



Salvador Dalí

The Surrealist movement focused on the unconscious as a means to unlock the power of imagination. When you look at these prints, what does your imagination see? How do they make you feel?

The prints exhibited here are from Salvador Dalí's portfolio, *Memories of Surrealism*. In this portfolio, Dalí meditates on Surrealism as a historical movement and a timeless source of inspiration. The works provoke and confuse as he creates a world where false memories are as important as real ones.

Dalí was a pioneer of the Surrealist movement. His artistic creations included paintings, sculpture, designs, drawings, movies, fashion, and more. His work often placed ordinary objects in strange and odd settings. He wanted to twist the viewer's usual ideas about what is "normal" and "accepted."

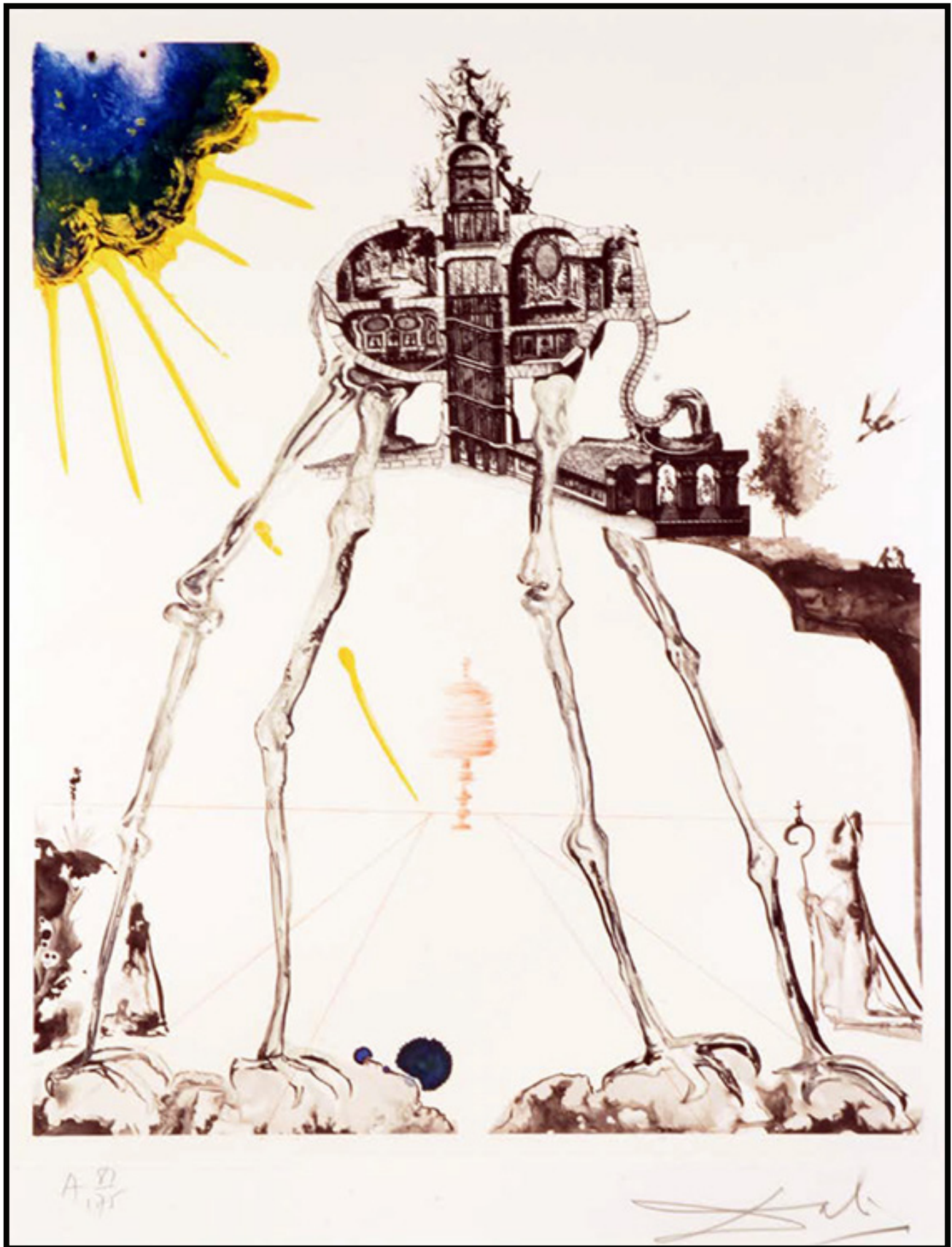
Dalí was born in Spain but moved to Paris at a young age. There, he interacted with artists such as Pablo Picasso, René Magritte, Joan Miró, as well as other Surrealists. In 1940 he came to the United States; he returned to Europe in 1948 and settled in Spain until his death.

"Each morning when I awake, I experience again a supreme pleasure—that of being Salvador Dalí."

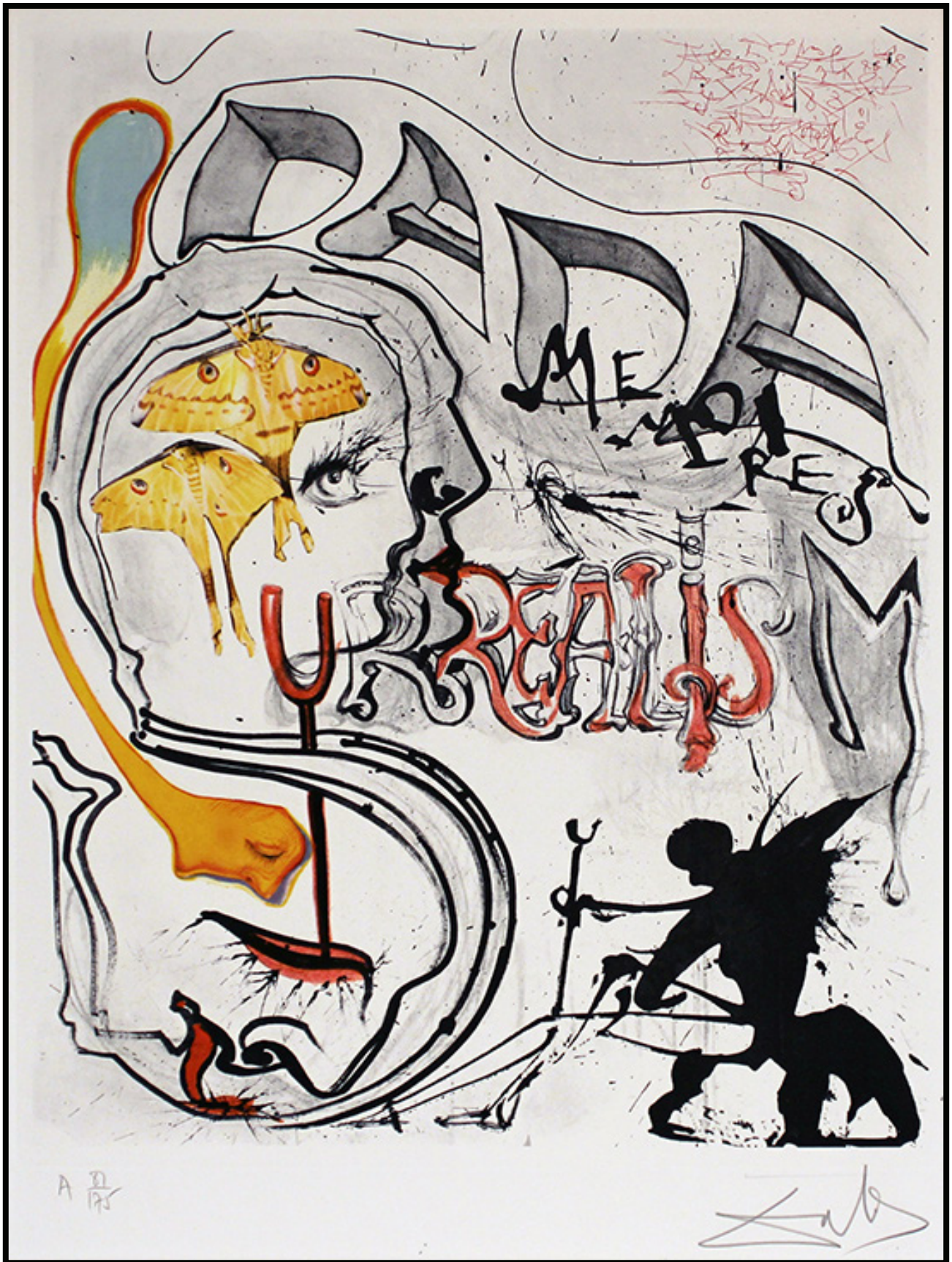
—Salvador Dalí



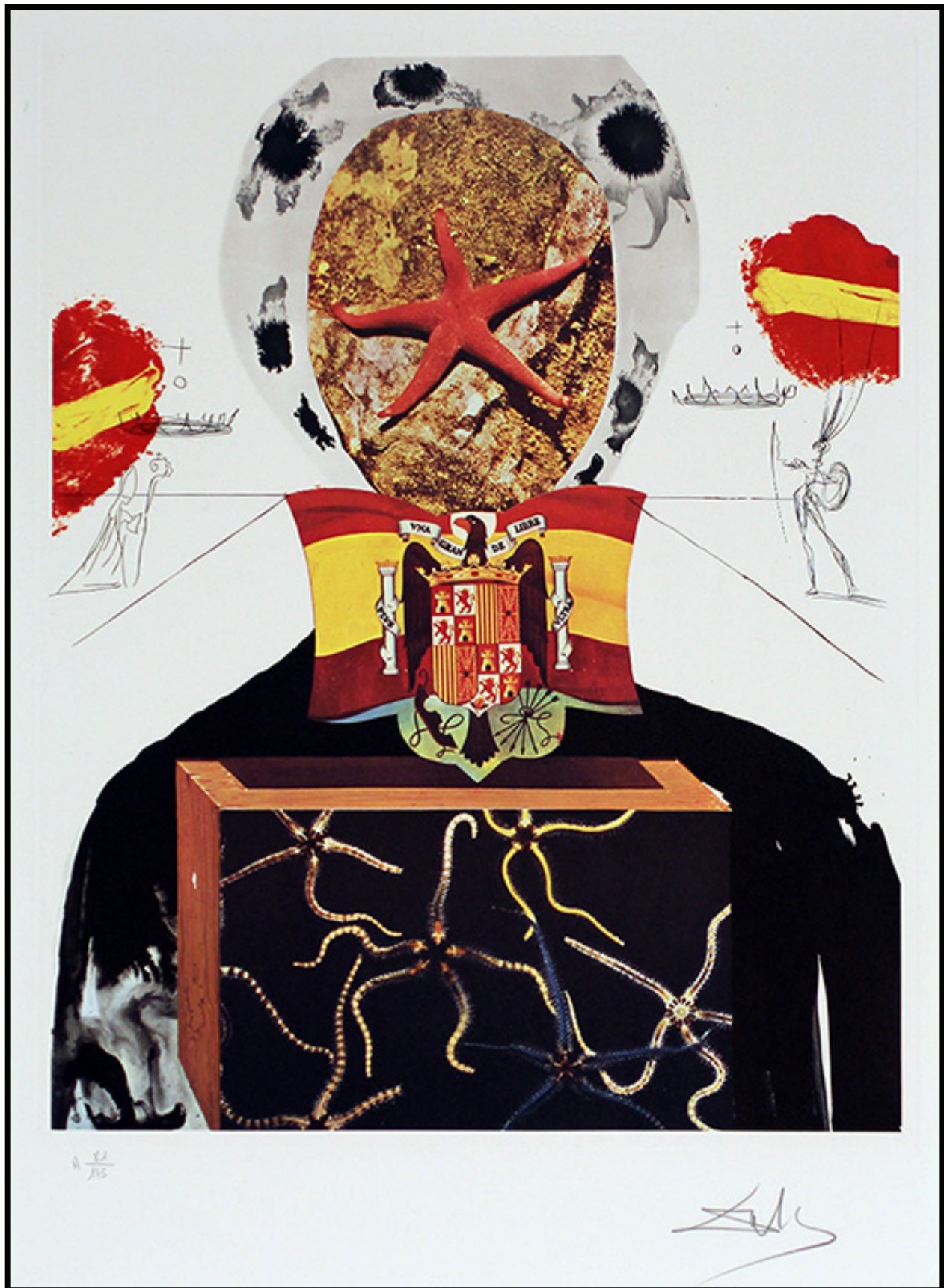
Salvador Dalí (1904–1989)
Dressed in the Nude in the Surrealistic Fashion, 1971
From the series *Memories of Surrealism*
Etching and color lithograph on paper
Gift of Mr. and Mrs. Marvin Small (79.111.13)



Salvador Dalí (1904–1989)
Space Elephant, 1971
From the series *Memories of Surrealism*
Etching and color lithograph on paper
Gift of Mr. and Mrs. Marvin Small (79.111.9)



Salvador Dalí (1904–1989)
Angel of Dada Surrealism, 1971
From the series *Memories of Surrealism*
Etching and color lithograph on paper
Gift of Mr. and Mrs. Marvin Small (79.111.6)



Salvador Dalí (1904–1989)
Surrealistic King, 1971
From the series *Memories of Surrealism*
Etching and color lithograph on paper
Gift of Mr. and Mrs. Marvin Small (79.111.10)



Salvador Dalí (1904–1989)
Ultra Surrealistic Corpusculaire Galutska, 1971
From the series *Memories of Surrealism*
Etching and color lithograph on paper
Gift of Mr. and Mrs. Marvin Small (79.111.8)



Salvador Dalí (1904–1989)
Crazy, Crazy, Crazy, Minerva, 1971
From the series *Memories of Surrealism*
Etching and color lithograph on paper
Gift of Mr. and Mrs. Marvin Small (79.111.14)



Salvador Dalí (1904–1989)
Surrealistic Portrait of Dalí Surrounded by Butterflies, 1971
From the series *Memories of Surrealism*
Etching and color lithograph on paper
Gift of Mr. and Mrs. Marvin Small (79.111.12)



Salvador Dalí (1904–1989)
Surrealistic Crutches, 1971
From the series *Memories of Surrealism*
Etching and color lithograph on paper
Gift of Mr. and Mrs. Marvin Small (79.111.16)



Salvador Dalí (1904–1989)
Caring for a Surrealistic Watch, 1971
From the series *Memories of Surrealism*
Etching and color lithograph on paper
Gift of Mr. and Mrs. Marvin Small (79.111.15)



Salvador Dalí (1904–1989)
Surrealistic Gastronomy, 1971
From the series *Memories of Surrealism*
Etching and color lithograph on paper
Gift of Mr. and Mrs. Marvin Small (79.111.17)



Salvador Dalí (1904–1989)
Surrealistic Flower Girl, 1971
From the series *Memories of Surrealism*
Etching and color lithograph on paper
Gift of Mr. and Mrs. Marvin Small (79.111.7)



Salvador Dalí (1904–1989)
The Eye of Surrealistic Time, 1971
From the series *Memories of Surrealism*
Etching and color lithograph on paper
Gift of Mr. and Mrs. Marvin Small (79.111.11)

ZaK.

Memories of Surrealism

SALVADOR DALI MEMORIES OF SURREALISM

TEXT BY SALVADOR DALI

INTRODUCTION BY PIERRE RESTANY

Twelve original etchings on color lithographs were published in similar English and French Editions.

THE TITLES ARE:

- 1 Angel of Dada Surrealism
- 2 Surrealistic flower girl
- 3 Ultra Surrealistic corpusculaire Galutska
- 4 Space elephant
- 5 Surrealistic king
- 6 The eye of Surrealistic time
- 7 Surrealistic portrait of Dali surrounded by butterflies
- 8 Dressed in the nude in the Surrealistic fashion
- 9 Crazy, crazy, crazy, Minerva
- 10 Caring for a Surrealistic watch
- 11 Surrealistic crutches
- 12 Surrealistic gastronomy

THIS EDITION HAS BEEN PUBLISHED AS FOLLOWS:

- 175 copies on Arches numbered A / 1 to 175
 - 40 copies on Japan numbered A / I to XL
 - 10 copies on Japan dedicated by the Artist
and lettered A / A to J
 - 25 Artist proofs on Arches numbered A / I to XXV
- Each print is signed and numbered by the Artist. All etching
plates and stones have been destroyed.

The lithographs were made at the Atelier Claude JOBIN,
Paris, France.

The etchings were made at the Ateliers RIGAL,
Fontenay-aux-Roses, France.

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A. and E. RICH
1971

Example

A / 81

INTRODUCTION

BY

PIERRE RESTANY

DALI IN HIS ETHICAL SPACE-TIME CONTINUUM

This text by Dali which accompanies his original graphic works is the fruit of a double approach: an original recording on magnetic tape has been revised and corrected by myself after a personal interview with the Catalan artist in Cadaquès on June 27 1971. These corrections are designed to explain certain references which were sometimes obscured in their logical sequence by the elliptical shortcuts taken by the Dalinian mind. I have respected the mentioning by the artist of some cultural or historical details as well as his somehow more technical indications on the development of certain thought associations, or of some pieces in his comments.

Dali is giving us twelve comments on twelve pictures which are these « Memories of Surrealism ». He gave them to us without revealing them, just as the words came out, and especially without revealing himself. When dealing with Dali, one should only blame oneself: one perceives from his message only what one is capable of getting from it. This is why I feel at ease to make my own comments on his comments.

And first, what are really these pictorial recollections? They are not a complete inventory of the Dalinian visual universe, but rather a selective panorama of his mental landscape. Symbols are selected on the basis of the present moment's preoccupations. There is nothing compulsory in this choice. Whether he uses a butterfly, the storklegged elephant or the eye of time, all that Dali has to do is to select in his own mythology the element that accounts for such or such present time phenomenon. As Gala said to me, starting from any such triggering event, the rest is logically connected. Dali, ever since he has been Dali, is paranoiacally self-structured. Living in a specific space-time continuum, he is surprisingly apt at grasping the moment of other people's thinking; the different moments in the thinking of an age.

When this age is ours, Dali's intuition becomes a faultless revealer. His specific references to the ultimate developments of nuclear physics or of the study of genetic structures make it abundantly clear. But he also knows how to switch from biochemistry to alchemy and from Einstein to Paracelsus: indeterministic science is the fertilizing humus of the Dalinian para-hermetic symbols. Para-hermetic, because Dali has solved the problem of the transubstantiation of matter. He changes lead into gold and he is a rich man.

Dali's pictorial recollections are spiritual houses that are open, for they have been revealed to themselves. They are no longer occult; the philosopher's transmutation has succeeded.

Dali's art is, of course, a behavioral art. But it is not as simple as that. In Dali the problem of language morality is not as neatly or radically clear cut as in Marcel Duchamp, who is a major appropriator and predator of modern reality, the inventor of the ready-made. Duchamp did nothing at all, Dali overdoes it. How can one harmonize the easy temptations of talent and the moral requirements of an « exemplary » behaviour? The problem can sometimes be solved by intuition. Dali told me that he had found, by chance, the spiritual « house » of Anne de Bretagne, her secret field of ermine, « death rather than defilement », in the intertwining of a bread basket which had been worked upon with a brush for hours. He had been thinking that he was looking for Chardin's simple delights whilst he had instinctively taken the major occult way of symbolic alchemy.

Indeed the problem continues to lie at the level of diffuse consciousness, of an overall availability to triggering-events. This anxiety is as fresh as eternal youth: Dali is instantly at the very heart of a basic humanity, whose fragrance, a rare essence, he inhales like a drug. He is fascinated by the rock-bottom forms of expression. Some days ago he was going through the catalogue of a recent exhibition of conceptual art at the Guggenheim Museum in New York: he was struck by Daniel Buren's alternating vertical stripes, relentlessly repeated for the last four years. How can then a message be identified through a perfect neutrality of expression? Dali perceives that Buren, in his own way, has been able to trigger the associative mechanisms that stimulate the mental laboratory of the spectator's eye. This great specialist of mental alchemy notes that in the conceptual field nothingness becomes gold. Through Buren, Dali's pictorial recollections open up towards the endless perspectives of moral fields.

This will certainly not displease him on this summer morning, in his native land of Catalonia, when grizzly hedgehogs are dying of thirst and when the grey moustaches of art critics, contrarily to his, point towards the ground.

Paris, July 1971

TEXTS

BY

SALVADOR DALI

TEXT I PICTURE 8 DRESSED IN THE NUDE IN THE SURREALISTIC FASHION

This surrealistic object originates in the Dalinian motto: when you pretend to leave in the memory of the aristocratic society, dear to our hearts, an almost unperishable recollection, the best advice you can get is this one: when you are still very, very young, preferably in your teens, kick, as strongly as you can the right leg of the person you love, that is to say of the aristocrat who can help you in life. This aristocrat will say "Ouch!" and will raise his right leg and therefore stand in the precarious position of a stork, since storks stand on one leg. Just at that time Salvador Dali will turn up hypocritically, according to the manners of the Company of Jesus and the theories of St Ignatius of Loyola, carrying a crutch so that the aristocrat will not fall. So, first a strong kick in the aristocratic leg, then as soon as the aristocrat has become one-legged, Dali rushes in, double faced as ever, bringing the famous crutch in its sheath. (This text can be repeated as many times as you wish and as slowly as possible so that the aristocrat, whilst remaining slightly grateful for not having been thrown to the ground, will remember for the rest of his life having been kicked by Salvador Dali as a young man.)

TEXT II PICTURE 4 SPACE ELEPHANT

In the text of picture 8 we refer to the famous stork leg. Now in order to make it legitimate and monumental I shall proceed to give it a shape; not the shape of a crutch but of a true stork leg in the legs of the famous Dalinian elephant. This can only be a true Triumphal Arch, since Boulle, the great cabinet maker of Louis XIV, had always thought that he should erect this elephant, which, thanks to Dali, will forever have stork legs, in the exact place of the present Arc de Triomphe in Paris, built from Chalgrin's plans, dedicated on July 29 1836, etc. (After a mile of prose on the Arc de Triomphe, full stop.)

TEXT III PICTURE 1 ANGEL OF DADA SURREALISM

He does not hold back his laughter since this is nothing but a poster and posters are the most serious epitomes of the objective amalgams of the ideas of our time. The angel of melancholy will obviously remain melancholy with its black wings but the picture itself is like a piece of gruyere cheese in an advanced stage of putrefaction, or rather like a roquefort cheese as painted by Valdès Léal in the "Triumph of the Cross" at the Charity Hospital in Sevilla, or in the "Two Corpses". Valdès Léal, painter, sculptor, engraver and architect was born and died in Sevilla, 1622-1690; he has, with constant complacency, pictured the most repulsive horrors of death: thanks to this poster he is sure to become one of the foremost surrealistic figures with the help of Mr. Rosenberg who wants to publish it. The work is now ready, it is the sweet at the end of the meal; a true tribute to Juan Valdès Nica Léal who said that life is a bitter experience: death, after all, is only perhaps a sweet experience.

TEXT IV PICTURE 5 SURREALISTIC KING

Let this be quite clear today: I am not only a first class plagiarist, but also one of the first thieves, just like the God Mercury who was chief of the thieves. Lest anybody say that I am dishonest to the people I rob, let it be known by all, according to the tradition of the legitimate kings, that I hereby declare that all I am doing is a repetition of the appropriation process, which is not achieved by Marcel Duchamp in his ready-made, but that of Louis XIV, when at the most glorious time of his reign, he said: "L'État c'est

Moi". (Some information on Louis XIV, the Great: called Dieudonné — Heaven-sent — for his birth had been awaited 23 years, son of Louis XIII and Anne of Austria, he was born in Saint-Germain-en-Laye in 1638, was king of France from 1643 to 1715 and died in Versailles. He was not yet five when he succeeded his father under the regency of his mother and the ministry of Mazarin. In 1661, after Mazarin's death, Louis XIV announced to the Council of Ministers that he intended to rule by himself from then on: "L'État c'est Moi".)

TEXT V PICTURE 3 ULTRA SURREALISTIC CORPUSCLAIRE GALUTSKA

The picture which is the origin of this sort of glorious and delirious collage is exactly called "Assumpta corpuscularia lapis lazulina", and yesterday morning at 11 p. m. — you will notice that I always say yesterday morning at 11 p. m. so that nobody should think that my watches work like any other watches — I had the genial intuition which is going to enlighten you about nuclear physics. The true anti-protonic forces can only be seen through the action of neutrinos. Everybody knows, and has learned in school, since this is elementary nuclear physics, that neutrinos have no atomic weight, nor any substance of any kind. The only thing they have, and they are the only ones to have it, is this marvelous thing called "spin", a rotary energy force, and this is why, instead of making everything revolve, I give it anti-protonic verticality.

TEXT VI PICTURE 9 CRAZY, CRAZY, CRAZY, MINERVA

Minerva is the opposite of a grass-hopper, and my enemy, my phobia is the hopper. For hoppers, "cavaletti", are like the "cavali", the wild boars that are hunted, and in respect of which Nietzsche recommended that they be killed so that Dionysios be changed into Apollo: thus by killing the grass-hopper or the boar you can reach the Goddess of intelligence. The Emperor Trajan was a great hunter of wild boars; he killed them with a lance as you can see on the medals in Rome, and so did Philip IV of Spain. The same sort of hunting was practiced in the time of Velasquez, as he proved when he painted the "Tela Real", the Royal Canvass which is in the National Gallery in London (and on which one can write several immortal pages of surrealistic literature).

TEXT VII PICTURE 7 SURREALISTIC PORTRAIT OF DALI SURROUNDED BY BUTTERFLIES

If you wish to attract bombyx moths, all you have to do is to hang into your bedroom, your dining room or anywhere else, the tail of a cod. Fifteen minutes later there come the moths which are those the divine Dali brought to the ball given by the Baron de Rédé. The moths were still in their little silk cocoons and had been supplied by Mao Tse Tung's embassy in Paris; they were supposed to hatch exactly at the time the Baron would have opened the ball. This unfortunately did not happen due to a mistake on the part of the specialist who had calculated the time at which the cocoons would open. If the hatching had taken place at the right time, the Baron's palace would have been completely full of bombyx moths; this would have been the greatest surrealistic happening of the century. I immediately informed Mr. Rosenberg in New York, by telephone; from the other side of the Atlantic he sent me a cable saying: "Bombyx, bombyx, bravo, bravo, bravo!"

TEXT VIII PICTURE 11 SURREALISTIC CRUTCHES

A tribute to spanish architect Emilio Piñero whose geodesical dome is designed to protect the most surrealistic of all genetic structures discovered so far. (The dome is that of the Dali Museum at Figueras.) This genetic discovery has been made by two Nobel Prize winners, Crick, an Englishman and Watson, an American biologist: the double helix is an anticipated representation of nothing less than continuity between heaven and earth in Jacob's ladder, based on the molecular structures of desoxyribonucleic acid — but perhaps, and even probably also of the structures that are going to defeat, in an ultrasurrealistic way, the flood of cancer on our earth.

TEXT IX PICTURE 10 CARING FOR A SURREALISTIC WATCH

Dali has chosen Georges de Latour's painting, which represents a new born child carried under the light of a candle with a luxury of precautions, for a very definite reason : to show that it is with the same delicate care that one should deal with the Great Question, the most transcendental of the super-Einsteinian era, of Albert Einstein, at first super-gelatinous, then Freudian and finally Dalinian, in the direction of the explosive legitimacy of everything looking terribly soft and peaceful.

TEXT X PICTURE 12 SURREALISTIC GASTRONOMY

Films will be completely out in five years. Out, firstly, because nothing good has ever come out of them, except — perhaps — "Le Chien Andalou" which I made and which could have given to those who would have liked to work a feeling of continuity. Then, and above all, because now exists the "video-cassette" which I just received as a gift from Mr. Rosenberg. Just as squires, at some point, had their homecorpse, they can now own their home-video-cassette ; with this they will be able to make their own pseudo-artistic shit and will no longer require film studios, for it is unthinkable, that in order to produce shit one should have to go through film studios. People will produce their shit every morning without a script, without a photographer, without anything. With video-cassettes, the world will become a monumental garbage dump, where everyone will be able to relieve oneself at ease without any need to go to the movies.

TEXT XI PICTURE 2 SURREALISTIC FLOWER GIRL

A tribute to Guy de Maupassant : one of his short stories has always been my favorite. You all remember it. It is the one of the baker with a temperature of 102, I believe, and his wife has put some eggs under his armpits for him to brood. Because of the high fever, there is a wonderful moment when the bed is full of little chickens emerging from the unfortunate baker's armpits : the man is dying in a state of extreme satisfaction, the creative heat of his armpits filling the room with sweat odour. And this, in addition, at a time when surely hormones did not exist. All the little chickens are running behind you gloriously. The same all with the vegetating surrealistic little lice which I have brooded under my own armpits.

TEXT XII PICTURE 6 THE EYE OF SURREALISTIC TIME

The first idea I ever had about the Eye of Time. I know it well : with it I made a jewel for the Owen R. Cheatham Foundation. A jewel representing a large eye, and in its pupil you can see the wheel-work of a clock and the lens which must preferably belong to someone who has never drunk any liquor, for the bottom must be blueish and pure, like an aquamarine, without the stigma of a liver complaint. The hands on the clock dial move in slow motion, because liver complaints accelerate the pulse of life, as Theophrastus Bombastus von Hohenheim, known as Paracelsus, proved in his book on the combustion of stomachs (one could devote, at this juncture, ten pages to Paracelsus, the father of hermetic medecine, born in Einsiedeln, Switzerland in 1493 and who died in Salzburg, Austria in 1541, to his doctrine of correspondances between the outside world and the various parts of the human body ; especially to the combustion of stomachs).