























Picasso is the main character, represented as the ‘dead bull’, with the lances still stuck in his body. He’s the same character Dalí described in his first critique of Picasso’s work, in 1936, on the occasion of his exhibition at the Sala Esteva in Barcelona. The decomposing bull’s head sinking into the sand of the beach in Portlligat (it isn’t the ring’s sand, but Dalí’s landscapes sand, where the craggy rocks seem to merge into the mountains of Montserrat – on the right corner of the painting – with a flower that resembles a carnation). The bull is surrounded by flies, who are attracted by the putrefaction, and are similar to those often depicted by Velázquez and Zurbarán in their mystical still lives; though, in this case they are stereoscopic cherries. These flies also evoke Saint Narcissus’ miraculous flies, which drove Louis XIV’s French troops away from Girona in 1653. In this case, however, the flies resemble helicopters, or auto rotatory devices, such as De La Cierva’s, something also noted by Descharnes.

There’s a Cubist scene, opposite the bull’s snout, in the left corner, almost outside the painting. It shows the same image of the Venus again, declaring the death of Cubism – including Dalí’s own Cubists works. The child is Dalí, dressed as a little sailor, as in his work *The Sex-Appeal Spectral* (1934), and he regards the scene, impassive, as if it was a childhood dream.

In the left half, the Venuses, with their backs to the observer, show open windows in their torsos, like those in the painting *The Weaning of Furniture-Nutrition* (1934). In the middle of this sequence, an athlete – maybe Dalí, as the winner – offers the ears and tail of the dead bull to Gala, who is wrapped in a mystical aura.

Picasso has finally been defeated by Dalí on the arena of art. Picasso, the inventor (together with Juan Gris) of Cubism and of the ugliness of modern art, is defeated by the classic “beauty” of the Venus of Milos. Or perhaps he is defeated by his own ugliness, used against him by Dalí. Dalí’s mysticism is the winner of the fight against aesthetic ugliness in the 20<sup>th</sup> Century. From now on, the fight will take place on the new arena of the Teatro-Museo Dalí of Figueres, where Gala will be at the helm of the new vessel of universal aesthetics.

-- PILAR PARCERISAS, January 2015

[1] Michael R. Taylor, “The Dalí Renaissance”, in *The Dalí Renaissance. New Perspectives on His Life and Art after 1940*. Philadelphia: Philadelphia Museum of Art, 2005, p. 11.

[2] Lecture at the Ateneu Barcelonès (30-10-1950)

[3] Salvador Dalí, *Obra completa* (Complete Works), Vol. IV, Essays 1, p. 635

[4] Michael R. Taylor, op. cit. p. 59. Note 25. "Artist Turns Mystic: Salvador Dalí Describes His Switch from Surrealism, *Kansas City Star*, Kansas City, Missouri (8-2-1952), p. 3.

[5] Michael R. Taylor, op. cit. pp. 53-70.

[6] *Idem*.

[7] Salvador Dalí, *Dalí News[II]*, Complete works, op. cit. p. 572

[8] *Idem*.

[9] Comment by Miguel Utrillo, op. cit, note 634, p. 1160

- [10] Salvador Dalí, *op. cit.* note 8 p. 573
- [11] *Idem*, p. 573
- [12] *Idem*, pp. 590-591
- [13] The exhibition was presented under the title *New Paintings by Salvador Dalí*, at the Bignou Gallery of New York, (25<sup>th</sup> November 1947 – 3<sup>rd</sup> January 1948).
- [14] Salvador Dalí, *op. cit.*, p. 634
- [15] Michael R. Taylor, *op. cit.*, p. 63
- [16] Salvador Dalí, *Salvador Dalí tiene el gusto de...*, *op. cit.*, p. 429. Radio program in the occasion of Picasso's exhibition at the Sala Esteve of Barcelona. Organized by ADLAN, opened 13<sup>th</sup> January 1936. Published in Catalan in *Cahiers d'Art*, n. 7-10, Paris, October 1935, p. 244
- [17] Salvador Dalí, *Op.cit*, p.641
- [18] Salvador Dalí, "Credo", published in *Liturgical Arts*, XX, n. 3., New York, May 1952, p. 75, *op. cit.* p. 650
- [19] Salvador Dalí, "Authenticity and Lie!", published in *Arts* n. 357, Paris, 1-5-1952, *op. cit.* , p. 654
- [20] Salvador Dalí, *Le cocus du vieil art moderne*, Paris: Les Cahiers rouges, Grasset, 1956, p. 27
- [21] *Idem.*, p. 29
- [22] Extract from *Salvador Dalí Complete writings*, vol. VIII, *Album*, Barcelona: Ediciones Destino, 2004, pp. 199-200. The text was published in *El alma de España*, in 1951. It also illustrates *On the Verge*, by Maurice Sandoz.
- [23] Quoted by Laia Rosa Armengol, in *Dalí, icono y personaje* (Daly, an Icon and a Character) Madrid: Ensayos Arte Cátedra, 2003, p. 194.
- [24] Jacques Leonard, "La falla de Dalí", *La Revista*, Año III, núm. 100, Barcelona, 11-17.3.1954.
- [25] *Idem.*
- [26] Robert Descharnes and Gilles Néret *Dalí*, Taschen, 2007, p. 609
- [27] Salvador Dalí, *Salvador Dalí's Mimicry in Nature, Fair Annual*, 1953, pp. 200-206, *op. cit.*, p. 661
- [28] *Idem.*, note 647
- [29] *Idem.*, p. 662.
- [30] Salvador Dalí. *Obra completa* (Complete Works), *Vol I, Textos autobiográficos*, I, *Diary of a Genius*, September, Portlligat, pp. 1128-1129
- [31] Alain Bosquet. *Entretiens avec Salvador Dalí*. Editions du Rocher, 2000, Paris: Belfond, 1966, p. 130.
- [32] Ian Gibson notes that this 'green' could be related to the poem *Llanto por Ignacio Sánchez Mejías* by Federico Garcia Lorca, but I personally find it more connected to this popular poem due to its content.
- [33] In a drawing by Dalí published in Luis Romero's book *Todo Dalí en un rostro*, Barcelona: Polígrafa, 2003, p. 226.