



FUNDACIÓ  
GALA-SALVADOR DALÍ

## Cat. no. OE 6

### ***Le hasard morphologique du dentifrice répandu n'échappe pas à la stéréotypie fine et ornementale***

**The morphological accident of the squeezed toothpaste does not escape the fine ornamental stereotype**

Unique Original Work



© Salvador Dalí, Fundació Gala-Salvador Dalí, VEGAP,  
Figueres, 2019 © Estate Brassaï Succession - Philippe  
Ribeyrolles

**Author:** Salvador Dalí i Domènech - Gyula Halász, alias Brassaï

**Date:** 1932-1933

**Technique:** Photograph and found object or object of automatic origin

**Dimensions:** For this study we have taken into consideration the homothetic posthumous print run in the original format of 17 x 23 cm

**Location:** Unknown. Homothetic posthumous print: Estate Brassaï Succession



## Description

Between 1932-1933, Dalí took on the artistic direction of a series of photographs made with Gyula Halász, alias Brassaï (1899-1984), in which certain objects, probably of automatic origin, acquire a new conceptual and artistic dimension, grounded in the essence of the photographic image. Several of these photographs were published anonymously in 1933 in the magazine *Minotaure*, under the heading 'Sculptures involontaires', each with a descriptive title drawing attention to details of the work. Here, Dalí relates the random forms of toothpaste with the stereotype, a concept to which he refers when he talks about Art Nouveau in the article 'Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture', published in the same issue of *Minotaure*.

## Observations

Dalí's original spelling of the title has been corrected: "Le hasard morphologique du dentrifice répandu n'échappe pas à la stéréotypie fine et ornementale".

For this study we have taken into consideration the Estate Brassaï Succession homothetic posthumous print run.

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## Related works



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Cat. no. OE 3

**«Symmetrically» rolled-up bus ticket, forming a rare mechanism of automatism with evident germs of stereotypes**

1932-1933



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Cat. no. OE 4

**Ornamental Modern Style bread escapes the soft stereotype**

1932-1933

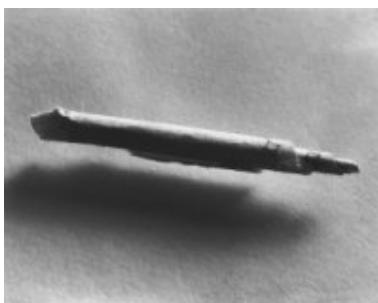


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Cat. no. OE 5

**Piece of soap presenting Modern Style automatic shapes, found in a washbasin**

1932-1933

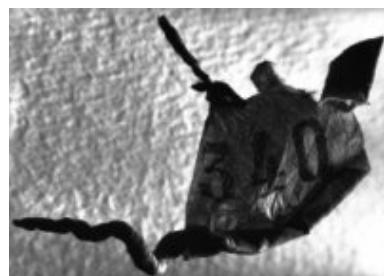


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Cat. no. OE 7

**Elementary rolling-up obtained from a «mental defective»**

1932-1933



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Cat. no. OE 8

**Rolled-up bus ticket, found in the pocket of an average bureaucrat (Crédit Lyonnais); the most frequent characteristics of «Modern Style»**

1932-1933



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Cat. no. OE 9

**The Envelope**

ca. 1933



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Cat. no. OE 10

**Untitled. Automatic object**

ca. 1933



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Cat. no. OE 11

**Piece of cotton wool  
instantly rolled up and  
abandoned (category of  
«aborted automatisms»)**

ca. 1933



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Cat. no. OE 12

**Untitled. Automatic object**

ca. 1933



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Cat. no. OE 13

**Shell**

ca. 1933

**Related content**

2. Laura Bartolomé, Clara Silvestre, "La belleza involuntaria de las esculturas Dalí-Brassaï", La Vanguardia, Cultura/s, 02-08/04/2016, Barcelona.  
<http://hemeroteca.lavanguardia.com/edition.html?edition=Sup.+Cultura&bd=02&bm=04&by=2016&x=17&y=10&page=4>



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