

Palacký University Olomouc
Filozofická Fakulta
Dějiny umění

Master Thesis

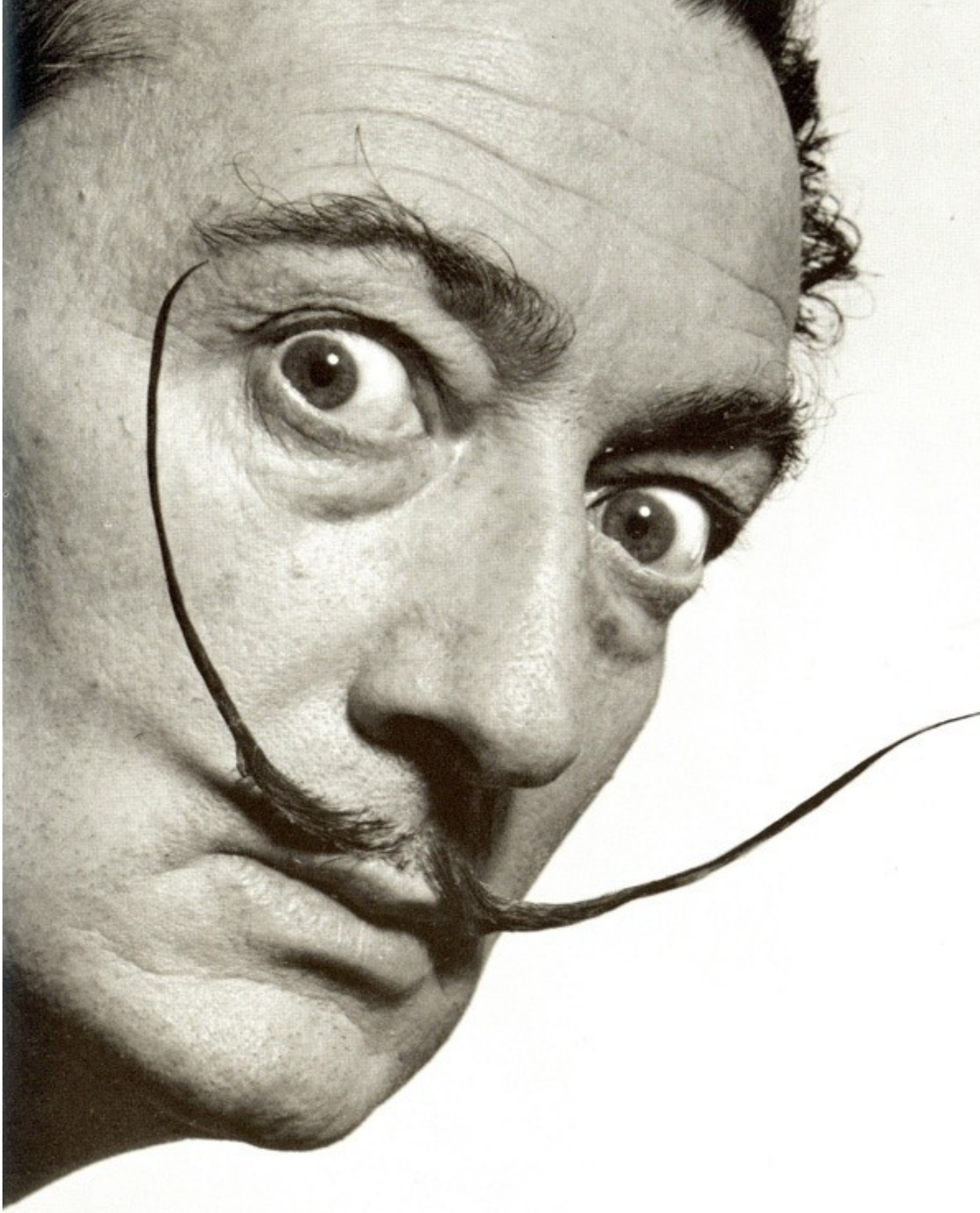
(The Last Phase of Salvador Dalí – From the 1940s Until the End)

Author: Bc. Maša Hubijer

Supervisor: Prof. PhDr. Pavel Štěpánek, Ph.D.,

Academic Year: 2012/2013.

Julie



Philippe Halsman, "Dali's Mustache," 1954

Salvador Dalí's Right of Publicity Reserved by Fundació Gala-Salvador Dalí.

CONTENT

Introduction

1 – 5

Contemporary Research

6 – 11

Dalí and Gala: The Surreal Love

12 – 31

The Mystical Manifesto (1946 - 1962): The mystical and nuclear period

32 – 63

The Optical Illusions Period

64 – 74

The Last Genius Years

75 – 89

Salvador Dali: An Artist of the Modern or Postmodern?

90 – 106

Conclusion

107 – 112

Bibliography

113 – 115

Illustrations

116 - 162

Introduction

„Every morning when I wake up I experience an exquisite joy - the joy of being Salvador Dalí - and I ask myself in rapture, ‘What wonderful things this Salvador Dalí is going to accomplish today?’“¹

The Great Salvador Dalí has no need for a great introduction because he is one of the most well-known and most popular artists of the modern, surreal times in art. As being part of a family who has never gone through the loss of Dalí’s brother, also named Salvador, he has always been the true meaning to his mother and father. They have loved him so much that he has never been able to live his life with anything less but being the in highest peak of his environment. Going through a phase as a young man, Salvador has always been able to remain an extremist. From his adolescence he set out consciously to become a myth and he continued to work at being Dalí even after he had achieved his goal.² His art as well shows this fabulous persistence.

As a young student of arts in the University of Madrid, Dalí has accomplished to be banned from the University very soon after being enrolled, claiming that the professors there had nothing new to offer him, that he knows everything and that he could teach them a thing or two about art. In this belief Dalí had lived all his life. He was truly a genius that hasn’t been

¹ www.smithsonianmag.com

² Ian Gibson, „The Shameful Life of Salvador Dalí“, W.W. Norton & Company, Inc., New York, U.S.A, 1998, pg.27.

born since. Dalí said once *“I started calling myself a genius to impress people, and ended up being one.”*³

There are many books relating the subject has he or not been the true creator of his late works and there are many evidence to this matter which prove that he has not. In favour of this is the “blank sheets” scandal of which I shall write in later chapters. But I would like to point out that everything Dalí had done and everything that he was, I believe, was never seen by anyone, except maybe Gala. To the public Dalí was what they wanted him to be. He said once that by being the clown and by being the subject of everyone’s daily topic was what had made him famous and well-known to many across the world. At the end he achieved his goal.

Fame for him was the one thing he had lived for. Fame and fortune were his dreams. He had accomplished them. By being who he is in public and by making all the right moves he had become one of the most famous public figures in history. I am not denoting that his art is anything less than his fame. I think that who he is made his art stand out in the world and made everybody want to have a Dalí painting of his own. By having a Dalí painting we would have a piece of Daliness in us, our homes and in public. Ian Gibson questions in his book, *“The Shameful Life of Salvador Dalí”*, was Dalí working on the Dalí image even with his closest family and friends, maybe even with Gala? Are we to put to question all his life facts even his love for Gala? Was that true love for him or was it another factor used to create the Dalí image? We might not find this out since Dalí was as complex as anyone could be. The author addresses Dalí as a shame-driven persona.

When taking only his paintings in hand, would they have had a great reaction that they receive when not knowing who the painter was? I think not. The signature of Dalí is what

³ <http://forms.tampabay360.com/593/genius.php>, 05.04.2012.

makes his paintings so desirable to everyone in the masses. As a historian of art his paintings to me are like a hypnotic device. Once looking there is no going back. I am only talking about the paintings regardless the signature at the bottom. Of course like many artist, Dalí has had a lot of phases which he was exploring and not all have the same effect. But also no painting to this very day has received this much attention.

He was a male chauvinist, ridiculed his friends and the public, kowtowed to fascists, was sexually aberrant and admitted to “a pure, vertical, mystical, gothic love of cash”⁴ that ultimately almost wrecked the market for his own art due to fraud and forgery, as we can discover in Stan Lauryssens book “Dali and I”.

Dalí’s paintings contain something no one has conceived before, something completely new for the period and utterly fascinating. He was making his own image and he knew very well what he was doing. The Dalí we know today and the Dalí we respect today was nevertheless a genius.

The goal of his art was to cause confusion which would help to discredit completely the world of reality. Dalí, as a surrealist, tried to make all the viewers feel different emotions that would directly or indirectly appear while looking into his paintings.

He created thousands of paintings, drawings and prints and dozens of sculptures and designed stage sets and costumes for the ballet and the theatre. He illustrated books, made films, explored emerging technology, concocted commercial advertising and came out with clothing, jewellery, perfumes, even tea sets.

⁴ Stan Lauryssens, “Dali i ja”, IPS Media, Beograd, 2009., pp. 47.

At best he was labeled as an eccentric, at worst a paranoid lunatic; truly, he should be seen for what he painted: a surrealist, a modern-day alchemist, a man with one leg in this reality, and one leg in his surreal world. Dalí neither drank nor smoked which was very surprising to all, but he said that he painted his obsessions in order to remain sane.⁵ He needed no drugs to help him. His art was his therapy.

In my work I will tend to explain the last forty years of the artists life and work. I tend to explain the phase he was going through and how his popularity grew and how it came to an end in the year 1989. Wanting to explore his late works has got me into various literature works that all show Dalí in a different light with mostly admiration. I will discuss the effect of Gala towards every aspect of Dalí's life in the chapter, Dalí and Gala: The Surreal Love, also analyzing the paintings that Dalí had made of Gala. Later, in *The Mystical Manifesto*, perhaps the most important period of Dalí's later years, I will discuss the change in the artist's style and form, from the surreal to the classical. After this Dalí was painting what ever had come across him that would inspire the great mind. In the Last Genius Years, I will tend to mainly describe what he had done from the 1970s towards the end, and try to present the yet another change in the artist's style and life. My final approach will be resulted throughout the work. I tend to make a conclusion at the final part of the analysis, which will be my final chapter. I will try to bring closer the final years of Dalí to the reader. Throughout the chapters my conclusion can be sensed, but the final note will be presented in the Conclusion.

I tend to show the main triggers in Dalí's life and career which led him to the creation of his works in the late period, as well as, how Dalí used different influences and styles. Gala, being his muse, led me to name my first chapter "Dalí and Gala" and to emphasize her influence on his work. The next trigger in his works was the new nuclear physics of the 1940s when Dalí

⁵ Ian Gibson, op. cit., pp. 394.

would, for the first time, look back to the old masters and combine these two. Later on, Dalí would always look back to the old masters and that was what reflected his art until the end. This fact will go through my work and I will try to explain and bring together the influences of his art with also his life at the time.

Dalí was obsessed by death. He pointed out, many times, his fear of death. But Dalí died several times - He had died a few years before he was born, through his brother. He died as a young artist, when Dalí broke with the Surrealist movement, whose members, like Breton, began to refer to Dalí in the past tense, as if he had died. He died when Gala died in 1982. He also died of heart failure on January 23, 1989, in Figueres.

Contemporary Research

Dalí's art and life are still being researched by many. Books write about his life, his love for Gala, his famous quotes and, of course, his art. I wanted to present, in my work, the development of Dalí from his early artist years of the 1920s and 1930s to the point in which his fame grew throughout the world by the end of 1930s continuing to the 1940s ending with the artist's later years of the 1970s until the end of his life in 1989. Connecting his life to his work is my main concern. I believe that one without the other is incomplete and impossible.

As I tend to mention in my work, the various phases throughout his career never abandon Dalí, even if he lets us think that in one moment, with the next work he surprises us again. Dalí was a very complex personality. He was a very modern man, living in the modern times and having desires as any other modern man, but in contrary to that fact he was always striving to renew and revive the past. He was constantly dual in all segments. First, he declined religion only to return to it in the 1940s. Secondly, he said that the modern man was a very vague and non existent persona, but yet he admires all the new and modern inventions.⁶ Even in his paintings, one moment he reveals everything he wanted to present in the title of the work, but then a second painting he would leave us to see whatever it is we are capable of.

A man as Dalí, who is fascinated with himself and his own ideas, wanted nothing more then to be seen as such. I also want to point out in my work that no matter how extravagant Dalí was, his art can not be compared with any other and that he was a technique genius.

⁶ Shannon Schmiedeke, "Sceintific Surrealism", Vol. II, No. 2, 2004.

Robert Descharnes and Gilles Neret give out the main outline and focus on Dalí's works throughout his life in their book "Salvador Dalí, 1904-1989, The Paintings".⁷ They are being very objective when talking about Dalí. They simply laid out the facts of his works during his life, letting the reader make the conclusion. Their study of Dalí's works is very vivid. They describe the beginnings of Dalí until the very end. There are multiple illustrations that give any reader a very detailed insight of Dalí's works and life. Concretely, the last period of Dalí is analyzed with much more detail than in many other resources I have come across. They go very deep into the mystical manifesto period of Dalí, which many resources have never analyzed. This is why I will use this book as the main device in presenting Dalí's mystical and nuclear period. They analyze his last period as the basic research for such a theme. Dalí's work was truly captured by the writers, they explain why Dalí painted his famous religious themes, what he felt at the moment and how his later career evolved. Since Robert Descharnes was very close to Dalí and admired the painter, this book is very mellow in hand and I would say that, in some terms, they are justifying Dalí in the sense that they say nothing about the forgery of his works that is mentioned throughout many other resources.

This work puts a very good outline of Dalí's career, while Stan Laurysens wrote very subjectively about Dalí in his work "Dalí and I"⁸ where he gives us facts, whether valid or not, about how Dalí's paintings were valued and how forgery occurred in every step of the painter's life. This is a very powerful book because it made me see Dalí and his art from a different perspective. It got me thinking about this topic and how amazing his facts were. He defines the change in Dalí's style and technique to be yet another strive for attention. But is it really? This book is very specific book, since Laurysens does not analyze the meaning of Dalí's art, but rather the meaning of the value of his art towards the end of Dalí's life and

⁷ Robert Descharnes, Gilles Neret, "Salvador Dalí, The Paintings", Taschen, GmbH, 2007.

⁸ Stan Laurysens, "Dalí i ja", IPS Media, Beograd, 2009.

after. This book made me dig deeper into the research concerning the forgery of Dalí's paintings which is also mentioned in other books. I just used this book as yet another story of Dalí's magnificent life and work. Analyzing his last period as well as the paintings was my final approach. I leaned on this book just for the interesting stories about Dalí told by the people who were, at least they say so, very close to him.

Dealing with Dalí's optical illusions and Dalí's career, Dawn Ades⁹, a very respectable historian of art, and an honest fan of Dalí, wrote completely about the analysis of Dalí's optical illusions throughout his fascination with the old masters. This is another topic I want to emphasize in my work. The influence of old masters, particularly Velázquez, was very important for Dalí's art. Dawn Ades wanted to present how serious Dalí really was in his art. She saw his art as something magnificent and something very similar to the geniuses of the Renaissance period. I must agree, Dalí was a technique genius and I can not say it hard enough. I truly admire the way he painted because it never stops to surprise us with either the themes or its fascinating presentation.

Later on, researching other resources, I found out that nothing can be relayed as completely true when taking in hand the authentic value of Dalí's art. I tried to focus on the quotes and interviews given by Dalí himself in order to try to understand what he truly wanted to present in both himself and his art, but decided to go with the feeling of my own. In this research I obtained the books Dalí had written himself, "I am a Genius"¹⁰ and fragments of "The Secret Life of Salvador Dali."¹¹ Of course, I referred to these books only when quoting Dalí and

⁹ Dawn Ades, "Dalí's Optical Illusions", Yale University Press, UK, 2000.

Dawn Ades, "Dalí", Thames & Hudson Ltd, London, 1995.

¹⁰ Salvador Dali, "Ja Sam Genije", Solaris, 2008.

¹¹ Salvador Dali, Haakon M. Chevalier, "The Secret Life of Salvador Dali", Dover Publications, 1993.

when he is giving the explanation to one of his art pieces. I do regard these books as valid resources even if Dalí is sometimes exaggerating when talking about himself and his art.

Many articles I revised such as “The Surreal World of Salvador Dalí” by Stanley Meisler¹² seem to put Dalí’s late work in the less important period of the artist’s life. I disagree. I think this period of Dalí is yet to come and should be emphasized within the masses. He does give an outline of Dalí’s life, but still very little information is given about the later years. Articles such as “Reflections Through a Surrealistic Eye: Dalí and the Camera”¹³ by Roberta Smith also put the emphasis more on the earlier period of Dalí’s work. A more or less helpful article was the art review of Dalí’s mass exhibition of his late works in the High Museum of Art in Atlanta, titled “*Salvador Dalí – The Late Work*” by Deborah Feller. The poor knowledge of his late works by the masses is emphasized here and explains what Dalí’s late work includes. Articles such as “Report from Mexico II: Reassessing Dalí”¹⁴ by Brook Adams and “Aurel Kolnai’s ‘Disgust’: a source in the Art and Writing of Salvador Dalí”¹⁵ by Robert Radford gave me a completely new insight of the points of view one can have about Dalí. It gave me the courage to seek a vision of him by myself and put it in my work.

The chapter concerning Dalí and Gala and their love was the most challenging. Dalí does emphasize his love towards Gala in the most highly represented way possible, in the works he had written himself. But many sources, such as the book “Dalí and the Surrealists” by Michael Elsohn Ross¹⁶, point out how Gala had the authority on Dalí’s life and career and

¹² Stanley Meisler, “The Surreal World of Salvador Dalí”, *Smithsonian Magazine*, April 2005, pp. 73 – 80.

¹³ Roberta Smith, “Reflections Through a Surrealistic Eye: Dalí and the Camera”, *New York Times*, June 2008.

¹⁴ Brook Adams, “Report from Mexico II: Reassessing Dalí”, *Art in America*, Vol. 79, No. 10, October 1991.

¹⁵ Robert Radford, “Aurel Kolnai’s ‘Disgust’: a Source in the Art and Writing of Salvador Dalí”, *Burlington Magazine*, No. 1150, Vol. 141, January 1999.

¹⁶ Michael Elsohn Ross, “Dalí and the Surrealists”, Chicago Review Press, 2003.

how she began to ignore Dalí towards the end of her life. She is presented as a selfish woman with no interest in nothing other than herself. While, Patricia Espinosa in “Dalí y Gala”¹⁷ states that without her Dalí would have done nothing and praise their love as something that needs to inspire all of us. I will try to present the works of Dalí in which he presents Gala and will try to analyze the way in which Dalí is presenting her. Also I will also comment on the facts whether Gala has been a wonderful wife or a manipulator over the artist, although I believe that this is an interesting story, I think it is not relevant. To Dalí she was everything he ever wanted, his muse and his life, and this is the fact that is most important, since it is she that made many works of Dalí’s come to life, whether she was manipulating or inspiring him. I would also like to take in consideration an article by Zoltán Kováry, “The Enigma of Desire: Salvador Dalí and the Conquest of the Irrational”¹⁸, where the psychological side of Dalí’s paintings have been analyzed and I find it very important to point out some of the impacts that Gala had on Dalí from a psychological view point.

The most important book for my research was surely Ian Gibson’s “The Shameful Life of Salvador Dalí”¹⁹, where there are certain facts about Dalí’s life and work and it made me understand his tremendous path of life. The book reveals the slightest details in Dalí’s life analyzed from both inner and outer sources. There are letters that helped me understand the relationship of Dalí and Gala as well as the relationship Dalí had with his father. Here Gibson eliminates as valid every statement that Dalí had thrown upon us. He strongly advises not to take too seriously any statement or writing of Dalí’s since he was emphasizing facts and stories. The book depicts Dalí’s whole life from the early years, Gala, later works, even the

¹⁷ Patricia Espinosa, “Dalí y Gala. Enemigos íntimos”, LD Books, USA, 2009.

¹⁸ Zoltán Kováry, “The Enigma of Desire: “Salvador Dalí and the Conquest of the Irrational”, Psy Art, 2009.

¹⁹ Ian Gibson, “The Shameful Life of Salvador Dalí”, W.W. Norton & Company, New York, U.S.A, 1998.

forgery that occurred in the later years. It made me understand and come closer to the whole situation regarding Dalí's life and his surrounding.

My goal is to present Dalí's life and work in the last forty years going through all the influences and phases. Taking in concern the circumstances that Dalí's life brought, how he changed, but still remained the same in his style, always being recognizable. The resources I have chosen to take on this journey are mainly the outlined work of Dalí's life and career in general. I was very surprised to find out that very few sources are actually dealing with Dalí's last years. But nevertheless, they give the main influences and analyses of works that I will use to explain what Dalí presented and I will give the conclusion of my own.

My last chapter, before I give my conclusion, will have the content of discussing whether Dalí's art crosses the border into postmodernism or not. Although throughout my work I am always emphasizing that Dalí was certainly a style of art that differed from all, but in terms of History of art I will try to capture his true style.

Analyzing all of my resources has taken me into an incredible journey through Dalí's late works and life. All the books no matter how different in approach take the negative, positive or neutral side of Dalí's works and life. I have considered all into my research that helped me take on the conclusion on my own. Dalí is, and always will be, known to everyone across the world for still a very, very long time. Even today, his life has not been researched in terms of closure; there is still a long way to go until Dalí's whole life will be captured. I can not help but think that perhaps this is exactly what Dalí wanted – to be in mystery and question even after his death. He always strived for immortality and perhaps this is his way of never dying.

DALI AND GALA: THE SURREAL LOVE

*“I name my wife: Gala, Galushka, Gradiva; Oliva, for the oval shape of her face and the colour of her skin; Oliveta, diminutive for Olive; and its delirious derivatives Oliueta, Oriueta, Buribeta, Buriueteta, Sulueta, Solibubuleta, Oliburibuleta, Ciueta, Liueta. I also call her Lionette, because when she gets angry she roars like the Metro-Goldwyn-Mayer lion.”*²⁰

When mentioning Dalí, in whatever context, it is impossible to leave out, maybe the main trigger in his works, Gala. She was his muse until the end of Dalí, even after her death on June 10, 1982.

Gala’s real name was Helena Diakanoff Devulina. A mysterious and highly intuitive woman, she was able to recognize artistic and creative genius when she saw it, and had relations with a number of intellectuals and artists. She sensed that living with Dalí would create new opportunities for herself, while for his part the young artist virtually surrendered himself to her, thus creating a relationship which, in spite of her countless love affairs, lasted almost throughout their lives.²¹

The truth is nevertheless that very little is known about this personality. She had two older brothers, Vadim and Nicolai, and a younger sister, Lidia. She spent her childhood in Moscow, and suffered the loss of her father when she was eleven years old. Her mother remarried later to a lawyer named Gomberg, with whom only Gala, of all children, related very well and

²⁰ <http://www.artknowledgenews.com/Dali.html>, 20.02.2012.

²¹ Linde Salber, “Dali”, Haus Publishing Limited, London, 2004, pp.53.

thanks to whom she managed to acquire a good education. She was passionately in love with literature and this habit would remain with her throughout her life. She was a brilliant student, completing her studies at the M.G. Brukhonenko Feminine Institute, an academy for young ladies with a very high average mark.

In 1912, when Gala was eighteen, she suffered a worsening of the tuberculosis that had afflicted her for some time, and her family decided to have her cared for at the Clavadel sanatorium in Switzerland, where she met Eugène Grindel (later to be known as Paul Eluard). They married in 1917, and the following year in May saw the birth of the girl who was to be Gala's only daughter, Cecile. From the letters that Gala wrote to Eluard, which have been preserved, Gala never mentions the desire to have a child, so the assumption lays that Gala never wanted to have children and that Cecile was completely unplanned. Gala later proved this to be true and was less than a loving mother and soon decided to dump Cecile on Eluard's mother. Eluard was, on the other hand, a very kind and appreciative father.²²

Eluard, who had already been revealed as poet and had changed his surname, related with the leading figures of the surrealist movement. Gala also attended some of their meetings. In 1922 she started a relationship with the German surrealist artist, Max Ernst, which broke off in 1924. Max Ernst painted her in a number of portraits.

Gala and Paul Eluard had a type of open marriage that was definitely not moral by normal standards. Both had fallen in love with other people. Paul had a girlfriend in Paris, and Gala was just finishing up a romance with Max Ernst. On top of this, as I already mentioned, Gala

²² Ian Gibson, „The Shameful Life of Slavador Dali“, W.W. Norton & Company Inc., New York, U.S.A, 1998, pp. 274.

did not want to be a mother, and she ignored her daughter Cecile.²³ Throughout their marriage Eluard was able to give Gala the life she had always wanted. She had everything she desired due to a very well financial situation Eluard managed for them. But by the time Gala met Dalí, Eluard was seriously worried about money, and so was Gala, fearing the return of poverty and insecurity from her childhood.

The first time she met Salvador Dalí was in the spring of 1929, at the time when she was married to Paul Eluard. They promised to visit him in Cadaques during the next summer, a meeting arrangement that also included Buñuel, Magritte and his wife. Before this encounter in Spain, Dalí had heard a great deal about Gala in Paris, so even before they came to Spain Dalí had already thought of Gala as the woman he had been waiting for.²⁴ She was also a member of the surrealist group and every other surrealist was in love with her, but Dalí was the one that she stayed with until her death. Although she was married, as soon as they met, the pair became inseparable. Luis Buñuel claimed that when he visited Dalí in order to work on the movie together, Dalí was distracted with the thought of Gala and it seemed as though Gala already had Dalí under her control. Ian Gibson write in his book that Gala was not only jealous of the relationship the two artists had, but also interrupted their work together.²⁵ She was officially divorced to Eluard in 1932, and in 1934 she and Dalí married in a civil ceremony in Paris. According to the literature, the couple had a rather pervert married life.

She will become his “surrealist muse”, his expression in art, the inspirer of his life and work. In his Secret Life, he wrote: “*She was destined to be my Gradiva, the one who moves forward,*

²³ Michael Elsohn Ross, “Salvador Dalí and the Surrealists”, Chicago Review Press, 2003, pp.54

²⁴ Ian Gibson, op. cit., pp.269.

²⁵ ^ Ibid, pp.281.

my victory, my wife".²⁶ "Gradiva" was a novel by a German writer Wilhelm Jensen. The reason that it was popular in the surrealist period is because Freud analyzed both the novel and the fictional character. Gradiva was the book's heroine and it was she who brought about the protagonist's psychological healing. It is the story of a young archaeologist who suffered a very characteristic mental disturbance and was gradually but effectively cured by a kind of native psychotherapeutic instinct, which probably inheres in all of us, but which in this case was found in the girl he formerly loved but had forgotten, and who restored at the same time his health and his old affection for her.²⁷ The writer dreams of this girl and Freud mentions in his book that "*Science and the majority of educated people smile when one offers them the task of interpreting dreams.*"²⁸ Probably it is the same with artists. They interpret the dreams of their own and of others, as Dalí did Gala's in the painting "*Dream Caused by the Flight of a Bee around a Pomegranate One Second Before Awakening.*"(1) In his book, Freud brings out the question whether Gradiva is real or not? Is she an imagination or a real person? Perhaps, for Dalí she was all that he had dreamt of and more. In the novel the protagonist is, as mentioned before, cured by this divine creature. Dalí was perhaps inspired by Gala and that led to her curing him, or in other words, that led to the creation of his finest works only because Gala believed he would do so. Dalí decided at once that Gala was the reincarnation of Gradiva, the enigmatic, high-stepping heroine whose Latin name means 'the girl splendid in walking', since Gala walked purposefully, and people would turn to look back at her when she past them in the street.²⁹

²⁶ Victoria Charles, „Salvador Dalí“, Beograd, IPS Media, 2009, pp. 46.

²⁷ Dr. Sigmund Freud, "Delusion and Dream", Moffat, Yard and Company, 1917, pp. 9.

²⁸ ^ Ibid, pp. 111.

²⁹ Ian Gibson, op. cit., pp.270.

His theatrical and exhibitionist behavior with his sexual anxiety developed in puberty caused his sexual orientation to be a complete mystery until Gala came in his life. Lozano was absolutely sure about Dalí's homosexuality, although it was crystal clear that Dalí would not admit it to anyone, nor in the least would have he acted like a homosexual person.³⁰ Gala was indeed to remain for all her life at the painter's side, so from that time on her biography was linked with that of Dalí. Dalí's love for Gala only grew stronger and stronger. She followed him wherever he went and they would have never been seen apart. Although, as many things in Dalí's life, there were comments and stories about their love and her as well, but the fact that she has brought to life many of Dalí's finest works still stands and can not be excluded.

*„I Love Gala more than my mother,
more than my father,
more than Picasso,
and even more than money.“³¹*

However, Dalí's father, who was a very authoritarian person, did not approve of this relationship, and he threw Dalí out of his former house. Immediate war stroked within Dalí's family the moment he fell for Gala. Don Salvador Dalí Cusi, Dalí's father, changed his will immediately in which Salvador Dalí received an absolute minimum required by law. The main intention of the will was to humiliate his son with the utmost extent permitted by the law. Dalí feared him all of his life and dared to oppose him only after Gala's appearance in

³⁰ Zoltán Kováry, "The Enigma of Desire: "Salvador Dalí and the Conquest of the Irrational", Psy Art, 2009, pp. 4

³¹ <http://jules-jazz.tumblr.com/post/3559905740/i-love-her-more-than-my-father-more-than-my>, 16.11.2011.

1929.³² The pair moved to a small village, Port Lligat, on North East coast of Spain right next to the border with France, and Dalí painted to make an income. Even on this occasion Dalí's father was outraged when hearing that the couple had bought a property in Port Lligat and were going to live there together. A letter Dalí's father wrote to Luis Buñuel in Paris at this time shows just how much he was angry and bitter with the artist. He wrote: "*My son has no right to embitter my life. Cadaques is my spiritual refuge, and my peace of mind is disturbed by the presence of my son in the village in question. I am not prepared to suffer more. This is why I have gone to all these lengths to ensure that he does not trouble me during the summer.*"³³ Dalí's father also mentions in this letter that he has measures prepared in case he would have disturbed him, even mentioning physical damage since "he still has flesh and bones" even though he has been spiritually evil. At this time in Port Lligat, Dalí became more involved with surrealism, and his paintings became even more abstract than when he had experimented with cubism previously.

Much has been written about Gala's talent with the tarot deck. Dalí believed she could read the future in the cards. Rachel Pollack's book "*Salvador Dalí's Tarot*" claimed it was Gala who "*nurtured his interest in mysticism*"³⁴, and to repay her he produced a deck featuring original paintings and called it Dalí Universal Tarot.

She would consult the oracle every evening under an olive tree in their garden (or every morning, according to another source), and Dalí would decide accordingly whether it was appropriate to do some painting that day or the next. They both had the same or at least similar views on the world and its meaning.

³² Zoltán Kováry, op. cit., pp. 3.

³³ Ian Gibson, op. cit., pp.312.

³⁴ Rachel Pollock, „Salvador Dalí's Tarot”, Salem House, USA, 1985, pp. 122.

Gala's engagement in such things had early on piqued the interest of the surrealists, who sought to channel the subconscious through hypnosis, thought-transference, séances and automatic writing.

While she was still living with Paul Eluard, before Dalí arrived from Spain, there were weekends of group experimentation, and they tried to interpret each other's dreams. The poet Robert Desnos would write around in a trance and then begin automatic writing.

During the World War II, Dalí and Gala did not settle in Europe, spending the 1940 to 1948 period in America. For Salvador Dalí these years were very important to him as an artist.

From 1941 onwards Dalí moved away from surrealism that had made him famous. His wife Gala, of course, had a great influence in this. She managed to convince him that, for all the glory he had received from his surreal work, he was capable of even greater masterpieces. It was largely down to her in the first place he became so famous. She told him how he should behave towards other artists and the public eye. The influence that Gala projected on Dalí was the main factor in his art and popularity. Many paintings reflected her image and I will present some that were created from the 1940s until his death.

Gala believed in Dalí's genius and was able to spot it at the very beginning of their relationship. Dalí was on the peak of popularity when they met each other so we can not say that she was the main trigger at the beginning of his career, but he can certainly conclude that she was the one who kept it going further. With help from Gala, Dalí was more determined to make his mark as an artist. Certainly, without her I would wonder in what direction would have Dalí gone if she was not a part of his life. The main fact is that she believed in his work and thought, encouraging him to rule the world if he wanted to. He had been a very shy man

until Gala, who made him go to the artistic events and socialize with the people that would help him in his career. She was a smart woman who encouraged him to be what he probably never dreamt of becoming, an art style of his own.

Many books reflect this topic either with a negative or positive approach. For example, Stan Laurysens in his book *“Dalí and I”* presents Gala in a very negative form. He mentions rumours about how she was a very materialistic woman, but very intelligent, knowing exactly where to find her pot of gold and how to encourage the income. Although negative, it is still inevitable that she gave meaning to Dalí’s life and work. He also presents Gala as a dictator in his life who told him how he should dress, how he should paint and how he should live. Perhaps Dalí feared her strong influence, but he nevertheless became obsessed with Gala.

In a book by Michael Elsohn Ross, Gala had found in Dalí another artist to fall in love with, even if he was 10 years her junior. She thought of him as a half-mad genius who needed her help and guidance to keep him from going totally insane. Gala told Dalí that he must not go too far into his subconscious. She thought it was dangerous for his success as an artist to so openly document his psychological fears and troubles. But Dalí knew he wasn’t insane. Later he became very fond of saying, *“The only difference between me and a madman is that I am not mad!”*³⁵

On the other hand, Anna Otero³⁶ as well as Patricia Espinosa,³⁷ in their articles can not but constantly emphasize their love to the level on where it stood. It was the greatest love in history and it would be mad if it did not inspire both as it did.

³⁵ Michael Elsohn Ross, “Dalí and the Surrealists”, Chicago Review Press, 2003, pp.54.

³⁶ Anna Otero, „Dream Caused by the Flight of a Bee around the Pomegranate One Second before Awakening“, Center for Dalinian Studies.

Gala may have held some of the dictator characteristics in pushing Dalí to do his best and she may also have done nothing much to inspire him, but to love him and simply say what she thought. It seems as it can be a combination of all, love, persuasion and the fact that they probably understood each other better than anyone.

She was a major influence and encouraged Dalí to give all of himself to the art he brought to life. In an interview by a Spanish journalist Soler Serrano, on his interview program *A fondo* (1976 – 1981), in 1977, Dalí said that he had no friends “*because all my passion is in the love I have for Gala. Gala substitutes all passions.*”³⁸ He also stated that when getting married to Gala he loved the feeling it brought so much that he will do it again. It seems as though he was emphasizing Gala to define where his ideas and inspiration came from. She believed in his genius and the idea of always marvelling her was perhaps Dalí’s main substance in the creation of his paintings.

If Gala did not approve a single painting Dalí created I think he would not even consider displaying it in public. Linde Salber mentions in her book “*Dalí*” that when he met Gala she became the substitute for his family – negotiating sales, agreeing contracts, helping to organise and manage exhibitions and anyone who wanted to contact him had to go through Gala. His basic obsessions were centred around Gala, public self-dramatisations and painting. Gala had encouraged him to develop his own version of surrealist art and it was her interest to free Dalí from the patronage of André Breton. For this, Dalí could not stress his love for Gala. He repeatedly declared in public that without Gala he would be nothing.³⁹ In the early 1930s,

³⁷ Patricia Espinosa, “Dalí y Gala. Enemigos íntimos”, LD Books, USA, 2009.

³⁸ http://wn.com/salvador_dal%C3%AD_entrevista_soler_serrano_01/

³⁹ Linde Salber, op. cit., pp.53-54.

Dalí started to sign his paintings with his and her name as „*It is mostly with your blood, Gala, that I paint my pictures*“.⁴⁰

When Dalí and Gala returned from the United States in 1948, following eight years of exile there, and Dalí had achieved recognition in his own country, his father had come to accept his son's relationship with a separated Russian woman, saying that her role in Dalí's life had been vital. When Dalí returned as one of the richest and most famous artists in the world his father mentioned to Roser Villar, the future painter, that without Gala Dalí would have ended up under a bridge in Paris.⁴¹ However, Anna Maria, Dalí's sister never truly forgave Gala for the unhappiness she brought to their family. Even Dalí was too happy to admit his debt to Gala and perhaps he was doing that all his life, signing her name next to his and emphasizing his love towards her in every way possible.

The painting from then onwards were much more realistic, displaying more traditional images, and worldwide themes. Although critics were not kind on his new style, believing they lacked the originality of his previous works as they featured ideas that had been seen for a long, his many paintings were popular with the public and reproduced many times. The paintings were technically brilliant.

Dalí stated: “*Gala gave me a structure that was lacking in my life, in the truest sense of the word. I existed solely in a sack full of holes, soft and blurred, always looking for a crutch. By squeezing up close to Gala, I acquired a backbone, and by loving her I filled out my own skin. My seed has always been lost in masturbation until then, thrown away into the void, as it were. With Gala I won it back and was given new life through it. At first I thought she was*

⁴⁰ Salvador Dalí, „Ja sam Genije“, Novi Sad, Solaris, 2008, pp. 90.

⁴¹ Ian Gibson, op. cit., pp.495.

going to devour me, but in fact she taught me to eat reality. In signing my pictures 'Gala-Dalí' I was simply giving a name to an existential truth, for without my twin, Gala, I would not exist anymore."⁴²

Gala and Dalí began to develop a partnership, which would eventually bring Dalí great fame and earn Gala tremendous riches. This would take time, however, and Gala's steadfast support. Dalí had always been supported by others and envisioned people as porters who would help to carry him to his destination, spurred on by his genius. Gala was now his chief porter. She was determined to make Dalí succeed. Gala needed and wanted a lot of money, especially when regarding her own pleasures. To make matters worse, during the 1950s she was becoming a compulsive gambler.⁴³

In 1952 while preparing for their trip to New York, Dalí and Gala heard about the death of Paul Eluard. Dalí wrote about it in his diary with no special emotion while Gala never even thought of going to the funeral. His death meant that Gala and Dalí could now be married by the church. In 1958 Dalí and Gala married according to the principles of the Catholic Church at the Àngels chapel, a few kilometers from Girona. In 1968 the painter bought Gala a castle in Pubol, Girona, and it was agreed that the painter could not go there without her prior permission in writing to do so. Between 1971 and 1980, Gala would spend periods of time at her castle, always in summer. It was there that Gala was buried, following her death in 1982. Since 1996 the castle has been open to the public as the Gala-Dalí Castle House Museum in Pubol.

⁴² Robert Descharnes, Gilles Neret, op. cit., pp. 432.

⁴³ Ian Gibson, op. cit., pp.507.

Gala was usually a model for Dalí in interpreting the Virgin Mary. Many paintings among that were portraits of Gala or an image of Gala somewhere on the painting. She appeared everywhere so it was very difficult to see Dalí paint without her having effect on the masterpiece. Dalí presented her mostly as the Virgin Mary or a Goddess because she truly presented one for him which he stated multiple times. Using Gala as a model of Mary was like putting her on a pedestal. Not only had Dalí's art changed, but his relationship with Gala was different. She was now less of a companion and more of a business manager and boss. She pushed him to work harder and harder so they would make more money. Many people thought that Gala had become so self-centered that she cared little for the feelings of others.⁴⁴

Gala had many affairs during her marriage to Dalí and that Dalí knew about these affairs and encouraged them. He wrote: "*Gala's and my own strength was founded because, even in this dirty world, we still managed to live clean; we didn't smoke, we didn't do drugs nor did we sleep with anybody. We were always alone but with each other.*"⁴⁵

By the time Gala had reached the age of sixty her obsession with growing ugly and old grew. She dyed her hair for years and later even wore a wig. This obsession of growing ugly and old was cured with a large amount of young lovers that she had through out the years. Dalí knew all this and was never intimidated until Gala had an affair with a young William Rotlein, whom she met in New York, in the year 1962. Dalí wrote a letter to Gala at this period begging her not to leave him. He felt threatened and was not able to paint or do anything. She left him and stayed with Dalí. This episode was typical for Gala's manner of loving and

⁴⁴ Michael Elsohn Ross, op. cit., pp. 111.

⁴⁵ Salvador Dali, „Ja sam Genije“, Novi Sad, Solaris, 2008, pp. 94.

living.⁴⁶ Gala had astonishing sex appeal, charm, power and money to fulfill all her needs when her lovers were concerned.

“Dream Caused by the Flight of a Bee around a Pomegranate One Second Before Awakening” (1) is a well known Dalí painting. It was painted while Dalí and Gala were living in America in the year 1944. The full title explains the subject and content of the painting, which was taken from a dream Gala had. The origin and source for the dream, which is the pomegranate, hangs in the air with the bee flying toward it. Behind the pomegranate Gala's dream unfolds over a sea of brilliant blue. A naked Gala lies asleep over a stone that floats above the sea; an allusion to the common floating feeling that can occur in dreams. These two parts of the painting are in contrast – the calm sleeping Gala and the fierce animals above her. The landscape is once again of Port Lligat. Dalí wrote for the Dial Press of New York: “[...] *and the sting of this wasp was a precursor of that of the love of Gala-the-bee, the honey of my life as a man [...]*”⁴⁷

The dream image is that of a moment, a perfect, frozen moment captured by just the hand of the artist. Dalí compared the insect to Gala: “[...] *flying about like a bee, which is also one of the names which I have given her, for like a bee she brings me all the oils, all the media, and it is thus that I find the pentagonal hive of my studio filled with all the pollens which the painter, at every moment of the day, needs to be able to spin the integral honey of his work.*”⁴⁸

This is one of the rare paintings in which Dalí shows his wife naked. *“The Portrait of Gala”* (2) from 1941 was Dalí's early drawing of Gala. It is very similar to the painting *“Galarina”*

⁴⁶ Ian Gibson, op. cit., pp. 563-565.

⁴⁷ Salvador Dalí, “50 Secrets of Magic Craftsmanship”, 1948, The Dial Press, New York, pp. 181-186.

⁴⁸ ^ Ibid.

(3) which Dalí drew in 1945 before converting completely to a „classic painter“. This is an excellent portrait of Gala. The inclined pose, the dark background, contrasting with the figure, and the light make this picture the beginning of his next mystical trend. The atmosphere is deliberately broken by the semi-naked model and by his absolute admiration for Gala. In both Gala’s face is shown severe and confrontational with her arms crossed and bearing one breast.

Describing „*Galarina*“ Dalí writes: “*Started in 1944, it took me six months of working three hours a day to finish this portrait. I named this painting Galarina because Gala is for me what La Fornarina was to Raphael. And, without premeditation, here is the bread again. A rigorous and perspicacious analysis brings to light the resemblance of Gala's crossed arms with the sides of the basket of bread, her breast seeming to be the extremity of the crust. I had already painted Gala with two cutlets on her shoulder to transcribe the expression of my desire to devour her. It was at the time of the raw flesh of my imagination. Today, now that Gala has risen in the heraldic hierarchy of my nobility, she has become my basket of bread.*”⁴⁹

The time Dalí and Gala spent in America marked a very productive and inspiring period for Dalí. When coming to America in 1940 his goal was to become very famous and wealthy. He started doing various projects for theater, photographic projects, clothing, advertising and so on. Dalí took advantage of his stay in America to put the finishing touches to the persona of Salvador Dalí that was to gain him universal recognition.⁵⁰

Gala was Dalí’s first adviser on the field of public behavior. She decided whether they would attend an event or not. She was the one who created the ‘public’ Dalí. Gala had the biggest

⁴⁹ Salvador Dalí, op. cit., pp. 91.

⁵⁰ Anna Otero, “Dream Caused by the Flight of a Bee around a Pomegranate One Second Before Awakening”, pp.3.

appearance in Dalí's work during his classical period, but the biggest influence since the day they married.

"My Wife, Naked, Looking at Her Own Body" (4), 1945, is one of several portraits of Gala where she is viewed from the rear. Dalí said that he had instantly realized Gala was the incarnation of his childhood love, the woman he waited for, upon seeing her back. On the wall to the right of Gala is a Grecian stone head, which emphasizes the Classical style of the painting. Gala looks ahead to see her body, as the title explains, transforming into architecture. The column that would be Gala's backbone is metallic, creating a visual commentary on the strength and tenacity of his wife. Inside the architectural Gala is the tiny figure of a man who is appearing lost inside a huge cage.

"Gala Contemplating the Corpus Hypercubicus" (5), *"Galatee"* (6) and *"Portrait of Gala with Rhinocerototic Symptoms"* (7) were all painted in the same year, 1954. Although these three paintings occurred in the same year they are totally opposite from each other. The only link they share is the image of Gala. Here we can clearly see the difference in the style and technique. In *"Gala Contemplating the Corpus Hypercubicus"* her face is seen only by profile and her body is turned back to the viewers. This makes the viewers feel more consciousness about her and her feelings in the painting. Her look towards right side of the frame make the viewers think that the main event is occurring at the place Gala looks at. The light in this painting is very important although there is not the direct source of the light. It grows only by looking at Gala as if she were the source of the light. It breathes the feeling of classicism with light, lines and color. In *"Galatee"* the floating and the cubic subjects reveal his mystical phase which can also clearly been seen in *"Portrait of Gala with Rhinocerototic Symptoms"*, but here the face of Gala is shown in a classical manner.

The “*Galatea of the Spheres*” (8) is a marvelous portrait of Gala. This amazing portrait is one of the many works in which Dalí paints his feelings for Gala in a style that foreshadows Dalí’s 1958 Nuclear Mysticism manifesto “*Anti-Matter*.”

One painted in 1976, “*Gala Contemplating the Mediterranean Sea*” (9), if one would stand twenty meters away, there will appear as the Portrait of Abraham Lincoln. Paintings like these are common in the modern times and Dalí managed to everything by hand and with no computers. He created an illusion in the late 1970s.

As I always say, no matter how Dalí changes through his art there is always a hint of Daliness that each of his paintings carry. I like to say that Dalí had a period of his own in art, a style which has never been defined. He had the hint of his brush stroke, a hint of the Port Lligat landscape, a hint of the sky and, of course, a hint of Gala, with which we could always say that it is one of Dalí’s without looking to the signature on the bottom.

The title of a book by Robert Descharnes “*Dalí de Gala*”⁵¹ suggests that Dalí had belonged to Gala. But it was not far from the truth since it was Gala who inspired Dalí, Gala who kept him under control and Gala who saw to the practicalities of their life together. In “*The Secret Life*” Dalí confirmed that he would have been nothing without Gala. Victoria Charles suggests that Gala was not only his wife but also adopted the roles of his mother and sister.⁵² In the psychological analysis of Dalí’s life and work by Zoltán Kováry, he analyses Dalí’s fear of the sexual act and states that Dalí’s confession could even be compared to the interpretations of psychoanalytic case studies at the point where he admits that Gala in reality took the place of his mother to whom he owed the terror of the sexual act and the belief that it would fatally

⁵¹ Robert Descharnes, “*Dalí de Gala*”, Edita, Lausanne, Paris, 1962.

⁵² Victoria Charles, op. cit., pp. 77.

bring about his total annihilation.⁵³ He states that Dalí's fear had been regained since 1929, the year when he met Gala. Being that Gala was still married to Paul Eluard and that at this time he had the courage to stand up to his father the unusual psychological complexity of this situation (Dalí – dead mother – father, Dalí – father – Gala, Dalí – Gala – Eluard) might have had a significant effect not only on the painter's presumed crisis but also on his artistic activity.⁵⁴ Perhaps, Gala had the characteristics of a woman that Dalí was attracted to in the sense that he needed someone superior to inspire him, as his mother. His mother had a very big impact on Dalí's life and since she died he probably had that piece missing inside of him that was triggered when he met Gala. His emphasizing the love for Gala was by all means honest and true. In the case of her being a manipulator, maybe is true, but Dalí was drawn by her superiority and the power of being who she wanted to be.

“Dalí from the Back Painting Gala from the Back Eternalized by Six Virtual Corneas Provisionally Reflected in Six Real Mirrors” (10) painted in 1973 is a great example of Dalí's three-dimensional work, which enables the image to be seen from any side around 360 degrees. This painting reminds me of Velázquez's *“Las Meninas”*. It can be compared to this image because of the mirror and Dalí's, as well as Gala's, direct contact with the viewer. Identical as *“Las Meninas”* the moment of creating is expressed. The light and tone of the painting is similar as well as the mood it sends out. Dalí's inspiration with Velázquez followed him through out his career as a painter so it is only logical that he would tend to paint something similar.

⁵³ Zoltán Kováry, “The Enigma of Desire: “Salvador Dalí and the Conquest of the Irrational”, *Psy Art*, 2009, pp. 8.

⁵⁴ ^ Ibid.

Speculations occur when it comes to the question whether he truly is the creator of his signed works. Stan Laurysens mentions Orson Wells saying: “*The world of art is a great test in terms of trust*”⁵⁵, implying that we can never be certain if what is presented is true and honest. The style changes make it no easier to be certain of that. Gala controlled a huge amount of Dalí’s life and work, if not all. His love was so great for her that he saw nothing among her wisdom and beauty. Gala’s main trigger is persuading him he is greater for masterpieces better than any he has done before and if Gala believed it he was not to let her down.

According to most resources, Gala had numerous affairs throughout her marriage with Dalí, and which Dalí seems to have approved and encouraged, as I mentioned earlier in the chapter. But Gala was never to speak about their relationship and never talked about it when asked by various journalists. The fact that Dalí had affairs too has also been speculated but I think we are never to find out for sure, like many facts concerning the relationship between Dalí and Gala. The fact we do know and can clearly see is that Dalí was never to be mentioned without his love Gala. Many people thought of Dalí as an eccentric. This was indeed the idea that he and Gala showed to the public of the time, with their many public stunts.

Towards the end of his life, in his seventies, he often felt depressed. Gala treated him like a slave. She wanted him to keep producing more and more paintings so she could sell them. Sometimes she would even lock him in his studio until he had made sufficient progress. Gala was 86 years old. Though she was getting frail and forgetful, she was growing increasingly nasty.⁵⁶ Life with Gala in the last years consisted of quarrels and a kind of hatred. When Gala died Dalí was certainly in shock but also maybe in an unusual relief.

⁵⁵ Stan Laurysens, “Dali and I”, Beograd, IPS Media, 2009, pp. 51.

⁵⁶ Michael Elsohn Ross, op. cit., pp. 122.

Gala was certainly the main factor in Dalí's life, even though she was maybe a dictator over both his career and life. In the notion of their love I would agree that it had been, as everything around them, eccentric and unusual. Arguing the fact that she had been a negative influence and that she had used Dalí to secure her future and fame, puts his art into nothing less than it would be. Maybe Dalí was an addict of the disclaimed and disapproved and that is what triggered the main influence of Dalí to make the works such as he did. With Gala he had this unusual life. Going from the point that his father banned him from ever coming to the family house to the fact that his marriage to Gala had been everything but a normal marriage and to the point that even after his death there are speculations regarding his works.

Dalí's health began to decline after Gala's death in 1982. Although he had not been getting along with Gala for years, due to Michael Elsohn Ross, it was a great shock to Dalí when she died.⁵⁷ This was not helped when he suffered severe burning in a fire two years later. He had a pacemaker installed in 1986, and lived another 3 years. After the death of Gala, he lived in almost total seclusion, almost never leaving his room. He believed Gala and himself was one person, one soul never living apart. Her death had the meaning of incompleteness. Dalí was no longer what he was since without her he had no meaning. Dalí had no interest in the public, art or life. Although he lived years after Gala death, his art and his soul died with Gala. She was buried in Pubol as she wished.

She was Gala the omnipresent, Gala, with whom Dalí galloped at the head of the Moorish horsemen in "*The Battle of Tetuan*" (11) (1962), Gala who appeared as St. Helen in "*The Ecumenical Council*" (12) (1960), Gala who became even more obsessively present in Dalí's work as he neared the end. She was a face, a profile, a back, or architecture. She was a

⁵⁷ ^ Ibid, pp. 123.

waterfall or a cliff or crag, a Muse and a saint, a stone wall and a shower of gold.⁵⁸ She was his life and his soul, his inspirer in every detail of his life and therefore in all of his paintings the presences of Gala remains. He could never emphasise his love for Gala enough. He presented her as the Virgin Mary, the most famous and holy woman in the world, also as his one and only muse, using her every part of the body to emphasise what she meant to him.

No argument can state that Gala and Dalí's marriage was a usual one, but it was certainly powerful in a kind of eccentric way. Their love had the same notes as their life did – it was full of eccentricity, inspirations in the most unusual terms and the vivid bond that appeared between them was analyzed in various ways. Although they were not buried side by side, this greatly unusual and enormous love they shared can be sensed both in Dalí's paintings and his autobiographies. My goal in this chapter was to present the relationship of Gala and Dalí and the path of her inspiration towards Dalí's life and work. She was a major effect on his art. In terms of her inspiration towards Dalí's path into postmodernism is roughly defined. Her impact on Dalí was always taken into the sense that she was his everything and therefore inspired everything Dalí had created. I am sure she had the impact into all of his works, whether inspiring them directly or indirectly, she certainly made her mark in all of them. We have been introduced in their relationship towards the end of their lives and although it was on the very border between love and hate, they were still faithful to each other in terms of inspiration. I will tend to explain, if possible, her impact on Dalí's postmodern phase in my last chapter. Whether manipulating him or just inspiring him to do his best, the Dalí we know today would seem to exist if it were not for Gala.

⁵⁸ Robert Descharnes, Gilles Neret, *op. cit.*, pp. 598.

The Mystical Manifesto (1946 - 1962) : The mystical and nuclear period

As an artist, Salvador Dalí was not limited to a particular style or media. The body of his work, from early impressionist paintings through his transitional surrealist works, and into his classical period, reveals a constantly growing and evolving artist. “*The Mystical Manifesto*” was published in April 1951 in Paris, despite him dealing with this subject matter from the late 1940s. He wrote it in order to explain his nuclear mysticism. “*The Mystical Manifesto*” developed directly out of the lecture that Dalí delivered at the Ateneu Barcelonés and was published both in French and Latin.

During the 1940s Dalí and Gala were constantly on the move between America and Europe. America is a very important fact in Dalí's career and life. There he achieved popularity of which he had only dreamt of before. Dalí's fame blossomed in America. He had been collaborating with L'Age d'or and made it to the cover of Times. Time reviewed MOMA exhibition and wrote: „*Surrealism would never have attracted its present attention in the U.S.A. were it not for a handsome 32-year-old Catalan with a soft voice and a clipped emactor's moustache, Salvador Dalí* “. ⁵⁹ At this point Dalí could not even walk the street of New York without being stopped to sign an autograph.

They spent the years of war in America, as I have mentioned earlier, and returned to Spain in 1948. He began to work on designing perfume bottles, clothes and even some of the main shop windows in New York. This contributed to the fall of his popularity among the artist

⁵⁹ Ian Gibson, “The Shameful Life of Salvador Dalí”, W.W. Norton & Company, New York, U.S.A., 1998, pp.422.

world but brought him popularity wider, which was what Dalí was striking to accomplish. In 1939 Dalí was expelled from the surrealist group because of this commercialism and largely because of the disagreements with the group over politics. Dalí was opposed to the surrealists' differentiation between political and religious morality and rejected their overwhelming orientation towards Communism. By 'surreally' talking about Hitler's paranoiac potential, Dalí was attacking Breton's prohibition on applying to political affairs the surrealist vision which consisted of different views of the same subject. On 5th February 1934 Breton called Dalí to account before the group of surrealists. Dalí had his own speech written for this particular encounter. He had explained that he had been a faithful surrealist painter who was simply clinging to his dreams as faithfully as possible, so that if he dreamt of Hitler he would paint one. This however did not stop them from collaborating together in later exhibitions.⁶⁰

André Breton was the founder of the Surrealist group and Dalí was admitted to the group in 1929, together with Max Ernst, Juan Miro and others. The *Oxford Dictionary* defines Surrealism as a movement in art and literature flourishing in the 1920s and 1930s, characterized by a fascination with the bizarre, the incongruous, and the irrational. Surrealism tries to express what is hidden in the mind by showing objects and events as seen in dreams and the unconscious.⁶¹ Breton believed that the world had been corrupted by excessive materialism and rationalism and wanted to assert the importance of emotional and imaginative values. Breton had thought Dalí's art had become too commercialized and that Dalí's growing fame threatened the unity and agenda of the surrealists. Breton had probably been jealous of Dalí's success in America, where they referred to Dalí as the creator and father of surrealism. Breton made an anagram "Avida Dollars" ("Hungry for Dollars") containing the same letters as the name Salvador Dalí, in order to present Dalí's greed for success and money. But his

⁶⁰ Linde Salber, "Dali", Haus Publishing Limited, London, 2004, pg. 57-58.

⁶¹ A. S. Hornby, *Oxford Advanced Learner's Dictionary*, Oxford University Press, 1995, pp. 1203.

disapproval of Dalí was not connected only to his fame and fortune, but also to his political beliefs. Tensions developed within the surrealist group as Dalí evaded anti-fascist political ideas and actions and instead showed an obsessive interest in what he called the “Hitler phenomenon.” The surrealists moved further to the left when the Nazis seized absolute power in 1933 and Germany began its descent into barbarism. Dalí defended himself by saying, “*No dialectical progress will be possible if one adopts the reprehensible attitude of rejecting and fighting against Hitlerism without trying to understand it as fully as possible.*”⁶² Dalí has always strived to be seen as completely apolitical. It seems as though he had just wanted to present the events from a different point of view, and, by the way, cause a dusty road while doing so. Dalí often used political allusions to heighten the scandalous effect of his paintings.⁶³ He had always wanted to be in the peak of happenings, this is perhaps why he wanted to capture any subject that was, let us say, in the headlines of the newspaper. When his compatriots were mostly socialists and communists Dalí proclaimed his support for the fascist government of Francisco Franco, who was a Spanish general, dictator and the leader of the Nationalist military rebellion in the Spanish Civil War, and totalitarian head of state of Spain, from October 1936 until his death in November 1975.⁶⁴ It is doubtful that Dalí had any other aim from this then to simply promote Salvador Dalí. Dalí had held a very important and well known speech at the María Guerro, one of Spain’s most important theatres, on 11th November 1951. This lecture made an enormous impact in Spain and abroad. Here he stated his praise of Franco and his regime and made marks on Picasso for being a Communist. However, Franco was very pleased with Dalí’s performance and thought that it was useful while his regime was under attack from the democratic world.⁶⁵ Everyday events appear in

⁶² Mark Vallen, “Salvador Dali – Avida Dollars”, 2005.

⁶³ Cathrin Klingsohr – Leroy, Uta Grosenick, “Surrealism”, Taschen GmbH, 2009. pp. 40.

⁶⁴ http://en.wikipedia.org/wiki/Francisco_Franco

⁶⁵ Ian Gibson, op. cit., pp. 520-522.

Dalí's paintings, presenting them in a way to shock the society and to trigger the viewers mind. Perhaps, this was the goal of Dalí.

*“My persistence in seeing the mystique of Hitler from a Surrealist point of view and my obstinacy in trying to endow the sadistic element in Surrealism with a religious meaning led to a number of wrangles and occasional rows with Breton and his friends.”*⁶⁶ Breton was perhaps right to doubt in Dalí's art at the time of the war and it was a rather delicate subject to be arguing about. Still, it was a loss for the surrealist group to expel Dalí from it. Breton's rejection of Dalí may have prevented Dalí's work from being included in shows organized by Breton, but his work continued to be shown in surrealist art exhibitions sponsored by galleries and art museums throughout the world. Breton did state later that Dalí's paranoiac-critical method had provided Surrealism with an instrument of great importance. Also, I would like to mention that Dalí never truly labeled a certain art style to himself. He also stated in an interview with the Spanish journalist Soler Sorzano, on his interview program *A fondo* (1976 – 1981)⁶⁷, that he has not yet found a category to describe his art.

Dalí reinvented himself during the 1940s. His precise style enhanced science, psychology, and religion to explore the subject matter of his time. With his *Mystical Manifesto* Dalí combined the Catholicism and Nuclear. This was yet another way for him to stand out with his beliefs. Dalí wrote an essay titled *“The Conquest of the Irrational”*. It was a nineteen page long essay in small format and illustrated with color *“The Angelus of Gala”* (13) and 35 black and white reproductions of Dalí's works. It stresses the analysis of his paranoiac critical method here he says we should be put to work, by which Dalí meant that people were hungry for the spiritual food that used to be supplied by Catholicism and that could now be provided

⁶⁶ Robert Descharnes, Gilles Neret, “Salvador Dalí, 1904-1989, The Paintings”, Taschen GmbH, 2007, pp. 256.

⁶⁷ Interview with Salvador Dalí was held in the year 1977, on Spanish TVE.

by surrealism or National Socialism.⁶⁸ Here Dalí does not side overtly with Nazism, but his contemporaries have understood it in this way due to Dalí's analysis of human hunger and he recruits terms from the orbit of Fascism. Due to this Dalí believed that anything was acceptable when the main aim was to achieve „*the objective value, on the real plane, of the delirious unknown world of our irrational experiences*“.⁶⁹

When moving to America with Gala, escaping the Second World War, Dalí's style significantly changed. He needed a quiet and calm place to begin his new art. Immediately after arriving to the USA Dalí was back to work and needed a quiet place to prepare the genesis of his conception of the world. In a Caresse Crosby's estate in Virginia, Dalí wrote his autobiography, "*The Secret Life of Salvador Dalí*", which was the act of complete change in the artist – he turned away from the life he was leading until then. Stepping away from surrealism and entering the period of classicism was extremely important for the artist as well as for the contribution to art. Ian Gibson mentions that all of Dalí's autobiographies contain nothing of useful information since Dalí always wanted to shock and work on the Dalí character himself. Salvador Dalí was a big mystery of his time. Gibson suggests putting our selves in the position to only observe and analyse his paintings as such and not even attempt to analyse his life.⁷⁰ But this truly is impossible. To analyze his paintings one must seek the answers and inspiration in his life.

The atom bomb marked the start of a new era for Dalí. It struck him seismically as he said.⁷¹ Religion and science became the new themes of Dalí's works. After the Second World War

⁶⁸ Ian Gibson, op. cit., pg. 403.

⁶⁹ ^ Ibid.

⁷⁰ Ian Gibson, op. cit., pp.685.

⁷¹ Victoria Charles, „Salvador Dalí“, IPS Media, Beograd, 2004., pp.74.

he did not immediately return to Spain. The change that was going inside of him, going from psychoanalysis Dalí towards nuclear physics Dalí, took some time. Dalí believed that the war didn't make a difference in the world, that everything was still the same. His opinion of the war was that the old world has destroyed its own self, not to bring something new but to revive the old traditions. It certainly brought to life the "classical Dalí". He felt the reviving of renaissance and started working on a conception of the world that was created by the divine Dalí.

*"My surrealist glory was worthless. I must incorporate surrealism in tradition. My imagination must become classic again. I had before me a work to accomplish for which the rest of my life would not suffice. Gala made me believe in this mission."*⁷²

In his Mystical Manifesto Dalí describes this change. *"The explosion of the atom bomb sent a seismic shock through me...Many of the scenes I have painted in this period express the immense fear that took hold of me when I heard of the explosion of the bomb... A brilliant inspiration shows me that I have an unusual weapon at my disposal to help me penetrate to the core of reality: mysticism – that is to say, the profound intuitive knowledge of what is, direct communication with the all, absolute vision by the grace of Truth, by the grace of God.... By reviving Spanish mysticism I, Dalí, shall use my work to demonstrate the unity of the universe, by showing the spirituality of all substance."*⁷³

The discoveries of the atomic physicists concerning the structure of matter, which had revealed the release of energy involved in breaking up atomic particles, were immediately

⁷² Anna Otero, "Dream Caused by the Flight of a Bee around a Pomegranate One Second Before Awakening", pp.4.

⁷³ Robert Descharnes, Gilles Neret, op. cit., pp. 407.

fastened on by Dalí if only to be applied metaphorically.⁷⁴ Yet again we are put in the subject matter of the headlines by Dalí himself.

From that time on he applied mystical principles to all of his work until the end of his life. Gorging on science magazines and studies, Dalí picked up remarkably on the nature of nuclear physics, and he mixed it into his religious imagery, crafting what he called a “nuclear mysticism”, a way for him to justify his belief in God but lack of faith. Somehow, he found a way to trace Catholic dogma into the realm of advanced physics, finding proof of God in such a way that he honored his childhood teachings, since he gained his scholar from the Catholic schools. I would like to mention the fact that Dalí has had childhood experiences that were the sources of Dalí's identity disturbances, sexual problems, childhood enuresis and the constant need for attention.⁷⁵ For example, since the loss of Dalí's brother his mother and father always treated Salvador Dalí junior as if he was the elder brother. Dalí grew up in a pathologically overprotected environment and was allowed to do whatever he wanted to. During his later life Dalí even expected his family and friends to behave the same way towards him as his parents did. Whenever he was denied something, he burst into a violent rampage and left his farces everywhere behind.⁷⁶ Perhaps, this may be the reason he was striving for something different. As if he felt he did not belong in the time he was born and that he was meant for greater things than just being a famous surrealist painter. Since the group rejected him and many critics found his new work shocking and irrelevant, Dalí was regardless all, still perusing his deep belief for all he has felt and thought. According to classical psychoanalysis, this urethral-erotic hyper function was the source of Dalí's exaggerated ambition, which later became one of the central characteristic features of the painter's personality.

⁷⁴ Dawn Ades, “Dalí”, Thames & Hudson Ltd, London, 1995, pp.174

⁷⁵ Zoltán Kováry, “The Enigma of Desire: Salvador Dalí and the Conquest of the Irrational”, *Psy Art*, 2009, pp 3.

⁷⁶ ^ Ibid.

Dalí drew inspiration simultaneously from the old masters and the contemporary world, resulting in works that were out of step with the styles which are prevailing the art of that day. These works show a transition from his well-known surrealist canvases to his self-reinvention as an artist in 1941, when he embraced Catholicism and declared himself a “*Católico, Apostólico and Romano*”. In the 1950s, however, Dalí was going against the grain of the modern art movement. Abstract expressionists were on the rise, and they had little interest in religious themes or classical techniques and composition.⁷⁷

Dalí advised young artists not merely to see, but to “see metaphysically”. In the year 1948 Dalí converted to Roman Catholic Church and went back to Europe in the same year. Having established his further direction of his current evolution, Dalí returned to Europe on the 21st July 1948. As he moved away from Surrealism and into his classic period, he began a series of nineteen large canvases, many concerning scientific, historical and religious themes. Dalí considered these paintings to be his masterpieces. He was truly a master in creating the three dimensional universe onto the canvas.

Dalí was eager to return to painting and to start his new phase and approach. It was very important for him to establish his new religious themes. He was obsessed with the absolute and the classical iconography of Christianity and couldn’t wait to enter the territory of the sacred.

Dalí sensed an overwhelming force of renewal was about to strike modern painting, a reaction to the present day materialism that would provide a new religious cosmology. In works such as the “*Nuclear Cross*” (14), Dalí’s reference was always “*The Mystical Manifesto*”. In the Surrealist period, said Dalí, he had been out to create the iconography of an

⁷⁷ Michael Elsohn Ross, “Dalí and the Surrealists”, Chicago Review Press, 2003, pp. 111

inner world, the realm of Freud. He had succeeded. Now the outer world of physics had overcome the one of psychology. Ever since he had had to spend a month and a half in the hospital, recovering from appendicitis operation, during which he had done a lot of reading, Dalí had been enthusiastic about the new physics. He read Heisenberg's "*Quantum Mechanics, Uncertainty Principles*" published in 1927 and his admiration grew for Heisenberg and his Uncertainty Principle of Quantum theory.⁷⁸

Dalí said: "*I am studying; I want to find the way to transport my works into anti-matter. That would involve application of a new equation formulated by Doctor Werner Heisenberg. That is why I, who previously only admired Dalí, will now start to admire that Heisenberg who resembles me.*"⁷⁹

Dalí's atomic approach to art covered a multitude of techniques, from molecular structural precision to the beautiful clear style of the classicism. His aim was to integrate the discoveries and experiences of modern art into the great classical tradition. The latest microphysical structures of the time, such as those of Klein or Matthieu, presented none other than what the brush stroke represented in the age of Velazquez. Mysticism and Dalí's good skills as an artist were the roads by which Dalí, the savior of modern art, was going to achieve a renewal of aesthetics.

Dalí once said that Picasso was the one who paved the path for the royal arrival of Salvador's new mystic presence. Dalí also declared in "*The Mystical Manifesto*" that Catalonia had produced three geniuses: Raymond de Sebond, author of the "*Theologie naturelle*", the great

⁷⁸ Werner Heisenberg, "The Uncertain Principle of Quantum Theory", 1927.

⁷⁹ Carme Ruiz, "Salvador Dali and Science", El Punt newspaper, 2000.

architect Gaudí and Salvador Dalí, inventor of the new paranoiac-critical mysticism and, as his very name suggested, the savior of modern art.

Dalinian mysticism was founded upon the metaphysical spirituality of quantum physics in particular, and on morphology in general. Form was a reaction of matter to inquisitorial compulsions from without.⁸⁰ In my opinion, Dalí had, and I say this with no doubt, a very vivid imagination which resulted in his various ideas of presentation vivid in his works. Perhaps the people that are not fans of his art must admit that Dalí always had a way to bring to canvas what had been boiling inside of him, as well as, knowing exactly what would bring the public to one of his exhibitions.

Dalí's advice to would-be artist was to paint what they saw in nature, as honestly as possible. He advised the use of Renaissance techniques, since it represented for Dalí, the peak of achievement in visual representation. Dalí always talked about Velásquez with the outmost admiration for his use of light and brush strokes. Raphael and Michelangelo also had the techniques all the artists should be striving for.

Modern art and painting was falling apart due to the lack of faith and the emerging of skepticism. Dalí urged Pythagoras, Heraclitus and St. John of the Cross to the attention of modern artist. What fascinated Dalí in modern art was the fact that the matter and subject were constantly in a state of process, they were growing and changing all the time. Since the modern times insight in physics it was basic knowledge that the great problem when facing metaphysics was the matter of substance as Dalí presented with his floating spaces. He was constantly in step with the time he was living in, combining spheres from the classical to the modern, spheres of his own time.

⁸⁰ Victoria Charles, *op. cit.*, pp. 53.

If a new Renaissance had not yet begun, it was the fault of the artists, who these times were behind the scientists, limping along behind modern progress.⁸¹ Dalí firmly believed in the masters of the Renaissance period, as mentioned, he drew inspiration from them. The artist was putting the inspiration of both the old masters and his muse, Gala, together with the fascination towards nuclear physics and religion in the same time. When seeing this put in sentence one would think that this was impossible, but for Dalí the only impossible mission of thought and act was death.

In Port Lligat he started to work on two commissions he had accepted, designing the sets and costumes for Peter Brook's production of Richard Strauss's "*Salome*" (15) at the Covent Garden in London on 11th November 1949, which was a complete fail due to the critics, and which Dalí himself did not attend. The other was Luchino Visconti's of Shakespeare's "*As You Like It*" (16) at the Eliseo Theater in Rome which premiered on the 26th November 1949 and both, Dalí and Gala had attended it. This piece attracted a greater deal of both success and audience when compared to Peter Brook's production.

The house in Port Lligat had so many memories from Dalí's childhood. The couple would spend all spring, summer and autumn there and were on the move between Paris and New York during the winter time, from December to April. Port Lligat was one of his divine inspirations that would be seen in many pieces of Dalí's works. This place, claimed Dalí, made him sense his metamorphosis into the divine. "*On the beach in Port Lligat I realized that the Catalan sun was the trigger of the atomic explosion in myself. I realized that I was destined to become the saviour of modern art. I became a saint.*"⁸² Becoming a saint he declared Gala the Virgin Mary with a divine expression on her face.

⁸¹ Robert Descharnes, Gilles Neret, op. cit., pp. 415.

⁸² Stan Lauryssens, op. cit., pp.104.

In the year 1949 he painted his first version of “*Madona of Port Lligat*” (17), which was also Dalí’s first “religious painting”.⁸³ This painting was a result of Dalí’s attempt to make a connection between the Assumption and nuclear fission. As a roll model for this painting Dalí used the painting “*Virgin Mary with child*” by Pierro della Francesca from the 15th century, to be exact, he used the egg which hangs by a thread from a Venus-shell over the head of the Virgin. This egg, Dalí said, was one of the greatest mysteries of the painting of the Renaissance.⁸⁴ Here, Dalí tried to show the motif of falling apart. The Virgin Mary, translated of course into Gala, is shown with various parts that are floating on the surface. These parts although set apart are perfectly symmetrical and in balance on their real anatomic positions. Christ, the child, is also painted in various different parts and is freely floating in the open stomach. Dalí breaks up that image of his wife as the Virgin Mary to show the Christ-child growing inside of her, bodies elongated into particles to suggest atomic energy as the force that impregnated her. The second version of “*The Madona of Port Lligat*” was exhibited at the Carstairs Gallery in New York from 27th November 1950 to 10th January 1951.

Madonnas had begun to appear in Dalí’s work in 1943. In this period his subjects look more photo-realistic and besides The Virgin Mary, modeled by his wife and muse, Gala, he also features Christian symbols of ostrich eggs and some of Dalí’s own pet motifs such as rhinoceros horns of which I will talk about further in the chapter. Ostrich eggs are defined as symbols often found in Christian churches where they are regarded as a symbol of the resurrection, as a breaking open of the tomb, that is to say it is associated with the virgin births.⁸⁵

⁸³ Ian Gibson, op. cit., pp.504.

⁸⁴ ^ Ibid, pp.505.

⁸⁵ <http://www.encyclopedia.com/doc/1O101-Ostricheggs.html>

Already in New York he has painted “*The Temptation of Saint Anthony*” (18). This painting marks the point in Dalí’s creative life when intermediates between heaven and earth, in this case the elephants with the spindly legs, become important. The temptation that confronts the saint takes various forms: a rearing horse, symbolic of power, but also of the Fountain of Desire on its back, topped with a naked woman emphasizing the erotic character of the composition, another bearing a Roman obelisk inspired by Bernini, the others with a building reminiscent of the Palladium and a phallic tower. In the distant clouds we glimpse parts of El Escorial, a symbol of spiritual and temporal order. In the painting, a naked Anthony holds up the cross imploringly in front of the rearing, panicked horse. On its breath-like thin legs, it defies all laws of gravity. The saint strives not to be seduced by the earthy temptations. The temptations are presented as the horse and elephants.

Dalí was devoted to the synthesis of classicism, the spiritual and the nuclear age. He painted “*Leda Atomica*” (19) (1949) which represented a celebration of Gala, the goddess of his metaphysics. In Greek mythology Leda, the daughter of Thestios, the king of Aetolia, was married to the king of Sparta, Tyndareus. Seduced by Zeus in the form of a swan, she bore the twins Castor and Pollux and perhaps also the beautiful Helen (later of Troy). Since Gala’s real name was Helen we can assume that Dalí and she were twin souls as well as both divine.⁸⁶ It was his first large-sized canvas. He succeeded in creating the “floating space” and it seems as if nothing is touching together in the painting. Gala engages directly with the swan shown on the painting on her left side, but also not touching it. In his painting “*Dalí at the Age of Six, When he Thought He Was a Girl Lifting with Extreme Precaution the Skin of the Sea to Observe a Dog Sleeping in the Shade of the Water*” (20) the objects and personae seem like foreign bodies in space. He had visually dematerialized the matter and created enormous energy. “*The object is a living being, thanks to the energy that it contains and radiates, thanks*

⁸⁶ Ian Gibson, op. cit., pp.495.

*to the density of the matter it consists of....In my paintings I have succeeded in giving space substance”.*⁸⁷

Dalí said in an interview published in 1976 in the review “Le Sauvage”: “*The progress of the sciences has been colossal, even Auguste Comte could not foresee it. But from the spiritual point of view, we live in the lowest period of civilization. A divorce has come about between physics and metaphysics. We are living through an almost monstrous progress of specialization, without any synthesis...*”⁸⁸ Dalí was clearly fascinated by science but not with the result it has brought within mankind. He felt that our spiritual self had disappeared and this could very well result in his effort to bring the old masters feeling through out his paintings. Although these paintings have yet the taste of science, for which Dalí does not hide his fascination, the themes and motifs from the Renaissance period can largely be felt and seen within.

Another significant painting in this period is “*Cupola Consisting of Twisted Carts*” (21) is “*The most magnificent demonstration of my mystical way of seeing*” as Dalí said, “*My mysticism is not only religious, but also nuclear and hallucinogenic...I believe in magic and in my fate.*”⁸⁹ This sentence, perhaps, best describes Dalí’s mystical period. This period is a significant period since it can be analyzed from many points of view and yet Dalí managed to show us how to combine all of those elements into one and, by doing so, he managed to provoke a matter that we have never seen before.

⁸⁷ Robert Descharnes, Gilles Neret, op. cit., pp 417.

⁸⁸ Dawn Ades, op. cit., pp. 173

⁸⁹ Robert Descharnes, Gilles Neret, op. cit., pp 423.

Many saw Dalí's new approach as another mad phase of his, but many took him seriously as well. Descharnes mentions in his book that André Breton was one of them who thought Dalí was not a true painter, as I mentioned, and wrote: "*The early Dalí disappeared around 1935 and has been replaced by the personality who is better known by the name of Avida Dollars, a society portrait painter who recently returned to the bosom of the Catholic church and to the 'artistic ideal of the Renaissance' and who nowadays quotes letters of congratulation and the approval of the Pope.*"⁹⁰

One thought that he was trying to reach God through this phase of painting, that he thought of God as the substance being sought by nuclear physics, others that Dalí sees protons and neutrons as "angelic elements" and so on. Dalí triggered a lot of questions about this phase of work. It was something nobody expected from Dalí. He was a surrealist to be until the end of his life, but with this phase he strikes again and triggers questions among his admirers and those who thought of him as just a mad man. I must, considering this, take into discussion what Dalí has been doing throughout his career. First, he has shocked the Spanish art with his surrealist paintings that, very soon, came to be noticed through the surrealist group. Secondly, he has painted whatever he felt like painting and doing throughout his life. The surrealist rejection brought nothing to Dalí's career; he was as popular as ever. Later, Dalí took in hand all of the projects, from fashion to film, that came across and even gained more popularity. At this period, he took in hands the "explosion" inside of him and turned it into wonderful paintings. The later years will be discussed further in my thesis. This information would probably be enough to point out that because of his eccentricity and constant change of style many viewers, as well as the critics, would by this point take into consideration that Dalí was not being serious in presenting this period of his, but that it was yet another way of getting in

⁹⁰ Robert Descharnes, Gilles Neret, op. cit., pp. 463.

the center of attention. I can see how this thought is possible, but how can one not take his techniques and interpretation seriously?

Descharnes mentions Jean-Louis Ferrier who wrote an entire book concerning Dalí's work "*Leda Atomica – Anatomie d'un chef d'oeuvre*"⁹¹ and here he compares his vision of Leda to the vision of other artists. He wrote: "*Dalí reverses the meaning in Leda Atomica. Erotic engravings and graffiti provide a key to the myth of Leda; Zeus is metamorphosed into a phallus with wings, the better to seduce the wife of Tyndareus. This was the underlying meaning of the myth and the one that remains throughout traditional art. But with Dalí, the myth now means the exact opposite*"⁹², wrote Ferrier. It seems Dalí was looking for ways to be different from tradition. He admired tradition and respected it, but he somehow wanted to challenge himself as well as the audience to view tradition from a second point of view and in connection to the new nuclear age that was spreading throughout.

Ferrier further wrote: "*For the state of levitation in which we see the woman and the swan stands for purity and sublimation. Seen in this way, Leda Atomica introduces Dalí's religious period. Dalí was seeing the myth of Leda in terms of initiation ritual and psychoanalysis.*" Ferrier ends by saying: "*Salvador Dalí differs from most modern painters in his extraordinary virtuosity, which consists in a direct continuation of classical austerity. The artist's painstaking craftsmanship goes hand in hand with a polymorphous grasp of culture which includes traditional disciplines of knowledge as well as contemporary science and the finding of various types of psychoanalysis for nearly a century now. These things together are vital to the meaning of his art.*"⁹³ Jean-Luis Ferrier posit that Dalí's version of Leda and the swan

⁹¹ Jean-Louis Ferrier - Dalí, *Leda atomica : anatomie d'un chef-d'oeuvre* – Gonthier, Paris, 1980.

⁹² Robert Descharnes, Gilles Neret, op. cit., pp 426.

⁹³ ^ Ibid, pp.426.

exhibits clédalism, which is, opposed to sadism and masochism, a pleasure and pain sublimated in an all transcending identification with the object. This shows a tenderness that is not normally associated with Dalí. I would have to agree with Ferrier on this last sentence because Dalí really never steps away from either one of those terms. His style varies but the essential Dalí is in every part of his paintings, no matter how the subjects are presented.

All of Dalí's works are strictly mathematical in conception and we see this with his use of cubic elements and all floating objects and their background. The floating state of the figures and objects are related not only to the Golden Section and contemporary physics, but also to Dalí's spiritual development and his growing as an artist. Being dualist as Dalí always was in his approach; Dalí was claiming to be both an agnostic and a Roman Catholic. He claimed that this was because of the death of his brother who is now living through him. *“An unconscious crime, made the more serious by the fact that in my parents' room – a tempting, mysterious, awe-inspiring place to which access was prohibited and which I contemplated with divine feelings – a majestic photograph of my dead brother hung beside a reproduction of Velazquez's “Crucifixion”. And that picture of the Savior, whom Salvador had doubtless followed on his angelic ascension to heaven, established an archetype within me that arose out of the four Salvadors who made a corpse of me – the more so, since I began to look as much like my dead brother as I looked like my reflection in the mirror. I thought myself dead before I became really aware that I was alive...And it is quite right that my earliest memories of true and powerful existence are connected with death...I dream of corpse-like shapes, runny flesh – and crutches, which were soon to play the part of holy objects for me, were indispensable in my dreams and subsequently in my paintings, too.”*⁹⁴

⁹⁴ <http://www.artfact.com/auction-lot/salvador-dali-1904-1989-1-c-iti01puxa0>, 05.01.2012.

Thus the dualism that underpins so much of Dalí's life and work began with the death of his brother before his own birth; continued in the merging of Vermeer with the logarithmic, mathematical spiral and through his love for Gala, his muse, his Helen of Troy.

A particular fine product of his mystical approach was the well-known "*Christ of St. John of the Cross*" (22). The painting was inspired by a drawing, preserved in the Convent of the Incarnation in Avila, Spain, and done by Saint John of the Cross himself. Many critics state that this is the most significant and most famous work of Dalí from this period. The drawing in many ways differs from Dalí's painting. It represents a marvelous point of view where the viewer is put on the heavenly side, in other words, the side of Christ. It is painted from an extreme, high angle, looking down on Jesus as he hangs overlooking a smaller landscape. Dalí is illuminating the scene with Christ with bright colors that contrast with the darkness around Him. The figure appears above the bay at Port Lligat as it appears from the painter's terrace. The figures beside a boat were borrowed from a picture by Le Nain and a drawing Velazquez did for his painting "*The Surrender of Breda*". Perhaps Dalí added the landscape in order to visualize the connection between heaven and earth and to present the point of view of God where Jesus presents the connection between the heavenly and earthly. Dalí left out the crown of thorns and stakes, removing the torturous element of Christ's execution, turning a moment of guilt-inducing need for atonement and forgiveness into a gentler embodiment of the painter's alternately classic and futuristic view of Jesus. Dalí was inspired by the unusual angle, from which the crucifixion was shown, but next to this he also puts the landscape below in our view level and like that he mixed two levels of viewpoint.

Dalí said: "*It began in 1950 with a cosmic dream I had, in which I saw the picture in color. In my dream it represented the nucleus of the atom. The nucleus later acquired a metaphysical meaning: I see the unity of the universe in it – Christ! Secondly, I saw the figure*

of Christ drawn by St. John of the Cross; I devised a geometrical construct comprising a triangle and a circle, the aesthetic sum total of all my previous experience, and put my Christ inside the triangle.”⁹⁵

When the painting was first exhibited in London, an influential critic damned it as banal, but the Museum of Glasgow bought this painting in 1952, and Dalí explained how he came to paint this scene in a letter to *Scottish Art Review*: “*One of the first objections to this painting came from the position of the Christ, that is, the angle of the vision and the tiling forward to the head. This objection from the religious point of view fails from the fact that my picture was inspired by the drawing made by this saint after an Ecstasy and it is the only drawing ever made by him. This drawing so impressed me the first time I saw it that later in California, in a dream, I saw the Christ in the same position, but in the landscape of Port Lligat, and I heard voices which told me, ‘Dalí you must paint this Christ.’ The next day I started the painting. Until the very moment I started the composition, I had the intention of putting in all the attributes of the Crucifixion – the nails, the crown of thorns, etc. – and it was my intention to change the blood into red carnations which would have hung from the hands and feet, along with three jasmine flowers issuing from the wound in the side. These flowers would have been executed in the ascetic manner of Zurbaran. But the second dream, just towards the completion of my painting, changed all this, and also perhaps the unconscious influence of a Spanish proverb which says, ‘A bad Christ, too much blood’. In this second dream I saw again my picture without the anecdotal attributes but just the metaphysical beauty of Christ–God. I also first had the intention of taking as models for the landscape the fishermen of Port Lligat, but in this dream, in place of the fishermen of Port Lligat, there appeared in a boat a figure of a French peasant painted by Le Nain of which the face alone*

⁹⁵ <http://www.bbcactivevideoforlearning.com/1/TitleDetails.aspx?TitleID=23809>, 05.01.2012.

had been changed to resemble a fisherman of Port Lligat. Nevertheless the fisherman, seen from the back, had a Velazquezian silhouette.

My aesthetic ambition, in this picture, was completely the opposite of all the Christ's painted by most of the modern painters, who have all interpreted Him in the expressionistic and contortionist sense, thus obtaining emotion through ugliness. My principal preoccupation was that my Christ would be beautiful as the God that he is. I painted the 'Christ of St. John of the Cross' in the manner in which I had painted my 'Basket of Bread', which even then, more or less unconsciously, represented the Eucharist for me.

The geometrical construction of the canvas, especially the triangle in which Christ is delineated, was arrived at through the laws of Divine Proporzione by Luca Pacioli.”⁹⁶

In general, Dalí's aim was to paint an image of modern times in the manner of the great old masters he admired, with of course the very well known hint of Daliness. It was an attempt expressed in his distinctive synthesis of atomic mysticism and classicism. It was a synthesis which he described in his Mystical Manifesto and which was of great influence to Dalí in his further work. Dalí was of course, not a religious man, but when questioned about his religious convictions by a Barcelona journalist Manuel del Arco he claimed that he was a Catholic and that he attended the mass. When asked why he was not a religious man when being young Dalí replied that he was seeking ecstasy by material means and that today all that had changed.⁹⁷

Not everything in his work changed with this outcome. As I said before regarding the Ferrier claim above is that his technique and his paranoiac-critical method haven't changed in any way. The real change occurred in the subject matter. We have to bear in mind that Dalí's

⁹⁶ Robert Descharnes, Gilles Neret, op. cit., pp 436 – 442.

⁹⁷ Ian Gibson, op. cit., pp. 519.

mysticism was inseparable from erotic deliria. *“Eroticism is the royal road of the spirit of God”* Dalí believed. If a true man of God relished all that he desired and thought then he is able to see the beyond. Dalí was one of the few that was in touch with his sexuality and who thought of it as something divine and natural. Because of this only he could paint the *“Young Virgin Auto-Sodomized by her Own Chastity”* as a Madonna or a Christ. We can see this in all of his Madonna’s and Christ’s.

Another significant work of the time is Dalí’s *“Crucifixion”* (23) painted in the year 1954. He was fascinated by DNA and the hypercube which resulted with a four-dimensional cube in the painting. If it were not for the cubes, this painting would look as one painted by the great masters of Renaissance. The cube motif is everywhere. Gala stands on one, the floor has black and white squares, and the four cubic nails form a square. Dalí announced that he was going to paint a picture he himself called sensational: an exploding Christ, nuclear and hyper cubic. It would be the first picture painted with a classical technique and an academic formula, but composed of cubic elements. To a reporter who asked him why he wanted to depict Christ exploding, he replied, *“I don’t know yet. First I have ideas, I explain them later. This picture will be the great metaphysical work of my summer.”*⁹⁸ The cross is formed by an octahedral hypercube. The extremely noble figure of Gala is the perfect union of the development of the hyper cubic octahedron on the human level of the cube, on the right low side of the painting. She is depicted in front of the Bay of Port Lligat. I believe that Gala represents the perfect human looking upon Christ. Here we see the Christ from the spectator point of view in opposite to the *“Christ of St. John of The Cross”* (22) were we are viewing Christ from the top. Dalí’s work of the shadow is very realistic and magnificent in this work.

⁹⁸ Phillip Coppens, “Salvador Dali: painting the fourth dimension”, 2002.

Both, Dalí and Picasso, pushed the borders of art with dramatic assurance. Picasso also worked with breaking the forms in analytic cubism and it symbolizes the end of an idealistic notion. It was no wonder Dalí was so fond of Picasso. It was like he was reading everything that Dalí himself felt. Dalí's "*Raphaelesque Head, Exploded*" (24) is a fine example of Dalí pushing the borders back. The inner volume of the head represents a Renaissance cupola. Dalí uses a vulgarized, idealized Raphaelesque type with pretty features. This work shows his admiration to the Renaissance period. Here Dalí, very skillfully, blends multiple subjects within a single composition. The head, of course, is of Raphael's Madonna with the interior of the Pantheon in Rome. Both, the architecture and the Madonna are shattered into multiple elements delineated by the rhinoceros horns that swirl about the painting. "*To the continuous waves of Raphael, I added discontinuous corpuscles to represent the world of today.*" stated Dalí.⁹⁹

Dalí wrote about religion: "*At this moment I do not yet have faith, and I fear I shall die without heaven.*"¹⁰⁰ He considered that in painting a genius without faith was of greater value than a believer without genius. He believed that members of the Communist party and even atheists were able to produce a religious work of art if they desired to. The best thing for religious art to be created was if the artist's faith was equal as their genius, like in the Renaissance. Dalí also believed that modern art embodied the worst consequences of materialism, which produced pure decorativeness and that abstract artists were at the bottom of the art world since they produced nothing whatsoever. To believe in nothing led to non-figurative and non-representational painting. Those who believe in nothing will paint nothing. Dalí claimed: "*Today's young painters believe in nothing. It is only normal for someone who*

⁹⁹ Dawn Ades, op. cit., pp.175.

¹⁰⁰ Iona Miller, "Nuclear Mysticism – Homage to Dalí", Art Slides, 2005.

*believes in nothing to end up painting practically nothing, which is the case in the whole of modern art, including the abstract, aesthetic and academic varieties.”*¹⁰¹

Contemporary painters, thought Dalí, painted nothing: they were non-figurative, non-objective and non-expressive in approach and painted nothing whatsoever.

Dalí concluded his Mystical Manifesto (15 April 1951, at Neuilly): “*Picasso, thank you! With your Iberian anarchical, integral genius you have killed the ugliness of modern painting: without you, without your prudence and moderation that characterize and are the honor of French art, we would risk having 100 years of more and more ugly painting until we progressively arrived at your sublime ‘esperantos abatesios’ of the Dora Mar series. You, with a single blow of your categorical sword, you have killed the bull of ignominy, also and especially the even blacker one of complete materialism. Now the new epoch of mystic painting begins with me.*”¹⁰²

The painting which was arguably his most erotic of all was “*Young Virgin Auto-Sodomized by her Own Chasity*” (25). All around inside the painting are shapes that present the horn of the rhinoceros. In the early 1950s Emmanuel Looten, a little-known Flemish poet, gave Dalí a rhinoceros horn and Dalí was fascinated with it exclaiming to Gala: “*This horn will save my life!*” without quiet knowing why.¹⁰³ He had begun to see rhinoceros horns even on his paintings that he had painted before his new obsession came to act. From the time of this painting on, he began to use the rhinoceros horns in a number of ways. Nature works in sacred geometry, curves, fractals, chaotic emergence, reiteration, complex dynamics and embedded

¹⁰¹ Stan Laurysens, “Dali i ja”, Beograd, IPS Media, 2009, pp. 143.

¹⁰² Robert Descharnes, Gilles Neret, op. cit., pp. 474.

¹⁰³ Ian Gibson, op. cit., pp. 531.

imagery. Dalí wanted to connect the matter to its symbolic meaning. Matter for him was something of the reality world and its symbol something paradoxical. He was able to see through the matter into a more elemental reality.

For instance, in a film he made in 1954 with Robert Descharnes titled "*L'histoire prodigieuse de la dentliere et du rhinoceros*" (26) where he used the painting by Vermeer "*Lacemaker*" with a rhinoceros. In Dalí's collaboration in the work with Prince Matila Ghyka, who was a novelist, mathematician, historian, philosopher and diplomat at the Romanian Plenipotentiary Minister in the United Kingdom during the late 1930s and until 1940, Dalí became enormously interested in the mathematical logarithmic spiral. The distinctive quality of Vermeer's art had intrigued him from early in his life, but he concentrated only in one painting: "*The Lacemaker*", a reproduction which he had seen in his parents' house. For Dalí the painting represented the greatest power and the most arresting cosmic synthesis. The film was shot between 1954 and 1961 and one scene at Vincennes Zoo with an actual rhinoceros but it was never finished.¹⁰⁴

Dalí, on a lecture in Paris began to demonstrate that the curve of a rhinoceros horn is the only one that is perfectly logarithmic. He then explains why he copied the painting of Vermeer, which shows the lacemaker with an infinite number of rhinoceros horns. He further explains: "*The rhinoceros is not content with having one of the most beautiful logarithmic curves on its nose.*"¹⁰⁵ He explained that in order to connect a Vermeer to the rhinoceros and so on you must have a hint of a brain. There is a long and detailed discussion of spirals in horns, sunflowers and shells in D'Arcy Thompson's classic study "*On Growth and Form*", first

¹⁰⁴ Ian Gibson, op. cit., pp. 533.

¹⁰⁵ Robert Descharnes, Gilles Neret, op. cit., pp 480.

published in 1917, and which Dalí knew very well.¹⁰⁶ Perhaps Dalí's fascination with the rhinoceros horn was what had caused him to link it with his fascination of the old master's techniques. Dalí perhaps saw the connection between the two perfections that fascinated him so much.

The mid-fifties three people were to play a significant role in the painter's life, Isidor Bea, Peter Moore, a former Irish army Captain and also Dalí's business manager, and Nanita Kalaschnikoff, who was the wife of a Russian who worked for Winston's, the jewelers, in New York where Dalí had met her. They spent everyday together while Dalí was in New York and became very close to the Spanish-born lady. She posed for Dalí several times and although Gala was jealous of their relationship nothing sexually ever happened between the painter and Nanita. Peter Moore once said "*And of course, unlike Gala, she was active, she participated in his little games, which Gala always refused to do.*"¹⁰⁷

Isidor Bea was a forty-five-year-old designer from Torres del Segre, in the province of Lleida. He was assigned to paint a ceiling in Palamos based on a small picture of Salvador Dalí and when Dalí came to view the result he was deeply impressed. Bea was exactly the person Dalí needed to help him paint his large-scale paintings.¹⁰⁸ He continued to help Dalí throughout the years by preparing his canvases and plotting them. Dalí's 'atomic' paintings, where objects are floating, were largely plotted by Bea. Soon Bea was helping Dalí to map out "*The Sacrament of the Last Supper*" (27) painted in 1955 which is another excellent example of the mystical elements of the period. As in several other Dalí masterworks we are unable to view the face of God here. The elements of the Catholic Eucharist, bread and wine,

¹⁰⁶ Dawn Ades, op. cit., pp.179.

¹⁰⁷ Ian Gibson, op.cit., pp. 540.

¹⁰⁸ ^ Ibid, pp. 534.

are present on the table, a direct reference back to Dalí's Catalanian heritage. The wondrous landscape of Dalí's homeland once again dominates the surrounding background, and the whole scene seems to be taking place inside some surreal and ethereal building. Perhaps even more importantly, this work translates Dalí's desire to become Classic in that he is adhering to the rules of Divine Proportion. Above Jesus is a partial figure, face hidden beyond the edge of the canvas. Is this figure presenting God or is it a link in yet another connection between the heavenly and the earthly?

Since the *Mystical Manifesto*, the artist had become more concerned with outer phenomena rather than with the inner, with the conscious rather than the unconscious. Dalí was set on a quest for a dimension beyond the two dimensions of canvas. It became the late common denominator in Dalí's art which has a constant search for greater perfection.

According to Dawn Ades, the best example for his mystical period, was the "*Anti-Protonic Assumption*" painted in the year 1956. Dalí here is drawing on the combination of the theories of quantum mechanics with relativity, which showed that corresponding to any particle was an anti-particle of the same mass, and that when they met and annihilated each other they let off an enormous amount of kinetic energy.¹⁰⁹

Dalí considered himself to be the only artist who could save the art of painting and continue the work of Velásquez by integrating the scientific discoveries and techniques evolved since the great master. At one period, to be exact, in the 1950s and 1960s, Dalí was turning to a genre well known in the 19th century – the history painting. Paintings that have occurred in this manner are described as one of his first historical pictures.

¹⁰⁹ Dawn Ades, op. cit., pp. 175.

“*The Discovery of America by Christopher Columbus*” (28) which Dalí painted in the year 1958-1959, represented a significant step in Dalí’s art. It is huge and epic in scope, and in fact it runs on the theme familiar with Dalí of faith and the strength of tradition.¹¹⁰ Dalí and Gala are present in the painting. Gala is a large figure on the banner on the left, while Dalí is presented kneeling with a crucifix. The picture is homage to Velásquez incorporating modern methods. This was very important for Dalí – the use of photomechanical replication technique. Dalí had this synthesis of great past techniques with the scientific progress of his own century firmly concentrated in his mind. He had also convinced himself that Columbus was not only a Catalan but from Girona, of which there are allusions in the canvas where the town is symbolized by its patron, Saint Narcissus, who can be seen at the bottom left of the work.¹¹¹

As Dawn Ades points out in her book, this period was the relationship between his desire to emulate the great achievements of the oil paintings of the old masters and his pursuit of visual experiment. The result of Dalí’s apparently unending appetite for new ideas and techniques is that once again, in his later years as in his early ones, he painted in a number of different styles simultaneously.¹¹²

Dalí’s paintings “*St. Anne and St. John*” (29) and “*The Ecumenical Council*” (12) were painted at the same time. In both paintings Dalí highlighted his figures by using unmixed colors. In 1960, he exhibited “*Ecumenical Council*” at Carstairs Gallery in New York after taking him two years to complete the painting. It is yet another painting that consists of Christian symbolism and Dalí’s renewed hope in religion. At the top center is the Holy

¹¹⁰ Dawn Ades, op. cit., pp. 173.

¹¹¹ Ian Gibson, op. cit., pp. 543.

¹¹² Dawn Ades, op. cit., pp. 173

Trinity. The Holy Father on the top is extending his arm to cover his face, below is Jesus on the left side of God and he is holding a cross, the symbol of redemption. He is pointing upwards, perhaps symbolic of its spiritual significance. The Holy Spirit is floating on the right. Gala is shown kneeling on the bottom side of this scene holding a book and a cross. Dalí is presented in the lower left corner looking out to the viewer as he stands in front of a blank canvas. The top and bottom portions of the composition are markedly different, as the figures above are not sharply defined and they blend into each other with sweeping clouds. The figures, rock, and water in the lower portion, in contrast, are clear and have distinct shapes and lines. The merging between the two parts of the canvas is Dalí's depiction of the marriage between heaven and earth. I suggest that Dalí is making a statement about how little we all know about the "divine" world and as such he is presenting it in a vague definition. "The Ecumenical Council" was Dalí's last full-scale 'religious' work and, arguably, one of the worst paintings he had done in the genre.¹¹³

Dalí presents the marriage and the connection with heaven and earth in almost every painting from this period. He shows the religious themes to the contrast of the earthly life. Dalí has depicted the things that afford the maximum of opposition.

In the painting "*The Life of Mary Magdalene*" (30), which was painted also in the 1960, shows the body of Mary Magdalene seems to have materialized and emerged from the stormy clouds. Although all of these three paintings have emerged in the same time they are a very good example of Dalí's stylistic flexibility.

Dalí's paintings began to reflect his thoughts and he renewed his associations with one of his previous paintings by painting the "*The Disintegration of the Persistence of Memory*" (31)

¹¹³ Ian Gibson, op. cit., pp. 552.

between 1952 and 1954. In this painting, the persistence of memory is fragmented and breaking down into particles, Dalí's way of acknowledging modern science and technology.

Religion and science were two parts that Dalí conjoined together in a way possibly known and seen by only him. He revived the forgotten theme in art – religion and used it yet to shock the viewers and artists once again. His explanations for such works are as shocking as the painting itself. Dalí was very interested in atoms, science and that evoked him to do such paintings. We see Gala as the Virgin Mary and as a Saint in most of the paintings. Another note that he was following the footsteps of his Renaissance masters is this, because they frequently used the models of their wives and mistresses for their Madonnas.¹¹⁴ She was his religion, his inspiration, his inner self. He was following the time he lived in with Gala by his side to guide and to keep in level his popularity in both Europe and the USA. With his religious paintings people were forced to look at religion within the eyes of the painter. Analyzing his works in this chapter made me realize how Dalí thought – his religion was the religion of all. All people believed in something and all people drew inspiration from different things. Dalí was the one who was able to present his religion and inspiration through paintings.

He called this phase the Mystical Manifesto regarding the science age that was on strike. Combining the classical period in art with religion and science was Dalí's new style. In this period he shows interest, besides science, to all new media that appeared including video art and, later, holography. This new style came to obsess Dalí for over a decade. The critics labeled Dalí as a “modern alchemist”. Although Dalí changed from cubism to surrealism then to classicism and all the other –isms we are still able to recognize the Dalí in the work. His paintings regardless the period and style had an effect of Daliness to the critics as well as the

¹¹⁴ Linde Salber, *op. cit.*, pp.107.

viewers. He still paid attention to the details of works as well as the forms that were typical to Dalí's works. Dalí remains symbolic in the use of his subjects, which return to his surrealist past. From Dalí's first experience and presentation in video art until the last he had been faithful to the Daliness that I have mentioned so often. It consists of the vivid presentation of ideas in "*Un Chien Andalou*" (32) in 1929 with Luis Buñuel, in which Dalí has presented his acting skills, up to the irony and composition in the "*Chaos and Creation*" (33) from 1960 with the corporation of photographer Philippe Halsman. This video is considered to be one of the first artist's videos ever made.¹¹⁵ His corporation with Walt Disney at the end of the year 1945 can be validated as a marker to how enormous Dalí's specter is in art history.

When going back to his paintings it is inevitable to notice that not only is the size of the canvas larger in this period than before but the main theme stood in large contrast to the works before. Many works of Dalí's in the post 1940s onward haven't been explored as his surrealist period. His paintings were carried out with absolute mastery of drawing, very thought out and with marvelous compositions. Picasso said about this period of Dalí's: "[...] *the only Renaissance painter left in the world* [...]"¹¹⁶ As mentioned earlier in this chapter, Dalí had combined the two elements of classicism and science in order to regain the faith and the spiritual meaning that had been, according to Dalí, lost in the new and modern world.

The traditional effects on the works of this period can be seen through Dalí's interpretation of his characters and the light. The artist's characters clearly bear the characteristics from the past. His light effects are very similar to that of Velázquez and other Renaissance painters, for example in "*St. John of the Cross*" (22), where we can observe the light clearly coming from the upper part of the painting, in other words heaven. His use of fragments of paintings from

¹¹⁵ "An Addiction to Cinema, Salvador Dalí", Fundacio Gala-Salvador Dalí, 2008, pp.13.

¹¹⁶ www.spanisharts.com, pp.1

the old masters can also be seen as the effect of the old masters. The modern part, however, is in his famous floating subjects and interpretation of various biblical events. For example, “*The Madonna of Port Lligat*” (17) carries the biblical theme, but presented in a new, nuclear way through out the floating throne and the landscape of Dalí’s fascinating Port Lligat.

Dalí always drew the background simple, with just the sky and the sea. It seems this is because he didn’t want anything to take away the attention from the main subject; he didn’t want to complicate the principal theme. To take in consideration all of Dalí’s works from this period I would have to say that the clear line between Dalí’s work before the 1940s and after the 1940s is made strictly by the *Mystical Manifesto*. Dalí had the erg to always present something different and something that would keep him in the spot light as long as he had lived. I can say with certainty that Dalí managed to do exactly that through out his career and life. His life as well as all the phases that he walked through had all lived through the public eye. I think Dalí’s true artists were the viewers that he depended on very much throughout his career as an artist.

To wrap up this chapter, I would like to point out a few main characteristics concerning Dalí’s mystical and nuclear phase. As I mentioned before, Dalí was able to put together multiple sources that were boiling inside of him – the explosion of the bomb, the inspiration of the old masters and his wife Gala, the religious point of view and the rise of the new science. To all of this he included the landscape of his beloved Port Lligat and the fact that he had dreamed of the need to paint such works. This all can be concluded into one – that Dalí had wrapped up all that followed him throughout his career to that period of time, where he found new inspirations and thoughts to combine. This period definitely marks the time where Dalí had matured in art and when, due to his popularity, he had the right to do so. His

presentations carried the massiveness of the theme, as well as the technique, which came to the real spot of light when considering Dalí works from the period before.

This aspect of his career is still being researched by many and it is a new branch in a majority of books on Dalí. Many know him as the man with the melting clocks and waxed mustache but he is much greater than those two symbols of his. All of his works in the late 1940s onwards incorporated such diverse aspects as atomic physics, eroticism and Roman Catholicism, in addition to Surrealism and Catalan mysticism of earlier works. He is and will remain the mystery of the modern art.

The Optical Illusions Period

Dalí was always a fan of triggering the viewers mind. This is why he concentrated on the optical illusions he created in his paintings at the very beginning of his art production. I would not know whether to call this period or phase of Dalí's optical illusions or the experimentation of the artist need to discover and try something new. I have read in various articles and books that Dalí had indeed experimented in a phase of what they call optical illusions so I decided to call this chapter due to that. It was very important to Dalí that his paintings caused a reaction and admiration in the viewer rather than just passing it by in the halls of a gallery. But it was surely impossible for anyone just to pass by a Dalí painting. He brought a fascination both with himself alone and his paintings that no human was immune to. This is why he was probably the most famous painter alive. In 1965 his interest in holography and three-dimensional art began to be awakened.

Dalí said: *“When I discovered that a single atom of holographic emulsion contains the complete three-dimensional image, I exclaimed: ‘I want to eat it!’”*¹¹⁷ For a good twenty years, Dalí was possessed by the passion for the third dimension. He was searching for methods in creating in the eye of the beholder the illusion of both spatial plasticity and objects seen by the unconscious.

An optical illusion (also called a visual illusion) is characterized by visually perceived images that differ from objective reality. The information gathered by the eye is processed in

¹¹⁷ Robert Descharnes, Gilles Neret, “Salvador Dalí, 1904-1989, The Paintings”, Taschen GmbH, 2007, pp. 659.

the brain to give a perception that does not tally with a physical measurement of the stimulus source.¹¹⁸

Not only do the 1960s reflect this style, Dalí has shown his fascination for the illusionist art style long before, in the 1930s. He has manifested this particular style throughout his art career not holding it in one particular period. Throughout his art Dalí was able to both revive the old master's techniques and to master the future ones. His optical illusions came from the fascination for nuclear mysticism that made Dalí predict the future of art. The "paranoiac critical method" was Dalí's description for the way he created art that could be visualized in different ways. As I already mentioned, this particular method was carried out by Dalí in the 1930s. When applying the method he creates a work of art that triggers a process of the mind to visualize the images of the work and incorporate all into the final product.

The Paranoiac Critical method was a sensibility, or way of perceiving reality. It was defined by Dalí himself as "irrational knowledge" based on a "delirium of interpretation". More simply put, it was a process by which the artist found new and unique ways to view the world around him and at the same time it is the ability of the artist or the viewer to perceive multiple images within the same configuration. The Paranoiac Critical Method was an attempt to draw attention to weakness in the notions of Perception, Conception, and Understanding.¹¹⁹

Another definition says that it is a spontaneous method of irrational knowledge based on the interpretative-critical association of delirium phenomena. Paranoid-critical activity organizes and objectifies exclusively the unlimited and unknown possibilities of the systematic association of subjective and objective phenomena presenting themselves to us as irrational

¹¹⁸ en.wikipedia.org

¹¹⁹ Josh Sonnier, "The Paranoiac Critical Method", 2011. pp.1.

concerns, to the exclusive advantage of the obsessive idea. Paranoid-critical activity thus reveals new and objective “meanings” of the irrational; it tangibly makes the very world of delirium pass to the level of reality. Paranoid phenomena: well-known images with a double figuration—the figuration can be multiplied theoretically and practically.¹²⁰

All of us have practiced the Paranoid Critical Method when gazing at the clouds in the sky, and seeing different shapes and visages therein. This method was remarkably successful as a perspective tool, since the goal of his works was to wake up the inner perspective and to examine another side of the mind. Dalí elevated this uniquely human characteristic into his own art form. Paranoia is a mental state in which people feel they are being persecuted by others, or imagine they are more important or incredible than anyone else. In other words, they are feeling something that might not be real. Dalí practiced tuning in to his “unreal” feelings about the world around him. He tried to see things that were not really there, but that, in a strange way, were suggested by the real things that existed before his very eyes. This allowed him to react to how he felt about what he saw, and to put into pictures the images from his deeper thoughts.¹²¹

The intriguing Renaissance influence of “anamorphosis” and the stretching and distorting of images, which miraculously return to shape if observed obliquely from a certain height, is important for Dalí’s phase in optical illusions. “Anamorphosis” is also known as the curious, magic or secret perspective, all of which would intrigue Dalí as such. For this particular style E. H. Gombrich, a respectable historian of art, notes that such art has a unique perceptual oscillation on the spectator which is faced with the unstable and changing images of the work. The viewer is invited to distance himself from the fixed interpretations and to reflect on the

¹²⁰ Alain Bosquet, “Conversations with Dalí”, ubu Classics, 2003, pp. 59.

¹²¹ Michael Elsohn Ross, “Dalí and the Surrealists”, Chicago Review Press, 2003, pp. 103.

uncertainty and artificial or constructed nature of meaning.¹²² These artistic developments can be traced from the 1500s and 1600s. Dalí mastered the technique and was able to present images that were in tight connection to the old masters as well as the new wave of art. As I mentioned earlier, Dalí was able to connect the past and the future art in his paintings. He had techniques never seen before. Some of Dalí's juxtaposed still-life and landscapes has to be observed further and deeper than the surface in order to see what is hidden, waiting to be revealed.

As complex as Dalí was, his works were even more complex. In order to understand his art we have to understand the “dual” elements contained within both him and his works. These works show his fascination with optical effects and visual perception. Dalí used various pictorial techniques, photography, and holograms to further his exploration of visual perception and the ways that optical illusion affects our sense of reality. For Dalí, the painter needed a second type of vision, the double vision, which others were gaining with the help of hallucinogenic mushrooms or LSD that could be caused by the “electrocular monocle”.¹²³

Dalí's inspiration was always rapid. He would find certain elements and objects surrounding us in everyday life and would take this fragment to turn it into a remarkable painting. Whether it was a picture in the newspaper or the news itself, Dalí would see beyond that and find a trigger for his creation. As a whole, Dalí's paintings were governed by a quest ruled by the need to discipline his inspiration and technique.

¹²² David R. Castillo, “Anamorphosis, Cervantes, and the Early Picaresque”, Prude Research Foundation, 2001, pp. 2.

¹²³ Robert Descharnes, Gilles Neret, op. cit., pp 547.

Dalí's painting "*Old Age, Adolescence, Infancy (The Three Ages)*" (34) from 1940 reveals the dualism of image. Using a brick wall for the outline, we can observe how holes cut out in it are transformed into faces. The landscape reveals three busts of men in different stages of their life: an old man, an adult and a baby. The old man's face, on the left, is almost skeleton like, the bowed head of the woman from Millet's *Angelus* makes up the eye of Old Age; the hole in the brick wall forms her head's outline, and the rest of the figure forms the nose and mouth. The nose and mouth of Adolescence, the figure in the center, is created from the head and scarf of Dalí's nurse sitting on the ground with her back to us. The eyes emerge from the isolated houses seen in the hills across the Bay of Cadaques. On the right, a fisherwoman repairing a net composes the barely-formed face of Infancy. The unique, expressive landscape of his native countryside in Port Lligat and Cadaques are presented once again. The openings of the brick wall were suggested to Dalí by the worn arches of the ruins of Ampurias. Everyday objects and people are perceived different than what they really are; they become something or someone totally different. The result is a work which allows us to enjoy tangible evidence that the mind and talent of Salvador Dalí were truly unique.

Another example of such inspiration is "*The Hallucinogenic Toreador*" (35) from the year 1969 – 1970. Due to a book by Luis Romero, who visited Dalí frequently with the idea to write a book about him, titled "*Tout Dalí en un Visage*"¹²⁴ ("*All Dalí in One Face*"), the making of "*The Hallucinogenic Toreador*" is well documented. Dalí himself must have felt this work to be of great importance since he urged Luis Romero into writing the book about this particular subject. It is a painting that conjoins the styles that Dalí had been captured by throughout his career. Dalí's toreador came from a picture on a packet of British Venus brand pencils, where his eye discovered the hidden dual image, the face of a bullfighter. In this painting he exhibits the whole dictionary of metaphors which he has compiled in his

¹²⁴ Luis Romero, "*Tout Dalí en un Visage*", Barcelona, 1975.

“paranoiac-critical” system: the bee, the bull, his wife Gala, Dalí as a small child, angels, rocky cliffs, space, its creative and destructive powers and it combines all of Dalí’s magnificent techniques. This work is a history and list of all the creatures and spaces that Dalí was obsessed with and that gave meaning to his works. It was a kind of dusty road to his journey towards death.

The toreador himself represents the painter’s dead elder brother as well as a large number of friends that have died. The death of a toreador in the arena is one of the standard subjects in Spanish art and life. The multiple Venus is presented in different shapes and sizes. When looking at the picture one can not but notice the fragment of the toreador that emerges from the row of Venuses. The figure is in semi profile and appears to be wearing a suit with a green tie that is also a part of the Venus drapery. Enthroned at the top left is Gala. Her head dominates the picture, while at the same time appearing outside and independent of it. The representation of Gala here is considered to be one of the worst the painter has ever done. Perhaps this is because the relationship between the couple has been deeply strained since her affair with William Rotlein. This is a very personal painting in my opinion. Dalí is presenting, as I already mentioned, everything that he was obsessed with and loved. The dog at the bottom center is presumed to present “*The Andalusian Dog*”, in other words Dalí’s great friend Lorca, for which we find other symbols in the painting, such as the moon, since Lorca was a lunar poet and was thought of as such by Dalí. The arches of the building at the top are presented in the manner of De Chirico and are presented as the Roman arena which is also another symbol for Lorca since his “Lament” presents the dead Ignacio and is imagined climbing the moonlit steps of the arena in search of dawn. Due to all this one can only assume that Lorca is the hidden protagonist of the painting.¹²⁵ He puts his whole life in one painting

¹²⁵ Ian Gibson, “The Shameful Life of Salvador Dalí”, W.W. Norton & Company Inc., New York, U.S.A, 1998, pp. 597.

like he was trying to “rap up” all he has done before. Here there are parts reviling his instinct towards the screen-dot technique in the left and upper part of the painting. Reynolds Morse, Dalí’s faithful collector, had bought the painting in 1970 before Dalí finished it and it would be the last painting he bought from the painter after collecting his works for the past thirty years.

In these works we can explore his fascination with optical effects and three-dimensional illusions that is apparent in his post-war work: the “screen-dot” paintings like “*Sistine Madonna*” (36) or “*Portrait of my Dead Brother*” (37), in which an image emerges from a “pointillist” surface. The striking stereometric paintings he began in the early 1970s were twin panels that have to be viewed through special lenses and his holograms. “*The Portrait of my Dead Brother*” was painted in 1963 and it was due to the influence of Pop Art. Although Dalí’s objects and installations differ fundamentally from the streamlined fifties vigor of Pop Art, they lean to a fussy elaboration rather than simplicity.¹²⁶ It has been said that Dalí had a very strong impact on this particular art movement so it is possible that he had been inspired by the same as well. It is almost as if Dalí had been inspired by himself. The affect it had was the use of a wide range of media as well as a wide range of material. Dalí had also tend to use the daily topic as themes of his work. Dalí always strived for the viewer to elaborate the picture in a certain way, a way that the viewer wished to do.

All of Dalí’s paintings from the beginning till the end have the perspective distortion that produces on the canvas such forms that are demanding an oblique viewpoint.

In a book by Dawn Ades “*Dali’s Optical Illusions*” several writers compare Dalí’s works as a reflection towards the masters of Renaissance. Ades clearly explains Dalí’s various types of

¹²⁶ Dawn Ades, “Dalí”, Thames & Hudson Ltd, London, 1995, pp. 169.

experiments and “re-inventions” that delve into the subconscious. Double imagery was another type of visual pun that Dalí developed from traditional sources. Examples include the paintings of Giuseppe Arcimboldo and his followers, in which flower and fruit still-life can alternatively be perceived as people. This is similar to the way one has to peruse some of Dalí’s juxtaposed still-life and landscapes in order to see what is hidden, waiting to be revealed. Dalí surely reflected to the inspiration of older masters very often in his art. First, we saw it in the *Mystical Manifesto* and yet again in his later works such as these. This is very true and clear in his “*Sistine Madonna*”.

In the painting from the year 1958 “*The Sistine Madonna*” (36) (several sources name it “The Pope’s Ear” or “Madonna of the Ear”) we have several perceptions. Dalí was able to persuade Duchamp, the only organizer of an International Exhibition of Surrealism, which was held in New York at the D’Arcy Galleries, to allow him to hang his “Sistine Madonna”. The exhibition held paintings of André Breton, Marcel Duchamp, Edouard Jaguer and Jose Pierre of whom all had strongly protested against this, except, of course, Duchamp.¹²⁷ Each motif in “*The Sistine Madonna*” is designed to come into focus at a different distance. Dalí here starts from a regular pattern of particles and then builds an image from them.¹²⁸ When seen close up, it seems as an abstraction of dots. When viewed from a distance of six feet, it becomes Raphael’s Sistine Madonna that is framed in the shape of the ear. From fifty feet it is a huge angelic ear taken from a newspaper photograph of Pope John XXIII’s ear. He uses the image of Raphael’s Madonna and Child from the year 1613. On the surface, he includes *trompe l’oeil* objects. *Trompe l’oeil* in French literally means to deceive the eye. By definition it

¹²⁷ Ian Gibson, op. cit., pp. 552.

¹²⁸ Dawn Ades, op. cit., pp. 180.

means a style of painting in which objects are depicted with photographically realistic detail.¹²⁹

In this particular painting the trompe l'oeil objects consist of a piece of paper, a cherry suspended on a string projecting a shadow that casts onto another piece of paper bearing the signature of the artist. In this painting he paints two different simultaneous subjects with a profusion of gray and pink dots causing the different imagery in the eye of the viewer. It was as if Dalí predicted the emergence of Pop and Op art, because Dalí uses this technique even before Roy Lichtenstein or Andy Warhol. It is this that I have discussed former in the chapter, the relationship between Dalí and Pop art. The techniques are similar and it is sure that Dalí did affect this art movement due to it's technique of dot painting that can be seen both in Warhol's and Lichtenstein's art.

Dalí was an inventor. Many techniques and forms that he used can be seen in various paintings and with various artists even up to today. He captured in his works the most different approaches only to end up predicting the future styles.

A similar painting in technique is "*The Portrait of my Dead Brother*" (37) from 1963. Dalí presents the great influence of his brother that was living through Dalí, as he believed. The death of his elder brother cast a shadow on his life. Barely two years old, Dalí's brother died of gastroenteritis. Dalí was born nine months after the loss of his brother and he always thought to be the substitute to his parents. Dalí's erg for attention was strongly influenced because of the death of his brother and feeling as though he was living in the shadows of his late sibling. "*During my whole childhood and youth I was living with the awareness that I was a part of my dead brother. That is to say, in my body and soul I carried the body of my*

¹²⁹ www.merriam-webster.com

late brother because my parents were always talking about the other Salvador."¹³⁰ Dalí claimed that his parents had made a great mistake by giving him the same name as his late brother and thereby forcing him to live up to an impossible ideal.¹³¹

Here Dalí builds the image of the boy's face by creating a matrix of dark and light-colored cherries in a pattern resembling the Benday dots, used by contemporary Pop artist Roy Lichtenstein. Dalí described the image as a composite portrait of himself and his dead brother, where the dark cherries create the image of the dead Salvador and the light cherries the image of the living one. Adding to the macabre portrait is the scene of Millet's *Angelus*, enacted by the tiny figures in the vast, empty landscape. Dalí does not use an actual picture of his brother for this particular painting but rather a photograph of another child that is older than his late brother.

A painting I mentioned before in the chapter "*Dalí and Gala: The Surreal Love*", "*Gala Contemplating the Mediterranean Sea*" (9) which at Twenty Meters Becomes a Portrait of Abraham Lincoln (Homage to Rothko). This was done with help from a computer scientist, in the early days of computer imaging. In this amazing painting, Dalí merges his fascination with double images with the style of OP art. In the painting, Gala's figure does change into the face of Abe Lincoln when viewed from a distance. It is one of Dalí's most popular works. He also painted a version of a bust of the Native American White Eagle by the Dutch artist Charles Schreyvogel. In Dalí's painting, White Eagle's cheeks and eyes have become two Dutch merchants, and his nose is a Coke bottle.¹³²

¹³⁰ Victoria Charles, "Salvador Dalí", Beograd IPS Media, 2009, pp. 10

¹³¹ Ian Gibson, op. cit., pp. 52

¹³² Michael Elsohn Ross, op. cit., pp. 122.

Dalí was never devoted to a certain style or technique. He was a painter that would always look for the most triggering subject and to present it in a way only know to him. Due to these circumstances, Dalí is a very specific painter. The phase of the optical illusions is just another way that Dalí sought to present his art. Even though his interest for the optical illusions started in the 1930s Dalí never really gave up on it. Dalí was a kind of artist who carried on board all of his art styles and techniques never abandoning a single one. For example, in his works throughout the years, Dalí went on from one style to the other. Firstly, the main trigger was the surrealist movement, then came the interest in the film scripts and fashion, later it was the nuclear mysticism and so on, but then again he returns to surrealism combing it with the religious themes with techniques of old renaissance masters only to end up in another paintings with the element of optical illusions wrapped into the slight sign of the former surrealism. Dalí never abandoned a style he had come across in his career; he only found new ways to combine it with a new and different approach and interest.

The Last Genius Years

*“I’m not the clown! But in its naivety the monstrously cynical society does not see who is simply putting on a serious act the better to hide his madness. I can not say it often enough: I am not mad. My clear-sightedness has acquired such sharpness and concentration that, in the whole of the century, there has been no more heroic or more astounding personality than me, and apart from Nietzsche (who finished by going mad, though) my equal will not be found in other centuries either. My painting proves it.”*¹³³

Dalí stood firmly behind these beliefs. Perhaps in the later times Dalí felt that his art was not as appreciated as much as his personality and life. After all, Dalí was presenting himself as he was and people were so use to his “unusual” mentality that some did not take him seriously. After the rise of his popularity, Dalí gained even a greater impulse for creating and it evoked inspiration in him. Gala was the trigger that made him believe in his capability and art as a very powerful weapon in his interpretation. His works will forever be thought of as the works of a genius and unusual mind not understood by everybody.

Dalí styled his political beliefs until the point of provocation. Going on from his religious beliefs towards political Dalí had always stood behind the dualism of the two which many artists and critics, as well as the visitors of his works, were not fond of. Dalí had fully accepted the protest against his participation on an international surrealist exhibition in New York in the year 1960, since it meant only increasing his popularity which was indeed good for business. The television, of which Dalí thought was only a media of degradation of the masses, made him even more popular. In the eyes of art critics Dalí did not loose his

¹³³ Robert Descharnes, Gilles Neret, “Salvador Dalí, 1904-1989, The Paintings”, Taschen GmbH, 2007, pp. 537.

credibility due to his mass promotion on television, but also regarding his change to classicism and Catholicism, when his paintings were graded more negatively. This too shows Dalí's existence and persistence, since in spite receiving all the negative critics almost every museum in the world still strived for a Dalí painting.

After the death of his muse and his life, Gala, Dalí's inspiration faded for both life and art. Some sources say that he attempted suicide multiple times after this period and his paintings and inspiration died together with Gala.

Ten years before creating the last painting, Dalí opened a Museum in his birth town Figueres (38). The first plans Dalí made for his museum were at the beginning of the 1960s. This building was shelled in the Civil War and Dalí took in his hands to renew the building and to make it his small palace. He even considered leaving the build in ruins and using it as his exhibition place, but since the roof was missing this was hard to do. At the time that Dalí returned to Port Lligat from the United States, Ramón Guardiola Rovira, a lawyer and teacher from Girona, visited Dalí to offer him a special room that would be devoted to the painter in the Empordà Museum and that he should contribute some works. However, Dalí had different plans. He wanted, not a room in the Empordà Museum, but a whole museum to himself.¹³⁴ He chose the *Teatro Principal* and for the annunciation the grand celebration in honor of Dalí on the 12th August 1961. All that is still standing today was designed by Dalí himself, from the major works to the smallest detail. It is a kind of "*Cave of Dalí Baba*".¹³⁵ Dalí was fascinated by a Byzantine cupola atop the town theatre which was designed by Pérez Piñero and decided to make it his universe. All the works displayed, in both the order and design, are like a small

¹³⁴ Ian Gibson, "The Shameful Life of Salvador Dalí", W.W. Norton & Company Inc., New York, U.S.A, 1998, pp. 553.

¹³⁵ Robert Descharnes, Gilles Neret, op. cit., pp. 611.

insight into Dalí's mind and his thoughts. When entering we can for a moment get a glimpse of his thoughts and ideas. The works are displayed without their titles on the request of Dalí. This was to be a Theatre-Museum, in accordance with its origins; a place, not just for exhibits, but a place where people's perceptions were challenged and, hopefully, modified.¹³⁶

On 10th October 1968 Dalí had another encounter with General Franco who approved to finance the conversion of the theater in Figueres. On the 13th of October the works had begun.¹³⁷

The Teatro Museo Dalí in Figueras was opened on 28 September 1974 when Dalí was seventy years old. For Dalí the opening of the museum symbolized a kind of life after death. Besides Dalí's own works it displays paintings and sculptures by friends such as Ernst Fuch, who donated a voluptuous figure of a woman. Also, the museum contains a bust of Dalí by a German artist Arno Breker. In the town of Figueras Dalí had exhibited his first painting at the age of fifteen and this was truly a dream come true, to open his own museum in this very town at the age of seventy. Architects Ros de Ramis and Bonaterra Matra took care to strip the immense semi-circle of the theatre of all that was unnecessary and turn it into an entire space for the greatest Dalinian work of art. It was not only a place where Dalí's paintings hang but also a place that Dalí made to honor himself. This is a very unusual type of museum. The Teatro-Museo did not exhibit works, but was instead a work of art itself, perhaps the greatest work of Dalí.

On the face of the building, for example, is a helmeted diver, representing Dalí's deep dives into the subconscious. Also featured are figures with parts of their bellies missing, leaning on

¹³⁶ Ian Gibson, *op. cit.*, pp. 555.

¹³⁷ Linde Salber, "Dalí", Haus Publishing Limited, London, 2004, pp. 123.

crutches and wearing loaves of bread on their heads. Inside is an open-air garden that sports a reproduction of Dalí's "*Rainy Taxi*" and Gala's bright yellow fishing boat. The ceiling painting shows Dalí and Gala showering gold on Figueras. The museum contains paintings, sculptures and objects that mark out the progress of the artist's career. It represents a concise overview of Dalí's work. One item that he especially created for the museum is the Mae West room. It is based on an early painting that had inspired his lips sofa. In a programme for London Weekend Television Dalí said that his whole ambition for the Museo was to reconstruct his youth in Figueres and Cadaqués with all his early memories and erotic dreams. Dalí is buried in a crypt in the basement of the museum underneath the magical cupola as he wished and many sources implicate that Dalí wanted to be buried there in order to have insight to all the admirers of his art.

The last ten years of Dalí's creation had been merely the improvement of his science and holographic interests. He mainly received honors and attended receptions and exhibitions of his collected works. The artist also created one of the world's best known logos till this day, the Chupa Chups logo, with which Dalí is still present in the everyday life of his fans and his contraries. Designing perfume bottles also came across Dalí's talent when designing the first "Salvador Dalí" fragrance (39). He once said, "Of the five senses, the sense of smell is incontestably the one that best conveys a sense of immortality."¹³⁸ Dalí was able to capture the admiration of the sense of smell as well. For the design of this bottle he drew inspiration from his painting "*Apparition of the Face of Aphrodite of Knidos*." He took the nose and lips of Aphrodite, goddess of love and beauty and perhaps with it Dalí demonstrated the central position in his life and art, a woman, Gala.

¹³⁸ www.parfumes-salvadordali.com, 25.11.2011.

Following the opening of his museum the period of honoring Dalí began. In the year 1978 the Spanish king and queen, Juan Carlos and Sofia, visited the Dalí museum. In the same year on the 26th May the French Academy of Fine Arts made him their honorable member. The following year, 1979, the George Pompidu center in Paris had dedicated Dalí a retrospective exhibition of his works, counting up to more than 250 Dalí paintings. This exhibition later visited the Tate Gallery in London. In the year 1982 the Spanish king, Juan Carlos, assigned Dalí a nobleman title.

His paintings in the last years marked a slow and merely appease period. He lived basically from his fame due to the previous works and he painted nothing that the critics would yet again reveal as genius or at least shocking. He was striving for the techniques and secrets of the old masters which was a fascination Dalí shared with himself. As I mentioned before, Dalí never truly abandoned any previous style or obsession. Within the last years he recovered most of them and it is probably the reason why he caused nothing new and shocking in the style “a la Dalí”. He frequently surrounded himself with hippies during the 1960s. Their company felt comfortable to him and also at this time he was frequently seen with Amanda Lear.¹³⁹

One of the well known paintings from Dalí’s later years is “*The Battle of Tetuan*” (11) painted in 1962. In 1860 the Spaniards had conquered the North African city of Tetuan from the Moroccans. The proud Catalans commissioned some paintings of this and related events by Maria Fortuny (1838-1874). Fortuny’s “*The Battle of Tetuan*” remained unfinished and hung in Barcelona’s Museum of Modern Art since 1920. The painting of Dalí portrays the painter and Gala who is at the head of a Moroccan charge and seems to suggest that, despite the sword brandished with a grand flourish by the arm of Prim, the Spanish general, at the top

¹³⁹ Linde Salber, op. cit., pp. 119.

right of the picture, the infidel is about to prevail.¹⁴⁰ The landscape is more Empordanese than Moroccan and the cape on the skyline is reminiscent of Cape Norfeu, between Cadaques and Roses. In the shack at the center, there also seems to be an allusion to the barraca in Port Lligat that Dalí bought from Lidia in 1930. On October the 15th 1962 the two paintings were exhibited side by side in the Sala Tinell in Barcelona. Dalí stated that with this painting he wanted to present his most kitsch work so far and it certainly does contain everything in it. He called it Dalí's pop art.¹⁴¹ Personally, this work is better described as detailed and comprehensive rather than kitsch. However, the very details of the work is the reason why it is considered kitsch, but the technique and colors that are used to present this topic are suitable to the theme it captures and I consider it to be a very strong interpretation of the theme. When compared to the original work of Maria Fortuny it is most certainly more aggressive and detailed and can therefore probably be considered as the kitsch version of the original. Whether it was kitsch or irony, the American millionaire Huntington Hartford bought it for his Gallery of Modern Art in New York.

One example of turning back in time was his "*Gala's Christ*" (40) painted in 1978. It bears a similar perspective as in the painting from his mystical manifesto period, "*Christ of St. John of the Cross*" (22). The cross is on the upper side of the painting, turned opposite looking up and beneath is a landscape typical for Dalí's surrealist period.

In the year 1979 he painted a very calming work called "*Dawn, Nude, Sunset and Twilight*" (41). It is hard to picture a painting by Salvador Dalí that radiates with such tranquility as this one, but Dalí being Dalí one can not but go deeper into it to find the second meaning he wanted us to explore. The painting reflects yet another approach towards the pointillist

¹⁴⁰ Ian Gibson, op. cit., pp. 557.

¹⁴¹ Linde Salber, op. cit., pp. 109.

manner. It depicts five images of a woman from Jean Francois Millet's "*The Angelus*" that was another obsession of Dalí's.

Fame and fortune marked Dalí's life in the last twenty years of this magnificent career. Gala began to feel a slight permeation of all the fame Dalí was receiving after the 1970s. She began to slowly fade back in a palace Dalí bought for her in Pubol in 1976. During the 1980s both Dalí and Gala suffered poor health. Gala was giving him Valium and other sedatives without medical supervision which, some presume, caused the painter's bad health issues to follow. This is probably one of the reasons Dalí had not created a significant work, due to the critics, in the last twenty years of his life. He had accomplished more than he had hoped for and the last years he lived in the fame and the recognition that would never stop coming. Dalí was very fond of being in the centre of attention. He said that the public attention could never satisfy his appetite, which was always striving for more and always pushing the boundaries to the highest level possible. This is a valuable lesson to learn from Dalí – if you want something hard enough and if you go against all odds to make it happen then it is bound to become reality.

At the beginning of the 1980s Dalí suffered from Parkinson's disease, which some assume was the result of Gala's home medicine that caused his right hand to start shaking. He had decided to go to Paris for the treatment. At the time rumors had spread about Gala wanting to leave Dalí and how she wanted him to suffer. This, of course, we can not know. Dalí's life was very similar to the life of any other celebrity in the world today. There were rumors and conspiracies behind the works and life of Dalí. In my concern, this kind of information does not count as valid because I believe that the main triggers in Dalí's life have been captured and we can therefore come up with a conclusion as to what kind of man Dalí truly was. The facts are the ones that matter. Of course, Dalí was what had caused his paintings to be such brilliant works of both a genius and a refreshment of thought and reason at that time. Having

seen much of the television shows interviewing Dalí and his life, I can make a conclusion that even Dalí presented himself in a way that was planned previous to the interview or any other public appearance. It was as if he had made a plan to answer every question in an adventurous way in order to be appealing to the audience. He certainly was. This can indeed be true due to all the attention he was feeding himself with. It was all Dalí – a man, a brilliant man, searching for “the big bang” with both his art and his appearance.

From the 1960s through the 1970s Dalí used his celebrity and eccentric personality to sell his services to television advertisers. He peddled everything from sportswear to chocolates in commercials that emphasized his strange behavior. Dalí had become a pop art figure in the sense that he became an image of the pop culture, an image of mass culture. His art no longer earned much praise from critics, but Dalí was making a fortune. He hired a manager, Peter Moore, to handle the business of selling products based on his art, from ties and sculptures to jigsaw puzzles and perfumes. Moore also put Dalí’s signature on reproductions of his art, which were sold in limited editions. Many of them were sold as original art, and, although this earned Moore and Dalí even greater fortune, it was pure fraud.¹⁴² Dalí started to sign blank sheets of paper around the year 1965, in order to put the prints on sale in case the painter does not show up. Dalí earned an extra ten dollars for every signature he put on the blank paper. When Dalí realized that he could earn very good money by just signing blank sheets, he gladly went through with it. However, Moore does not take any responsibility to this matter since, according to him, it was Dalí’s French publisher who first suggested this act.¹⁴³ Although he states that the blank sheets were in the hands of reliable publishers, there were always people looking to earn an extra dollar and, probably, held on to a sheet or two. When

¹⁴² Michael Elsohn Ross, “Dalí and the Surrealists”, Chicago Review Press, 2003, pp. 119.

¹⁴³ Ian Gibson, *op. cit.*, pp. 603.

Enric Sabater replaced Moore there were speculations that he was stealing from Dalí, but Dalí did not give this rumor large significance.

Elsohn Ross is yet another writer who indicates that many Dalí's paintings can not be regarded as originals. The art world became aware of this deception, and Dalí's reputation was further damaged. Dalí gave the critics and public little concern of this, he was most famous than ever and he did not care if writers continued to speculate and criticize his works. For all he knew, it would only bring him more fame and fortune.

Writing in "*L'Aurore*"¹⁴⁴, Michel Deon, also a member at the Academy of Fine Arts in France, said: "*This Renaissance man may hide as much as he liked behind his exhibitionist façade: what we like in his work, and it is on his work that he will be judged and not on his moist derrieres, his prickly sea urchins, his waxed mustache, his mind-linked capes, his Rolls Royce, his inscrutable friendships with transvestites and his obsessive exploitation of his love for his wife, Gala. He will have introduced an awareness and austerity into painting that we supposed lost, thanks to the fragmentation Picasso initiated. A painter is always a craftsman too, and in this respect Dalí is one of the greatest. Very few realize that this artist is a technical expert, that he has recovered many a lost recipe, and that his finest, most famous paintings will one day bear comparison with the best of Velazquez or Raphael. People easily assume he is a fool because he says monstrous things in an astonishingly commonsense manner. Everyone who likes him and who considers him a genius, or at least a great talent, would welcome it if this tireless man would put a stop to something of his clowning. I should be delighted if he would shave off his twirly moustache and stop rolling his bulging eyes and if he would stop riding the prestigious and changing waves of Chance. He has had everything an artist can want. If he could bring himself to stop being a media spectacle, his art would get*

¹⁴⁴ Michel Deon, "*L'Aurore*", 1979.

*the full attention it merits and would doubtless increase in significance. Then we would clearly see that his work is among the greatest of the age. But that may be too much to expect of a man who has made mystification a dogma.”*¹⁴⁵

I agree with a lot said in this writing, but Dalí without all the “clowning” would not have probably captured the interest of the masses. He was a man that no one, and I truly mean no one, could be immune to. Either if it was the feeling of discuss, rage, divinity, admiration or any other, but everyone had an opinion on Dalí. No person would say that he or she does not recognize his name or his art. He captured the glimpse of all the human eyes and therefore I truly admire him, because you have to be a genius to be able to expose yourself in a way that Dalí did. I strongly agree with the fact that he was a technique genius, but I am indicating that Dalí as such raised the interest in art among all that had none. As Michel Deon wrote, he had something every artist and man was striving for - he had his love, Gala, his art, his money and his fame and he knew just how to live in a world that he was born in.

Towards the end of his life Dalí was still trying to discover the secrets of the old masters. The artist tries to assimilate them and integrate them into his own paintings since “[...] *the works of the ancient masters are even now giving life to the painting of the near future, for it is they and only they who possess all the arts and all the prescience of magic [...]*”¹⁴⁶

When Dalí recovered from his poor health issues during the 1980s, after being in and out of hospitals seven months, it was time to make a comeback. The press conference took place on 24th October 1980 in his own Theatre-Museum and it was attended by more than a hundred

¹⁴⁵ Robert Descharnes, Gilles Neret, op. cit., pp. 694 – 695.

¹⁴⁶ Salvador Dali, “50 Secrets of Magic Craftsmanship”, The Dial Press, New York, 1948, pp. 353.

Spanish and foreign journalists.¹⁴⁷ Dalí looked years older than the previous year and vividly exhausted. He had declared that he was now back to work and painted three hours a day.

In *“The Pearl”* (42) from 1981 Dalí uses the Infanta Margarita from Velazquez famous painting *“Las Meninas”* as his source. The pearl is placed instead of the Infanta’s head, but not quite in the same place where it should be. This visual displacement creates a rich ambiguity. Velazquez appears in other paintings such as *“Velazquez and a Figure”* in 1982 and *“The Infanta Margarita Maria by Velazquez Appearing in the Silhouettes of Horsemen in the Courtyard of El Escorial”* painted in the same year. Dalí states about Velazquez: *“Velazquez teaches me about light and reflections more than all the tractates of art. It is an inexhaustible treasury of data and computation.”*¹⁴⁸

Also inspired by Michelangelo, Dalí paints the works such as *“Head inspired by Michelangelo”* (43) from 1983 and *“Warrior”* (44) painted in the year 1982. In the *“Warrior”* the eyes are veiled in accordance with Castilian custom, which called a mask to be worn to hide their faces from the curious. This is another resembles with death in Dalí’s paintings of the later years.

Dalí was deeply afraid of death. He spoke openly about it, but also firmly mentioning that he would live forever and that Dalí was immortal. In an interview on a documentary television show Arena in 1986, he said: *“I have always said I am a very bad painter, because I am too intelligent to be a good painter. To be a good painter you have got to be a bit stupid. With the exception of Velazquez, who is a genius and whose talent surpasses the art of painting. And to life I owe everything because the day that Dalí paints a picture as good as Velazquez,*

¹⁴⁷ Ian Gibson, op. cit., pp. 638.

¹⁴⁸ Pavel Stepanek, *“Salvador Dalí a jeho Vliv na Ceske Umeni”*, Praha 2010, pp. 14.

Vermeer or Raphael, or music like Mozart, the next week he will die. So I prefer to paint bad pictures and live longer.” Dalí was not concerned about his body; all that mattered to him was the immortality of his mind.

Dalí believed that all of his great paintings occurred in this period and not before, like many would say. What Dalí wanted at the end of his life was to be able to paint like Velazquez or Michelangelo. *“I irresistibly paint like Dalí, which is already enormous, for of all the contemporary painters I am the one who is most able to do what he wants – and who knows if someday I shall not without intending it be considered the Raphael of my period?”*¹⁴⁹

“The Three Glorious Enigmas of Gala” (45) was the last painting Dalí had ever painted of Gala. After her death, he tried to commit suicide, and since being so afraid of death this is a very serious attempt. When Gala died Dalí had made the decision to remain permanently in Spain.

In January of 1982 Dalí received the highest national honor of the Grand Cross of the Order of Charles III from King Juan Carlos and in March he also received the highest regional distinction, the Gold Medal of the Catalan Government.¹⁵⁰

In the last years of his life, Dalí had tried to contact his old friend Luis Buñuel and had sent him a telegraph saying that he had an idea for a film with him called *“Little Demon”*¹⁵¹. In spite Dalí’s attempts to contact his old friend before, Buñuel, probably sensing that Gala had died and perhaps felt he needed to make a gesture of reconciliation, for the first time replied

¹⁴⁹ Robert Descharnes, Gilles Neret, op. cit., pp. 706

¹⁵⁰ Linde Salber, op. cit., pp. 130.

¹⁵¹ Ian Gibson, op. cit., pp. 652.

saying that he had withdrawn from the cinema five years ago and that he never went out now. Bunel was apparently mad at the painter for having refused to lend him money in 1939 and had sworn to never again collaborate with Dalí. Buñuel died nine months after receiving Dalí's telegram.

Dalí desperately wanted to paint, but his right hand was trembling increasingly and was not able to do so. No worse faith could have befallen a man to whom performance was everything. He had lost his looks, he could barely paint and from now on Dalí could no longer show himself to the public.¹⁵² In 1982 Dalí painted "*Velazques Dying Behind the Window, on the Left, from which a Spoon Emerges*" (46) in which the dwarf buffoon Sebastian de Porras is festooned with fried eggs and sits in the patio of the Escorial. Dalí had seemed to be haunted by Velazques's "*Las Meninas*" which elements frequently find its place in his last few works.

Dalí's last painting was "*The Swallow's Tail*" (47) in 1983 as the final part of a series based on Rene Thom's catastrophe theory from the 1960s on abrupt behavioral changes. It studies and classifies phenomena characterized by sudden shifts in behavior arising from small changes in circumstances. "*The Dalí painting captures the hysteresis curve, the very core of resilience thinking, illustrating flips from one basin of attraction to another, flips that may be irreversible or at least very difficult to reverse. Dalí, deeply interested in chaos theory, used this curve in his last painting to capture that he himself would soon be part of such a dramatic transition - from life to death,*" says Carl Folke, Scientific Director at Stockholm Resilience Centre.¹⁵³

¹⁵² Ian Gibson, op. cit., pp. 654.

¹⁵³

<http://www.stockholmresilience.org/aboutus/visionandmission/theswallowstail.4.7f35af211c3ec4f1b180004531.html>, 04.04.2012.

The painting shows various geometrical shapes that Dalí borrowed from Rene Thom, whom he also met once. The curves of the swallow make a great resembles to Dalí's mustache. Before painting this Dalí stated *"Everything I do from now on will be devoted to the phenomenon of catastrophes. Now it is no longer a matter of pure imagination, of my moods and dreams, of automatism. Now I am painting the meaning that derives directly from my existence, my illness or my vital memories."*¹⁵⁴ How Dalí painted these curves with his trembling hand was explained by Antoni Pitoxt, who revealed that Dalí did have moments when his hand did not tremble and was able to paint normally.

The Fundacio Gala-Salvador Dalí was constituted on 23rd December 1983. It was Dalí's wish to give all his work and, as well, for most of them to remain in his beloved land of Spain. *"I wish to achieve the pinnacle and sublimation of my desires with the creation of a Foundation whose resonance and projection, transcending the boundaries of the Fatherland, will be the fountain of the infinite cultural benefits which, lovingly, I want for Spain, Catalunya, the Emporda and for my dear City of Figueres."*¹⁵⁵

"Crowds go to see my pictures and will go on doing so in the future because their vague, inchoate instincts tell them that obvious treasures of authenticity lie hidden in my work and have never yet been seen. Non – artistic treasures that will increasingly tend to become artistic ones".¹⁵⁶

Did Dalí become the Raphael of his time? Well, I would say it acted out the way it always did with Dalí – some consider him a genius in art not yet seen before, while others a mad

¹⁵⁴ Robert Descharnes, Gilles Neret, op. cit., pp. 722.

¹⁵⁵ Ian Gibson, op. cit., pp. 658.

¹⁵⁶ Robert Descharnes, Gilles Neret, op. cit., pp. 725.

man. It is a thin line between geniuses and madness. Dalí was leaving that choice, as always, to us. He lets us explore him as we explore his art, with many details and meanings yet to be discovered.

His life had been so much of a show and so much of a self-created myth that it was hard to believe Dalí when he said he was being sincere. Indeed, it would continue to be a struggle for Dalí to blend the two parts of his personality. His public act as a dandy, clown, and irreverent, eccentric artist gave the impression that he was never serious. Yet he had always been serious about his art, his craft, and his place in the art world.¹⁵⁷

After his death at 10 a.m. on January 23rd 1989, Dalí left all of his paintings and drawings to his beloved Spain. Until the end Dalí's last words were "*I want to go home*". All the news on the television and radio were reporting Dalí's health state and the issue of his burial place, which came to be in his beloved Theatre-Museum. He is an artist whom one loves or hates, but he left leaving behind an incredible legacy of art and ideas.

¹⁵⁷ Michael Elsohn Ross, "Dalí and the Surrealists", Chicago Review Press, 2003, pp. 115.

Salvador Dali: An Artist of the Modern or Postmodern?

I would like to write this chapter based on my own information gathered from these various books and chapters. Many sources, such as Descharnes or Adler or Laurysens, throughout their work label Dalí with the Surrealist tag, since he was mostly famous from his Surrealist period. This is very correct indeed, but Dalí's later years can be labeled in various ways. He was, as well as his art, a various persona. He would surprise and amaze us all in the matter of minutes.

Was he a modernist or postmodernist? To discuss this I will first give the correct definitions based on the *Oxford dictionary*. Modernism is defined as a style or movement in the arts that aims to depart significantly from classical and traditional forms: by the post-war period, modernism had become part of art history. It is also defined as a movement towards modifying traditional beliefs in accordance with modern ideas, especially in the Roman Catholic Church in the late 19th and early 20th centuries.¹⁵⁸ Modernists believed that the modern world was fundamentally different to anything that passed before, and that art needed to renew itself and break away from the past. Modernism was about innovation and experimentation, rejecting academicism.

Postmodernism is defined as a late 20th-century style and concept in the arts, architecture, and criticism, which represents a departure from modernism and is characterized by the self-conscious use of earlier styles and conventions, a mixing of different artistic styles and media,

¹⁵⁸ Oxford Advanced Learner's Dictionary, A. S. Hornby, Oxford University Press, 1995, pp. 750.

and a general distrust of theories.¹⁵⁹ Postmodernism unlike modernism had no particular direction or art movement, no rules or canon to work from. Postmodernism is described as more witty and pessimistic as a movement, but there are many examples of how modernist and postmodernist artists cross over the boundaries. In seeking to propagate the transcendental vision of unity and realization of the existing harmonious network of life, Post-Modern art relied upon recycling art of the past.¹⁶⁰

The difference between styles is merely vivid. Postmodernism is also considered sometimes as an attitude rather than a movement. Additionally, aspects of Modernism carried across into the Post-modern era. As Robert Hughes eloquently stated in 1980: “*Histories do not break off clean, like a glass rod; they fray, stretch, and come undone, like a rope...so it is with modernism, only more so, because we are closer to it. Its reflexes still jerk, the severed limbs twitch, the parts are still there; but they no longer connect or function like a whole.*”¹⁶¹ Some ideas of Modernism did echo into the Postmodernism. It is very difficult to put an exact note when one came to an end and the other emerged. If defined in regards to time scale, Modernism is seen as the time before World War II and Post-Modernism after, roughly around the year 1948. A definition such as this puts some of Dalí’s late work into the Post-modern period. However, one can never decline Dalí either a fully modernist or postmodernist painter. Dalí’s art can indeed be marked as both. He was the creator of the so-called, post-modern Surrealism, which would have never occurred if it were not for him. Certainly, the term Postmodernism was first used in the year 1870. Later on it would have been used to describe the new forms of music and art in the 1920s. In 1949 it was used to describe the

¹⁵⁹ Oxford Advanced Learner’s Dictionary, op. cit., pp.901.

¹⁶⁰ John Ruskan, “Emotion and Art”, R. Wyler & Co., 2007., pp.197.

¹⁶¹ Hubert-Jan Henket, Hilde Heijnen, „Back from Utopia: The Challenge of the Modern Movement“, 010 Publishers, Rotterdam, 2002., pp.20.

dissatisfaction of modern architecture. This term “Postmodernism” was used in various ways whether truly reflecting its meaning or just being confused with the Modern work. It is very difficult to say whether this term ever really came to an end. I think that it is still being used today to describe the works of young and new artists who call their own work post-modern. Central to the assumption that all that needed to be done in the Post-Modern art experience was to see the old in a new way became the art of seeing itself. It became understood that in order to see, you had to put aside already learned concepts that have remained active in the mind, preventing clear vision.¹⁶²

I always emphasise, and I will do it here again, that Dalí always pushed the borders of art further in terms of always being ahead of his time. When no artist thought of going back to the Renaissance and reviving the techniques, Dalí did exactly that in his Nuclear period where he not only revived the techniques of old masters, but also experimented with the religious themes together with science of the time. This is clearly vivid in his works such as “*Leda Atomica*” (19), “*The Sacrament of the Last Supper*” (27) and so on. He mixed styles of old masters, in other words their technique as well as using fragments of their works, such as Velázquez’s “*Las Meninas*” in his work “*Pearl*” (42). Secondly, he was fascinated with the development of science and the change that occurred in mankind due to it and tried to present it within his works, such as presenting the human parts and fragments of objects in a way that they floated and departed in order to make one piece. Thirdly, his appearance and involvement in the mass culture of the time brought his art closer to the public and even more appealing than any other artist. This is a very important role in Dalí’s art and life. With his use of screen dot painting he inspired the Pop Art movement where this particular technique is used.

¹⁶² John Ruskan, op. cit., pp.197.

Dalí's involvement in such fields and his ability to conjoin all inspirations together with Renaissance and the modern world is exactly why he was such a big inspiration to the post-modern artists such as Andy Warhol. Since Pop Art is considered to be a post-modern movement which emerged in Britain during the mid 1950s and in the United States of America in the 1960s. We can clearly see that Dalí had inspired and influenced Pop Art. This makes us take in hand the fact that there have been post-modern traces in Dalí's art. For example, the screen dot technique used in his works such as "*Portrait of my Dead Brother*" (37) is a very good example of his influence on Pop Art. This particular technique is vivid constantly on the works of Pop Art. Surrealism did indeed provide a good path towards the development of the post-modern ideas and through out it we can observe the emergence of the postmodernism. There are genuine forms vivid in postmodernism such as the usage of multiple perspectives and of collage which was the most common for the period. Dalí certainly used multiple perspectives in his later works, such as "*The Sistine Madonna*" (36) and "*The Portrait of my Dead Brother*". When mentioning the use of collage, it is not a technique that Dalí preferred, but he does however use a similar approach in the sense that he uses everyday images, such as the toreador in "*The Hallucinogenic Toreador*" (35) where Dalí was inspired by the image on a box of pencils and used it in his work.

In Postmodernism the themes were not similar to the themes before, but seen rather as a new, modern theme put in the technique of previous masters which Dalí certainly mastered. Another clue is the digging up of the rejected past, in other words the magic and the mythic and the unearthing of zones repressed by the modern moment, such as sexuality and the unconscious. There is darkness and light, dead ends and new openings, all wrapped up in a riddle of the unusual and absurd.

The definitions alone can put Dalí's late works, especially when taking the Nuclear period in concern, in the post-modern style. His art stretched into it. Discussing his works in my previous chapters there are a few pointers as to why this is. First, the influence of earlier styles is vivid in Dalí's late works, such as the precision of the Renaissance. When analysing his paintings concerning religious themes, Dalí often relates and tries to reach the techniques of Velázquez and Rafael. As for the second fact I will take as an example the themes Dalí uses. It is very unusual that Dalí would take the action of painting the sacred, religious themes and as such he puts them into the background of new modern environments. For example, Dalí's "*The Sacrament of the Last Supper*" (27) is similar to the original when regarding the basic outline, but both the background and the energy that the painting releases puts us into the present, modern note.

As mentioned previously, in the sixties, the artist's life-style was as ever full of contrasts. He signed books, gave an interview for the *Playboy magazine* and so on. In December 1965 Huntington Hartford's Gallery of Modern Art in New York organized a gigantic exhibition for Dalí. It held 170 Dalí's paintings, 60 drawings, prints, plastic works and artifacts that were displayed on four floors. Hundreds of people visited the gallery whether being fans of his early surreal years or his later religious works. People had been accustomed to the earlier works and were unfortunate that surrealism had been left by this particular artist in order to, as they think, gain wealth. I think that Dalí's specific style was to differ in every aspect from others. It seems he was always trying to be omnipresent in all segments, whether it was art, public appearance or the next. It was repeatedly said that he has reverted to realism and just wanted to make an impression.¹⁶³ Dalí's late work was often seen as the lowest segment of art, with the artistic quality of a chocolate box, but also his large-scale paintings were seen as a step into the modern classicism. Dalí did not care about the critics calling his work kitsch

¹⁶³ Linde Salber, "Dalí", Haus Publishing Limited, London, 2004, pp. 114-115.

and what not, he soon came to use the term himself to present his new 'kitsch art'. Like forgery, kitsch is an inevitable feature of an art world in which money and desire are spread more widely than taste and knowledge.¹⁶⁴ Reynolds Morse, his devoted collector from America and also the founder of the Salvador Dalí Museum in St. Petersburg in Florida, thought that his later paintings were to be masterpieces. Reynolds Morse and his wife Elanor Reese Morse were close friends with both Gala and Dalí which caused them to have a very valuable collection of Dalí's works that are now displayed in the Museum in Florida. While Dalí's early paintings demonstrate his revolt against modernism, the later works expressed a kind of postmodern, eclectic attitude.¹⁶⁵

As in post-modern architecture, his post-surrealist paintings contained a pluralistic sign language which purported to be historical and he invented a new system for decoding it in each painting. He chose the most varied methods of painting that stretch from pop art to abstraction to pointillism. In post modern design, the artist does not care to give the viewing audience a hint of what they are going for in their design, instead allowing the audience to come up with their own interpretation. This too can be traced to Dalí, since he lets us make an image of our own from the pattern he serves for us in his works. I am referring here on the optical illusions phase, where one painting can be interpreted in various ways. An example to this is Dalí's "*Sistine Madonna*" (36) from 1958. This work, as I have explained before, can be interpreted in various ways due to the distance from which the viewer is looking at it. This work also contains the famous screen dot painting visible in Pop Art. Not only does this work refer to my statement above, but also his very own Museum in Figueras. This gigantic work of art, which contains all of the artist's phases and designs, can also be interpreted in various ways due to the audience. Some think of it as the last great work of Dalí while other take it

¹⁶⁴ Denis Dutton, "The Dictionary of Art", Macmillan, London, 1998.

¹⁶⁵ Linde Salber, op. cit., pp. 115.

with a dose of distance trying to understand what was going through the artist's mind while painting his work and his Museum.

Dalí had an enormous impact on the American Postmodern Art. There are two parallels to view this: it is the content and the formal levels of Dalí's opus which contains the deeper, but the "surreal" reality that is put in the focus of the work. This brings the subjective perception of the human eye into focus as well as the mental challenge that the viewer is brought upon. This brings us Dalí's reflection of contemporary events and trends into focus. Dalí swings at something that reflects the crisis of the era. The sketch of irresponsibility, the absence of criticism, and the joyous affirmation of the ideological and moral confusion of living in the present all looks like a hallucinatory anticipation of what we call postmodernism.¹⁶⁶ Dalí's playful approach to tradition and science, as well as his contemporary and classic imaging techniques and themes, marked the term delirium. It is the pluralistic interaction of tradition and innovation, art and kitsch, popular, mass culture and high culture, and the undermining of the "bourgeois institution" Art that Surrealism promoted significantly. All of these facts describe a very similar development in American art and culture of the time, to be exact, the 1960s through the 1980s. These boundaries between high and Popular culture were not only vivid in the stylistic and thematic innovations of Dalí's later works, but also in his conscious self-presentation in the mass media of the time, in other words the bourgeois-conservative notion of "high culture" artistry that was lifted from its base and as a result brought forward one of the first "pop stars" in art history.

Looking at the contorted malleability, distortion and deformity in many of his pictures often make one uneasy. His whole oeuvre contains disturbing shifts between an urge towards the banal and highly stylized mannerist compositions. Gala was certainly one of the reasons Dalí

¹⁶⁶ Peter Bürger, "The Decline of Modernism", Polity Press, 1992, pp.41

often shifted from one phase to another. Perhaps it was the erg to always invent and make something new in order to impress her, or in other words to get her approval yet again. Their relationship can be described in various ways as mentioned in the chapter above, but I think Dalí had paid very much attention to what Gala approved and adored. She had been his inspiration for the interpretation of Madonna in his religious paintings. She had perhaps inspired him to go further into the past and paint as Velázquez did. Dalí's works such as "*Leda Atomica*" (19) or "*Chris of St. John*" (22) do contain the precision of the Renaissance brush strokes and the palette of Mannerism.

Dalí's works, all 1,500 of them, stretch from Modernism to Postmodernism. His early, surrealist works fit into the progress and themes of Modernism, but as for the late works one can not but say that he took a step further in art and entered Postmodernism. The works reflect his tendency towards the old masters, which Dalí emphasized himself. Modernism rejects old techniques which rules Dalí out immediately. The religious works maintain this particular fact. His technique during the 1940s changes tremendously, both in theme and technique. They reflect the precision of the old masters he was so willing to achieve and the themes no one was willing to present. Although they still reflect the Dalí style they certainly differ from his previous works. I would like to say that the art history could put the style of Dalí as its own. Of course, Dalí followed his contemporaries, but also followed the path of his own, which can certainly be regarded as the first who did. People were shocked by this particular attitude and therefore Dalí achieved his fame and fortune. He was fortunate to achieve this with his previous works which the public got to know and appreciate, so now he could present what ever he wanted and the public would still go and see his paintings. In Postmodernism it was very easy to express oneself. It was a way for artists to bring out their thoughts, desires and predictions without being corrected. Dalí certainly fit the profile for such expressions in art.

Postmodernism rejects the notion of advancement or progress in art. Dalí did not follow this particular statement, but he does however suggest that modern man has no particular idea of the world one lives in and he was there to show us his vision. Dalí wanted to progress in art by putting his own vision and theme into the Renaissance technique or form. From all that has been analyzed, Dalí had certainly been a Modern painter as well as Postmodern. He liked to conjoin the impossible or, let us say, the less possible. His approach and ideas were modern but the style and presentation postmodern. This, of course, does not apply to all of his works. I am referring to the last forty years of his works that I have come to analyze.

Another difference between modernists and postmodernists is that modernists shared ideas with other artists while Post-modernists ignored other artists and asserted themselves upon the world. This can too be related to Dalí. Being abandoned by the Surrealist group Dalí became, as I many times say, the style of his own. He was not belonging to any certain style or group and persuaded his own ideas and visions. His artistic style and themes varied in enormous ways during his last period. Only the early works have been labelled yet. But why is Dalí's late period vaguely researched? Is it because there is no specific style to label it with? Or is it the fact that the critics thought of it as kitsch and pointless? I am not sure. I would like to think of it as Dalí's way of staying in a mysterious path he had left us with and with time it will begin to be researched and bring Dalí closer to the new generations to come. Perhaps this is entirely incorrect. I would like to see more of Dalí's late works being analysed, but perhaps this will never happen. I would like to think that I'm wrong. The fact is that today the world of art is concentrated on the new, young artists and critics merely mention the masters of the past if not only for the comparison with the new age. There is also a very large number of artists that have found their place on a certain ground and today not only can we keep up with the works being produced but also the value of art has significantly changed. Dalí has a very different role among the new generations. Many of the young people I have talked to while

writing this work have told me that they either loved Dalí's twisted and unique perspective and found him inspiring or ridiculed him and thought of Dalí as somebody who made a bad impact on art due to his kitsch presentation. Many think of art as something that falls into place with the meaning of "beautiful" and therefore consider Dalí as somebody who has twisted this meaning. The post-modern world is the world that we are in today. There are many of post-modern works that are still being produced by various artists. Dalí is still an inspiration to them and some of the young artists here in Sarajevo which I have randomly asked do consider him as a role model for the post-modern.

Although Dalí was in the Surrealist movement he always differed from them even though he seemed as part of the group. His diatribes against science, rationalism, logic, idealism, and the clarity of essential knowing went far beyond the kind of reconcilable tensions the Surrealists aimed to deploy.¹⁶⁷ What Dalí shared with the Surrealists was the fascination of the consciousness. He drew upon the fluidity of reality, the possibilities of humour, love and poetry.

Dalí's performances are yet another indication when it comes to labeling him as a post-modern artist. In postmodernism performance is marked as an essential element, both in the performer to activate the performance, and as a requirement for the viewer to fully appreciate it. From 1963 to 1964 Dalí had a series of Happenings events in New York. Here Dalí had organized his happenings in the Fifth Avenue in New York. It was directed by Jonas Mekas and was eight minutes long. I was not personally able to view the whole video, only fragments, but I can conclude that it has certainly the indications of the post-modern movement. Not only had Dalí captured the essential role of art in videos and performances but

¹⁶⁷ Michael J. LaFountain, „Dali and Postmodernism: This Is Not an Essence”, University of New York Press, 1997, pp. 41.

he had also presented the mass culture and the role in art by doing so. In this particular video there are people carrying the famous “*Mona Lisa*” by Leonardo da Vinci. This indicates the step back into the past, but put into the modern environment and where else but the Fifth Avenue which was and still is the most significant street in New York. With this Dalí was perhaps trying to personalize himself in this mass culture. Fifth Avenue has a big role in the mass culture production of the time with its prestigious shops. Postmodernism implies the use of self. It indicates that any art is possible and can indeed be great. Dalí has succeeded in this notion of postmodernism in the sense that he truly used art as a pathway to self-discovery and self-realization.

Dalí interest for the performances and happenings had emerged due to his love towards film. Since Dalí’s mother worked in a local cinema Dalí often spent hours watching films. The performances Dalí had created were always more like semi-performances and were mostly filmed in studios and private homes, never on stage. They were unpublicised and there were never more than ten people involved. Dalí’s happenings and performances never really interested anybody. He had the erg to make them if not only but for himself. Maybe he was disappointed by the response he was getting from the public and decided to only make a few performances. For Dalí, it was very important for his works to get recognition, if not for its beauty then for its shocking nature. He was always striving for attention of which I will mention further and more in my conclusion.

Dalí’s one man manifesto in 1927 called “*Saint Sebastian*” was Dalí’s first engagement with the film techniques. Here he argues that a well known American comic actor, Joseph Frank Keaton, was “true Pure Poetry” in motion. What Dalí liked about him was probably because

he was best known for his physical comedy and that produced images of delirium and authentic dreams that were haunting Dalí until later years.¹⁶⁸

Throughout the years Dalí had worked on several films and videos. Dalí was just twenty-five years old when he teamed up with Luis Buñuel for the making of “*Un Chien Andalou*” (32) in the year 1929. It was Dalí’s first engagement in the film world although he thought about it long before and it would be a piece that would change the life of the cinema as they knew it then. Dalí co-wrote the script with Buñuel, who directed the silent film which was sixteen minutes long. It launched both men into the front lines of the surrealist movement. This film gives rise to the painful consciousness of their existence. What separates this film from the previous ones that were made at the beginning of the 20th century is the shift from one scene to another that grows from ordinary to shocking. Films that were produced before, for example films starring Charlie Chaplin, often had the note of fantastic and childish make-believe stories that appealed the audience. This film however had nothing of the sort. Its opening sequence is still considered one of the most memorable and shocking in cinematic history: A man, which was played by Buñuel, stands on a balcony at night and casually slices across a woman's eye with a razor. This was certainly the most significant scene that many remember this film by. A series of vignettes follows without connecting narrative, like an inexplicable dream that has some basis in reality, mostly centred on a relationship between a man and woman that ranges from lustful to tender. It was the narrative form of images that were bizarrely presented for the psychological effect. The elements and motifs that were presented such as eyes, ants, rotting donkeys and hands are all in the movie used as symbols for his preoccupation with death and putrefaction, his ambiguity about and guilt over his sexuality. Dalí and Buñuel conjoined together again in 1930 to work on a new film called “*L’Age d’or*”. In 1944 Dalí designed the famous dream sequence from Alfred Hitchcock's

¹⁶⁸ Christopher Bray, “Dream Catcher”, *New Statesman*, London, 11th June 2007, pp. 36-38.

“*Spellbound*” with Ingrid Bergman and Gregory Peck, joining Dalí's famous hallucinatory, dreamlike vision with mainstream moviemaking. These were the years when movies have developed significantly and Dalí was yet again in the peak of it. He combined his famous eyeball metaphor and placed it yet again in the modern version of movies.

“*Chaos and Creation*” (33), which Dalí made with the photographer Philippe Halsman in 1960, is sometimes considered the first video art, as I have mentioned in my previous chapter. Dalí's wicked, piquant humour is rampant throughout. He takes aim at modernism, especially at Piet Mondrian. He created his own wood “grid” that contains several pigs and a model that at one point is almost drowned by a deluge of popcorn. Dalí was serious about his belief in chaos as a partner of creativity, the second emerging from the first under the controlling hand of the artist. But his way of promoting that belief is hilarious. In the 1970s Dalí had made a rather amateurish movie for television about a fantasy kingdom and magic mushrooms.

There was also a film test Andy Warhol made of him at his Factory. The eccentricity that both artists shared was what had bonded the two at once. Andy Warhol's Factory was situated at the centre of New York and it was his personal studio from 1962 until 1968. It consisted of art making, silk screening to be exact, and making a video of the process. Many artists and assistants who came to the Factory would either help Warhol in the progress of his works, star in his movies or just create the atmosphere that the Factory became famous for. The Factory became a place for the artists and musicians to interact and meet. Warhol dubs the space of the Factory in honor of the day-and-night activity, which includes the production of his art. The whole place was considered to be a non-stop *happening*.¹⁶⁹ Warhol probably picked up hints from Dalí on how to be famous and it is possible that he had goals of being the next Dalí when considering the public Warhol and his eccentricity. The film Andy Warhol made of Dalí

¹⁶⁹ Ingrid Schaffner, “The Essential Andy Warhol”, Henry N. Abrams, Incorporated, New York, 1999, pp. 54.

in the year 1966 was a project known as „*Screen Tests*“, which consisted of 472 short, silent, black-and-white portraits. The scene should be blank and consist of only the face in front of the camera restrained from talking, moving, smiling or blinking. Dalí, of course, completely disregarded Warhol's instructions. Dalí sat for two Warhol Screen Tests, both made in 1966. The first is often called „*Upside Down Dalí*“, as the 3.7-minute short was filmed with the camera upside down. Dalí is staring imperiously at the camera and playing with a small, sequined evening bag. He even taps the bag against his cheek as if keeping rhythm with some offscreen music. The second, at a running time of 3.8, minutes is a radical departure from „*Upside Down Dalí*“ as well as from all the other Screen Tests Warhol had made since Dalí entirely leaves the frame and does not return. Dalí had made it his own surreal performance.

When regarding Dalí's first film with Luis Buñuel that had been as early as 1929, elements of Postmodernism are observed. It lacks the modernist traditional narrative offerings and provides the viewer with the meaning that can be found in the spaces and transitions between words and moments and images. The very scenes presented in the movie such as the cutting of the eye and the shifts from one scene to another provide the viewer with just as much meaning as the space that conjoins them. The post-modern films indicate such structure. Going further into the films, Dalí often used a similar approach. This means that he had always taken a step further in the presentation and motifs that led him to introduce the video as a movement in art. „*Chaos and Creation*“ was Dalí's only documentary in which he commented on Piet Mondrian's controlled grid. This was a performance, a provocation, and, ultimately, the catalyst for an original work, one that was pure Dalí. Dalí's ironic look at the abstract geometric painting of Piet Mondrian and Pollock's drip painting opened the doors to the happening and the performance as forms of action, something he was to greatly exploit in the field of advertising in keeping with the new times and new culture. The interpretive method can still be associated to his surrealist times, but yet also bringing something new.

The first image of the film, after the prologue in which the credits appear, is again the close-up of an eye. However, the madness does not switch from one scene to another in the matter of seconds as in Dalí's first film, but it tends to merely communicate among the scenes. There is the appearance of double images in the film, which is to be linked in the Piet Mondrian painting to be associated with a pigsty. Here the new method Dalí uses is that of transforming images into music. Under the proposed, the core of the film, is injecting the paranoiac-critical method to the cold, rational structure of a Mondrian canvas. This hides some of the great dilemmas and struggles of art between the wars when, after Cubism, one has passed the withdrawal phase of the "return to order", return to open new avenues for contemporary purposes, which were very different. The message that Dalí is perhaps sending is that the art is no art for art. He ridicules the Mondrian type, referring to the whole modern painting. In other words, Dalí sends a clear message using Mondrian, probably, as a presenter of the modern art, to indicate where the art stands and what it came to present.

Dalí was always going further in art, rarely looking back to what he has done. He had begun in 1929 with "*Un Chien Andalou*" not even being aware of the movement that he is going to evoke and he returned in 1960 with "*Chaos and Creation*" only to determine his work and impact on the art of the 20th century. Dalí's style and technique that had marked his films had both shocked and inspired the future films and movies. His shifts from one scene to another had moved the films onto yet another level. He was certainly the first to show such grotesque scenes and the combination of the same was absolutely innovation and not yet seen.

There is no question that Dalí defiantly challenged modernist aesthetic theory and its attendant philosophical and social discourses. In his "*50 Secrets of Magic Craftsmanship*", Dalí describes his unique conception of painting. The artist reveals the depth and intellectual rigor of his critical position. He directly assaults Paul Cezanne, whose conception of the

picture plane influenced the cubist grid and Mondrian's neoplasticism which Dalí ironically describes: "*The poor man, in spite of his wonderful and ultra-respectable ambition to 'paint like Poussin from nature' and thereby to become the master and the greatest architect of nature, succeeded merely in becoming a kind of neo-Platonic master mason, so that instead of edifying eternal palaces for the princes of intelligence he was able only to build modest shacks capable, at best, of sheltering the indigent Bohemians of modern art who are used to sleeping under the bridges or exposed to the elements of impression for a couple of aesthetic summers.*"¹⁷⁰ As Dalí wrote in 1939: "*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.*"¹⁷¹ Dalí had the respect for form and technique of the past which was not appreciated and valued in the Modernism, so he decided to give his art the new name "paranoiac". He believed that it was this feeling that drove us into the real, desirable world and we were only then able to see life for what it truly presents. Our intellect would rise and we would have the feeling, that Dalí believed would have been normal in the Renaissance.

Dalí systematically attacked in his visual and theoretical corpus, the armour of modernist form in order to reveal the messy form of the desiring subject beneath its surface. He had judged Mondrian and believed that he had offered nothing new, and could not understand how he had risen in the world of art. Dalí was to explain and make things right, so he wrote about his film with Luis Buñuel: "*Our film ruined in a single evening ten years of pseudo-intellectual post-war avant-gardism. That foul thing which is figuratively called abstract art*

¹⁷⁰ Salvador Dalí, "50 Secrets of Magic Craftsmanship", The Dial Press, New York, 1948., pp.225.

¹⁷¹ Salvador Dalí, statement in Salvador Dalí, exhibition catalogue. New York: Julien Levy Gallery, 1939.

fell at our feet, wounded to the death, never to rise again, after having seen 'a girl's eye cut by a razor blade' [. . .]. There was no longer room in Europe for the little maniacal lozenges of Monsieur Mondrian."¹⁷²

Dalí's new art that inspired most of the artists to this day are, at first, the dual images that he so skillfully presented in his works that emerged later as optical illusions. Secondly, Dalí's impact on the world of film is certainly vivid. He had begun to evoke so many different styles and movements of the future. It is important to point out the path through which he emerged – he used surrealism, cubism, mannerism, renaissance and all with a hint of Dalí which gave each work a hypnotic device.

Labelling Dalí has been a real research. His art is simply impossible to compare with anything but. Of course, every artist differs in his or hers particular way but to truly understand their art one must dig into the impossible mass of information that one can not gain. This has been a difficult task that I have taken upon myself. Due to the lack of books and research information this has been a true adventure.

It is certain that Dalí had caused the emergence of new styles all around. He had the reputation of always shocking and entertaining the public which certainly caused his art to be exposed all around the world. People would come and see what new had Dalí prepared for them and whether they liked it or not they would have still waited for his next move with the same excitement as before. Dalí had predicted the movement of art, or perhaps he had caused it to move from a certain point. I think he had affected many and by this particular theory I could say that Dalí had caused the emergence, amongst others, of Postmodernism.

¹⁷² Salvador Dali, Haakon M. Chevalier, "The Secret Life of Salvador Dali", Dover Publications, 1993., pp. 212.

Conclusion

Dalí, with both his life and art, left an impact on the art world. I believe that he brought art closer to the public because everybody was talking about Dalí and it was truly impossible not to come across this artist. Even if you were not a fan of modern art, either concerning the lack of interest for it as such or the lack of understanding it, Dalí would intrigue the mind of the viewer in such ways that one could not be apathetic to it. I want to point out that Dalí was a style of his own, known to him and brought to the public in a way he desired. His goal in life was to show his genius to the public and artists in a way he saw it. His inspiration was Gala, who believed he was capable of even greater things, which was a challenge to Dalí against his former self. The inspiration was also found in the public and art critics who inspired him to always produce something new. In this way he did not allow people to forget that Dalí is still there. Even after his death Dalí continues to be the subject of controversies and various enigmas.

In the book by Stan Laurysens “*Dalí and I*” he tries to solve the mystery of the true Dalí works, the works that Dalí himself painted. He gives many stories about the information he came across while living with and selling Dalí works. In many stories he makes us think about the authentic value of Dalí’s works, but still nothing can be for certain. This is still a mystery whether Dalí painted the works during the end of his life. His fame was far greater than any other painter’s and therefore these beliefs are a casualty. In an interview with Mike Wallace on the 19th April 1958, on a famous American show called “*The Mike Wallace interview*”¹⁷³

¹⁷³ http://www.hrc.utexas.edu/multimedia/video/2008/wallace/dali_salvador.html

that was televised nationally on prime-time, Dalí stated that it is his personality that marked all of his art.

I presented Dalí in most of his works during the second half of his life, that is to say, perhaps the half in which Dalí becomes an icon in art history and when he surprises us all by his mature works. Many of my friends and colleagues tell me that everything about Dalí is more fascinating to them in comparison to his art which they find rather extravagant and his style for them is “too much”. They think of him as an interesting persona based on his public appearance and behavior, but some do not value his art. This is what Dalí was all about, everybody knows him, whether being fans of his art or life. In an interview shown on a television documentary called “*Arena*” on the 21st November of 1986 when asked how is it like to be the most famous painter in the world, Dalí answers: “*I don’t know if I am the most famous painter in the world, because lots of people who ask for my autograph on the street, don’t know if I am a singer, a film star, a madman, a writer. They don’t know what I am.*”¹⁷⁴

In these last forty years he never differed much in his style and technique. The most frequent change in his works was in the themes and not even those were constant in one period. Dalí mixed all of his beliefs, theories and obsessions in these last forty years. In one year he would paint themes of religion in the frame of science and then again going through the techniques of the old masters, Dalí was so fond of, yet to wrap it all up in the surreal. These constant changes and stagnations brought the result of never being able to classify Dalí’s art and therefore I say and stand by the fact that Dalí was a unique style of his own, mixing all of these elements that made him authentic. Dalí loved to create a sensation, not to mention a controversy.

¹⁷⁴ Documentary directed by Adam Low, „*Arena*“, 21st November 1986., <http://www.youtube.com/watch?v=5duTiS5dF-0>

I would not argue with the fact that Dalí did not paint most of his paintings; there are many other subjects to explore when concerning Dalí's art. The fact that one can never be certain whether he painted something or not is in my opinion a waste of art. In many sources Dalí is presented as a figure that is very hard to take seriously. With all his beliefs and interpretations one can wonder: was he just playing mad or was he truly the personality he claims to be? Perhaps Dalí was as mysterious then as he is today. Going through his mystical period onto the optical illusions and then further on to the last years of fraud, sadness and disbelief, Dalí's paintings are the best witness and pointer to his life of the later years. His mystical period was the last to be as successful after his surrealist years. They show a mysticism that has been hidden in Dalí, I presume, all his life. When I say mysticism I am referring to the state of Dalí's consciousness and an insight to the artist's thoughts and mind. When interpreting the unconscious in his surrealist period he was simply painting what he claims he dreamt about, but the mystical and nuclear period is far more complex than this. These years have been the conclusion to all his fears, passions, inspiration and obsession. He painted Gala, together with the religious themes, which is connected to the moral and the life after, dare I say death, which Dalí was terrified by. He connected this to the science of the period, the nuclear period, and the development of this time and yet he says how he came to dream about painting Jesus Christ on the cross.

Dalí's later years were the mixture of all; he painted religious themes, optical illusions, that is to say returning to the paranoiac critical method, then softer images, paintings of Gala, drawings, theater performances and so on. From this point, Dalí was very unpredictable. He drew inspirations from one point to the other in just one day time. He was never obsessed by a single element too long and therefore was always appealing to the public.

No matter what he created or said throughout his life, Dalí never stopped surprising and intriguing the human mind. I wanted to present the work of Dalí's later years in order to show how nonexistent he was; how his art went from classical to the mystical only to end up as purely Dalinian.

In research for this topic I revealed that many Spanish artists had the "drama queen" seed planted. Which ever Spanish artist we hear about, whether it is in the field of painting or writing, there are always an anecdotes tied to their life. It does not matter if it's their expression in their works or their shows in public. Dalí is one of those who continued to carry on this heritage.

Many books concerning the topic of his later paintings have been written, but not as close as the beginnings and starter points of this fair genius. These works have yet to be explored. Many approaches had been taken to describe Dalí's last phase. A critic Robert Hughes wrote for "*The Guardian*"¹⁷⁵ in 2004 relating Dalí's last phase as "*kitschy repetition of old motifs or vulgarly pompous piety on a Cinemascope scale.*" On the other hand, Dawn Ades, a leading Dalí scholar, has been devoted to prove Dalí's paintings as serious works of art and meaning through her works. I would like to conclude with this that Dalí's dualism continues throughout the art world even today. Some consider him a mad man, only seeking for attention, others as a genius never born before.

The most recent exhibition that held Dalí's late work was staged at the High Museum of Art in Atlanta, Georgia, between 7th August 2010 and 9th January 2011. It was a collaboration with the Salvador Dalí Museum in Florida and the Fundació Gala-Salvador Dalí in Figueres

¹⁷⁵ Robert Hughes, „Homage to Catalonia“, *The Guardian*, London, 13th March 2004.

and it fairly highlighted the second half of Dalí's corpus.¹⁷⁶ The result was a remarkable collection of paintings, drawings, prints, film clips, photographs and ephemera, all presented in a lengthy succession of galleries worthy of the scale and grandeur of some of the mural-sized works on display. Its aim was clear: to prove that Dalí's post-surrealist work deserves respect. Ultimately, it suggested that the creative product of the second half of Dalí's career has much conceptual merit and aesthetic value, that it prefigured many now-current styles and media, and that it had a significant influence on the Pop Art movement, postmodernism and contemporary art. Elliot King, the curator of the exhibition and a well known Dalí scholar, writes that *"where Dalí was once deliberately out of step with modern art, today we can look back on his "late" work and appreciate its innovations and antecedence to more contemporary concerns. If we move beyond Dalí's veneer of self-promotion, or, better still, understand it as integral to his artistic project, the work can be recognized as some of the most intelligent and dynamic of the twentieth century."*¹⁷⁷

Not only was Dalí ahead of his time, but he was also creating the path towards postmodernism which is to last even until today. In general, I think Dalí lived throughout his life always adding new adventures to entertain mainly himself and then the public. Perhaps the public and the intention was his cure for the time he had been living in and it was there to undo his disappointments. At the very beginning of Dalí's life he had thought that he had only been a replacement to his parents due to the death of his brother. In the early years he had started with Surrealism which he then replaced with Gala. He was in bad conditions with his father and family who he had also replaced with Gala. Gala was Dalí's replacement for most uncertainties in Dalí's life and perhaps this is why she was so important to him. Later on, his

¹⁷⁶ Elliot H. King, Montse Aquer Teixidor, Hank Hine, William Jeffett, "Salvador Dalí: The Late Work (High Museum of Art Series)", Yale University Press, 28th September 2010.

¹⁷⁷ Elliot H. King, Montse Aquer Teixidor, Hank Hine, William Jeffett, "Salvador Dalí: The Late Work (High Museum of Art Series)", Yale University Press, 28th September 2010., pp. 10.

Surrealism and love for Spain was replaced by America and his love for fame and fortune. When returning to Spain Dalí had got back with his family who eventually got to forgive him. He replaced his atheism with regaining faith and putting it in to an entirely different context then ever seen before. He replaced his Surrealism with Mysticism, Gala with Amanda Lear and so on and so on. Dalí always had the need to change and improve himself due to the lack of self-confidence and his appetite for publication and adoration only grew larger and larger. These are the facts that drew Dalí into the man he is and made his art the way it is, certainly different and much more than he would have ever thought to be. He was the most publicly exposed artist of all times. He took art onto a whole new level and inspired not only his contemporaries, but future artists as well as artists today.

The main triggers in Dalí's art was Gala, the publicity and the erg to always discover something shocking and new that he would present to the public. I explained these effects on his art and how the scenes of his life developed in his last forty years due to different factors.

From the art history point, Dalí was a fair genius in both techniques and presentation, and he certainly changed the view of art from one point to another. His interpretation leaves us wondering about the hidden subjects and meanings that Dalí wanted us to explore. Perhaps he wanted to leave us wondering and exploring in order to trigger the mind of the next generations to come, trying to solve the Dalí world of dreams, science, mysticism and duality.

During this particular research I have gained the knowledge of how much Dalí is still living in the world of art today. Many artists are still trying to understand and capture what Dalí had captured years before. I hope I will get the chance to truly explore how much Dalí affected the young artists today especially in Bosnia and Herzegovina and its neighbors.

Bibliography

1. Ian Gibson, "The Shameful Life of Salvador Dalí", W.W. Norton & Company Inc., New York, U.S.A, 1998.
2. Robert Descharnes, Gilles Neret, "Salvador Dalí, The Paintings", Taschen, GmbH, 2007.
3. Linde Salber, "Dalí", Haus Publishing Limited, London, 2004.
4. Stan Laurysens, "Dalí i ja", IPS Media, Beograd, 2009.
5. Dawn Ades, "Dalí's Optical Illusions", Yale University Press, UK, 2000.
6. Dawn Ades, "Dalí", Thames & Hudson Ltd, London, 1995.
7. Salvador Dalí, "Ja Sam Genije", Solaris, 2008.
8. Salvador Dalí, Haakon M. Chevalier, "The Secret Life of Salvador Dalí", Dover Publications, 1993.
9. Michael Elsohn Ross, "Dalí and the Surrealists", Chicago Review Press, 2003.
10. Patricia Espinosa, "Dalí y Gala. Enemigos intimos", LD Books, USA, 2009.
11. A. S. Hornby, Oxford Advanced Learner's Dictionary, Oxford University Press, 1995.
12. Cathrin Klingsohr – Leroy, Uta Grosenick, "Surrealism", Taschen GmbH, 2009.
13. Victoria Charles, "Salvador Dalí", Beograd, IPS Media, 2009.
14. Dr. Sigmund Freud, "Delusion and Dream", Moffat, Yard and Company, 1917.
15. Rachel Pollock, „Salvador Dalí's Tarot", Salem House, USA, 1985.
16. Alain Bosquet, "Conversations with Dalí", ubu Classics, 2003.
17. Luis Romero, "Tout Dalí en un Visage", Barcelona, 1975.
18. Michel Deon, "L'Aurore", 1979.
19. Pavel Stepanek, "Salvador Dalí a jeho Vliv na Ceske Umeni", Praha 2010.

20. Haim Finkelstein, "The Collected Writings of Salvador Dalí", Cambridge University Press, 1998.
21. Mark Vallen, "Salvador Dalí – Avida Dollars", 2005.
22. Stanley Meisler, "The Surreal World of Salvador Dalí", Smithsonian Magazine, April 2005, pp. 73 – 80.
23. Zoltán Kováry, "The Enigma of Desire: Salvador Dalí and the Conquest of the Irrational", Psy Art, 2009.
24. Anna Otero, "Dream Caused by the Flight of a Bee around a Pomegranate One Second Before Awakening", Fundacio Gala-Salvador Dalí, 2008.
25. Carme Ruiz, "Salvador Dalí and Science", El Punt Newspaper, 2000.
26. Phillip Coppens, "Salvador Dalí: painting the fourth dimension", 2002.
27. Iona Miller, "Nuclear Mysticism – Homage to Dalí", Art Slides, 2005.
28. Salvador Dalí, "50 Secrets of Magic Craftsmanship", The Dial Press, New York, 1948.
29. Josh Sonnier, "The Paranoiac Critical Method", 2011.
30. Roberta Smith, "A Brazen Visionary With a Surreal Self", 2005.
31. Thomas Mical, „Surrealism and Architecture“, Routledge, New York, 2005.
32. Mark Nelson, Sarah Bayliss, Jonathan P. Eburne, "Surrealism To Die For", Art in America, Bullfinch Press, 1969.
33. Michael J. LaFountain, „Dali and Postmodernism: This Is Not an Essence“, University of New York Press, 1997.
34. Irena Vuksanovic, "Divine Worlds by Salvador Dalí", Wave Magazine, 2010.
35. Shannon Schmiedeke, Sceintific Surrealism, Vol. II, No. 2, 2004.
36. David R. Castillo, "Anamorphosis, Cervantes, and the Early Picaresque", Prude Research Foundation, 2001.
37. John Ruskan, "Emotion and Art", R. Wyler & Co., 2007.

38. Denis Dutton, "The Dictionary of Art", Macmillan, London, 1998.
39. Ingrid Schaffner, "The Essential Andy Warhol", Henry N. Abrams, Incorporated, New York, 1999.
40. Robert Hughes, „Homage to Catalonia“, The Guardian, London, 13th March 2004.
41. Christopher Bray, "Dream Catcher", New Statesman, London, 11th June 2007.
42. Peter Bürger, "The Decline of Modernism", Polity Press, 1992.
43. Hubert-Jan Henket, Hilde Heijnen, „Back from Utopia: The Challenge of the Modern Movement“, 010 Publishers, Rotterdam, 2002.
44. www.spanisharts.com
45. www.artknowledgenews.com
46. www.jules-jazz.tumblr.com
47. en.wikipedia.org
48. www.merriam-webster.com
49. www.parfumes-salvadordali.com
50. <http://www.artfact.com>
51. <http://www.bbcactivevideoforlearning.com>
52. http://www.hrc.utexas.edu/multimedia/video/2008/wallace/dali_salvador.html
53. <http://www.youtube.com/watch?v=5duTiS5dF-0>

Illustrations

1. *Dream Caused by the Flight of a Bee around a Pomegranate One Second Before Awakening*, 1944.



Type: Oil on canvas
Dimensions: 51 cm × 40.5 cm
Location: Thyssen - Bornemisza Museum, Madrid

2. *The Portrait of Gala*, 1941.



Type: Pencil on paper
Dimensions: 65 cm × 50 cm
Location: Private collection

3. *Galarina*, 1945.



Type: Oil on canvas

Dimensions: 64.1 cm × 50.2 cm

Location: Fundación Gala-Salvador Dalí, Figueras, Spain

4. *My Wife, Naked, Looking at Her Own Body*, 1945.



Type: Oil on wood
Dimensions: 61 cm × 52 cm
Location: Private Collection

5. *Gala Contemplating the Corpus Hypercubicus*, 1954.



Type: Oil on canvas

Dimensions: 31 cm × 27 cm

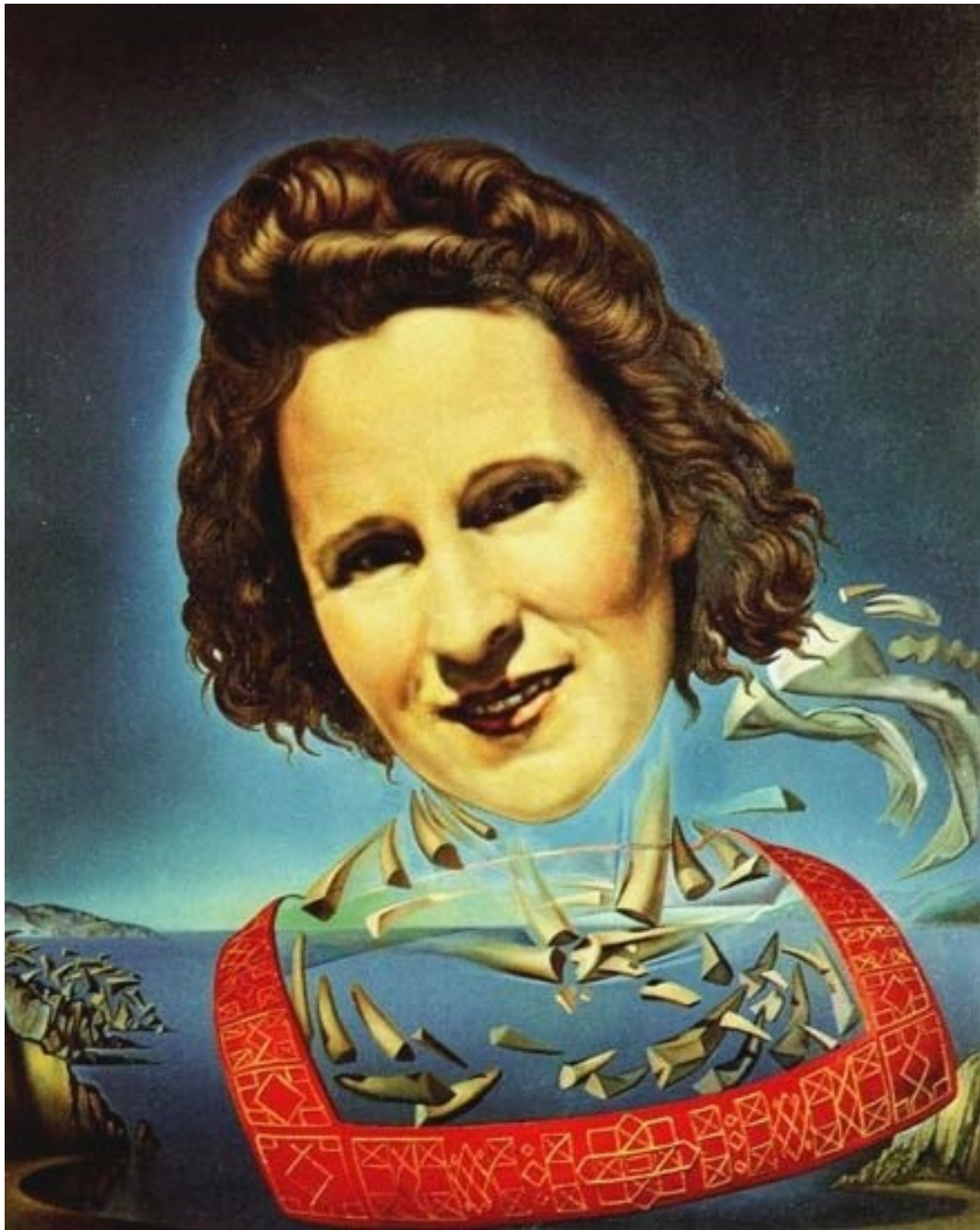
Location: Fundación Gala-Salvador Dalí, Figueras, Spain

6. *Galatee*, 1954.



Type: Oil on canvas
Dimension: 100.6 cm × 101 cm
Location: Private collection

7. *Portrait of Gala with Rhinocerotis Symptoms*, 1954.



Type: Oil on canvas
Dimensions: 39 cm × 31.5 cm
Location: Private collection

8. *Galatea of the Spheres*, 1952.



Type: Oil on canvas
Dimension: 65 cm × 54 cm
Location: Dalí Theatre and Museum, Figueres, Spain

9. *Gala Contemplating the Mediterranean Sea, 1976.*



Type: Oil on canvas

Dimension: 252.2 cm × 191.9 cm

Location: The Salvador Dalí Museum, St. Petersburg, Florida, USA

10. *Dalí from the Back Painting Gala from the Back Eternalized by Six Virtual Corneas Provisionally Reflected in Six Real Mirrors*, 1973.



Type: Oil on canvas

Dimension: 60 cm × 60 cm

Location: Fundación Gala-Salvador Dalí, Figueras, Spain

11. *The Battle of Tetuan, 1962.*



Type: Oil on canvas

Dimension: 308 cm × 406 cm

Location: Minami Art Museum, Tokyo, Japan

12. *The Ecumenical Council, 1960.*

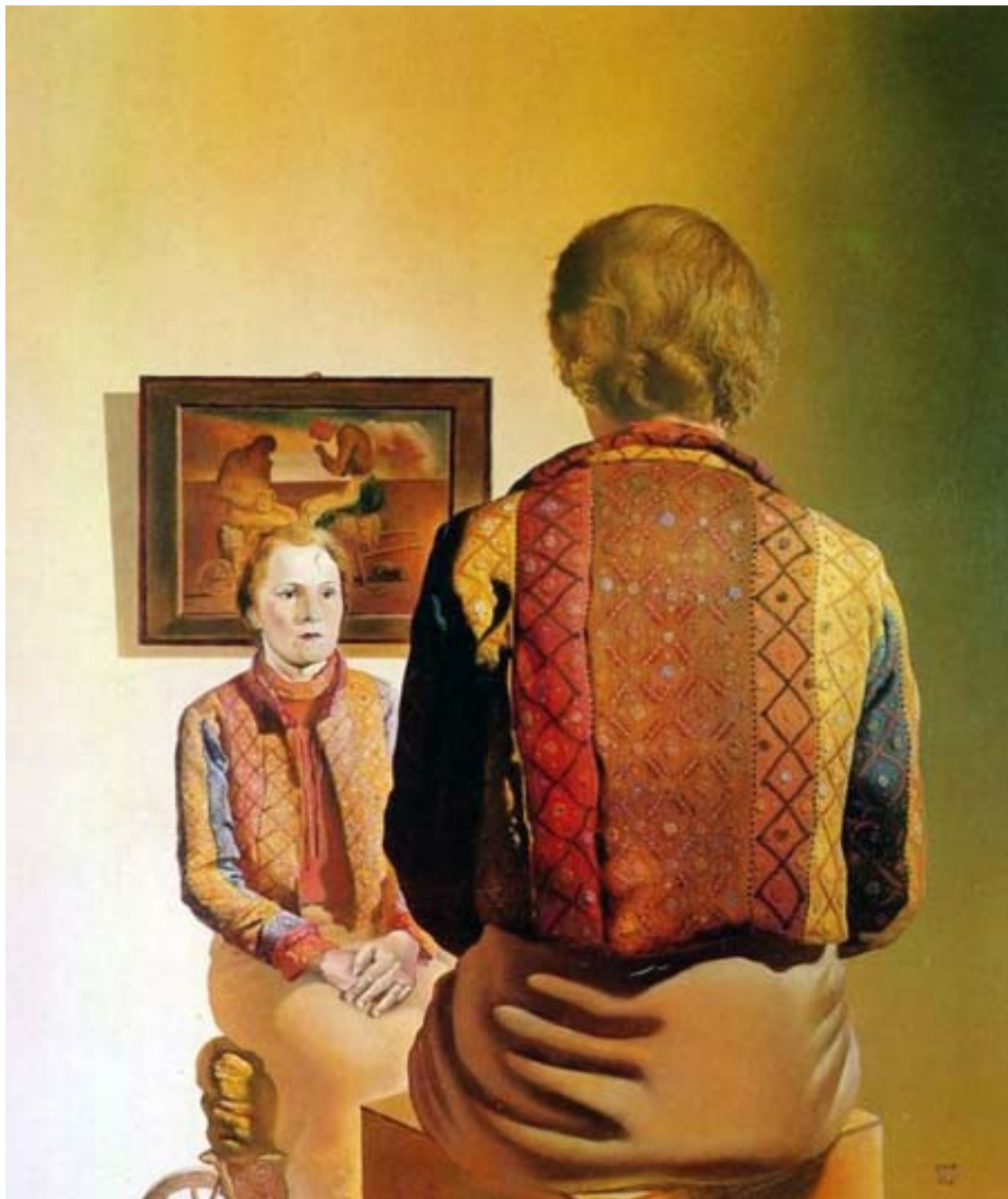


Type: Oil on canvas

Dimension: 299.7 cm × 254 cm

Location: The Salvador Dalí Museum, St. Petersburg, Florida, USA

13. *The Angelus of Gala*, 1935.

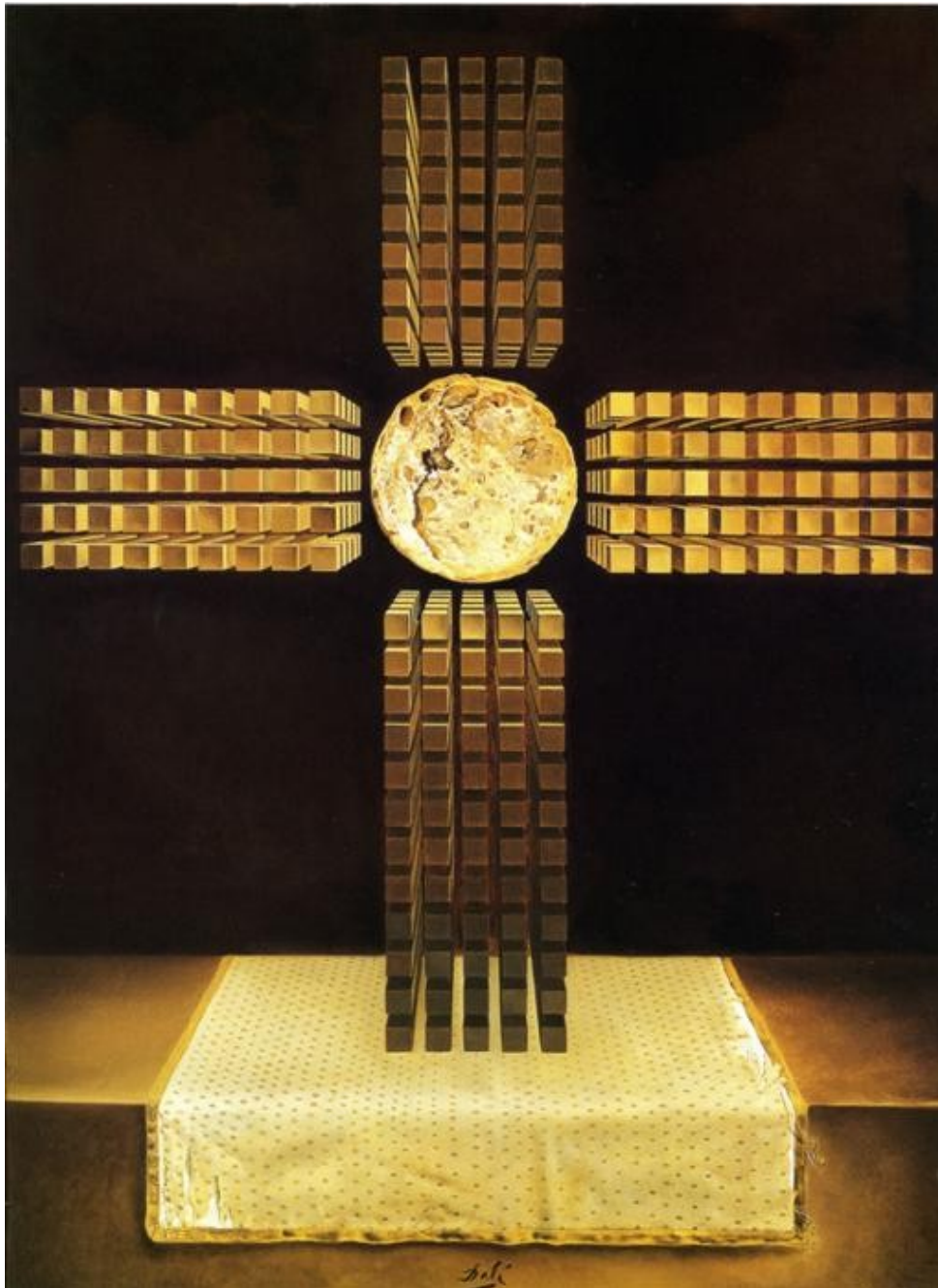


Type: Oil on panel

Dimension: 32.4 cm × 26.7 cm

Location: The Museum of Modern Art, New York, USA

14. *Nuclear Cross*, 1952.



Type: Oil on canvas
Dimension: 78 cm × 58 cm
Location: Private collection, Paris, France

15. Richard Strauss's "*Salome*", 1949.



16. William Shakespeare, "*As You Like It*", 1949.



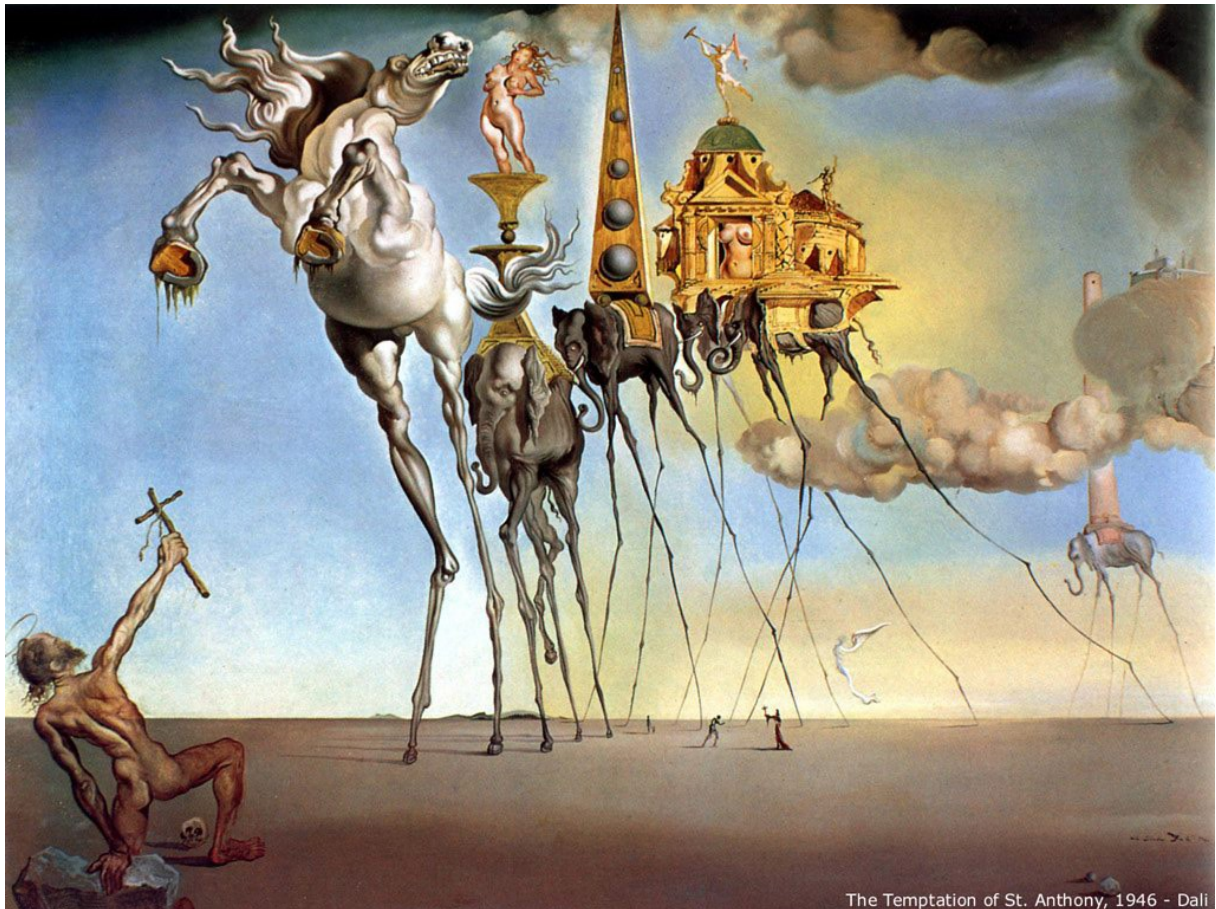
Rehearsal of the play

17. *Madona of Port Lligat*, 1949.



Type: Oil on canvas
Dimension: 366 cm × 244 cm
Location: Fukuoka Art Museum, Fukuoka, Japan

18. *The Temptation of Saint Anthony*, 1946.



The Temptation of St. Anthony, 1946 - Dali

Type: Oil on canvas

Dimension: 89.7 cm × 119.5 cm

Location: Musée Royaux des Beaux-Arts, Brussels, Belgium

19. *Leda Atomica*, 1949.



Type: Oil on canvas
Dimensions: 61.1 cm × 45.3 cm
Location: Dalí Theatre and Museum, Figueres, Spain

20. *Dalí at the Age of Six, When he Thought He Was a Girl Lifting with Extreme Precaution the Skin of the Sea to Observe a Dog Sleeping in the Shade of the Water*, 1950.

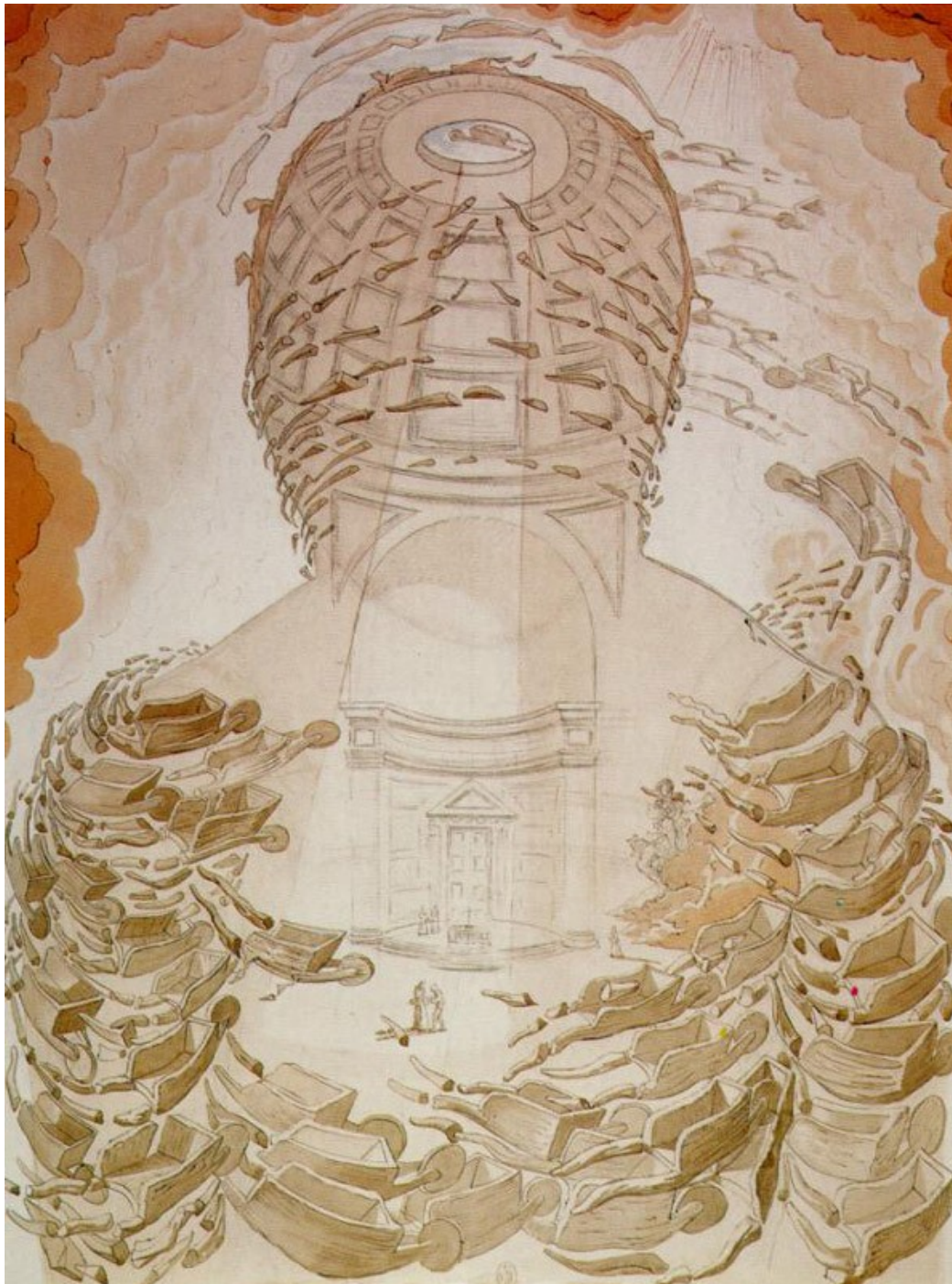


Type: Oil on canvas

Dimensions: 27 cm × 34 cm

Location: Private collection, Paris, France

21. *Cupola Consisting of Twisted Carts, 1951.*

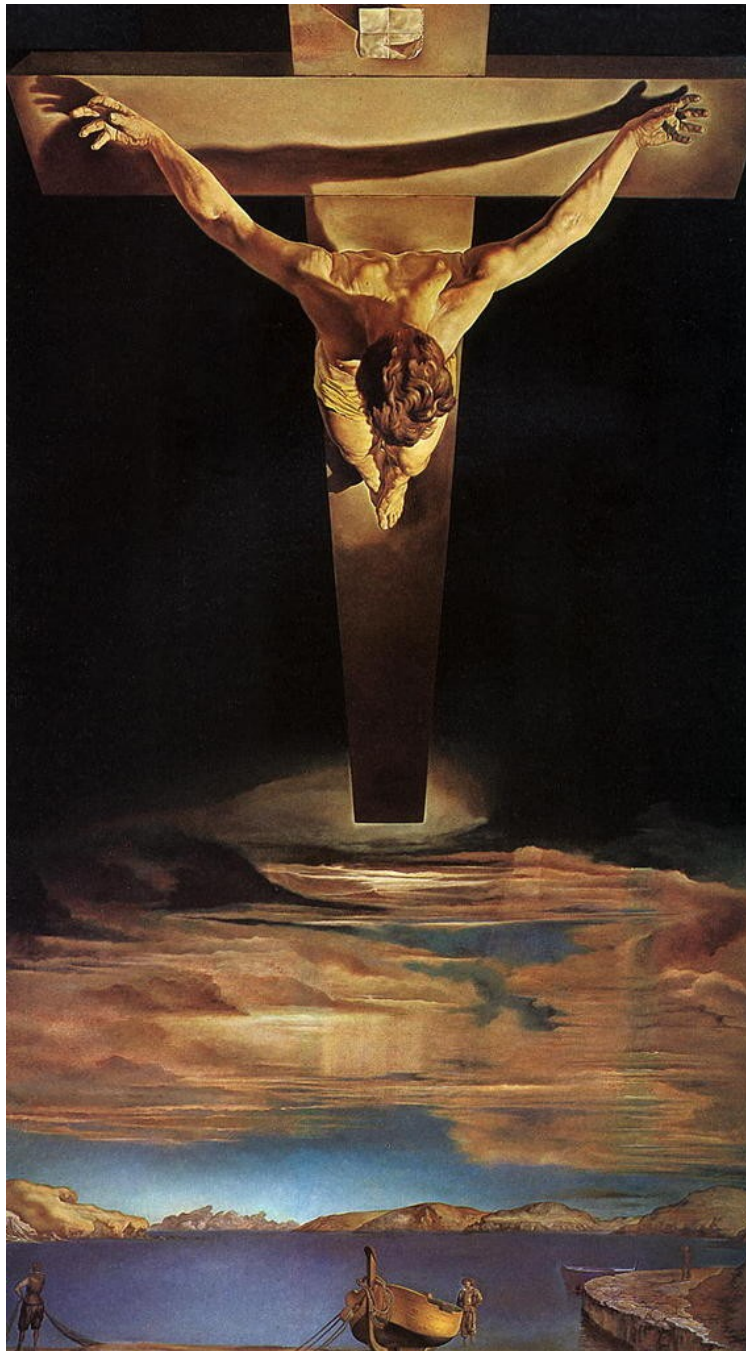


Type: Watercolor

Dimensions: 101.5 cm × 76.2 cm

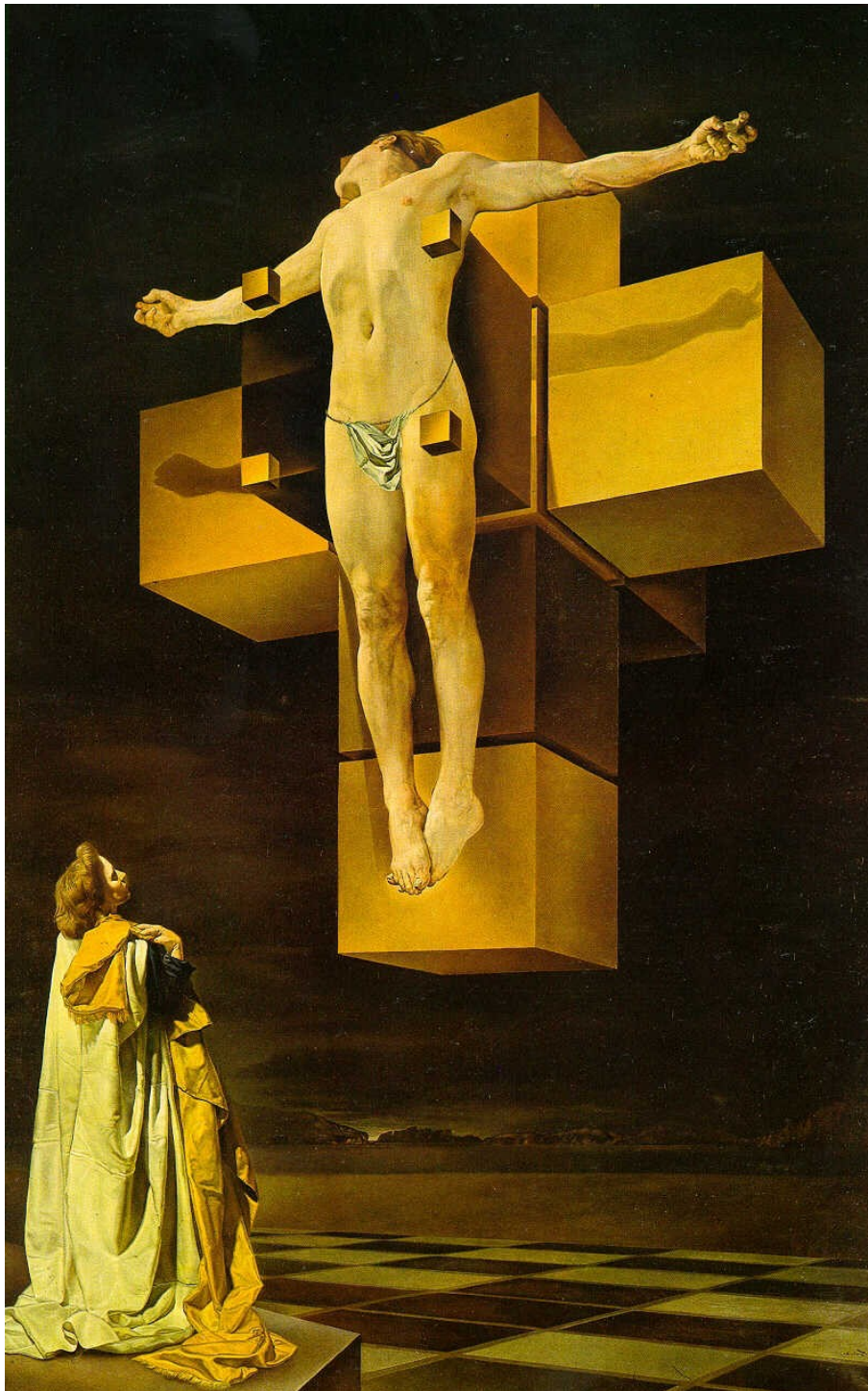
Location: The Salvador Dalí Museum, St. Petersburg, Florida, USA

22. *Christ of St. John of the Cross, 1951.*



Type: Oil on canvas
Dimensions: 205 cm X 116 cm
Location: Glasgow Art Gallery and Museum, Scotland

23. *Crucifixion*, 1954.



Type: Oil on canvas

Dimensions: 194.3 cm × 123.8 cm

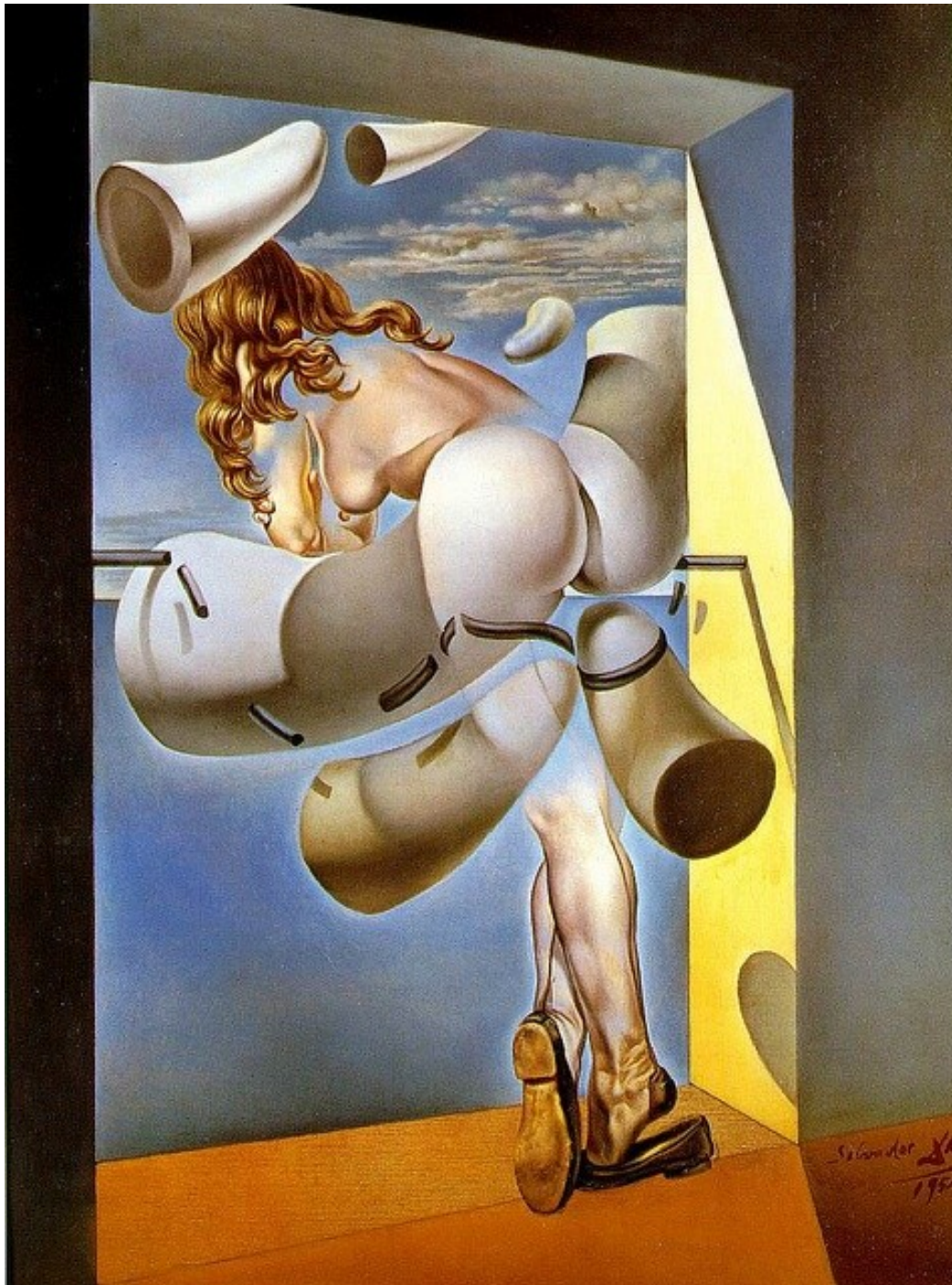
Location: Metropolitan Museum of Art, New York City, USA

24. *Raphaelesque Head, Exploded*, 1951.



Type: Oil on canvas
Dimensions: 44.5 cm × 35 cm
Location: Private collection

25. *Young Virgin Auto-Sodomized by her Own Chasity*, 1954.



Type: Oil on canvas
Dimensions: 40.5 cm × 30.5 cm
Location: Private collection, Paris, France

26. *L'histoire prodigieuse de la dentliere et du rhinoceros*, a film Dalí did with Robert Descharnes.



Salvador Dalí and Robert Descharnes

27. *The Sacrament of the Last Supper*, 1955.



Type: Oil on canvas

Dimensions: 267 cm × 166.7 cm

Location: National Gallery of Art, Washington DC, USA

28. *The Discovery of America by Christopher Columbus, 1958-1959.*



Type: Oil on canvas

Dimensions: 410 cm × 284 cm

Location: The Salvador Dalí Museum, St. Petersburg, Florida, USA

29. *St. Anne and St. John*, 1960.



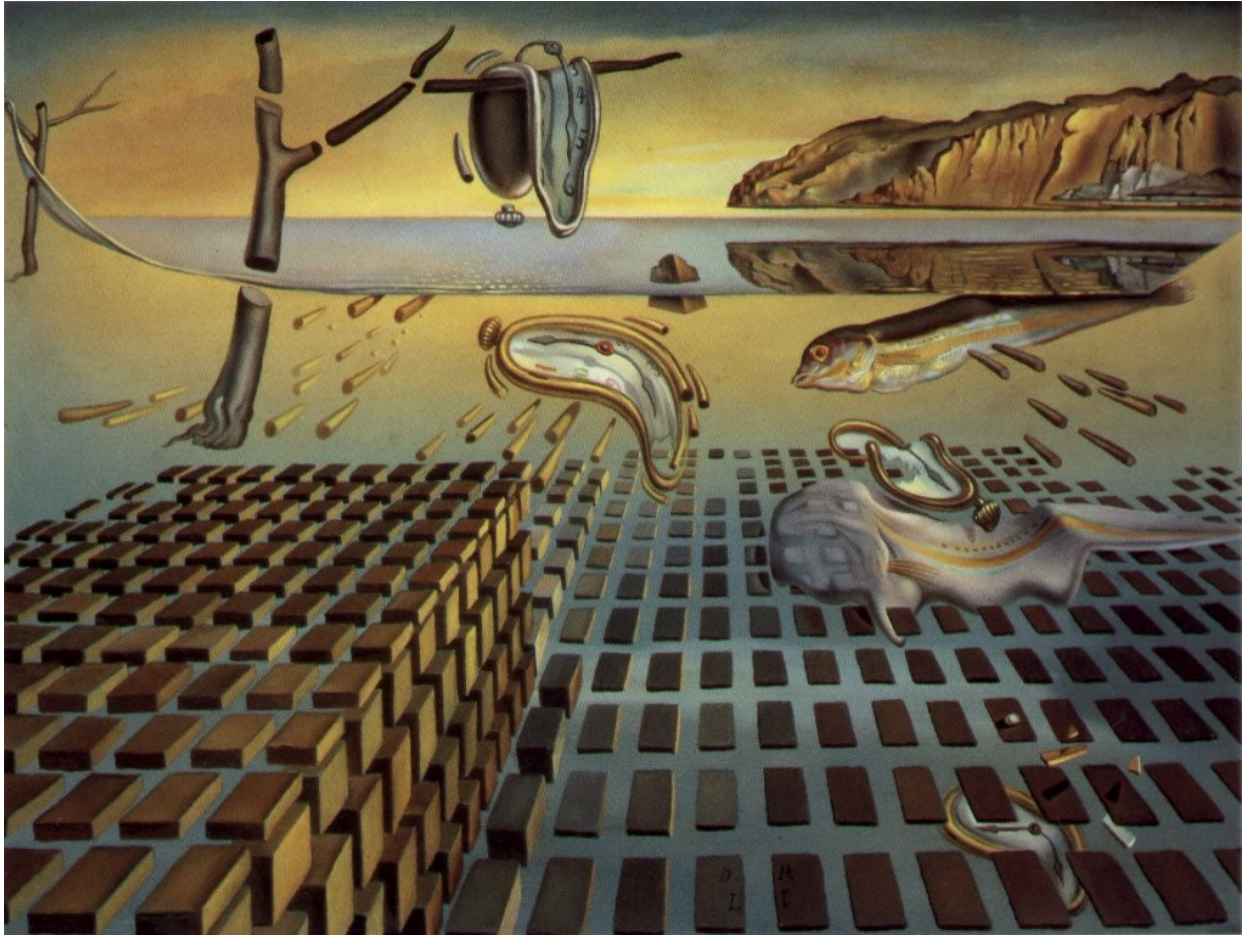
Type: Watercolor and gouache
Dimensions: 24 cm × 18 cm
Location: Private collection

30. *The Life of Mary Magdalene*, 1960.



Type: Oil on canvas
Dimensions: 59 cm × 59 cm
Location: Private collection

31. *The Disintegration of the Persistence of Memory*, 1952-1954.



Type: Oil on canvas

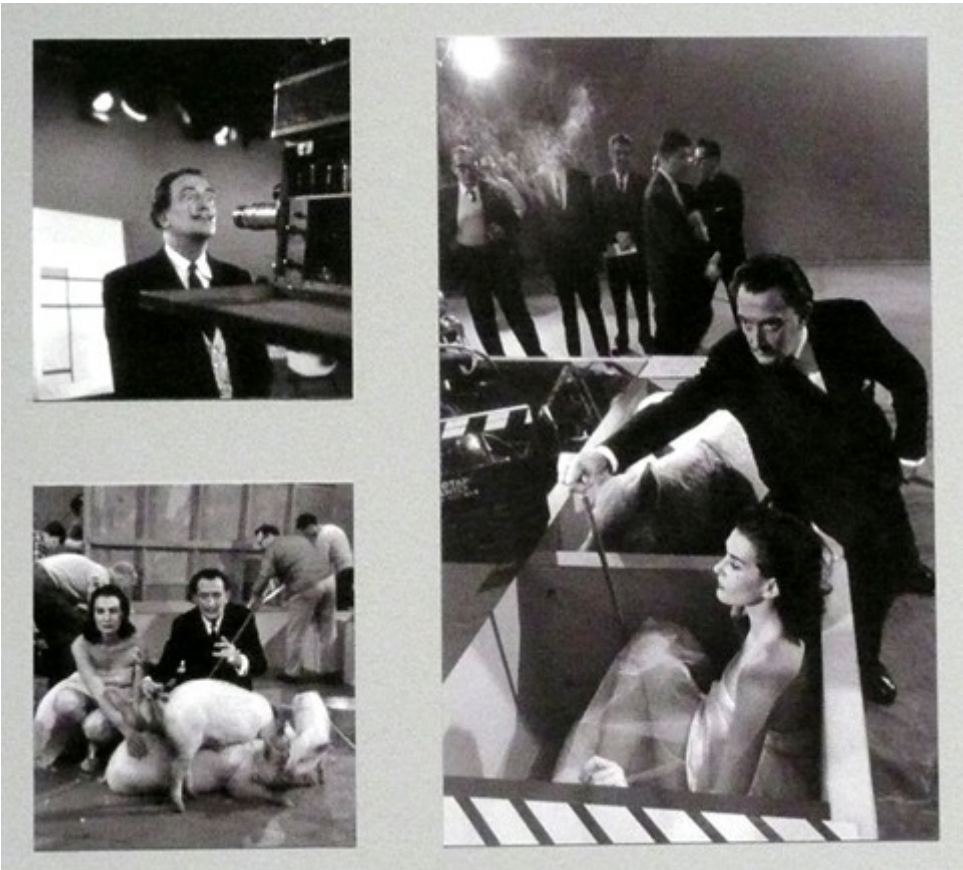
Dimensions: 25.4 cm × 33 cm

Location: The Salvador Dalí Museum, St. Petersburg, Florida, USA

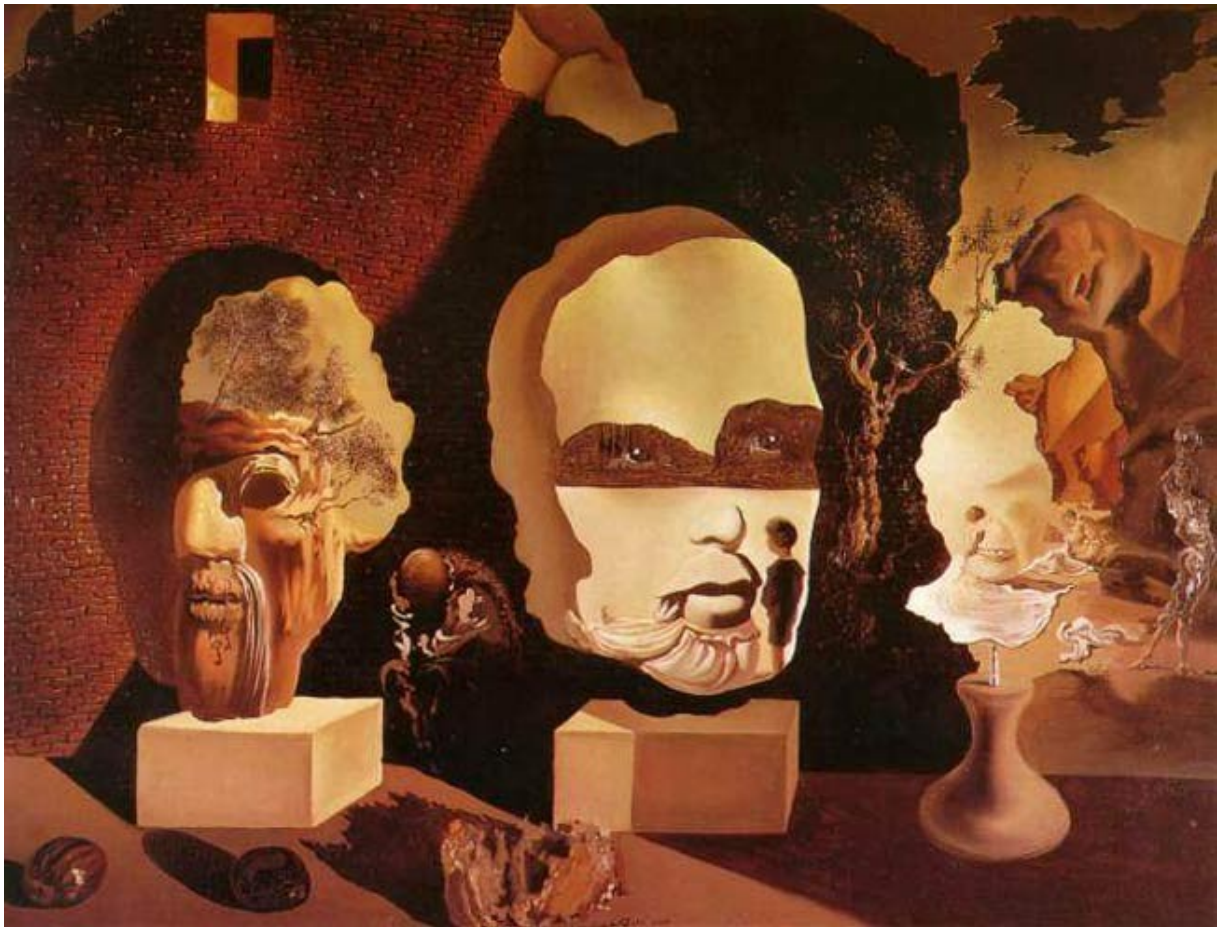
32. *Un Chien Andalou*, 1929.



33. *Chaos and Creation, 1960.*



34. *Old Age, Adolescence, Infancy (The Three Ages)*, 1940.



Type: Oil on canvas

Dimensions: 49.8 cm × 65 cm

Location: The Salvador Dalí Museum, St. Petersburg, Florida, USA

35. *The Hallucinogenic Toreador*, 1969-1970.

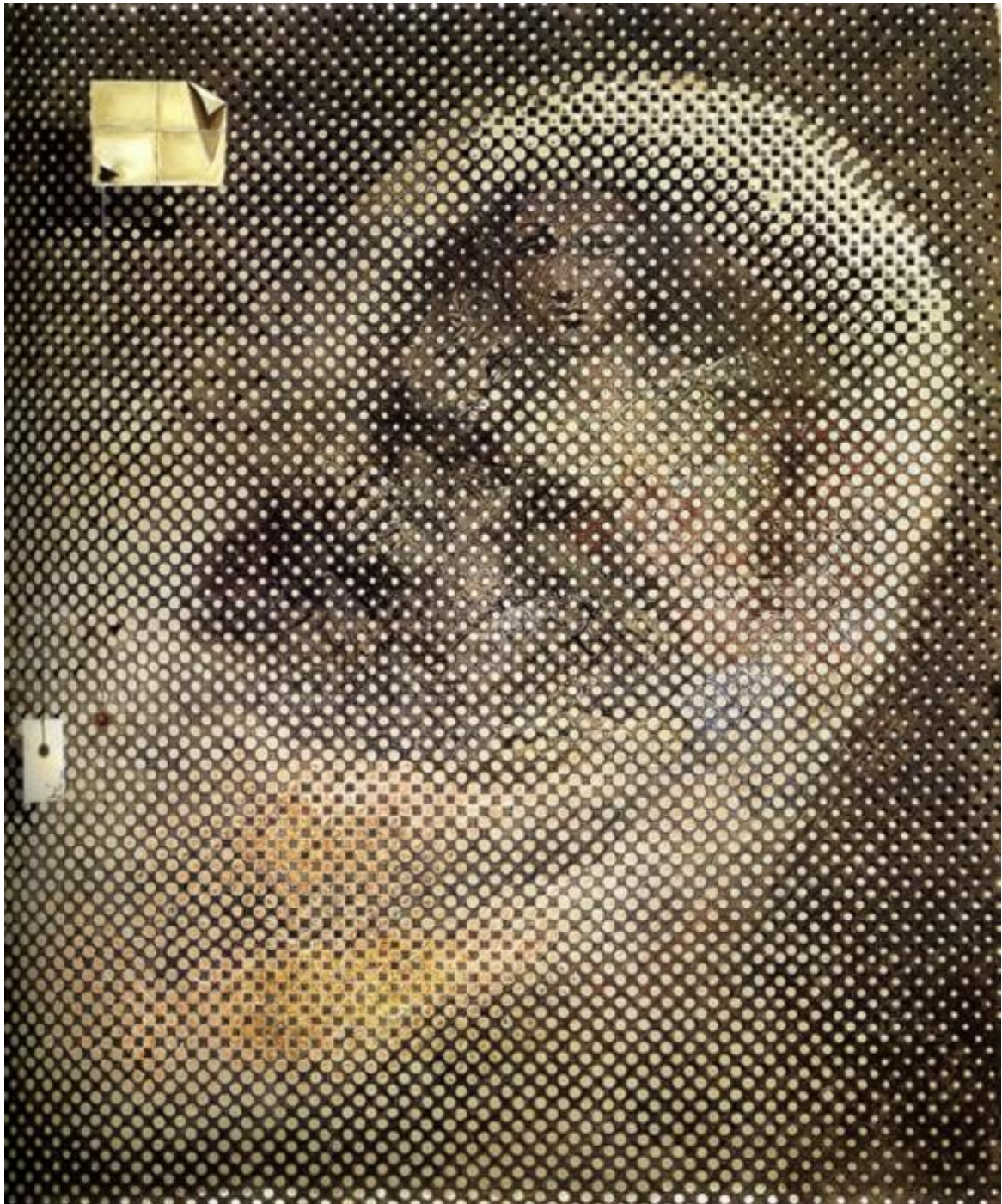


Type: Oil on canvas

Dimensions: 398.8 cm × 299.7 cm

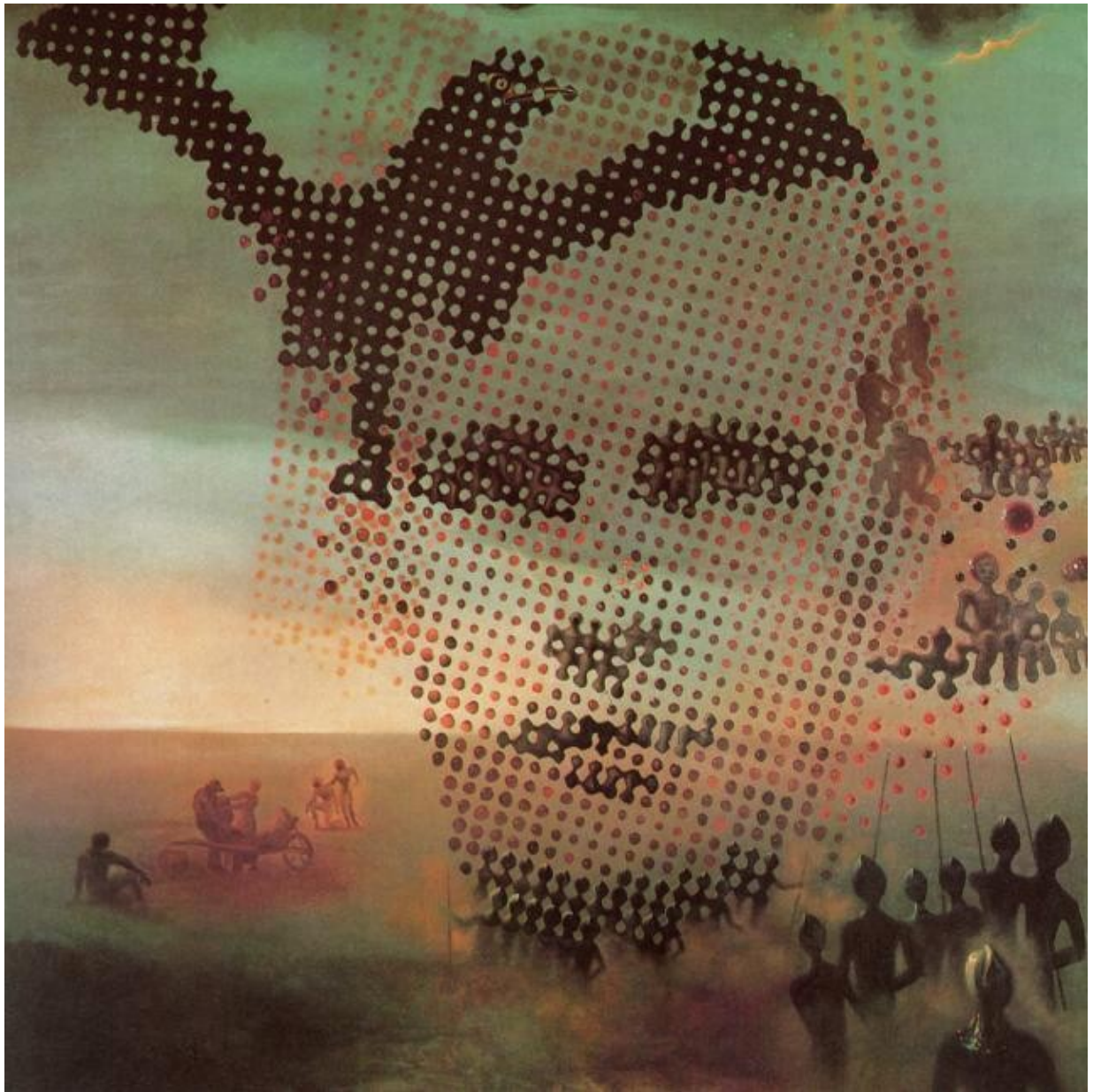
Location: The Salvador Dalí Museum, St. Petersburg, Florida, USA

36. *Sistine Madonna*, 1958.



Type: Oil on canvas
Dimensions: 223.5 cm × 190.5 cm
Location: Private collection

37. *Portrait of my Dead Brother*, 1963.



Type: Oil on canvas
Dimensions: 175 cm × 175 cm
Location: Private collection

38. The Teatro Museo Dalí in Figueras, 1974, opened



39. "Salvador Dali" fragrances, parfumes.



40. *Gala's Christ*, 1978.



Type: Oil on canvas
Dimensions: 100 cm × 100 cm
Location: Private collection

41. *Dawn, Nude, Sunset and Twilight*, 1979.



Type: Oil on wood

Dimensions: 122 cm × 244 cm

Location: Fundación Gala-Salvador Dalí, Figueras, Spain

42. *The Pearl*, 1981.



Type: Oil on canvas

Dimensions: 140 cm × 100 cm

Location: Fundación Gala-Salvador Dalí, Figueras, Spain

43. *Head inspired by Michelangelo, 1983*



Type: Oil on canvas

Dimensions: 75 cm × 75 cm

Location: Fundación Gala-Salvador Dalí, Figueras, Spain

44. *Warrior*, 1982.



Type: Oil on canvas

Dimensions: 99.8 cm × 100 cm

Location: Fundación Gala-Salvador Dalí, Figueras, Spain

45. *The Three Glorious Enigmas of Gala*, 1982.



Type: Oil on canvas

Dimensions: 100 cm × 100 cm

Location: Fundación Gala-Salvador Dalí, Figueras, Spain

46. *Velazquez Dying Behind the Window, on the Left, from which a Spoon Emerges, 1982.*

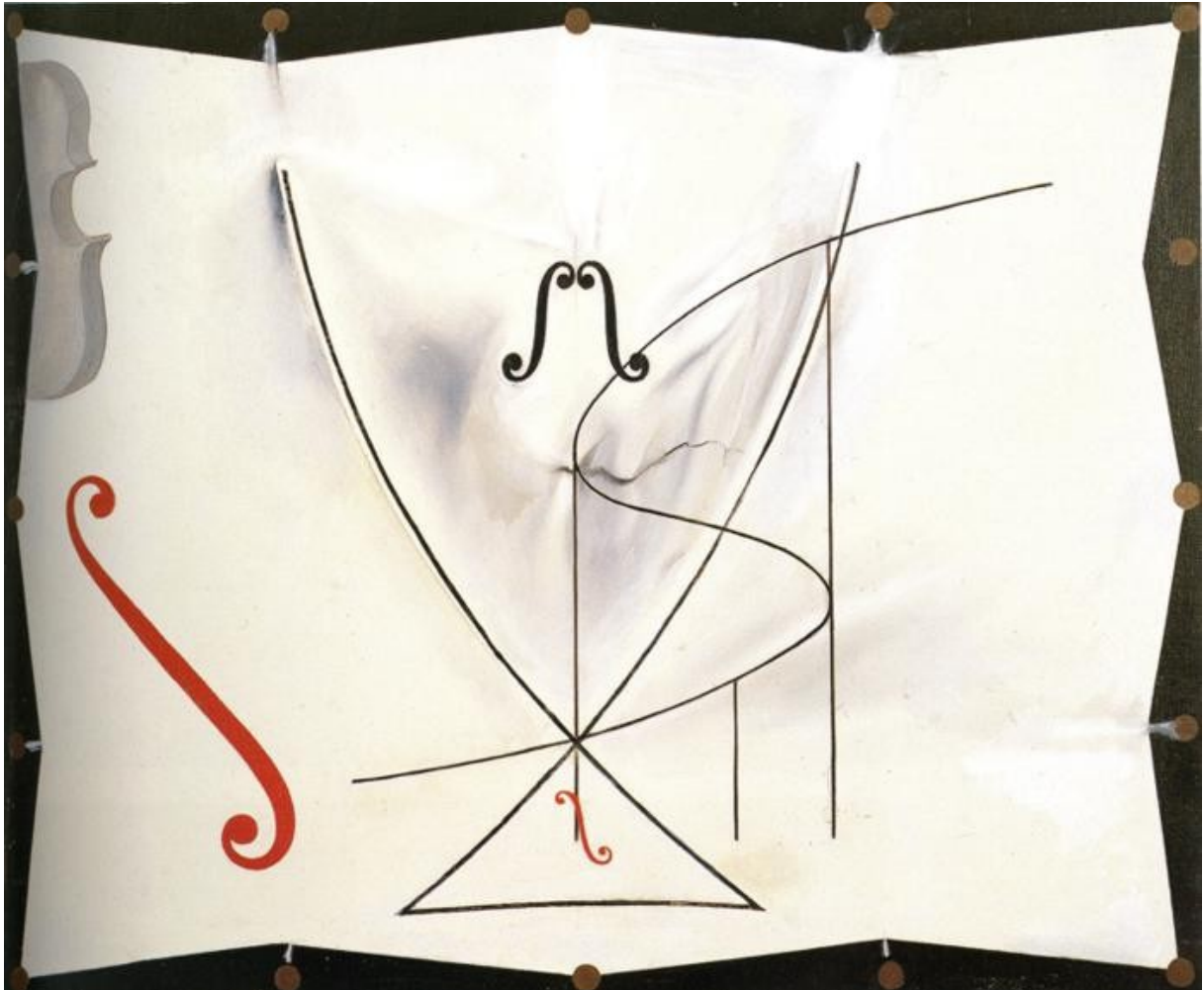


Type: Oil on canvas

Dimensions: 75 cm × 59.5 cm

Location: Dalí Theatre and Museum, Figueres, Spain

47. *The Swallow's Tail*, 1983.



Type: Oil on canvas

Dimensions: 73 cm × 92.2 cm

Location: Fundación Gala-Salvador Dalí, Figueras, Spain

