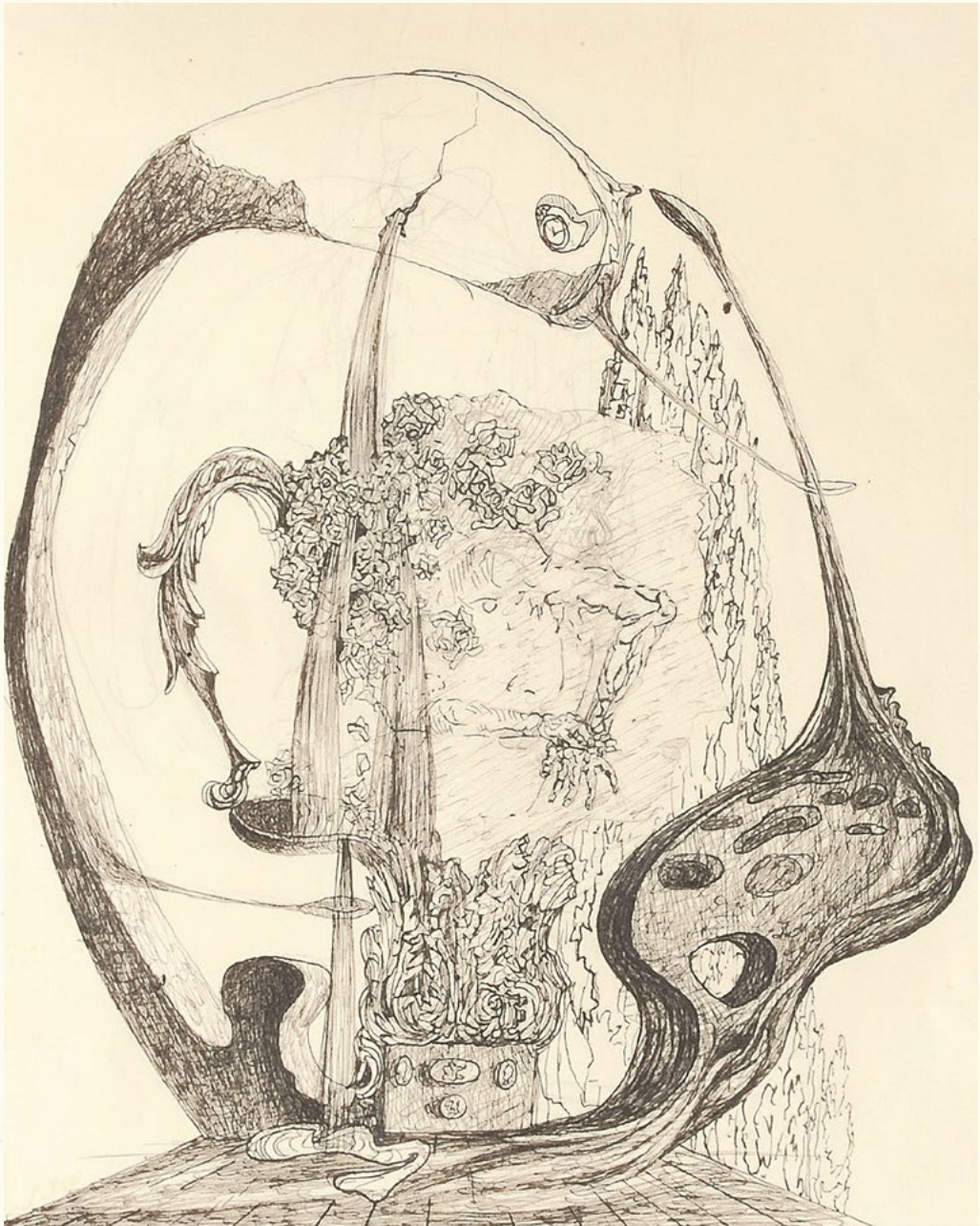




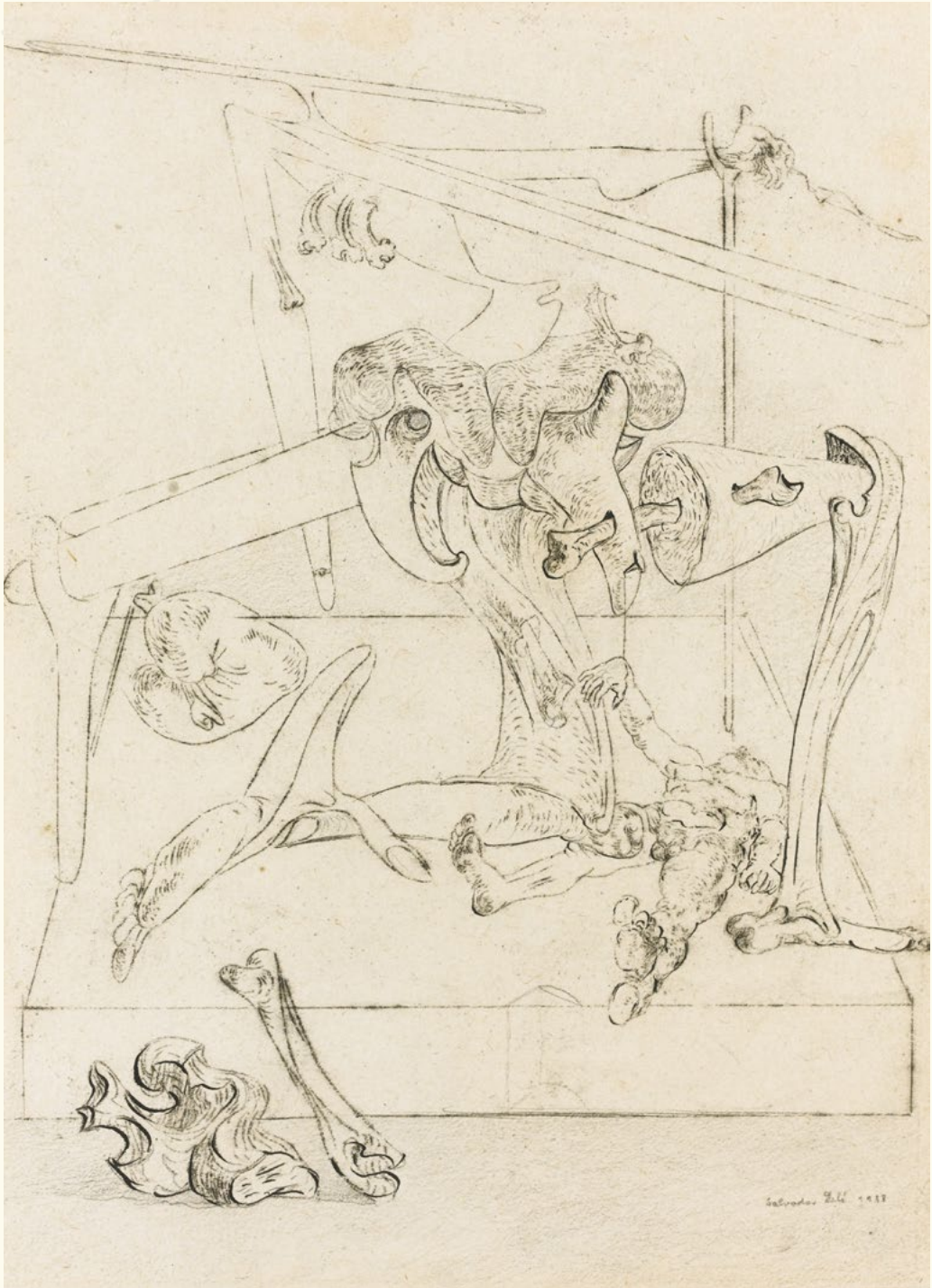
3. Dessin pour American Weekly, 1935







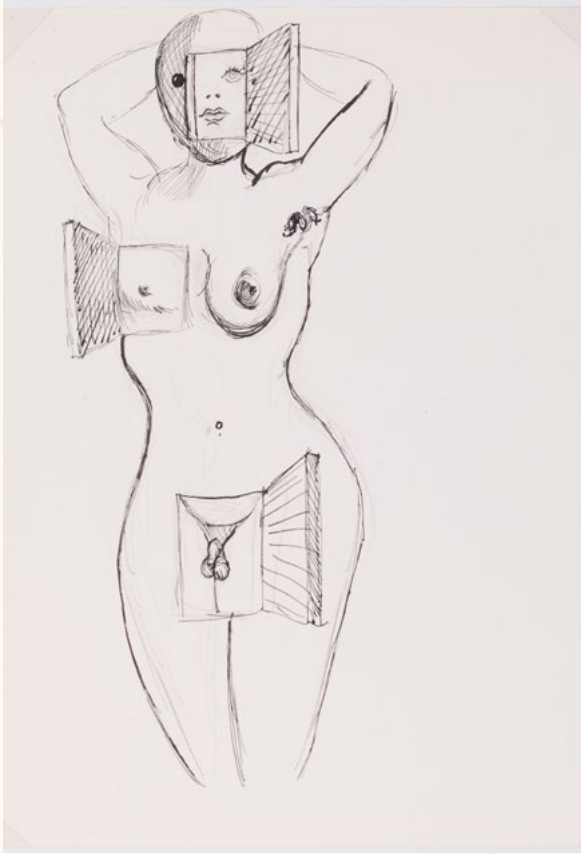
4. *Study for Portrait of the Viscountess Marie Laure de Noailles*, c.1931



5. *Study for Les Chants de Maldoror*, 1933







6. *Nu debout aux fenêtres*, 1937



7. *Théâtre et scène Saliva Sofa*, 1937

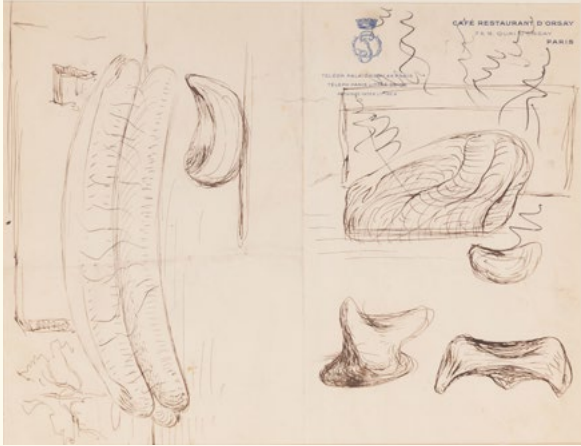


8. *Study for Scenography and Costume for the Ballet Bacchanale*, 1939



9. *Study for Scenography and Costume for the Ballet Bacchanale*, 1939





10. *Etude de mobiliers pour le tableau  
'Singularitas', c.1935*



11. *Etude de paysage avec canon  
béquille, c.1938*



12. *Etude de personnage avec manche à air  
béquille, c.1938*



13. *Etude de paysage avec tête de méduse,  
c.1938*



14. *Personnages au dessous d'un temple*,  
c.1938



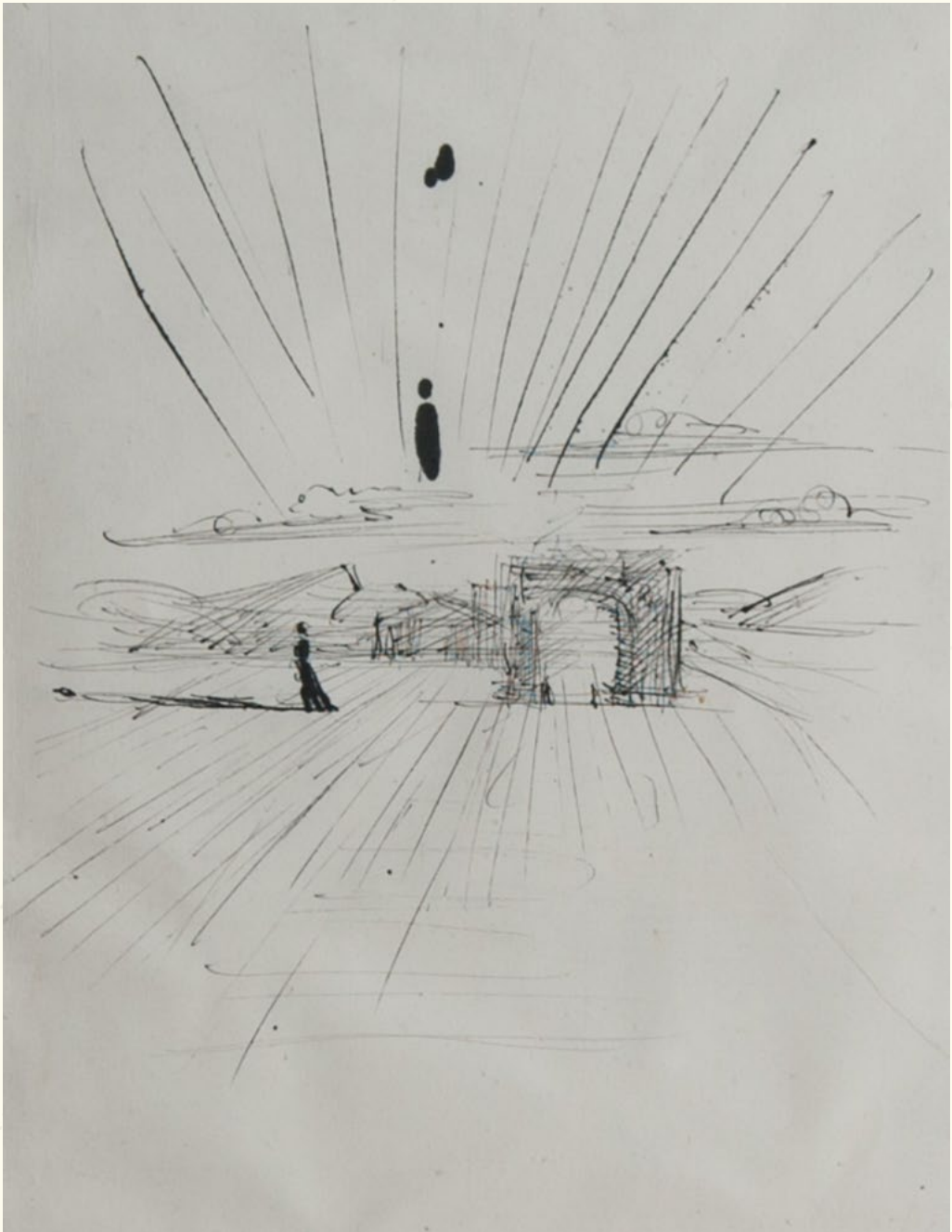
15. *Etude de personnage*, c.1939



16. *Croquis avec double image du visage de profil*, c.1938







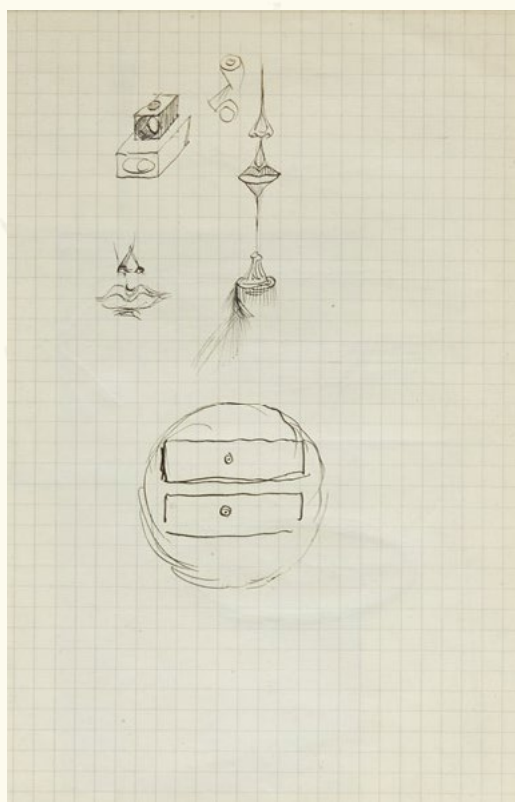
17. *Paysage avec temple et arc de triomphe*, 1939 42.2 by 25.6 cm



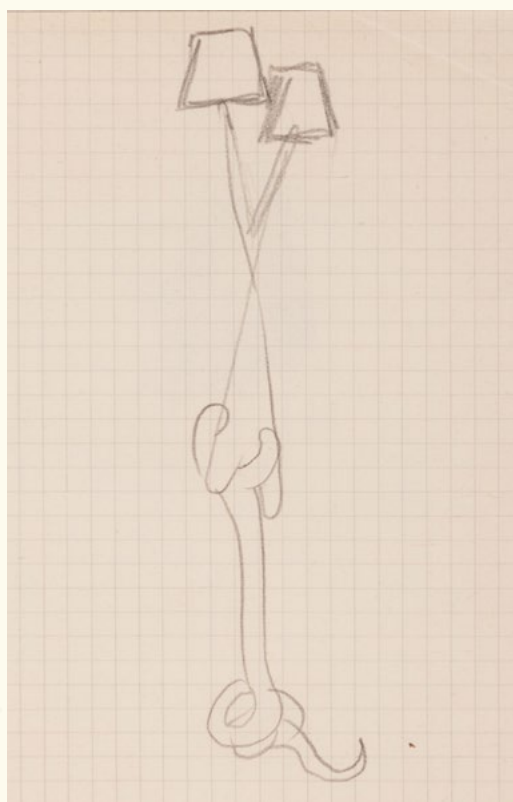
18. *Etude à l'architecture, chevalier et personnages, 1939*



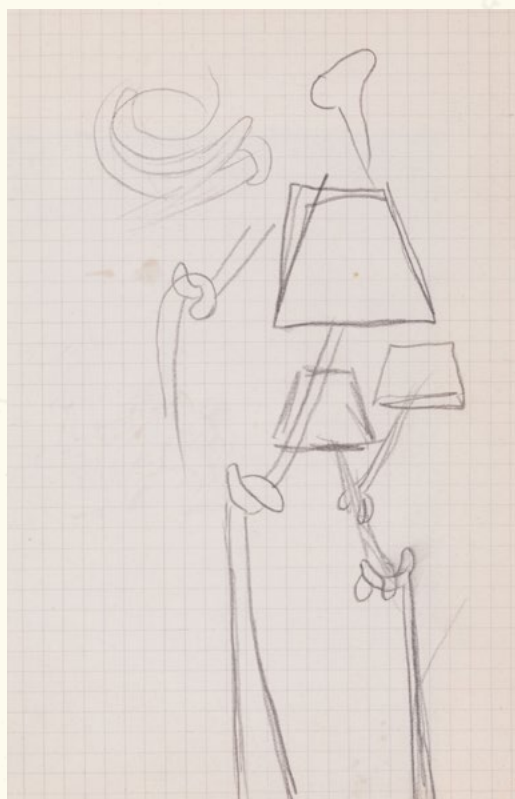




19. *Etude de décor pour le ballet  
"Tristan Fou"*, c.1937



20. *Lampadaire à béquille, croquis de  
mobilier*, c.1937



21. *Croquis de mobilier*, c.1937



22. *Croquis de mode*, c.1937



23. *Nouvelle silhouette du sex appeal; Lampadaires aux béquilles, c.1937*



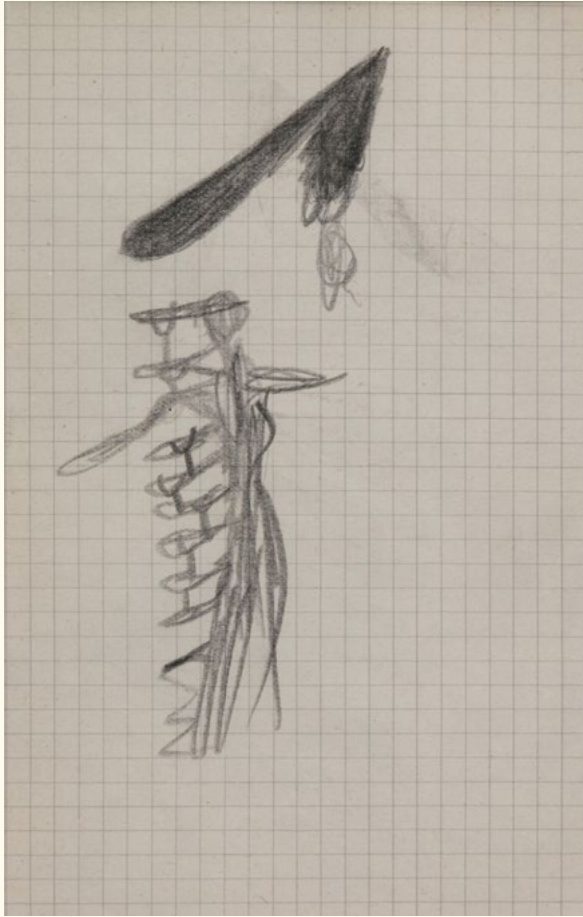
24. *Dessin de mode avec béquilles et excroissances, c.1937*



25. *Femme à béquilles, c.1937*



26. *Femme à béquilles aux bras tendus, c.1937*



27. *Excroissances dorsales avec béquilles,*  
c.1937



28. *Etude de mode, phallus sur béquilles,*  
*dessin de femme pour la mode, c.1937*



29. *Single Figure Study*, c.1939



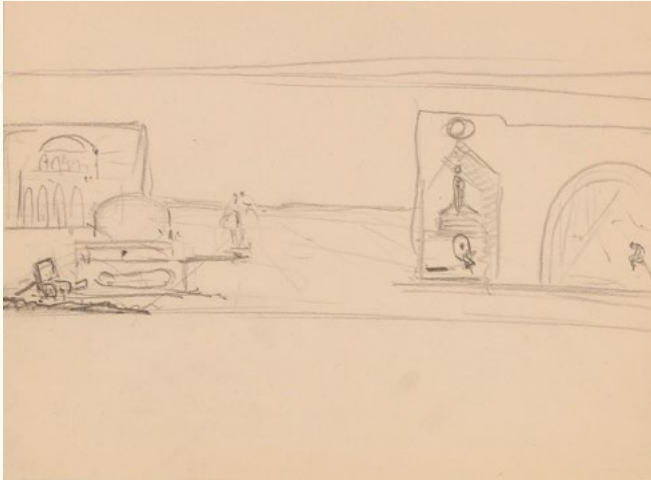
30. *Scène hystérique d'une femme avec tiroir*, c.1933



31. *Single figure supported by a crutch*, c.1939







32. *Etude pour le tableau "Banlieue de la ville paranoïaque critique", c.1936*



33. *Etude pour le tableau "Banlieue de la ville paranoïaque critique", c. 1936*



34. *Etude pour l'illustration de "M.Dali surrealist artist at a night club" American weekly, 1937*



35 . *Etude de personnages, c.1936*



36. *Etude de visage*, c.1936



37. *Etude d'images doubles ou inversées et scène érotique*, c.1936



38. *Etude pour "couples aux têtes pleines de nuages"*, c.1936



39. *Etude pour la décoration*, 1938







40. *Untitled*, 1930



41. *Untitled*, 1930



42. *Study for Queen Salomé*, 1930



43. *Study for Queen Salomé*, 1930



44. *Study for Queen Salomé*, 1930



45. *Untitled (Two Faces)*, 1930



46. *Untitled*, 1930



47. *Untitled*, 1930



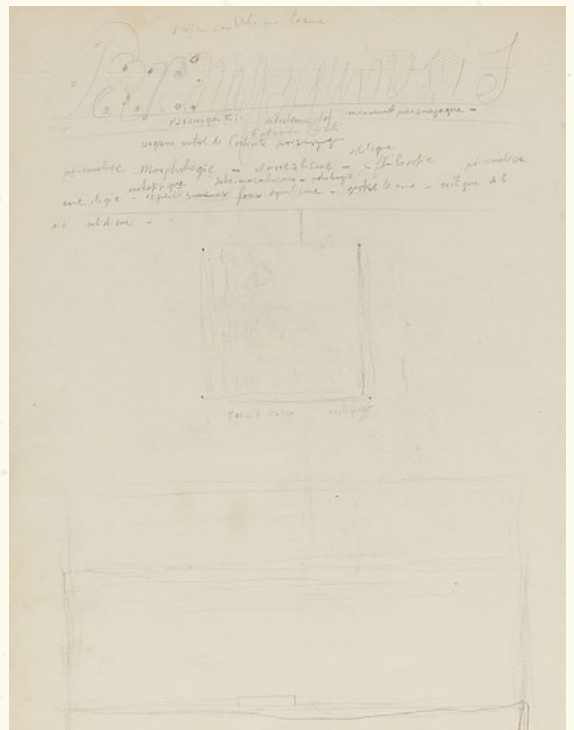
48. *Untitled*, 1930



49. *Study for Phantom Cart*, 1930



50. *Untitled*, 1930



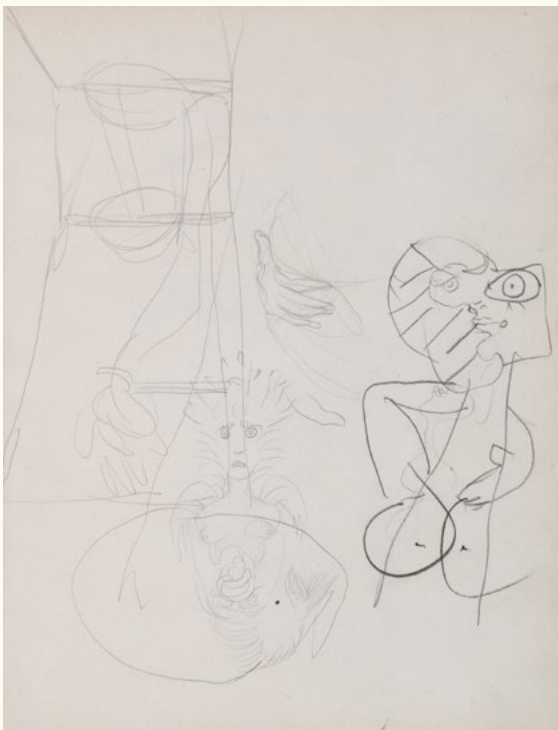
51. *Untitled (Paranoïa)*, 1930



52. *Untitled*, 1930



53. *Untitled*, 1930



54. *Untitled*, 1930



55. *Untitled*, 1930



56. *Untitled*, 1930



57. *Untitled*, 1930





# List of Works



1. *Jeune fille au cerceau et montre molle*, 1932  
Pen and black ink on paper  
13.8 by 19.4 cm.



2. *Paysage (Illustration Pour Sécheresses)*, 1936  
India ink on paper  
Sheet size: 9.2 by 18.6 cm.  
Image size: 8.3 by 18.2 cm.



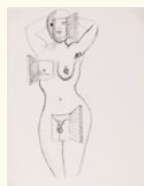
3. *Dessin pour American Weekly*, 1935  
Black crayon, pencil, ink wash and gouache on card  
37.4 by 31.1 cm.



4. *Study for Portrait of the Viscountess Marie-Laure de Noailles*, c.1931  
Pen, ink and graphite on paper  
Sheet size: 24.3 by 19.8 cm.  
Image size: 18.7 by 15 cm.



5. *Study for Les Chants de Maldoror*, 1933  
Pen, ink and pencil over graphite counterproof  
21.5 by 15.5 cm.



6. *Nu debout aux fenêtres*, 1937  
Pen and India ink on paper  
24 by 18.2 cm.



7. *Théâtre et scène Saliva Sofà*, 1937  
Ink and pencil on paper  
26.7 by 18.4 cm.



8. *Study for Scenography and Costume for the Ballet Bacchanale*, 1939  
Ink, felt-tip pen and gouache on paper  
Sheet size: 20.8 by 24.6 cm.  
Image size: 16.5 by 18.3 cm.



9. *Study for Scenography and Costume for the Ballet Bacchanale*, 1939  
Ink, felt-tip pen and gouache on paper  
20.8 by 24.6 cm.



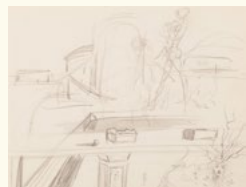
10. *Etude de mobiliers pour le tableau 'Singularitas'*, c.1935  
Pencil on paper  
21 by 27.2 cm.



11. *Etude de paysage avec canon béquille*, c.1938  
Pencil on paper  
21 by 27 cm.



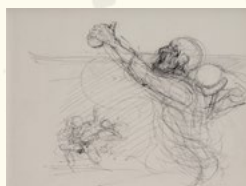
12. *Etude de personnage avec manche à air béquille*, c.1938  
Pencil on paper  
21 by 27 cm.



13. *Etude de paysage avec tête de méduse*, c.1938  
Pencil on paper  
21 by 27 cm.



14. *Personnages au dessous d'un temple*, c.1938  
Pencil on paper  
21 by 27 cm.



15. *Etude de personnage*, c.1939  
Pen and India ink on paper  
21.1 by 26.9 cm.



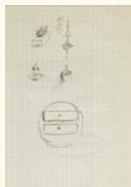
16. *Croquis avec double image du visage de profil*, c.1938  
Pen and India ink on paper  
21 by 27 cm.



17. *Paysage avec temple et arc de triomphe*, 1939  
India ink and felt-tip pen on laid paper  
42.2 by 25.6 cm.



18. *Etude à l'architecture, chevalier et personnages*, 1939  
India ink on paper  
38 by 27.5 cm.



19. *Etude de décor pour le ballet "Tristan Fou"*, c.1937  
Pencil on paper  
Sheet size: 17 by 10.8 cm.  
Image size: 16 by 10 cm.



20. *Lampadaire à béquille, croquis de mobilier*, c.1937  
Pencil on paper  
17 by 10.8 cm.



21. *Croquis de mobilier*, c.1937  
Pencil on paper  
17 by 10.8 cm.



22. *Croquis de mode*, c.1937  
Pencil on paper  
17 by 10.8 cm.



23. *Nouvelle silhouette du sex-appeal; Lampadaires aux béquilles*, c.1937  
Pencil on paper  
17 by 10.8 cm.



24. *Dessin de mode avec béquilles et excroissances*, c.1937  
Pencil on paper  
17 by 10.8 cm.



25. *Femme à béquilles*, c.1937  
Pencil on paper  
17 by 10.8 cm.



26. *Femme à béquilles aux bras tendus*, c.1937  
Pencil on paper  
17 by 10.8 cm.



27. *Excroissances dorsales avec béquilles*, c.1937  
Pencil on paper  
17 by 10.8 cm.



28. *Etude de mode, phallus sur béquilles, dessin de femme pour la mode*,  
c.1937  
Pencil on paper  
17 by 10.8 cm.



29. *Single figure study (After "The Invisible Man")*, c.1939  
Pen and ink on paper  
22 by 28 cm.



30. *Scène hystérique d'une femme avec tiroir*, c.1933  
Pencil on paper  
25.4 by 19.5 cm.



31. *Single figure supported by a crutch*, c.1939  
Pen and ink on paper  
29 by 17.5 cm.



32. *Etude pour le tableau "Banlieue de la ville paranoïaque-critique"*,  
c.1936  
Pencil on paper  
23.9 by 30.9 cm.



33. *Etude pour le tableau "Banlieue de la ville paranoïaque-critique"*,  
c.1936  
Pencil on paper  
30.9 by 23.9 cm.



34. *Etude pour l'illustration de "M.Dali surrealist artist at a night club"*,  
1937  
Pencil on paper  
30.9 by 23.9 cm.



35. *Etude de personnages*, c.1936  
Pencil on paper  
30.9 by 23.9 cm.



36. *Etude de visage*, c.1936  
Pencil on paper  
30.9 by 23.9 cm.



37. *Etude d'images doubles ou inversées et scène érotique*, c.1936  
Pencil on paper  
23.9 by 31 cm.



38. *Etude pour "couples aux têtes pleines de nuages"*, c.1936  
Pencil on paper  
30.9 by 23.9 cm.



39. *Etude pour la décoration*, 1938  
Pen, ink and felt-tip on envelope  
9.5 by 13.9 cm.



40. *Untitled*, 1930  
Pencil on paper  
20 by 25 cm.



41. *Untitled*, 1930  
Pencil on paper  
20 by 25 cm.



42. *Study for Queen Salomé*, 1930  
Pencil on paper  
25 by 20 cm.



43. *Study for Queen Salomé*, 1930  
Pencil on paper  
25 by 20 cm.



44. *Study for Queen Salomé*, 1930  
Pencil on paper  
20 by 25 cm.



45. *Untitled (Two Faces)*, 1930  
Pencil on paper  
25 by 20 cm.



46. *Untitled*, 1930  
Pencil on paper  
25 by 20 cm.



47. *Untitled*, 1930  
Pencil on paper  
25 by 20 cm.



48. *Untitled*, 1930  
Pencil on paper  
25 by 20 cm.



49. *Study for Phantom Cart*, 1930  
Pencil on paper  
25.4 by 19.4 cm.



50. *Untitled*, 1930  
Pencil on paper  
25 by 20 cm.



51. *Untitled (Paranoia)*, 1930  
Pencil on paper  
25 by 20 cm.



52. *Untitled*, 1930  
Pencil on paper  
25 by 20 cm.



53. *Untitled*, 1930  
Pencil on paper  
25 by 20 cm.



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Pencil on paper  
25 by 20 cm.



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Pencil on paper  
20 by 25 cm.



56. *Untitled*, 1930  
Pencil on paper  
25 by 20 cm.



57. *Untitled*, 1930  
Pencil on paper  
25 by 20 cm.

# Omer Tiroche Gallery

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First Printed 2020  
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Commissioning Editor: Omer Tiroche  
Project Editor & Writer: Astrid Bernadotte  
Design: DJ Harvey Designs Ltd.  
Printed in the UK

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