

de art and thought was to have an enormous influence in the working world, through such journals as *Troços*, which carried the work of Gleizes alongside that of Joan Mirò and Joaquin Torres-Garcia. Through such interpreters of Futurism, Nunism, Cubism, and Surrealism as José Ortega y Gasset saluted Futurism. In 1917 an exhibition in Barcelona showed Roger de La Fresnaye, Henri Matisse, and many Impressionists. Nineteen eighteen was a good year for the avant-garde, with exhibitions of Mirò and Torres-Garcia and the publication of the "Ultraist Manifesto" by Jorge Luis Borges (12.8). There was an international exhibition in Bilbao, 1919, and elsewhere a "Vibrationist" exhibition. In 1920 Dadaism, among other Spanish names, that of Guillermo de Torre, one of the intermediaries between the arts of France and Spain. The most important exhibition to date in Dalmau in 1920, the work of Raoul Dufy, André Derain, Dunoyer de Segonzac, Gris, Fernand Léger, Marie Laurencin, Matisse, Picasso, Paul Signac, Félix Vallotton, Kees van Dongen and Maurice de Vlaminck. A single issue of the *Reflector* appeared, edited by Torre, and the Surrealist Philippe Soupault, the Futurists Filippo Tommaso Marinetti and Ardengo Soffici, and the Constructivist Theo van Doesburg. The journal *Alfar* was illustrated by Gris and Sonia Delaunay. Japanese prints of Hokusai and Utamaro were presented by Dalmau; in 1922 Rafael Alberti had his first exhibition, and Salvador Dalí installed himself. Manifestos of Catalan art were interpreted to the Spanish public. Blaise Cendrars came to give a lecture on "Black Literature," and the first text in Spanish appeared in Spanish, followed shortly after by the translation of Pound's "First Manifesto," in 1925 and lectures in Spain by Dalí in Aragon and the Cubist Max Jacob.

Working books about the avant-garde appeared: Ortega y Gasset's *Organization of Art* and Torre's *Avant-Garde European Literature*. In 1928 the journal *L'Amic de les arts* (Friend of the arts) published important texts of the second waves of the Catalan avant-garde. Again, the European avant-garde was shown side by side with the Catalan and there was exhibition of contemporary German and French art. Nolde, Oskar Kokoshka, Otto Dix, and George Grosz. American movements, of which the Brazilian Jorge Luis Borges and Vicente Huidobro are the best-known exponents, along with Mário de Andrade and the concrete poet Haroldo de

Campos, all aimed at freeing the creative spirit from the bonds of the past, the corsets of rationality and convention by which past literature and thought had been shackled, or, in another metaphor, the prisons in which their products had been closed off from what is free and ongoing. In keeping with that aim, they themselves are not closed off but remain in sustained contact with the revolutionary aesthetics of European modernism.

From this heady mixture come the following manifestos, proclaiming freedom from the requirements of "good art," violence and moral subversion, and above all, the pure uninhibited imagination: "Photography," cries Salvador Dalí, "pure creation of the mind!" (Dalí, *Salvador Dalí*, 216).

12.1 SALVADOR DALÍ

Yellow Manifesto

1928

We have eliminated from this MANIFESTO all courtesy in our attitude. It is useless to attempt any discussion with the representatives of present-day Catalan culture, which is artistically negative although efficient in other respects. Compromise and correctness lead to deliquescent and lamentable states of confusion of all values, to the most unbreathable spiritual atmospheres, to the most pernicious of influences. An example: *La Nova Revista*. Violent hostility, in contrast, clearly locates values and positions and creates a hygienic state of mind.

WE HAVE ELIMINATED	all reasoning	There exists an enormous
WE HAVE ELIMINATED	all literature	bibliography and
WE HAVE ELIMINATED	all poetry	all the effort of artists of
WE HAVE ELIMINATED	all philosophy	today to replace all this.
	in favour of	
	our ideas	

WE CONFINE OURSELVES	to the most objective listing of facts.
WE CONFINE OURSELVES	to pointing out the grotesque and extremely sad spectacle of the Catalan intelligentsia of today, shut in a blocked and putrefied atmosphere.

(intelligentsia)
(and putrefied atmosphere.)

WE WARN

those still uncontaminated of the risk of infection. A matter of strict spiritual asepis.

WE KNOW

that we are not going to say anything new. We are certain, however, that it is the basis of everything new that now exists and everything new that could possibly be created.

WE LIVE

in a new era, of unforeseen poetic intensity.

MECHANIZATION
MECHANIZATION

has revolutionized the world.
— the antithesis of circumstantially indispensable futurism — has established the most profound change humanity has known.

A MULTITUDE

anonymous — and anti-artistic — is collaborating with its daily endeavours towards the affirmation of the new era, while still living in accordance with its own period.

A POST-MACHINIST STATE OF MIND HAS BEEN FORMED

ARTISTS

of today have created a new art in accordance with this state of mind. In accordance with their era.

HERE, HOWEVER, PEOPLE GO ON VEGETATING IDYLICALLY

THE CULTURE

of present-day Catalonia is useless for the joy of our era. Nothing is more dangerous, more false or more adulterating.

WE ASK CATALAN INTELLECTUALS:

‘What use has the Bernat Metge Foundation been to you, if you end up confusing Ancient Greece with pseudo-classical ballerinas?’

WE DECLARE

that sportsmen are nearer the spirit of Greece than our intellectuals.

WE GO ON TO ADD

that a sportsman, free from artistic notions and all erudition is nearer and more suited to experience the art of today and the poetry of today than myopic intellectuals, burdened by negative training.

FOR US

Greece continues in the numerical precision of an aeroplane engine, in the anti-artistic, anonymously manufactured English fabric meant for golf, in the naked performer of the American music-hall. that the theatre has ceased to exist for some people and almost for everybody.

WE NOTE

WE NOTE

that everyday concerts, lectures and shows taking place among us now, tend to be synonymous with unbreathable, crushingly boring places.

IN CONTRAST

new events, of intense joy and cheerfulness, demand the attention of the youth of today.

THERE IS

THERE ARE

the cinema
stadia, boxing, rugby, tennis and a thousand other sports

THERE IS

the popular music of today: **jazz and** modern dance

THERE ARE

motor and aeronautics shows

THERE ARE

beach games

THERE ARE

beauty competitions in the open air

THERE IS

the fashion show

THERE IS

the naked performer under the electric lights of the music-hall

THERE IS modern music
 THERE IS the motor-racing track
 THERE ARE art exhibitions of modern artists
 THERE ARE moreover, great engineering and some magnificent ocean liners
 THERE IS an architecture of today
 THERE ARE implements, objects and furniture of the present era
 THERE IS modern literature
 THERE ARE modern poets
 THERE IS modern theatre
 THERE IS the gramophone, which is a little machine
 THERE IS the camera, which is another little machine
 THERE ARE newspapers with extremely quick and vast information
 THERE ARE encyclopaedias of extraordinary erudition
 THERE IS science in great action
 THERE IS well-documented, guiding criticism
 THERE ARE etc., etc., etc.,
 THERE IS finally, an immobile ear over a small puff of smoke.

WE DENOUNCE the sentimental influence of Guimerà's racial clichés
 WE DENOUNCE the sickly sentimentality served up by the Orfeo Català, with its shabby repertoire of popular songs adapted and adulterated by people with no capacity whatsoever for music, and even, of original compositions. (We think optimistically of the choir of American Revelers.)
 WE DENOUNCE the total lack of youth in our youth
 WE DENOUNCE the total lack of decision and audacity
 WE DENOUNCE the fear of new events, of words, of the risk of the ridiculous
 WE DENOUNCE the torpor of the putrid atmosphere of clubs and egos mingled with art

WE DENOUNCE the total unawareness of critics with regard to the art of the present and the past
 WE DENOUNCE young people who seek to repeat painting of the past
 WE DENOUNCE young people who seek to imitate literature of the past
 WE DENOUNCE old, authentic architecture
 WE DENOUNCE decorative art, unless it is standardized
 WE DENOUNCE painters of crooked trees
 WE DENOUNCE present-day Catalan poetry, made with stale Maragallian clichés
 WE DENOUNCE artistic poisons for the use of children. like: *Jordi*. (For the joy and understanding of children, nothing is more suitable than Rousseau, Picasso, Chagall . . .)
 WE DENOUNCE the psychology of little girls who sing: "Rosó, Rosó . . ."
 WE DENOUNCE the psychology of little boys who sing: "Rosó, Rosó . . ."

FINALLY WE DEDICATE OURSELVES TO THE GREAT ARTISTS OF TODAY, within the most diverse tendencies and categories:

PICASSO, GRIS, OZENFANT, CHIRICO, JOAN MIRO, LIPCHITZ, BRANCUSI, ARP, LE CORBUSIER, REVERDY, TRISTAN TZARA, PAUL ELUARD, LOUIS ARAGON, ROBERT DESNOS, JEAN COCTEAU, GARCÍA LORCA, STRAVINSKY, MARITAIN, RAYNAL, ZERVOS, ANDRÉ BRETON, ETC., ETC.