

THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

MUSEUM OF MODERN ART OPENS DALI EXHIBITION

The Museum of Modern Art, 11 West 53 Street, announces a retrospective exhibition of paintings and drawings by Salvador Dali to open to the public Wednesday, November 19, and to continue through Sunday, January 11. The exhibition, directed by James Thrall Soby, will be composed of 48 paintings, 36 drawings and prints, and 6 pieces of jewelry designed by Dali in collaboration with the Duke di Verdura. Simultaneously with the Dali exhibition the Museum will present an exhibition of the work of Joan Miro. After closing at the Museum both exhibitions--sometimes singly and sometimes together--will be circulated to museums, art galleries and colleges throughout the country.

To assist the serious student of Dali's work the Museum will accompany the retrospective exhibition with a volume analyzing the nature of his art and the influences under which it developed. This will include the first comprehensive study of Dali ever written in English, a 15,000-word monograph by Mr. Soby, an authority on the younger modern painters and author of After Picasso and The Early Chirico, just published. The book will also include a foreword by Monroe Wheeler, Director of Exhibitions and Publications of the Museum; four full-color reproductions and sixty-five halftones; a complete bibliography; lists of the artist's exhibitions; ballets which he has designed; and films in which he has collaborated. The book will sell for \$2.00.

In the foreword Mr. Wheeler writes in part:

"The fame of Salvador Dali has been an issue of particular controversy for more than a decade. Our opinion of him differs from that of the public as reflected in the press and also, in some degree, from his own self-interpretation... Dali's admirers as well as his detractors have sometimes regarded him as a master of the mere playfulness of art; one who has carried fantasy to the point of outrage; an odd kind of practical joker and scandalizer. No doubt he has encouraged this conception of himself and it may have worked to his advantage....

"Our exhibition of his work, and the present volume, might seem inappropriate at a time like this. But we believe that the function of a museum now is two-fold, or three-fold. It must go on as usual, even at the risk of appearing to lack a tragic sense, so as to help maintain art and encourage artists through the crisis to a more propitious moment. It should also, when it can, exhibit works of art which show

the relation of artists to the terrible events to which they are exposed along with everyone else. But there is another type of art which arises out of a troubled epoch which neither reports nor comments upon the trouble, but is in itself a significant happening in history; a sudden and perhaps unconscious revelation of the spirit of the day and age. We believe that Dali is an artist of the greatest interest at the moment, and meaningful in this historic sense. His imagination is not abnormal, at least no more so than that of a number of geniuses of painting in the past; no more so than the tormented psyche of today which is its basic theme....

"This is a day of wrath in many ways, and even in his youth Dali obviously saw it coming. He offers no solution for the ills of the age. But even excessive feeling in art is useful to humanity in crisis, in that it forces us to think. One thing we all understand now is that the optimism of the fortunate civilized nations has been of great peril to civilization. Dali's dream of the present is tragic, and we should not shrink from the shock and discomfort of it."

In his monograph Mr. Soby starts his survey of Dali's art with a brief biographical account of its basis in the artist's early life. He writes:

"Salvador Dali was born on May 11, 1904 at Figueras, a small town near Barcelona where his father was a notary and a leading citizen. Dali was educated first in a public school, later in the private academy in Figueras conducted by the Brothers of the Marist Order. By his own account his childhood was extraordinarily violent, marked by fits of hysteria and acts of rage toward his family and his playmates. The megalomania which he now considers one of his primary creative assets was apparent in youth: on several occasions he flung himself down a stone staircase in the schoolyard in order to savor the frightened attention of his classmates.... As a painter he has never ceased to affirm his birthright and the environment in which he grew up. The high pitch of Spanish emotion with its Inquisitional heritage of cruelty and pain, the Catalan love of fantasy and sanctification of instinct, are unmistakably reflected in his works. Moreover, the locale of a majority of his paintings is Spanish, whether it is the flat glaring terrain of the landscape near Barcelona, the beach at Rosas, or the rocky gorges of the upper Catalan country.

"Unlike his famous countryman, Picasso, Dali was not a precocious artist in the sense of having early evolved a consistently mature style of painting. At twenty-two, Dali was attending the School of Fine Arts in Madrid and had not yet decided what direction his art would take. Nevertheless, he had already been painting seriously for a long period and had passed through an astonishing series of artistic phases. Before he was ten years old he had completed two oil paintings, Joseph Greeting his Brethren and Portrait of Helen of Troy, ambitious subjects for a child, to say the least. Both paintings were executed in the style of the 19th century painters of genre scenes....

"Sometime in the early 1920's, Dali's parents, returning from a visit to Paris, brought with them a catalog and manifesto of Italian Futurist art. After perusing them Dali turned to the solution of the problems posed by the Futurist doctrine. He was probably especially fascinated by the Futurists' attempts to suggest simultaneously various aspects of objects in motion, since these attempts are more than distantly related to his own preoccupation with multiple appearances of the same object.

"From an interest in Futurism Dali progressed, from 1923 to 1925, to an interest in the art of the scuola metafisica, the 'Metaphysical School,' which had had its most fruitful years in Rome, Florence and Milan from 1915 to 1920

under the guidance of Giorgio de Chirico and Carlo Carrà. Dali's exposure to the art of the scuola metafisica was of paramount importance in his early career. The school's doctrine was eventually to swerve him from the abstract approach of the Cubist-Futurist tradition toward the Surrealist movement's concern with man's psychology.

"Dali's brief career as a Cubist is surprising in that it interrupted a trend toward the anti-abstract art which he was later to champion.... Remembering that Picasso was a fellow Catalan, it is understandable that Dali should have been caught, at some point, by the immense suction of his ideas. However, although Dali in his own words gave himself to Cubism 'body and soul,' although he showed remarkable virtuosity in painting Cubist works, he was not destined to paint permanently or even consistently in this vein.

"Sometime during 1928 Dali made a brief excursion to Paris, where he met Picasso. Prompted, perhaps, by his great countryman's lack of reverence for traditional media and inspired by the latter's collages, he returned home to execute several huge abstract canvases from which stones and all manner of heavy objects were suspended by thick cords. A few months later he returned to Paris for a second visit, during which he met and came under the influence of Miro. For several months after his return to Spain he continued to work at abstractions on which the imprint of Miro's personality gradually superseded that of Picasso. This short period marks the last phase of Dali's interest in abstract art. Presently he was to react violently against this kind of art in general.

"The signs of Dali's ultimate defection from the abstract movement were obvious by the summer of 1929. When his paintings began to arrive in Paris, it was clear that his sympathies lay with the Surrealists. A few weeks before his exhibition opened at the Goemans Gallery, André Breton, Surrealism's central figure, agreed to write the foreword to his catalog. On hearing Dali's decision to come to Paris to live, Breton appointed him an official Surrealist. Within a short time Dali was to become the movement's most spectacular exponent."

Institutions lending pictures to the exhibition include The Art Institute of Chicago; De Beers Consolidated Mines, Ltd., London; International Business Machines Corp., New York; The Wadsworth Atheneum, Hartford, Connecticut; Verdura, Inc., New York.

Among the individual lenders to the exhibition are:

NEW YORK, N. Y.: Mr. and Mrs. R. Kirk Askew, Jr., Mrs. George Waller Blow, Joseph Cornell, Mrs. W. Murray Crane, Salvador Dali, Thomas A. Fransioli, Jr., A. Conger Goodyear, Thomas Fine Howard, Mr. and Mrs. Sidney Janis, Julien Levy, Mrs. John Pitney, Allen Porter, Mrs. Stanley B. Resor, Edward M. M. Warburg, Edward Wasserman, and Vera Zorina.

BEVERLY HILLS, CALIF.: Edward James
CORONADO, " Mrs. Irving T. Snyder
HOLLYWOOD, " Walter C. Arensberg
LOS ANGELES, " Dr. and Mrs. Leslie M. Maitland

CHICAGO, ILL.: Mrs. Harold F. McCormick
Ruth Page

PRINCETON, N. J.: Mrs. Gerard B. Lambert

CLEVELAND, OHIO: Mrs. G. Reginald Monkhouse

PHILADELPHIA, PENNA.: Henry P. McIlhenny

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CHECKLIST. Exhibition of Salvador Dali.

The Museum of Modern Art, 11 West 53 Street, New York.
November 19, 1941--January 11, 1942

Paintings

3. THE BASKET OF BREAD. 1926. Oil on panel, 14 x 13 7/8 inches.
Private collection.
4. ILLUMINED PLEASURES. 1929. Oil on panel, 9 3/8 x 13 5/8 inches.
Collection Sidney Janis.
5. ACCOMMODATIONS OF DESIRE. 1929. Oil on panel, 8 5/8 x 13 3/4 inches.
Collection Julien Levy.
7. THE FONT. 1930. Oil on composition board, 26 x 16 1/4 inches.
Collection Edward Wasserman.
8. THE FEELING OF BECOMING. 1930. Oil on canvas, 13 3/4 x 10 5/8 inches.
Collection Mrs. W. Murray Crane.
9. THE PERSISTENCE OF MEMORY. 1931. Oil on canvas, 10 x 14 inches.
Collection The Museum of Modern Art. Given anonymously.
11. SHADES OF NIGHT DESCENDING. 1931. Oil on canvas, 24 x 19 3/4 inches.
Collection The Art Institute of Chicago.
- 11a. AUTOMATIC BEGINNING OF PORTRAIT OF GALA. 1931-1932. Oil on panel, 6 1/2 x 5 1/2 inches. Collection the artist.
12. AGNOSTIC SYMBOL. 1932. Oil on canvas, 27 1/4 x 25 1/2 inches.
Collection Mr. and Mrs. Walter C. Arensberg.
13. MYSELF AT THE AGE OF TEN WHEN I WAS THE GRASSHOPPER CHILD. 1933.
Oil on panel, 8 7/8 x 6 3/4 inches. Collection Joseph Cornell.
14. THE PHANTOM CART. 1933. Oil on panel, 6 1/4 x 8 5/8 inches.
Collection Thomas Fine Howard.
15. GALA AND THE ANGELUS OF MILLET IMMEDIATELY PRECEDING THE ARRIVAL
OF THE CONIC ANAMORPHOSES. 1933. Oil on panel, 9 1/2 x 7 1/2 inches.
Collection Henry P. McIlhenny.
16. JAPANESE MANNEQUIN. 1933-34. Oil on canvas, 25 3/4 x 21 1/4 inches.
Collection Julien Levy.
17. THE SPECTRE OF SEX APPEAL. 1934. Oil on wood, 7 x 5 1/2 inches.
Collection the artist.
18. AVERAGE ATMOSPHEROCEPHALIC BUREAUCRAT IN THE ACT OF MILKING A
CRANIAL HARP. 1934. Oil on canvas, 8 3/4 x 6 1/2 inches.
Collection the artist.
19. AERODYNAMIC CHAIR. 1934. Oil on panel, 8 5/8 x 6 1/4 inches.
Collection DeBeers Consolidated Mines, Ltd.
20. SYMBOL OF ANGUISH. 1934. Oil on panel, 8 3/4 x 6 3/8 inches.
Collection Mrs. Irving T. Snyder.
21. ENIGMATIC ELEMENTS IN A LANDSCAPE. 1934. Oil on panel,
28 5/8 x 23 1/2 inches. Collection International Business
Machines Corporation.
22. THE GHOST OF VERMEER OF DELFT, WHICH CAN BE USED AS A TABLE.
1934. Oil on panel, 7 x 5 1/2 inches. Private collection.
23. CARDINAL, CARDINAL! 1934. Oil on panel, 6 3/8 x 8 5/8 inches.
Collection Julien Levy.
25. PARANOIAC-ASTRAL IMAGE. 1934. Oil on panel, 6 1/4 x 8 5/8 inches.
Collection The Wadsworth Atheneum.

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26. PORTRAIT OF GALA. 1935. Oil on panel, 12 3/4 x 10 1/2 inches. Collection The Museum of Modern Art. Given anonymously.
27. NOSTALGIC ECHO. 1935. Oil on canvas, 38 1/4 x 38 1/4 inches. Collection Dr. and Mrs. Leslie M. Maitland.
28. NOON. 1936. Oil on canvas, 35 1/8 x 45 1/2 inches. Collection Mrs. John Pitney.
29. A CHEMIST LIFTING WITH EXTREME PRECAUTION THE CUTICLE OF A GRAND PIANO. 1936. Oil on canvas, 19 3/4 x 25 5/8 inches. Collection Miss Ruth Page.
30. THE MAN WITH THE HEAD OF BLUE HORTENSIA. 1936. Oil on canvas, 6 3/8 x 8 5/8 inches. Private Collection.
31. THREE YOUNG SURREALIST WOMEN HOLDING IN THEIR ARMS THE SKINS OF AN ORCHESTRA. 1936. Oil on canvas, 21 1/4 x 25 5/8 inches. Collection Thomas A. Fransioli, Jr.
32. SOFT CONSTRUCTION WITH BOILED BEANS; PREMONITION OF CIVIL WAR. 1936. Oil on canvas, 39 3/8 x 39 1/2 inches. Collection Mr. and Mrs. Walter C. Arensberg.
- 32a. GEODESICAL PORTRAIT OF GALA. 1936. Oil on panel, 8 1/2 x 10 5/8 inches. Collection the artist.
33. INVENTIONS OF THE MONSTERS. 1937. Oil on canvas, 20 1/8 x 30 7/8 inches. Private collection.
34. SLEEP. 1937. Oil on canvas, 20 x 30 3/4 inches. Collection Edward James.
35. PALLADIO'S CORRIDOR OF THALIA. 1937. Oil on canvas, 46 1/4 x 35 5/8 inches. Collection Edward James.
36. IMPRESSION OF AFRICA. 1938. Oil on canvas, 36 x 46 1/4 inches. Collection Edward James.
37. THE SUBLIME MOMENT. 1938. Oil on canvas, 15 x 18 1/2 inches. Collection the artist.
38. IMPERIAL VIOLETS. 1938. Oil on canvas, 39 1/4 x 56 1/8 inches. Collection The Museum of Modern Art. Gift of Edward James.
- 38a. SPAIN. 1938. Oil on canvas, 36 x 23 5/8 inches. Collection Edward James.
39. DEBRIS OF AN AUTOMOBILE GIVING BIRTH TO A BLIND HORSE BITING A TELEPHONE. 1938. Oil on canvas, 21 1/4 x 25 5/8 inches. Private collection.
40. PALLADIO'S CORRIDOR OF DRAMATIC SURPRISE. 1938. Oil on canvas, 28 3/4 x 41 1/8 inches. Collection Mr. and Mrs. R. Kirk Askew, Jr.
41. APPARITION OF A FACE AND A FRUIT-DISH ON A BEACH. 1938. Oil on canvas, 45 x 57 1/2 inches. Collection The Wadsworth Atheneum.
42. PSYCHOANALYSIS AND MORPHOLOGY MEET. 1939. Oil on canvas, 10 x 18 3/8 inches. Collection Mrs. Gerard B. Lambert.
43. ENCHANTED BEACH WITH THREE FLUID GRACES. 1938. Oil on canvas, 25 5/8 x 31 7/8 inches. Collection the artist.
44. PHILOSOPHY ILLUMINATED BY THE LIGHT OF THE MOON AND THE SETTING SUN. 1939. Oil on canvas, 51 x 64 inches. Collection the artist.
45. GROUP OF WOMEN IMITATING THE GESTURES OF A SCHOONER. 1940. Oil on canvas, 21 1/2 x 25 3/4 inches. Collection Mrs. Harold F. McCormick.
46. TWO PIECES OF BREAD EXPRESSING THE SENTIMENT OF LOVE. 1940. Oil on canvas, 32 1/8 x 39 1/2 inches. Collection the artist.

DALI CHECKLIST--3.

48. OLD AGE, ADOLESCENCE, INFANCY. 1940. Oil on canvas, 19 5/8 x 25 5/8 inches. Collection the artist.
49. THE TRIUMPH OF NAUTILUS. 1941. Oil on canvas, 11 1/8 x 13 7/8 inches. Collection Miss Vera Zorina.
50. FAMILY OF MARSUPIAL CENTAURS. 1940. Oil on canvas, 14 x 12 1/8 inches. Collection the artist.

Drawings

51. SECOND SURREALIST MANIFESTO. 1930. Ink and watercolor, 12 x 10 3/4 inches. Collection Sidney Janis.
- 51a. ANDROMEDA. 1931. Pencil, 28 x 21 inches. Collection A. Conger Goodyear.
- 51b. THE CONVALESCENCE OF A KLEPTOMANIAC. 1933. Pencil and ink, 19 3/4 x 14 inches. Collection Mrs. W. Murray Crane.
52. STUDIES. 1934. Pencil, 10 5/8 x 6 7/8 inches. Collection The Wadsworth Atheneum.
53. NUDE. 1935. Pencil, 6 7/8 x 5 1/2 inches. Private collection.
- 53a. THE INACCESSIBLE HOUR. 1936. Ink, 21 1/4 x 17 1/4 inches. Collection Mrs. George Waller Blow.
54. ANTHROPOMORPHIC ECHO. 1936. Ink and pencil, 20 3/4 x 17 inches. Collection Mrs. G. Reginald Monkhouse.
55. STUDY OF HORSEMEN. 1936. Ink, 17 x 21 inches. Collection The Museum of Modern Art, gift of Samuel A. Lewisohn.
- 55a. SPAIN. 1936. Ink, 30 1/4 x 22 3/4 inches. Collection the artist.
56. CAVALIER OF DEATH. 1936. Ink, 33 1/2 x 22 3/8 inches. Collection Mrs. Stanley B. Resor.
57. DOUBLE HEAD. 1937. Ink on mauve paper, 9 3/4 x 6 1/2 inches. Collection Julien Levy.
58. PORTRAIT OF HARPO MARX. 1937. Pencil, charcoal and gouache, 25 3/8 x 19 1/8 inches. Collection Edward M. M. Warburg.
- 58a. HARPO MARX. Pencil, 16 1/4 x 12 3/4 inches. Collection Henry P. McIlhenny. 1937.
59. FIGURE. 1938. Ink, 16 3/4 x 11 3/4 inches. Collection the artist.
- 59a. NUDE. 1939. Ink on mauve paper, 16 3/4 x 23 inches. Collection Allen Porter.
- 59b. DANCERS. 1939. Ink, 20 1/8 x 25 7/8 inches. Collection the artist.
- 59c. DRAWING FOR BACCHANALE. 1939. Ink, 26 5/8 x 20 1/2 inches. Collection the artist.
60. FIGURE OF DRAWERS. 1937. Ink, 30 1/4 x 22 5/8 inches. Collection the artist.
61. MARSUPIAL FIGURE. 1940. Ink and wash, 27 1/4 x 21 3/4 inches. Collection the artist.
62. HYSTERICAL ARCH. 1937. Ink, 22 x 30 1/8 inches. Collection the artist.
63. FOUR FIGURES. 1940. Pencil, ink and watercolor, 12 3/8 x 18 7/8 inches. Collection the artist.

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64. CENTAURS, MYTHOLOGICAL SCENE. 1940. Pencil, 13 x 9 7/8 inches. Collection the artist.
65. STUDY FOR FAMILY OF MARSUPIAL CENTAURS. 1940. Ink and pencil, 16 1/4 x 13 inches. Collection the artist.

Jewels

Designed in collaboration with the Duke di Verdura.

CIGARETTE BOX. 1941. Pale gold with jeweled beetle and painting on ivory. Lent by Mrs. David M. Levy.

APOLLO AND DAPHNE. 1941. Brooch, oil on gold, pink tourmaline; frame: gold, rubies, turquoises, 3 inches high. Lent by Verdura, Incorporated.

HEAD OF MEDUSA. 1941. Brooch, oil on gold, Morganite, gold, rubies, 2 1/2 inches wide. Lent by Verdura, Incorporated.

ST. SEBASTIAN. 1941. Oil on gold, petrified wood, agate, rubies, 5 1/2 inches high. Lent by Verdura, Incorporated.

ANGEL. 1941. Box, tourmaline, oil on ivory, gold, 2 1/8 x 1 1/4 x 1 5/8 inches. Lent by Verdura, Incorporated.