The publication in 1929 of the Second Manifesto of Surrealism marked a new stage in surrealism, characterised by a move closer to revolutionary ideologies aimed at transforming not just art but society and its whole moral doctrine. Fundamental to this new stage was the innovative drive of two Spanish artists: Salvador Dalí and Óscar Domínguez.

In its second stage, the movement needed to reinvent itself, and two figures like Salvador Dalí (1904–1989) and Óscar Domínguez (1906–1957) could foster this necessary change. Dalí became familiar with Sigmund Freud’s works at the Residencia de Estudiantes (Student Residence) in Madrid, but the movement would have to wait a few years before the artist would dare make his affiliation with Surrealism public. Around 1928, Dalí began to take part in the movement, only strengthened by his travels to Paris the following year when he would end up joining the circle of French surrealists, introduced to him by Joan Miró (1893–1983) and Luis Buñuel (1900–1983). Visage du Grand Masturba- teu (The Great Masturbator, 1929) and La mémoire de la femme-enfant (Memory of the Child-Woman, 1929), are works that inaugurate this new stage in the artist’s career. Also exhibited from this era are several Cadáveres exquisitos (Exquisite Corpses), which the surrealists used as a collective, creative technique to practice theories of automatism by minimizing the artist’s conscious control over the work.

Dalí attempted to translate the mind’s dreamlike processes into painting, exhibited in Freud’s The Interpretation of Dreams. Aside from his admiration for Freud, Dalí’s encounter with Jacques Lacan in 1932, shortly after the artist published his thesis on paranoia, would greatly influence his work. Soon after, Dalí would develop his “Paranoiac–Critical Method,” which entailed an entire revolution for the movement. This method, which drew from surrealist techniques, distinguished itself from the others in two main aspects: by introducing the active condition and realism to the movement. On the one hand, Dalí’s method rejected the passive attitude of psychic automatism and the hallucinatory state. Instead, it intended to arrive at the creative act by critically interpreting the paranoid process. On the other hand, the method aimed at creating an excessively detailed and realist kind of painting that subverted rational and irrational categories, expressing one with the language of the other. Its notion of “concrete irrationality” entailed painting irrational thought in a realist manner.

Surrealism spread to international circles in the 1930s while factions of the movement also appeared in different places throughout Europe. A product of the movement’s international influence was the International Surrealist Exhibition in 1935, held at the Santa Cruz Athenaeum in Tenerife, Canary Islands. As a member of the Parisian group, Óscar Domínguez’s contacts allowed him to bring a wide representation of renowned artists to the island.

As we see in Souvenir de Paris (Paris’ Souvenir, 1932) Domínguez’s surrealist language manifests itself years before he officially joined the Parisian group in 1934. Domínguez made history for surrealist inventions with his discovery of the “decalcomania,” a technique in which chance defined the artwork’s resolution entirely.
Through a process that uses automatism, the viewer becomes the work’s primary interpreter, imagining what the artist wished to represent on canvas.

Domínguez’s cosmic period began around 1938, breaking away from surrealist language while preserving automatism in his artistic production. Domínguez created cosmic landscapes—like the one we can see here—by moving his paintbrush intuitively, a kind of precursor to “gestual painting.” It was also through techniques in automatism that Roberto Matta (1911–2002) created his “Morfologías psicológicas” (Psychological Morphologies) series, which aimed at establishing visual equivalents to certain states of consciousness.

Both Dalí and Domínguez were prolific at cultivating surrealist art, inherited from Dada’s objet trouvé or readymade, which they used to focus their attention on the object’s fantasies, phobias and desires, laying bare the subconscious’ contents. Both artists participated in the Exposition Internationale du Surréalisme in 1938 organized by André Breton (1896–1966) and Paul Eluard (1895–1952) in Paris, from which several photographs by Denise Bellon (1902–1999), Man Ray (1890–1976) and others have survived. Published in the magazine Minotaure, these photographs portrayed the mannequins created by various surrealists for the entrance hall to the exhibition. Mannequins are directly related to the surrealist art object par excellence, constituting the Poupée dolls given life by Hans Bellmer (1902–1975) in 1933. Anxiety and desire in the Poupée reveal their associations with sadism and voyeurism. The doll or mannequin is a great source of estrangement to viewers, since it simultaneously represents the appearance of a living and inanimate object. They provide viewers with an uncanny experience, which in Freudian terms represents the anxiety produced “when repressed childhood complexes are revived by some exterior impression.”

**Bibliography**


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The Exposició Logicofobista opened 4 May 1936 at the Galeries d’Art Catalònia in Barcelona. Along with hat maker and avant-garde art promoter Joan Prats and other members of the group ADLAN (Amics de l’art nou), lead organizer Magí A. Cassanyes imagined an exhibition that would survey surrealism in Spain and include Salvador Dalí and Joan Miró as well as a younger generation of artists. Though neither Dalí nor Miró contributed to the show their influence was clearly present in the work of Ramón Mariello, Ángel Planells, and Joan Massanet. Emerging artists Esteban Francés, his studio mate Remedios Varo, and Juan Ismael pushed critics to consider surrealism as an energizing, not just imitative, force. Antoni García Lamolla, Leandre Cristófol, and José Viola Gamón (Manuel Viola) from Lleida were the representatives of a group of artists, writers, and designers who sought to connect their local activities not only with Barcelona as the “center” of progressive art in Catalonia, but also with an international community of artists through their magazine Art. In the exhibition’s manifesto-program, Cassanyes’s leaned toward the philological and philosophical in his description of what the term Logicofobista meant, explaining through Hegelian dialectics that a fear of logic would result in the embrace of metaphysics. Viola linked the exhibition to surrealism by making surrealism itself a kind of subset of Logicofobisme and making poetry the portal through which both would take artists to a new form of knowledge.

New acquisitions
Antoni G. Lamolla. Sin título, 1935
Leandre Cristófol. Construcció lírica, 1934

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“Presentació”. Art, no. 1, 1933.