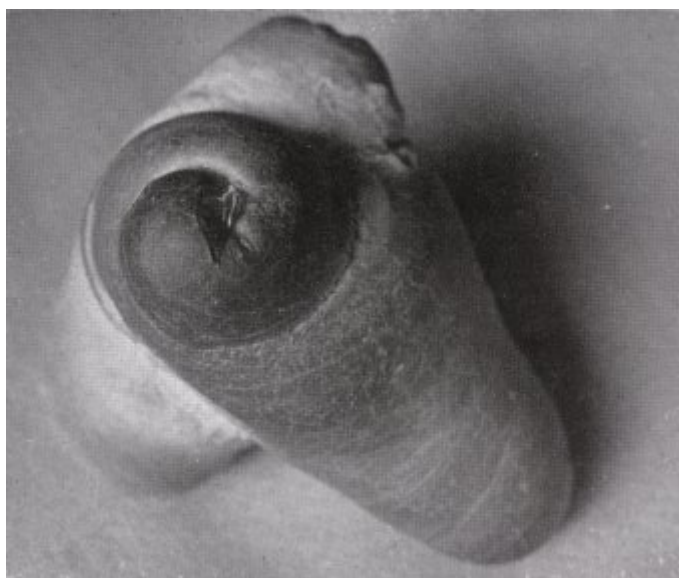


**Cat. no. OE 4**

***Le pain ornemental et Modern Style échappe à la stéréotypie molle***

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

Unique Original Work



© Salvador Dalí, Fundació Gala-Salvador Dalí, VEGAP, Figueres,  
2019 © Estate Brassai Succession

<b>Author:</b>	Salvador Dalí i Domènech - Gyula Halász, alias Brassai
<b>Date:</b>	1932-1933
<b>Technique:</b>	Photograph and found object or object of automatic origin
<b>Dimensions:</b>	The dimensions of the original print run of the photograph are not known
<b>Location:</b>	Unknown



## Description

Between 1932-1933, Dalí took on the artistic direction of a series of photographs made with Gyula Halász, alias Brassai (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. In this work reference is made to Art Nouveau bread, which avoids the soft stereotype. It seems clear that these concepts are related to Dalí's article 'Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture', published in the same issue of *Minotaure*. The iconography of bread is also typical of Dalí's painting, as can be seen in his 1932 *Anthropomorphic Bread*.

## Observations

Dalí's original spelling of the title has been corrected: 'Le pain ornemental et Modern'Style échappe a la stéréotypie molle'.

The specific details of the original print run of this photograph are no longer known.

## Bibliography

- "Sculptures Involontaires", *Minotaure*, 12/1933, Paris, p. [68], ill., indirect image
- Brassai, *Conversations avec Picasso*, Gallimard, [Paris], 1964, p. 49
- Brassai, *Picasso and company*, Doubleday, New York, 1966, p. 36
- Rosalind Krauss, "The Photographic Conditions of Surrealism", *October*, vol. 19, Winter 1981, New York, NY, pp. [30]-31, ill., indirect image
- Brassai, *Les Artistes de ma vie*, Denoël, Paris, 1982, pp. 29, 34
- Paul Éluard, *Lettres à Gala: 1924-1948*, Gallimard, [Paris], 1984, pp. 222, 226-227
- Rosalind E. Krauss, Jane Livingston, *L'Amour fou : photography & surrealism*, The Corcoran Gallery of Art, Abbeville, Washington, D. C., New York, London, 1985, pp. 19, 39, ill.
- Paul Richard, "Twist of the Lens. Funny and Provocative Surrealistic Photos at the Corcoran", *The Washington Post*, 14/09/1985, Washington, D.C.
- Paul Éluard, *Cartas a Gala: 1924-1948*, Tusquets, Barcelona, 1986, pp. 189, 191-192
- Briony Fer, David Batchelor, Paul Wood, *Realism, rationalism, surrealism : art between the wars*, Yale University Press in association with the Open University, New Haven & London, 1993, pp. 209-210, ill., indirect image
- *Dalí joven, 1918-1930*, Museo Nacional Centro de Arte Reina Sofía, [Madrid], 1994, p. 276, ill.
- *Dalí, els anys joves : 1918-1930*, Generalitat de Catalunya. Departament de Cultura, Fundació Gala-Salvador Dalí, [Barcelona], Figueres, 1995, p. 276, ill.
- Matthew Gale, *Dada & surrealism*, Phaidon, London, 1997, p. 294
- Gérard Durozoi, *Histoire du mouvement surréaliste*, Hazan, Paris, 1997, p. [245], ill., indirect image
- *Surrealism: two private eyes, the Nesuhi Ertegun and Daniel Filipacchi collections*, Guggenheim Museum Publications, New York, 1999, p. 723
- Christopher Green, *Art in France : 1900- 1940*, Yale University Press, New Haven and London, 2000, pp. 136-137, ill., indirect image
- *La Révolution surréaliste*, Éditions du Centre Pompidou, Paris, 2002, p. 431
- Rosalind E. Krauss, Jane Livingston, Dawn Ades, *Explosante - fixe : photographie & surréalisme*, Hazan, [S.I.], 2002, pp. 19, 39, ill.
- Gérard Durozoi, *History of the surrealist movement*, The University of Chicago Press, Chicago, London, 2002, p. [242], ill., indirect image
- *Surrealismus 1914 - 1944 : Dalí, Max Ernst, Magritte, Miró, Picasso...*, K20 Kunstsammlung Nordrhein-Westfalen, Hatje Cantz, Düsseldorf, Ostfildern-Ruit, 2002, p. [452]



- Joan R. Kropf, *Dalí objects / Dalí fetishes*, Salvador Dalí Museum, Florida, 2002, pp. 11-12, ill., indirect image
- *The Art of the surreal : evening sale*, Christie's, London, 2002, p. 64, ill.
- Mary Ann Caws, *Surrealism*, Phaidon, London, 2004, p. 98, ill., indirect image
- David Bates, *Photography and surrealism: sexuality, colonialism and social dissent*, I. B. Tauris, London, New York, 2004, p. 84
- *Dalí Gaudí : La revolució del sentiment de originalitat*, Fundació Caixa Catalunya, Fundació Gala-Salvador Dalí, Barcelona, Figueres, 2004, p. 43, ill., indirect image
- *Dalí Gaudí : The revolution of the sentiment of originality*, Fundació Caixa Catalunya, Fundació Gala-Salvador Dalí, Barcelona, Figueres, 2004, p. 43, ill., indirect image
- *Dalí Gaudí : La revolució del sentiment d'originalitat*, Fundació Caixa Catalunya, Fundació Gala-Salvador Dalí, Barcelona, Figueres, 2004, p. 43, ill., indirect image
- *Salvador Dalí i les arts : historiografia i crítica al segle XXI*, Publicacions de la Universitat de Barcelona, Barcelona, 2005, pp. 93-94
- *Surreal things : surrealism and design*, Victoria and Albert Museum, London, 2007, p. 62, ill., indirect image
- Guillermo Carnero, *Salvador Dalí y otros estudios sobre arte y vanguardia*, Institució Alfons el Magnànim - Diputació de València, [València], 2007, pp. 41, 54, 208
- *Cosas del surrealismo : surrealismo y diseño*, Victoria and Albert Museum, Guggenheim Bilbao, London, Bilbao, 2007, p. 62, ill., indirect image
- *Modern sculpture reader*, Henry Moore Institute, Leeds, 2007, p. 96
- *La Subversion des images : surrealisme, photographie, film*, Centre Pompidou, Paris, 2009, pp. 346, 461, ill., indirect image
- *Salvador Dalí. Ritratto di un genio*, Abscondita, Milano, 2011, p. 119
- Anna Dezeuze, Julia Kelly, *Found sculpture and photography from surrealism to contemporary art*, Ashgate, Farnham, UK, Burlington, VT, 2013, pp. [1]-3, 5-9, [13]-18, 30, 40, 50, 61, 99-102, ill., indirect image
- Marc Aufraise, *Salvador Dalí et la photographie: portraits du surréalisme, 1927-1942*, Université Paris 1 Panthéon-Sorbonne, Paris, 2013, pp. 4, 14, 130, 145, 193-195, 204
- William Jeffett, Juan José Lahuerta, *Picasso-Dalí, Dalí-Picasso*, Museu Picasso, Salvador Dalí Museum, Barcelona, Sant Petersburg, 2014, p. 40, ill., indirect image
- Montse Aguer, Jean-Michel Bouhours, Laura Bartolomé, *Bust de dona retrospectiu 1933/1976-1977*, Fundació Gala-Salvador Dalí, Figueres, 2015, p. 19, ill., indirect image
- Montse Aguer, Jean-Michel Bouhours, Laura Bartolomé, *Busto de mujer retrospectivo 1933/1976-1977*, Fundació Gala-Salvador Dalí, Figueres, 2015, p. 18, ill., indirect image
- Montse Aguer, Jean-Michel Bouhours, Laura Bartolomé, *Buste de femme rétrospectif 1933/1976-1977*, Fundació Gala-Salvador Dalí, Figueres, 2015, p. 18, ill., indirect image
- Montse Aguer, Jean-Michel Bouhours, Laura Bartolomé, *Retrospective bust of a woman 1933/1976-1977*, Fundació Gala-Salvador Dalí, Figueres, 2015, p. 19, ill., indirect image
- Dawn Ades, *Writings on art and anti-art*, Ridinghouse, London, 2015, pp. 537-540, ill., indirect image
- Laura Bartolomé, "La bellesa involuntària de les escultures Dalí-Brassaï", *La Vanguardia*, Cultura/s, 02-08/04/2016, Barcelona, pp. 28, 30, 31, ill., indirect image
- *Dalí / Duchamp*, Royal Academy of Arts, The Dalí Museum, London, St. Petersburg, FL, 2017, p. 122, ill., indirect image

## Related works

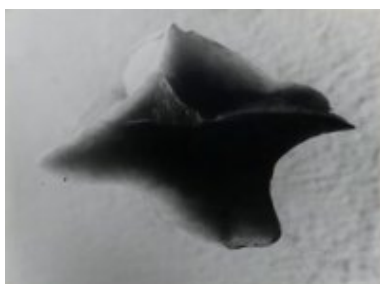


© Salvador Dalí, Fundació Gala-Salvador Dalí, VEGAP, Figueres, 2019 Brassai © Estate Brassai-RMN-Grand Palais

### Cat. no. OE 3

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

1932-1933



© Salvador Dalí, Fundació Gala-Salvador Dalí, VEGAP, Figueres, 2019 Brassai © Estate Brassai-RMN-Grand Palais

### Cat. no. OE 5

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

1932-1933

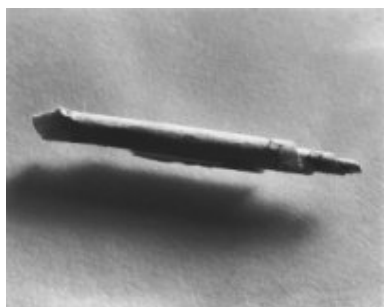


© Salvador Dalí, Fundació Gala-Salvador Dalí, VEGAP, Figueres, 2019 © Estate Brassai Succession - Philippe Ribeyrolles

### Cat. no. OE 6

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

1932-1933



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

### Cat. no. OE 7

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

1932-1933



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

### 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



© Salvador Dalí, Fundació Gala-Salvador Dalí, VEGAP, Figueres, 2019 Brassai © Estate Brassai-RMN-Grand Palais

### Cat. no. OE 9

**The Envelope**

ca. 1933



© Salvador Dalí, Fundació Gala-Salvador Dalí, VEGAP, Figueres, 2019 Brassai © Estate Brassai-RMN-Grand Palais

Cat. no. OE 10

**Untitled. Automatic object**

ca. 1933



© Salvador Dalí, Fundació Gala-Salvador Dalí, VEGAP, Figueres, 2019 Brassai © Estate Brassai-RMN-Grand Palais

Cat. no. OE 11

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

ca. 1933



© Salvador Dalí, Fundació Gala-Salvador Dalí, VEGAP, Figueres, 2019 Brassai © Estate Brassai-RMN-Grand Palais

Cat. no. OE 12

**Untitled. Automatic object**

ca. 1933



© Salvador Dalí, Fundació Gala-Salvador Dalí, VEGAP, Figueres, 2019 Brassai © Estate Brassai-RMN-Grand Palais

Cat. no. OE 13

**Shell**

ca. 1933

## Related content

2. Laura Bartolomé, Clara Silvestre, "La belleza involuntaria de las esculturas Dalí-Brassai", 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>



## Reproduction Rights

The copyright on Salvador Dalí's works, included those that are reproduced in this Web page, is held by the Spanish State and has been granted in exclusivity to the Fundació Gala-Salvador Dalí.

Pursuant to intellectual property laws in force, the total or partial reproduction, distribution, transformation, public communication, interactively making available to the public, as well as any other exploitation, by any means, of the works included in this Web page is prohibited.

Any exploitation of Salvador Dalí's works is subject to the prior application and clearance of the relevant licence issued by VEGAP (tel. 91 532 66 32 and 93 201 03 31 ; [www.vegap.es](http://www.vegap.es)). Copyright infringement will be prosecuted according to Laws.