

THE WOMEN PHOTOGRAPH DALÍ

GALA

VALENTINE HUGO

ANNA LAETITIA PECCI-BLUNT

DENISE BELLON

GLORIA BRAGGIOTTI

BARBARA SUTRO ZIEGLER

YVONNE HALSMAN

KAREN RADKAI

LISELOTTE STRELOW

LIES WIEGMAN

MARTHA HOLMES

SUZY EMBO

MARCIA KEEGAN

MICHELLE VINCENOT



06

CHANGE OF FOCUS

Montse Aguer

08

**MODERN WOMEN IN
FRONT OF AN ARTIST**

Imma Merino

14

**THE WOMEN MAKE
THEMSELVES VISIBLE**

Bea Crespo
Rosa Maria Maurell

20

GALA



34

VALENTINE HUGO



42

ANNA LAETITIA PECCI-BLUNT



46

DENISE BELLON



50

GLORIA BRAGGIOTTI



54

BARBARA SUTRO ZIEGLER



60

YVONNE HALSMAN



68

KAREN RADKAI



74

LISELOTTE STRELOW



80

LIES WIEGMAN



86

MARTHA HOLMES



90

SUZY EMBO



94

MARCIA KEEGAN



100

MICHELLE VINCENOT



108

MEMORABILIA

110

YVONNE

Irene Halsman
Oliver Halsman Rosenberg

112

IN THE BAT OF AN EYE

Marton Radkai

116

INTERVIEW

Suzy Embo

120

**LETTER TO THE CENTRE
FOR DALINIAN STUDIES**

Harmon Houghton

122

**WITH HIM, YOU ALWAYS
HAD TO LOOK BEYOND
THE OBVIOUS**

Luc Dubos

124

CHECK LIST

Montse Aguer

CHANGE OF FOCUS

Director of the Dalí Museums

In the history of twentieth-century photography, Salvador Dalí was the object and the active subject of a large number of important works in and related to that medium, and it is no secret that one of his most notable and popular creations is his own persona, established to a great extent by means of the visual image.

We tend to associate the most iconic representations of the artist with many of the great authors who have shaped this photographic history, such as Man Ray, Cecil Beaton, Brassai, Eric Schaal, Horst, Weegee, Charles H. Hewitt, Philippe Halsman, Willy Rizzo and Richard Avedon, or, in Spain, Juan Gyenes, Oriol Maspons, Xavier Miserachs, Francesc Català-Roca and Agustí Centelles, among others. No doubt the weight and the exceptional visibility of these photographers, whose status and value is beyond doubt, has overshadowed the names and achievements of the women who also captured the artist with their cameras and who are fully entitled to be studied and appreciated in any inclusive analysis, thanks to the quality of their work.

The detailed in-depth research carried out by the Centre for Dalinian Studies at the Fundació Gala-Salvador Dalí has enabled us to change the focus and bring to light the relationship between Dalí and some of the most renowned women photographers of the last one hundred years. Denise Bellon, Lee Miller, Hansel Mieth and Anne Leibovitz need no introduction, but others, such as Karen Radkai, Barbara Sutro and Michelle Vincenot, have been all but invisible to the gaze of the history of photography. Fortunately, the preeminence today of a cultural context that is ever more sensitive to gender theories and to the art created by less privileged and less represented collectives has made it easier to access the works of women photographers such as Vivian Maier, Suzy Embo, Joana Biarnés and Colita.

With this catalogue, a work in progress with a wealth of previously unpublished information, much of it included in the final section, entitled *Memorabilia*, we have set out to give visibility to a selection of works created by women in which Salvador Dalí is the common denominator, and at the same time enhance our appreciation of the diversity of the fonds of the Fundació Gala-Salvador Dalí. We hope in this way to contribute to the public awareness and recognition of the works of major women photographers of the twentieth century such as Denise Bellon, Martha Holmes and Lies Wiegman, as well as to make more widely known the photographs taken by women from the artist's inner circle, such as Valentine Hugo and, first and foremost, Gala. The lady of the castle of Púbol, where we are presenting the exhibition, Gala was a creative woman, one who, together with Dalí, knew how to take — and take part in — some of the most significant moments in the history of the art of the twentieth century, and one who is indispensable for any full comprehension of the artist.

The research process carried out by the two curators, Rosa Maria Maurell and Bea Crespo, has been slow, painstaking, detective-like, and always enriching. This process has contextualized the images, most of which were unpublished, many of which were little-known and some of which have long been powerfully present in our imaginary, and has broadened the scope of our understanding, in such a way as to give greater depth to a representative part of Dalí's biography and to the inseparable binomial of the artist's life and work, personage and representation. At the same time we have given new visibility to a number of women photographers who merit our consideration, or merit more consideration than they have previously received, and who greatly add to the richness of the Fundació Gala-Salvador Dalí collection.

Imma Merino

MODERN WOMEN IN FRONT OF AN ARTIST

Cultural journalist

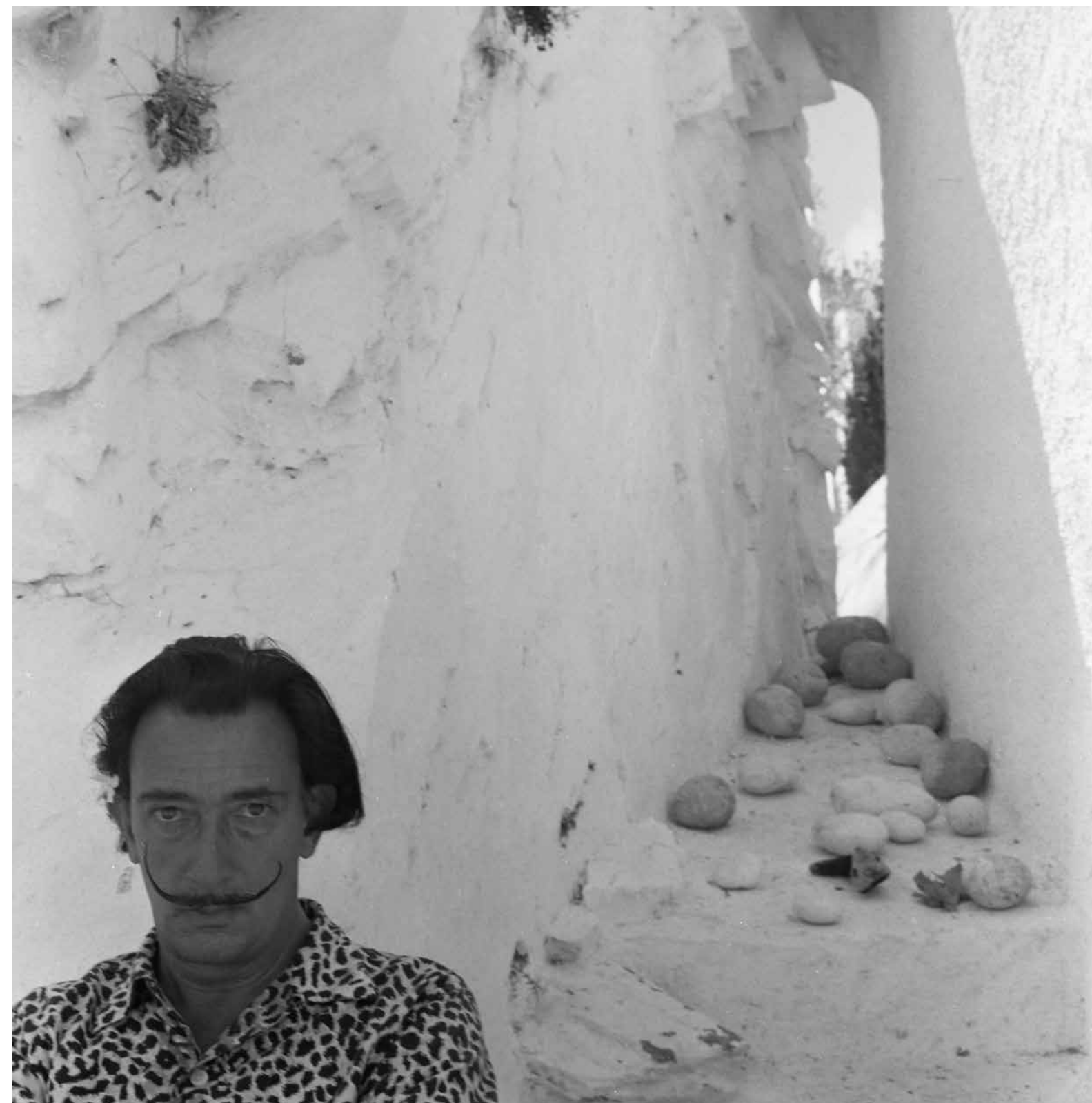
When Agnès Varda (b. 1928) came to Girona in 2011, at the invitation of the Càtedra Ferrater Mora de Pensament Contemporani, she recalled being the young photographer who, for a few days in the early nineteen fifties, travelled alone to various places in Catalonia. The memory of that experience was foggy, just as the memory of some of the pictures she took then, now lost, has faded. Two memories, however, were clear enough: one is that she climbed mountains, on which there was always a Romanesque church, leading her to seek out the person who kept the key to open it; her other memory is that she photographed Salvador Dalí, which was, in fact, one of the reasons for her trip. However, a note from Varda to the artist, conserved in the archives of the Fundació Gala-Salvador Dalí, bears witness to the fact that the future filmmaker had not planned for this by arranging a meeting in advance; rather, having arrived in Cadaqués, she trusted to the friendly disposition of Dalí, who did indeed open up the house at Portlligat for her. The proof is a splendid photograph that depicts Dalí at close quarters, albeit situated in the bottom left corner of the frame, and has sufficient depth of field to focus on a gap in the patio which provides the source of light that every photograph needs if it is to work. Of those days in Girona Varda also recalled the magical light of Cadaqués.

First as a photographer and then as a filmmaker, Varda has always had faith in the lucky break and in the generosity of people — whether famous or anonymous — in agreeing to be portrayed and thus to place themselves in front of her camera. She has often done this when travelling on her own, especially during her years as a photographer, from the late nineteen forties to the late fifties, but even as a filmmaker liberated from the burden of heavy equipment. This fact is related to the possession of free and independent spirit, a trait shared by many women photographers. It is almost as if, for much of the twentieth century, the profession of photographer represented an opportunity for the emancipation and liberation of the women who exercised it. It should come as no surprise that such a liberating recent film as *Carol*, by Todd Haynes, pays tribute to the women photographers of the period in which it is set (which just happens to be the early Fifties) in making one of the main characters, Therese — a modern woman, a woman of the future — wants to be a photographer, when in the original novel by Patricia Highsmith she is a theatre set designer, and in its choice of visual references: urban photographs by Ruth Orkin, Helen Levitt, Lisette Model and Vivien Maier, among others. In any case, the considerable current interest in the photographic legacy has given new visibility to women photographers, many of whom had been hidden away, sidelined or undervalued by a canon that, as in other practices and disciplines, has privileged the contributions made by men. This new visibility is a part not only of the process of rediscovering the photographic heritage, with the celebration of the documentary value of domestic and amateur images, but also of the feminist consciousness that informs research into and the dissemination and affirmation of the contributions of so many women.

The exhibition *The Women Photograph Dalí*, with its accompanying catalogue, which you now have before you, cannot avoid embracing the commitment to help make visible the legacy of women photographers, including those for whom photography was not a career, and who only took pictures occasionally. Salvador Dalí was one of the most mediatized figures of the twentieth century, the object of an incalculable number of

photographs and someone who was tremendously aware of the importance of image and of the construction of image in terms of a public persona. In fact, it was to be supposed — and Agnès Varda would have had proof of this on her visit to Cadaqués — that he was perfectly willing to be photographed. Many of the photographs of the artist, and quite possibly the most famous, were taken by men, such as Philippe Halsman, who in addition to making portraits of Dalí carried on a creative collaboration with him that spanned for decades, giving photographic substance to his ideas and visions. Yvonne Halsman took numerous pictures of her husband Philippe at work, in some cases with Dalí. This could be thought of as an ancillary activity, but Yvonne Halsman's photographs are of value in their own right. She is, then, one of Dalí's women photographers. So, too, is Karen Radkai, a photographer of fashion and film stars who has probably been overshadowed by her husband, the photographer Paul Radkai. And so, too, are many others, who fully deserve an exhibition that can, at least in part, be regarded as a discovery: the discovery of the photographs themselves, and, by extension, of what they show us of Dalí; perhaps even the discovery of these women themselves, even if a few of them may be said to be fairly well known and well thought-of as photographers. However, even in the case of Lee Miller, famous for her photographs of the liberation of Paris and of liberated Nazi concentration camps, too much importance may still be attached to her relationship with a man, Man Ray, who frequently put his name to pictures commissioned from him but created by her. Professional photographers or not, given the degree of female emancipation associated with the occupation, the most cursory examination of the biographies of Dalí's 'women photographers' reveals the exciting lives of modern women, travelling the world, free and surprising; women who looked for non-imposed ways of living as women; women linked to movements in art, engaged in constant and valuable, if not always recognised, creative activity; women who have borne witness to their time.

The bringing together of a significant number of the photographs of Dalí taken by women traces an itinerary that allows us to observe the artist's physical transformation with the passage of time, and thus his aging: from the remarkably slim young body to the filling out of maturity; the evolution of the face, with those lively, penetrating eyes, at time wide open in his games of self-representation. Evidently, the construction and evolution of the character Dalí created for himself are reflected in them — especially from the moment when he became famous celebrity and, what is more, deliberately made use of the mass media. A character inseparable from representation: the body as performance, a place in which to create the artist or, at least, his public image; the construction of masks, in which the metamorphoses of the moustache plays a fundamental part, perhaps not entirely unconnected with disguising the femininity of his lips. In any case, we might ask ourselves whether it is possible to perceive in these photographs the gazes of women who were capable of glimpsing and capturing something behind the mask once it had been put on. Perhaps it is. But if the mask is also a part of us, if it fashions everyone's identity, it is essential in the case of Dalí. To photograph the mask is to capture him in full. It is also, as I have said, part of the Dalinian creation, and some women photographers were complicit in that. Understanding, then, that the portrait is capable of bringing together in a single image a person's most characteristic traits, the German photographer Liselotte Strelow, on a visit to Portlligat in 1953, portrayed Dalí wearing an expressive mask of thoughtfulness, with his moustache unwaxed and a floral decoration over one ear that was a recurring feature. And also as the natural performer, hugging the very slender trunk of a lopped tree. In the multiplicity of his artistic facets, Dalí did numerous public performances, such as the happening at the Lincoln Center in 1966, documented by the camera of the



Agnès Varda
Salvador Dalí in Portlligat
1955

American photographer Marcia Keegan. A few years later, the Frenchwoman Michelle Vincenot recorded a masquerade ball, like a kind of dance of disguises, at the 'Christ of the Rubbish' installation outside the house at Portlligat. Many years earlier, in 1938, the French photographer Denise Bellon bore witness to the *Exposition Internationale du Surréalisme* at which Dalí exhibited *Rainy Taxi* and his mannequins, which Bellon, one of the first press photographers, used to create a splendid photograph of Dalí: despite his pose, the mask does not seem entirely constructed, and, in contrast with the lifeless mannequin, his face appears with a fresh vigour.

Vivian Maier
Salvador Dalí at MoMA in New York
1952



Be that as it may, there are photographs that give us an intimate picture of Dalí, even though the awareness that a camera is present tends to make almost anyone pose, simulate, perform. This intimacy, or at least a degree of naturalness — albeit not free of posing — can be seen in the photographs by Valentine Hugo, an artist in the Surrealist circle, and in those of the collector and patron of the arts Anna Laetitia Pecci-Blunt.

Neither was a professional photographer. It is also apparent in a picture taken by Gloria Braggiotti, a dancer turned journalist and photographer. And also, and most of all, in those by Gala. Magnificent photographs. There is one of Dalí next to Paul Éluard, both of them sitting on a bench, which seems to document Gala's change of partner: Dalí looking seductively and smiling (at the camera, at the photographer) while Éluard, serious, has an absent air. Once their relationship was established, Gala photographed Dalí's naked body, exceptionally slim, skin darkened by the sun, but the most sensual picture is a beautiful portrait of the painter lolling in a deckchair with an air of complete abandon, as if giving his all, holding nothing back. These most intimate pictures, the fruit of a personal relationship that was especially intense in Gala's case, date from a time when Dalí, for all his singular personality and his association with a Surrealist movement much given to a provocative gesturality, was not yet a public figure exhibited and lionized by the mass media, not yet sought out by the women photographers (and the even greater number of men, of course) who were to photograph the image-conscious artist. All of this alerts us to a touch of exhibitionism, of artifice, even in some of the photographs that supposedly give us the 'private Dalí'. However, an attitude if not private then at least far removed from the playing of a part can be seen in the photographs of Dalí painting, such as those by Barbara Sutro Ziegler, who took his picture in San Francisco while he painted a portrait of Mrs. Dorothy Spreckels; or in one taken in Portlligat by the Dutch photographer Lies Wiegman (who took other, more constructed pictures of him) as if she were spying on him from a distance as he worked in his studio; and we can add to this list one by the Belgian photographer Suzy Embo, in which Dalí, who is looking at a minting machine in the Hotel de la Monnaie in Paris, seems indifferent to the camera. More conscious of being photographed, Dalí shows the studies for some of his works to Martha Holmes, who photographed many Hollywood stars and took a picture of him with Gala for *Life* magazine exactly as if she were taking the portrait of any artist and his wife.

A very different and quite exceptional case is that of the photograph taken by Vivian Maier one day in 1952 (at twelve noon, according to the handwritten note on the back of the picture) in New York. It is possible to imagine Maier, as the *flâneuse* she was, always attentive to what she saw in the street, asking if she could take his picture. When various people were shown the photograph (which only appears in this catalogue), they all said they had never seen Dalí look so much like a 'normal' person. There is no mask or artifice, even with his over-the-top moustache: it is as if Dalí had just come out of a photo shoot. Having before him not a professional photographer but a woman who took her photographs shrouded in anonymity, Dalí makes no attempt to play a part. That said, Maier's penetrating gaze, artistic in intent, not only provides an aesthetic quality but also allows us to recognize something we have seen in other portraits by this mysterious photographer: an instant of rapport with the subject of the portrait, who looks at her, and thus looks at us, forever. It seems to me, indeed, that Dalí looks surprised, as if in that instant he had intuited something strange: that that woman was his inverted reflection, his radical alterity, with which he was momentarily able to identify as a never-experienced possibility of himself. Vivian Maier, in the anonymity of her amateurism, worked tirelessly as an artist, but did nothing to obtain recognition as one. In this photograph an invisible woman artist and a man who did everything to make himself visible and appreciated as an artist mirror one another. And the result is that the most 'normal' picture of Dalí may well be the most mysterious.

Bea Crespo / Rosa Maria Maurell

THE WOMEN MAKE THEMSELVES VISIBLE

Curators of the exhibition

Let us be content with the immediate miracle of opening our eyes and being skilled in learning how to see'.

—Salvador Dalí

When we decided to address the Fundació Gala-Salvador Dalí collection from the focus of our interest in the women who photographed Salvador Dalí, we never imagined that we would find such a rich and diverse variety of work. Of course, the artist himself had to be the central core of the exhibition, but as our researches progressed there unfolded in front of us an intriguing ensemble of lives, bringing us closer to the history of twentieth-century photography. The photographers' works also allowed us to trace out the construction of Salvador Dalí's image, from his first beginnings in Surrealism to the consolidation of the artist who knew himself to be a genius.

The work of documentary research in periodicals libraries and archives, as well as the information contributed by people close to our protagonists (which we have included in the *Memorabilia* section of this catalogue), has been of fundamental value in shedding light on the biographies and works that concern us here. With the exception of Denise Bellon, Martha Holmes, Marcia Keegan and Suzy Embo (Embo was recently the subject of a solo exhibition),² obtaining information on the photographers proved for the most part to be rather complicated. Some of them, such as Gala and Yvonne Halsman, dedicated a good deal of their time and energy to furthering the promising careers of their husbands, while always remaining discreetly in the background. Karen Radkai made a splash thanks to the work she did for *Vogue*, but in spite of that, her professional career has not been given much critical attention. Others, such as Valentine Hugo, Anna Laetitia Pecci-Blunt and Gloria Braggiotti, are celebrated for different facets related to the world of art rather than as the authors of wonderful photographs. Liselotte Strelow and Lies Wiegman, both from northern Europe, are little known outside of their own countries, whereas Barbara Sutro and Michelle Vincenot are all but unknown today. This exhibition brings together fourteen creative and cultured women of different nationalities and from very different origins, all of whom chose photography as a form of expression.

In order to understand the beginnings of the rapport between women and photography we must go back to as the nineteenth century, a period in which photography was struggling to make its way and achieve the artistic legitimacy it was denied.³ Where painting and sculpture belong to a tradition effectively monopolized by male artists, photography offered a new and as yet unexplored field in which from a very early date women proved as capable as men at exploring and experimenting with the potential of the camera.⁴ Although the women who practised photography in the nineteenth century were almost exclusively aristocratic and upper-middle-class, World War I and the effective disappearance of a certain way of envisioning the world led a new wave of women to challenge the traditional roles of wives and mothers. Many of them decided to make the most of the right to work as photographers and transformed the medium into a mechanism for women's artistic and professional self-affirmation.⁵

After the armistice of 1918, women demanded an active role in the creation of images and transcended their former role as mere models, fetishes or objects, the passive subjects of male desires.⁶ In this light, the perception of women within Surrealism is of great significance. In its origins the Surrealism movement had conceived of woman as a 'problem' — the most marvellous and disturbing problem in all the world, according to

1. Salvador Dalí, "La fotografía, pura creación del espíritu", *Obra completa*, vol. IV, *Ensayos I*, Destino, Fundació Gala-Salvador Dalí, Sociedad Estatal de Conmemoraciones Culturales, Barcelona, Figueres, Madrid, 2005, p. 43. The article was originally published in *L'Amic de les Arts*, II, no. 19, Sitges, 31/10/1927, Sitges, pp. 98-99.

2. Ivan Alechine, Tamara Berghmans, Ann Deckers, Pieter De Reuse, *Suzy Embo foto's / photos 1953-1980*, CFC-Éditions, FOMU, Brussels, 2017.

3. As reflected in Charles Baudelaire's text "Le public modern et la photographie", published in *Revue française*, Paris, 06-07/1859. Baudelaire acknowledges the documentary value of photography, but vehemently repudiates any claim to the condition of art.

4. Federica Muzzarelli, "Un art féminin?", *Femmes Photographes: émancipation et performance* (1850-1940), Hazan, Vanves, 2009, p. 10.

5. Helen Adkins, "Nouvelle femme! Nouvelle photographe!", *Qui a peur des femmes photographes*, Hazan, Musée d'Orsay, Vanves, Paris, 2015, p. 149.

6. Helen Adkins, op. cit., p. 150.

7. André Breton, "Segundo manifiesto del surrealismo" in *Manifiestos del surrealismo*, Labor, Barcelona, 1995, p. 228.

8. On the perception of women in the Surrealist imagination: Juncal Caballero, *La mujer en el imaginario surreal. Figuras femeninas en el universo de André Breton*, Universitat Jaume I, Castelló de la Plana, 2002.

9. We have in our archives the original negatives of many of the selected photographs, a circumstance that supports the hypothesis that they were taken by Gala. Who else but the photographer would keep the negatives?

10. See the oil painting *The Ghost of Vermeer van Delft which Can Be Used as a Table*, 1935, private collection. Catalogue Raisonné of Paintings by Salvador Dalí cat. no. 366.

André Breton in the *Second manifeste du surréalisme* (1929)⁷ — and relegated them to the role of muse, provider of inspiration and lover. Although women were initially denied consideration as intelligent and creative thinking subjects, the ranks of Surrealism were joined by many women artists who set out to make a name for themselves and to find their own space of expression.⁸ In other words, the object of desire sought to assume full subjecthood and the means of self-affirmation. It is revealing that Breton should have chosen a woman, Denise Bellon, to immortalise with her camera the mannequins created by Surrealist artists for the entrance hall of the 1938 *Exposition Internationale du Surréalisme* in Paris. The pictures she shot are still today an essential document for the study of that unique event and of the works formed part of it. The photographer, Denise Bellon, exemplifies the new generation of liberated women, who found in photography their vocation, and the key to their independence.

Let us turn now to Gala and to Valentine Hugo, two women who exercised apparently very different roles within the Surrealist group. At first sight, Gala seems to fit perfectly into the role of inspiration and muse, an enigmatic being who had to be deciphered by the genius of the artist, whereas Valentine Hugo, an artist in her own right, found among the Surrealists the conditions in which to express her creativity. However, Gala is much more than she wanted people to believe. At Salvador Dalí's side, she emerges as a creative woman who decided how she was to be represented and at the same time influenced the construction of the artist's own image. They both set out to transform themselves into works of art, and in that process of creating their own myth the medium of photography played a crucial part. The spectacular collage that Gala made on the doors of the wardrobes in the Portlligat house is testimony to this. In this collage, which serves as a double autobiography, Gala combined photographs of the two of them, Dalí's paintings of her and a host of famous people. With this act of self-exaltation the genius and his muse aspired, by way of the photographic image, to eternity.



FIG. 1
Salvador Dalí
Gala in Portlligat
c. 1933



FIG. 2
Salvador Dalí
Gala and Paul Éluard
in Carry-le-Rouet
1930

We know that in the early nineteen thirties Gala not only made use of photography but was also taking pictures in her own right.⁹ During the periods that Dalí and Gala spent in Cadaqués they engaged in a kind of photographic correspondence with one another, the artist's gaze constructing Gala, and vice versa. The painter photographed his muse in order to provide himself with materials and ideas that he would express in future oil paintings [FIG. 1],¹⁰ while Gala, who in addition to being a muse had the spirit of a documentalist, recorded the daily life of the artist in his refuge at Portlligat. Her photographs show us the

writer René Crevel [GL06 / GL09] and some of the works created by Dalí for his exhibition at the Jacques Bonjean gallery in Paris, in 1934 [GL11 / GL12].

As well as this set of photographs, rich in the intimacy and poetry of summer, Gala also recorded Paul Éluard's visit to the couple in a town on the Côte d'Azur [GL01]. Until now there has been no documentary evidence of Éluard's stay in Carry-le-Rouet at the start of 1930.¹¹ During this encounter [FIG. 2], the camera — which they passed from one to another in a kind of photographic exquisite corpse —¹² captured, from the all too rare viewpoint of the muse, the exultant joy of the artist who had won Gala's heart, and the discomfort of the poet at the possibility of losing it [GL02].¹³

When Valentine Hugo drove down to Portlligat in her own car, in March 1931, she was planning to take Gala to Perpignan. Awaiting them there was a deeply troubled Paul Éluard, who still refused to accept the end of the relationship with the woman that was still his wife. Hugo had brought her camera with her on her fleeting visit to the Catalan coast, and she exercised her passion for photography with the same artistic purpose with which she drew and painted, and the result is that her portraits of Salvador Dalí also reveal her talent for composition. These pictures are of interest in themselves, for their formal quality, but they were also used *a posteriori* for other purposes. One of the portraits [VH02] was chosen by Max Ernst for the second version, from 1931, of his painting *Au rendez-vous des amis*, and the other [VH01] was used by Valentine Hugo for a private diary entry. On the back of this photograph she noted her authorship of the picture and the circumstances in which it was taken.

Other women, from the well-to-do classes, and closely linked to artistic circles, had portrayed Dalí during the nineteen thirties and forties. Anna Laetitia Pecci-Blunt, Gloria Braggiotti and Barbara Sutro cultivated their passion for photography, and some even achieved a degree of celebrity, but it never became the driving force of their lives. Although they created their pictures in quite different situations, they share some similarities. It is very likely that they all shared some degree of mutual trust or even friendship with Salvador Dalí. Only in this light can we explain the extreme close-ups of the artist taken by Mimì [AP01],¹⁴ the siege to which Braggiotti subjected him with her camera [GB01] and the colluding smile he shares with Sutro [BS03].

It is also interesting to note, in the cases of Yvonne Halsman and Karen Radkai, that in the first half of the twentieth century women frequently discovered their vocation for photography thanks to a parent or a partner. Yvonne Halsman followed in the footsteps of her mother, who was also a photographer, and thanks to Maria Eisner's intervention on her behalf, started as an apprentice in the studio of her future husband, the prestigious portrait photographer Philippe Halsman. Karen Radkai, for her part, became interested in the medium by way of her relationship with the famous fashion photographer Paul Radkai, and thanks to her qualities as a photographer she soon became the protégée of Alexey Brodovich, art director of *Harper's Bazaar* magazine. Both Yvonne Halsman and Karen Radkai learned the trade from their respective partners, but their lives followed very different paths. Where Halsman dedicated her passion for photography to boosting her husband's professional career, Radkai made the profession into the perfect travelling companion.

The close personal and professional relations between Yvonne and Philippe Halsman are reflected in the title of the tribute volume *Halsman at Work* (1989). In the book Yvonne Halsman explains in text and pictures the process of creation of some of her husband's

11. Paul Éluard, *Cartas a Gala*, Tusquets, Barcelona, 1986, p. 87-89. The correspondence seems to indicate that the poet was to meet Gala in Marseille in mid January 1930.

12. Estrella de Diego, *Querida Gala: las vidas ocultas de Gala y Dalí*, Espasa, Madrid, 2003 p. 117-118.

13. Paul Éluard, op. cit., p. 89. In the letter he wrote to Gala on February 3, 1930, the poet wrote: "Gala, if it comes into my head to think that it might all be over between us, I really am like a man condemned to death, and what a death."

14. This sensual photograph was part of the original collage Gala created in her dressing room in the house at Portlligat. Once again, a photograph is part of another work.

15. Yvonne Halsman, *Halsman at Work*, Harry N. Abrams, New York, 1989, p. 50.

16. The photomontage, which shows Salvador Dalí as an embryo inside an egg, was reproduced by the artist in his autobiography: Salvador Dalí, *The Secret Life of Salvador Dalí*, Dial Press, New York, 1942.

17. The event took place in Venice on September 3, 1951. Karen and Paul Radkai were sent by *Harper's Bazaar* to cover the story: "The De Beistegui Ball", *Harper's Bazaar*, no. 2880, November 1951, New York, pp. 115-119.

18. In the 1960s and 1970s the body became an intermediary in and a privileged object of art actions.

19. The press sought to provide images of famous personalities and socialites and the readers, in turn, demanded content of this nature.

20. Beverly Brannan, "Le photo-journalisme au féminin, 1900-1945", *Qui a peur...*, op. cit., p. 216.

most iconic photographs. According to him, there is a difference between *capturing* an image and *making* a picture: the person who captures an event merely witnesses it, whereas the person who makes a photograph is actively participating in its creation.¹⁵ To some extent, it seems that she tended more to capture, and he to create, but the fact is that she had a flair for both. On one hand, the contribution Yvonne Halsman made to several of Philippe Halsman's projects with Salvador Dalí allowed her to document the realization of the work *In Voluptate Mors* (1951) [YH02] and to capture the magnificent photograph in which Philippe Halsman and Salvador Dalí are seen preparing the photo-interview entitled *Dalí's Mustache* (1954) [FIG. 3]. On the other hand, her considerable skill in retouching photographs — she was well known in New York for her talent in this field — gave her an active role in the creation of images such as *Prenatal Memories* (1942).¹⁶

The works of Yvonne Halsman and Karen Radkai, created in the early nineteen fifties, transcend the scope of the portrait to focus on Salvador Dalí's creative process and on his participation in an event that aroused a great deal of media interest — the ball given by Carlos de Beistegui [KR01 / KR04].¹⁷ From this point on the exhibition concerns itself with the photo-essay, which in seeking to tell a story resorts to a sequence of images. Both Halsman and Radkai show the artist immersed in the organization of his projects, directing the steps to be taken and quite regardless of the presence of the camera.

As the years went by, and coinciding with the advent of action art,¹⁸ Salvador Dalí had an ever greater need to be the centre of attention and to make of himself a work of art in its own right. This can be intuited in the photo-essay Liselotte Strelow made at Portlligat in 1953 [LS02], in which the shots capture the struggle between what Dalí is and what he represents, between reality and fiction. With increasing frequency, theatricality gained ground in the construction of the persona, and capturing the artist in a natural attitude became a real challenge for the photojournalists who sought moments of truth in the interstices.



FIG. 3

Yvonne Halsman

Philippe Halsman and Salvador Dalí

1954

FIG. 4

Martha Holmes

Gala and Salvador Dalí

1945



In the course of the twentieth century, many women photographers found in the portrait and in photojournalism a space in which to express themselves and develop professionally.¹⁹ However, it was by no means usual for women to be on the full-time staff of a periodical. They tended to free-lance, which meant they could negotiate their own fees and make sure their names appeared next to their photographs.²⁰ Many of the women photographers in this exhibition were freelancers when Salvador Dalí crossed their paths. Martha Holmes, who in the nineteen forties had the privilege of being only the fourth woman to join the team

at *Life* magazine, also decided to work for herself in the early Fifties. Two of the portraits she made of Dalí are especially noteworthy: taken fifteen years apart, they subtly reveal the change in the image of himself offered by Dalí. Where the 1945 photograph presents him as calm and confident in the company of his muse and wife [FIG. 4], who is deliberately situated discreetly in the background, the portrait from the early Sixties [MH01] shows a more inaccessible and provocative artist, who plays at concealing himself behind his work.

Although Dalí always exercised control — whenever it was in his power — over the representation of his image, some women photographers, such as Lies Wiegman [LW02], allow us to quietly sneak up on the artist and see him at work in his studio at Portlligat, under the watchful eye of Velázquez. Suzy Embo was another of those who knew how to make themselves invisible to the artist. This ability enabled her to take some shots of a Dalí devoid of artifice as he examines a minting machine in the Hôtel des Monnaies et des Médailles in Paris [SE01]. Embo tended to concentrate on the eyes and hands of the artists she photographed, because it is through them that the creative subject comes in contact with the outside world and expresses or emphasizes their feelings.²¹

In the nineteen sixties, the photo-essays by Marcia Keegan and Michelle Vincenot give us the image of Salvador Dalí in action. In the performances of this time the posture and the staging are exaggerated, as Dalí resorted to the role of the artist as eccentric genius. Photography plays a very important role in performance and action art, as Dalí was well aware. Whenever he planned an art event or entertainment, whether public or private, he made sure there was a photographer to document the action. When he staged the *Happening with Salvador Dalí* in the Philharmonic Hall of the Lincoln Center in New York [MK02], Marcia Keegan was one of a squad of photographers there to immortalize the event. The American press reported on the event, depicting it as both chaotic and disconcerting,²² and reproached Dalí for turning his back on the audience to pose for the photographers at a certain moment in the proceedings. No doubt the artist, well aware of the power of the image, took full advantage of the impact provided by the media and had no qualms about doing so openly.

Salvador Dalí often made use of photography when he was creating, thinking and calling attention to himself,²³ and for this reason he always sought the collaboration of the photographers around him. This was the case in New York in the spring and summer of 1966, when Marcia Keegan became a member of the artist's retinue and photographed him every day at the St. Regis Hotel, where he stayed for lengthy periods.²⁴ A little later, in Cadaqués, Michelle Vincenot dedicated several summer afternoons to immortalizing — at Salvador Dalí's suggestion — the artistic and musical events he put on there. It is interesting to note that various actions — such as the one that closes the discourse of the show — seem to have been staged for the sole purpose of being photographed [MV03].

The itinerary around the exhibition and the biographies of our protagonists show us different ways of experiencing photography and of engaging with Salvador Dalí. Many of these women photographers had the courage to step forward, to believe in themselves and practice the profession; others, though they cultivated their passion for the medium, did not make it the mainspring of their lives. And as alternatives to both of these approaches, Gala and Yvonne Halsman preferred to go unnoticed on the creative plane. Whatever the circumstances, the female gaze also has stories to tell. On this occasion, we felt it was fitting and just to give visibility to some of the works by these women, and in this way approach the figure of Salvador Dalí from a new and inspiring perspective.

21. Tamara Berghmans, "Entre artiste photographe et photographe d'artistes", *Suzy Embo...*, op. cit., p. 209.

22. According to Dalí, the mark of a good happening is that no one understands what is happening. See John Molleson, "Dalí and the What's Happening?", *New York Herald Tribune*, New York, 24/02/1966.

23. Luis Revenga, "Retratos, espejos, autorretrato", *Dalí fotógrafo, Dalí en sus fotografías*, Fundación Luis Cernuda, Diputación Provincial de Sevilla, Sevilla, 1984, p. 9.

24. We know of the existence of these photographs thanks to Harmon Houghton, widowed husband of Marcia Keegan.

La Femme invisible*

GALA

Kazan, Russia, 1894 – Portlligat, Spain, 1982

History places the origins of Elena Diakonova — Gala's real name — in the Tartar city of Kazan. She received a privileged education in Moscow and kept company with Anastasia Tsvetaieva — sister of the great Russian poetess Marina Tsvetaieva — with whom she shared a love of reading. When Marina accompanied them and spoke about her future as a poetess, Gala drank in her words 'like life-giving water'. She too would become a poetess and artist thanks to her two great loves: Paul Éluard and Salvador Dalí.

She met Paul Éluard in 1912 in the Clavadel sanatorium (Davos, Switzerland), where the two young people were staying as a result of respiratory complaints. During the time they spent there, Gala encouraged Éluard to write and inspired his first poems. It was Gala, using the *nom de plume* of Reine de Paleüglinn, who signed the preface of one of Éluard's first books, *Dialogue des inutiles* (1914). Gala and Éluard were married in 1917 and their only daughter, Cécile, was born a year later. Throughout the nineteen twenties, the couple were closely involved with members of the Surrealist group led by André Breton. With her mysterious and androgynous charm, the Russian woman became the movement's muse and was depicted in the work of renowned painters such as Giorgio de Chirico or Max Ernst and in the photographs of Man Ray. However, it would not be until Salvador Dalí appeared in her life, that Gala was to see the consummation of her own legend.

During the summer of 1929 in Cadaqués, Dalí received visits from the gallery owner Camille Goemans and René Magritte with their respective partners, from Luis Buñuel, and from Paul Éluard along with Gala and Cécile. From the very first, the Catalan artist was captivated by Gala, who in turn saw in him the signs of artistic genius. This was the beginning of an intimate relationship that was to link their lives from that moment on. With Gala at his side, the up-and-coming young artist became a force of innovation in the Surrealist movement and one of its greatest exponents. With Dalí by her side, Gala comes into focus as a cultured and creative woman with an enormous organisational capacity who was also striving to remain in the background. 'I shall do everything yet seem to be a woman who does nothing,' she confessed to Éluard in a letter written in her youth. Indeed, thanks to the documentation preserved in the Centre for Dalinian Studies we know that Gala, in addition to writing, producing Surrealist objects, taking part in the creation of exquisite corpses and actively collaborating with Dalí in a wide range of projects, was also taking photographs, as other members of the Surrealist group were doing, whenever the camera they passed from one to another came into her hands.

The photographs accompanying this text are from the first years of the love affair between artist and muse and bear witness to the time spent at the Portlligat house, the visits to Cadaqués of their mutual friend, the writer René Crevel, and the meeting with Paul Éluard at Carry-le-Rouet, a town on the Côte d'Azur. These photographs afford an insight into the day-to-day life of Salvador Dalí in the early nineteen thirties, as seen from the exceptional viewpoint of his muse, who had everything that was needed to capture the intensity of her surroundings: a trained eye, the radiant beauty of the people she loved and the serenity that summer bestows on bodies at rest.

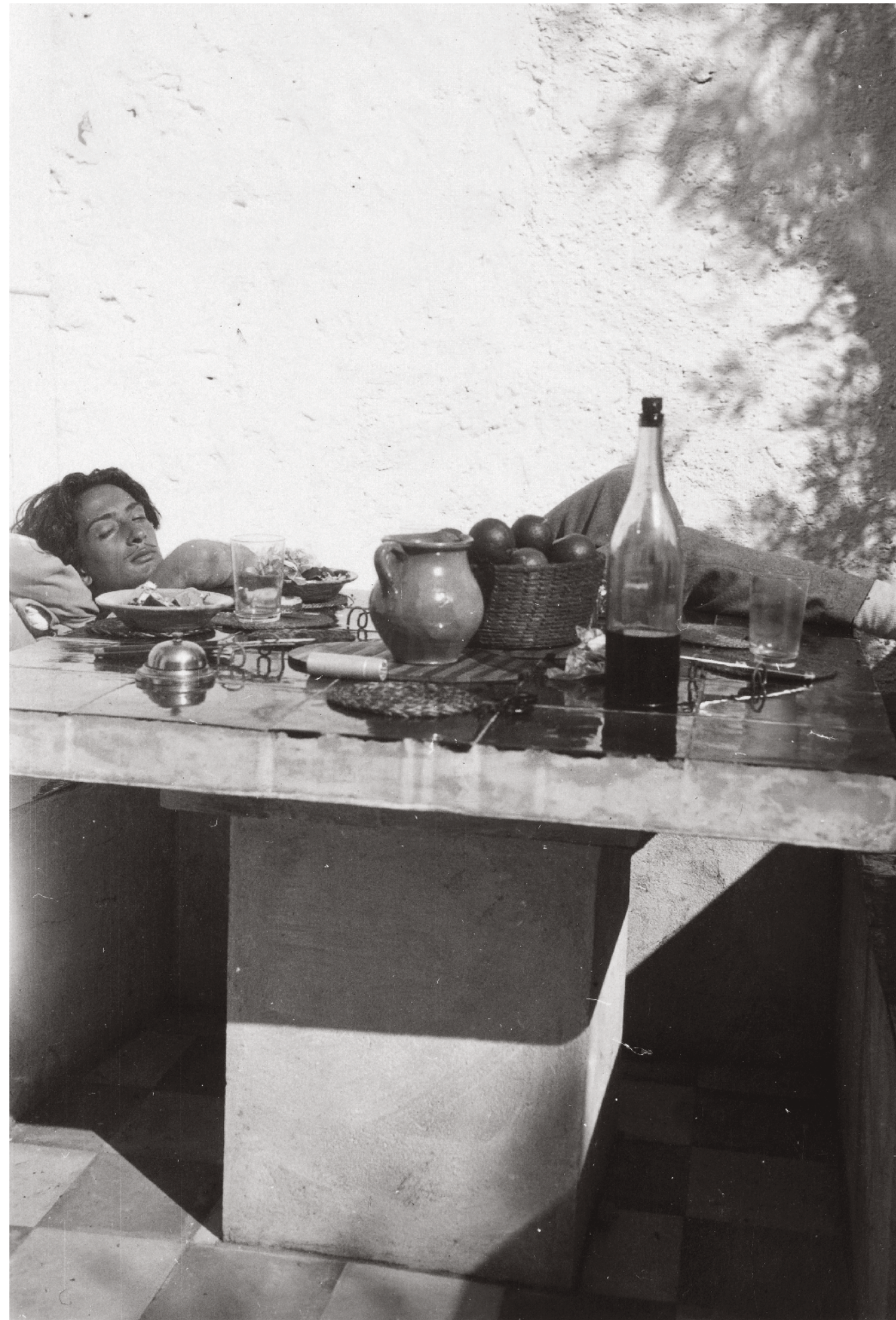
* In 1930, Salvador Dalí published his first book, *La Femme visible*, in which Gala had a hand. The title is a tribute from the author to his companion and collaborator.

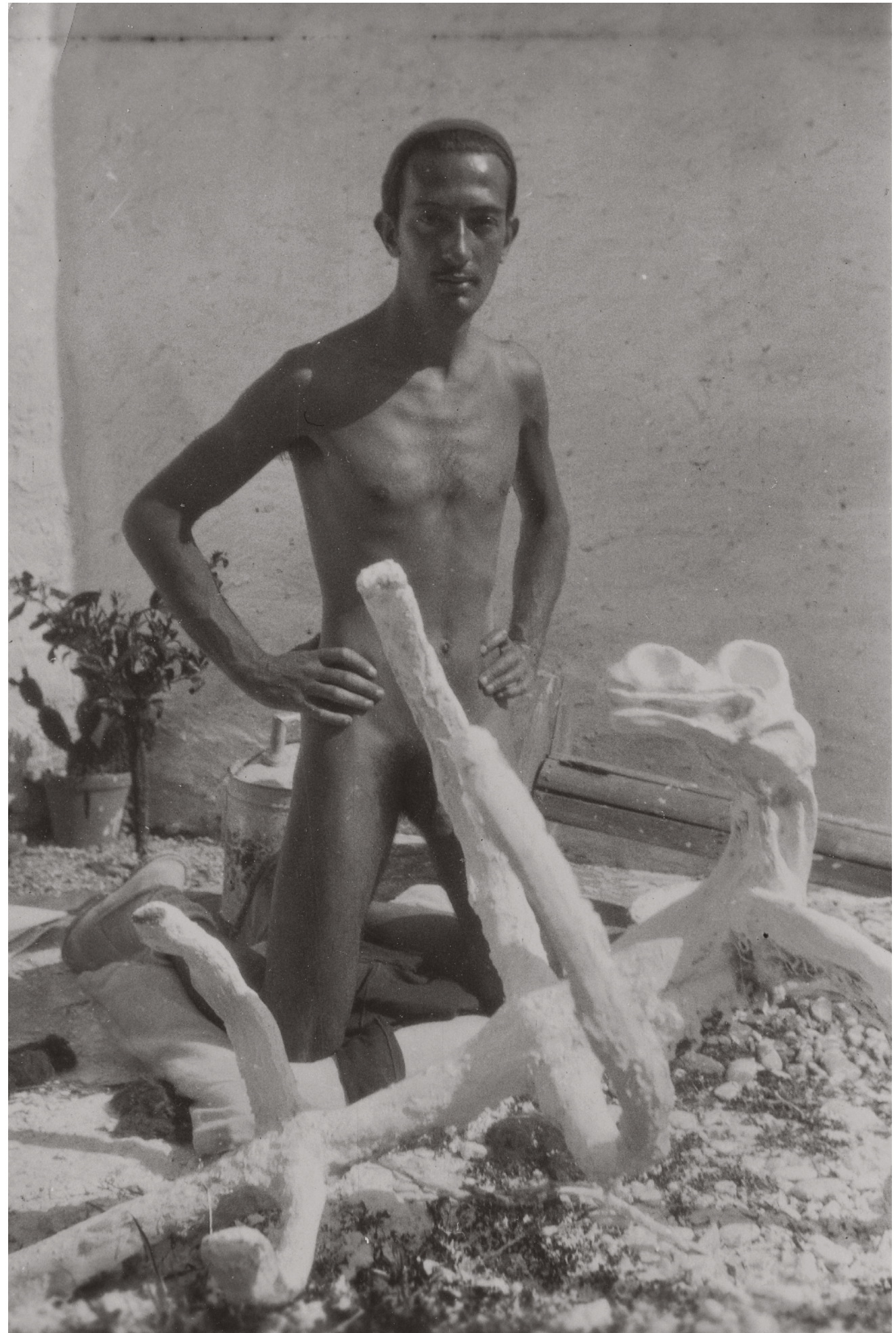












La dentellière*

VALENTINE HUGO

Boulogne-sur-Mer, France, 1887 – Paris, France, 1968

Valentine Gross was born into an enlightened and progressive family who inspired in her a love for art, theatre and music from a very early age. Developing these interests led her in 1907 to study painting at the École des Beaux-Arts in Paris. In 1919, at the age of 32, she married Victor Hugo's great-grandson, the artist Jean Hugo, with whom she shared a devotion for painting, illustration and costume design for the ballet, theatre and cinema. During this period of time, the couple played host to leading members of the Parisian intelligentsia at their Palais-Royal apartment.

Between 1930 and 1936, Valentine Hugo's contact with the Surrealist group intensified, coinciding with the start of a brief love affair with André Breton, the self-proclaimed leader of the movement. During this emotionally agitated time, the *dentellière* enjoyed one of the most creative moments of her career, consolidating her style, rich in meticulous detail and at once oneiric and mysterious. She produced some of her most outstanding works in these years, such as *Les Surréalistes* (1932-1948), *Objet à fonctionnement symbolique* (1931) or the illustrations for the re-edition of *Contes Bizarres d'Achim von Arnim* (1933).

As a result of her connections with the Surrealist group, Valentine soon became a close friend of other members of the movement, amongst whom were Gala and Salvador Dalí, whom she visited on two occasions at the beginning of the nineteen thirties. In 1931, during a fleeting visit to Cadaqués, Valentine took a photograph of the artist in front of the 'newly painted' house at Portlligat [VH01], as she noted on the back of the photograph. She paid a second visit the following year, this time in the company of Breton, whom she captured in a photograph with the couple [VH03]. This photograph was to become one of the few proofs of André Breton's visit to Portlligat.

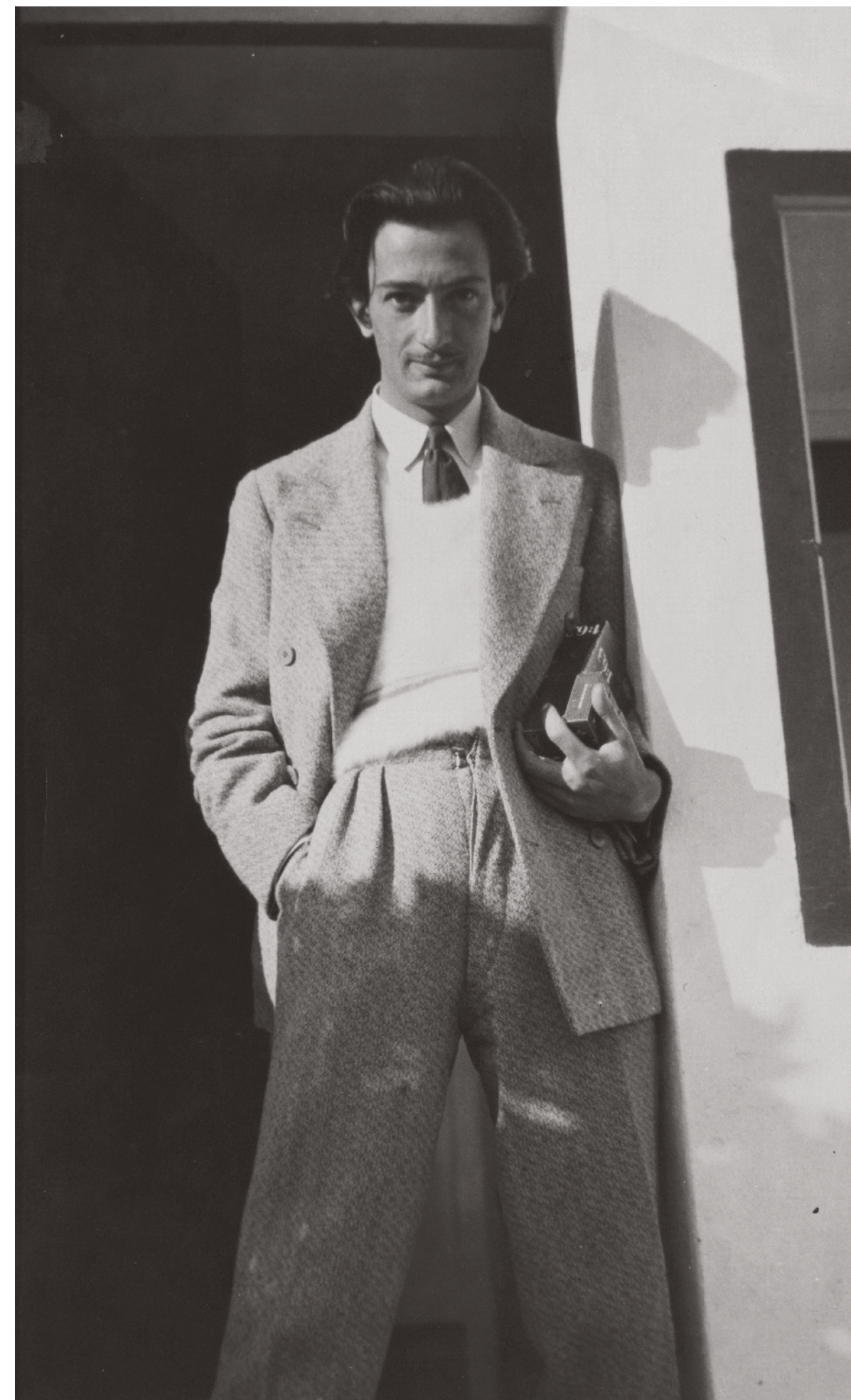
* An affectionate nickname given to the artist by her friend the poet Paul Éluard. *Dentellière*, the French word for a lacemaker, is an allusion to her painstaking and richly detailed style.

Dali devant la maison toute
à Cadaques - photo ^{fraîche} par V.H.

Je laisse Paul à
Perpignan, j'en pars
après le déjeuner j'arrive
à 4^h $\frac{1}{2}$ Cadaques
je couche là. et je repars
le matin emmenant Gala
et Dali. qui repart de
Perpignan ou Montpellier
en Espagne et nous allons
Paul Gala et moi voir
René Crevel à Grimaud
ensuite St Tropez tous où
nous voyons les amis -
Gala retourne Cadaques
Paul et moi Nîmes
Je reprends train et le
matin avant départ me donne
le poème écrit la nuit. le

V 10 mars 1931 * fantaisie







La Cometa*

ANNA LAETITIA PECCI-BLUNT

Perugia, Italy, 1885 – Marlia, Italy, 1971

Anna Laetitia Pecci-Blunt, better known as Mimi, was one of the great patrons and gallery owners of Italian art in the 20th century. She was born into an aristocratic family — her father was the nephew of Pope Leo XIII — and was educated according to the standards required by her social class. In 1919, at the age of thirty-four, she married the American banker, Cecil Blumenthal, who thereby acquired the title of Count Pecci-Blunt. In 1922, the couple took up residence in Paris, where they were introduced into the leading social and intellectual circles of the time by Étienne de Beaumont, Charles de Noailles and Carlos de Beistegui.

In addition to her role as a patron and benefactress of the arts, Mimi also had a genuine passion for photography, an artistic genre she practised with notable sensibility and originality. During the nineteen forties, her work was presented in the exhibitions put on for her by the Unione Società Italiane Arte Fotografica (U.S.I.A.F.), based in Rome. These shows included portraits, landscapes, still lifes and animal and genre subjects, and were well received by the press of the day, whose reviewers praised her portraits and remarked on her special talent for capturing and expressing the character of the sitters in perfect communion with the surrounding ambience.

With her *Rolleiflex* camera, always close at hand, Mimi chronicled in images the events she organised and the guests she received at her Villa Reale de Marlia residence in Tuscany. The house — which came to be the family's summer retreat and the centre of their social life — was visited in the summer of 1936 by Gala and Salvador Dalí, whom she had come to know through their links with the Zodiac group of art patrons (set up to provide Dalí with financial support during the early years of his artistic career in Paris). The pictures taken by Mimi during the couple's stay in Italy show a young, suntanned Salvador Dalí enjoying *dolce far niente* to the full [AP01 / AP02]. The beauty that radiates from these photographs recalls classical art and brings us closer to an intimately personal Dalí who captivates the camera lens that is his accomplice.

* In 1935, Mimi opened her own art gallery, known as La Cometa, in Rome. Although its life was cut short owing to the onset of the Second World War and the prevailing anti-Semitism in Italy, the gallery achieved a degree of notoriety. In 1937, she opened a branch of the gallery under the same name in New York.



A free spirit

DENISE BELLON

Paris, France, 1902-1999

Denise Hulmann — better known as Denise Bellon, the name she took on her marriage to Jacques Bellon in 1923 — began learning photographic techniques under the tuition of René Zuber and Pierre Boucher in 1933. From 1934 on, she pursued a career as a freelance photojournalist for the Alliance Photo agency, whose roster of talents included photographers such as Robert Capa, Henri Cartier-Bresson and Juliette Lasserre, and her work under the name of Denise Bellon was extensively published in newspapers and magazines of the time, such as *Match*, *Vu* and *Regards*, though unlike her colleagues she did not specialise in any particular genre. Free and independent, Bellon explored the rich diversity of the photographic arts using only her intuition and a *Rolleiflex*, and ranging through humanism, documentalism and Surrealism. Her interests, which ranged from photojournalism to portraiture, by way of advertising and the world of art, always have a common denominator: the depiction of the human being in all his or her diversity.

She made a name for herself largely as a result of the photo-essay she produced — to a commission from André Breton — on the *Exposition Internationale du Surréalisme*, which took place at the Galerie des Beaux-Arts in Paris in 1938. This collection of photographs has come to be an invaluable documentary testimony, essential for the study of the exhibition and the works created especially for that show, which can be thought of as a work of art in its own right. From that series, one of Denise Bellon's most acclaimed photographs [DB02] shows Dalí, surprised and delighted by the presence of the camera, holding one of the mannequins to be placed in his *Rainy Taxi*. Bellon also immortalised this object-sculpture in the courtyard at the entrance to the exhibition. Inside the vehicle, the mannequin and her companion were permanently drenched by the fine rain which also kept alive the three hundred snails that the artist enclosed in the taxi [DB01].



A talent for the arts

GLORIA BRAGGIOTTI

Florence, Italy, 1909 – Syracuse, Sicily, 2003

She was born in Florence into a family of artists, the sixth of eight sibling, most of whom were talented and made their careers in and around the world of culture. During the nineteen twenties, Braggiotti studied modern dance in Boston and opened her own dance studio with her sisters. In 1931, she moved to New York with the aim of finding work as a dancer or actress. Her brother, the acclaimed pianist and composer, Mario Braggiotti, included her in his performances at El Morocco and other exclusive nightclubs in the city, but in the years of the Great Depression it proved very difficult to pursue a successful professional career. However, the exciting and hectic social life of the time brought her into contact with Maury Paul, one of the most famous society columnists in New York, who signed his articles with the communal *nom de plume* Cholly Knickerbocker. Paul provided her with an introduction to the *New York Post*, where she was taken on as a fashion feature writer. When Gloria Braggiotti married the artist Emlen Etting in 1938, they set up home in Philadelphia, and in the years that followed — the most creative of her professional life — she wrote for a number of newspapers, such as the *Philadelphia Ledger*, where she worked as an art critic, and the magazine *Town & Country*. In her book, *Born In a Crowd*, published in 1957, she described the delightful years of her childhood in Tuscany.

In parallel to her overlapping careers in dance and writing, Gloria Braggiotti was a passionate discoverer and admirer of the world through the lens of her camera. Her close relationship with the high society of Philadelphia gave her the opportunity to recount and record a wide range of experiences and friendships, both in photographs and in prose. In accordance with the established format of the time, for more than fifty years Braggiotti portrayed leading citizens and artists, writers and celebrities from far and wide. In *By the Way*, the book of photographs she published in 1993, her genuine interest in the people and places she photographed and her fine sense of humour are apparent in pictures that are full of life.

Gala and Salvador Dalí, who appear in the pages of *By the Way*, were probably introduced to Braggiotti by Caresse Crosby, a friend and colleague of her husband who was also a publisher and a leading patron of the arts. During 1940 and 1941 the Dalís were Caresse Crosby's guests, in her house at Hampton Manor in Virginia, where the artist wrote his autobiography, *The Secret Life of Salvador Dalí* (1942). In the portrait from 1941 [GB01], the artist's intense gaze seems to engage and challenge both the photographer and the viewer.



Benefactress

BARBARA SUTRO ZIEGLER

San Francisco, CA, United States, 1907 – New York, NY, United States, 1999

She was born into a well-to-do San Francisco family whose special sensitivity to the world of art enabled her to be educated in Italy and to study music in London. At the end of the nineteen thirties she worked as an occasional assistant to the German-born photographer and painter John Gutmann, who had settled in San Francisco. In 1940, the *Oakland Tribune* newspaper made particular mention of the young woman's homecoming to Piedmont (California) from New York, where she had been taking a photography course and to which she planned to return to take up a business career. In the month of March, 1941, we learn from the New York press that she had an exhibition in the Youth Center on the fourth floor of the legendary R.H. Macy & Co department store. The show included photographs of children and animals, two genres in which she was especially interested. During this period her work was published in various magazines and two of her photographs were included in the 1945 book *1001 Ways to Improve Your Photographs*, by Williard D. Morgan. Prior to her marriage to Dr James E. Ziegler, Barbara Sutro had been a member of the Spinsters of San Francisco, a prominent women's social and philanthropic organisation, and she went on to gain recognition in New York City, where she made her home, as photographer and a patron of the arts.

Most of Barbara Sutro's photographs of the nineteen forties are portraits of celebrities and famous artists, many of them personal friends, such as the Surrealists Max Ernst and Salvador Dalí, both of whom were living in the United States as a consequence of the Second World War. While the portraits of Max Ernst, now in the Museum of the City of New York, are notable for the visual power of their composition and the play of light and shade, the photographs of Dalí from our collection are of a more documentary character. In January 1942, Dalí made a visit to the San Francisco Bay area to work on the portrait of Dorothy Spreckels, a member of the upper echelons of Burlingame society, who makes a double appearance in one of the pictures [BS01]. Of particular interest here is the fact that Salvador Dalí's face has been cut out of one of the prints [BS02]. The artist sent the cut-out to Barbara Sutro with a handwritten note on tissue paper, affectionately reprimanding her for having taken the photograph.





At Work*

YVONNE HALSMAN

Paris, France, 1912 – New York, NY, United States, 2006

Yvonne Moser's grandfather was the founder of the famous Moser firm, which specializes in the creation of luxury glassware. She studied piano at the Conservatoire Russe in Paris, but her fascination with photography — no doubt inherited from her mother, a professional photographer — and the intervention of her cousin Maria Eisner (the founder of Alliance Photo and subsequently one of the founding members of Magnum Photos) led her, in 1934, to the studio of Philippe Halsman, in Montparnasse. With Halsman she learned the trade and developed her own technique, and within a year later she had set up as an independent portrait photographer, specializing children, with a studio in her mothers apartment, and was contributing pictures to the weekly magazine *Votre Bonheur*. At the same time, she was also occasionally assisting Philippe Halsman, who was beginning to make a name in Paris society as a portrait photographer. In 1936, she and Halsman showed five photographs each in the *Exposition Internationale de Photographie Contemporaine* at the Musée des Arts Décoratifs in Paris.

Yvonne Moser and Philippe Halsman were married in April 1937 and opened their joint studio at 350 rue Saint Honoré in Paris. From that point on, Yvonne's professional life was wholly bound up with that of her husband. In 1940, shortly before the German invasion of France, the Halsmans settled in the USA, and in 1943 they definitely established their studio in New York City. There Philippe Halsman devoted himself to his photography, and Yvonne was his most loyal collaborator: she gave him inspiration, assisted in the setting-up of photo sessions (lighting, props, models, make-up...), stood in for him whenever necessary, documented the shoots, worked tirelessly in the dark room and came to excel in the delicate art of retouching.

Yvonne's rapport with Philippe Halsman and their teamwork were crucial factors in the success of some of their most ambitious creations. Of note among Halsman's most original photographs are those made in collaboration with Salvador Dalí, such as *In Voluptate Mors* (1951). The pictures taken by Yvonne Halsman during the process of creating this series bear witness to her talent with their combination of artistic quality and documentary value.

* In 1989, Harry N. Abrams published *Halsman at Work*. The book was conceived as Yvonne's personal tribute to Philippe Halsman and by way of the author's photographs and comments takes us inside the working methods of one of the great portrait photographers of the twentieth century.

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unique print pulled from Abrams book

*Dali Skull
1951*

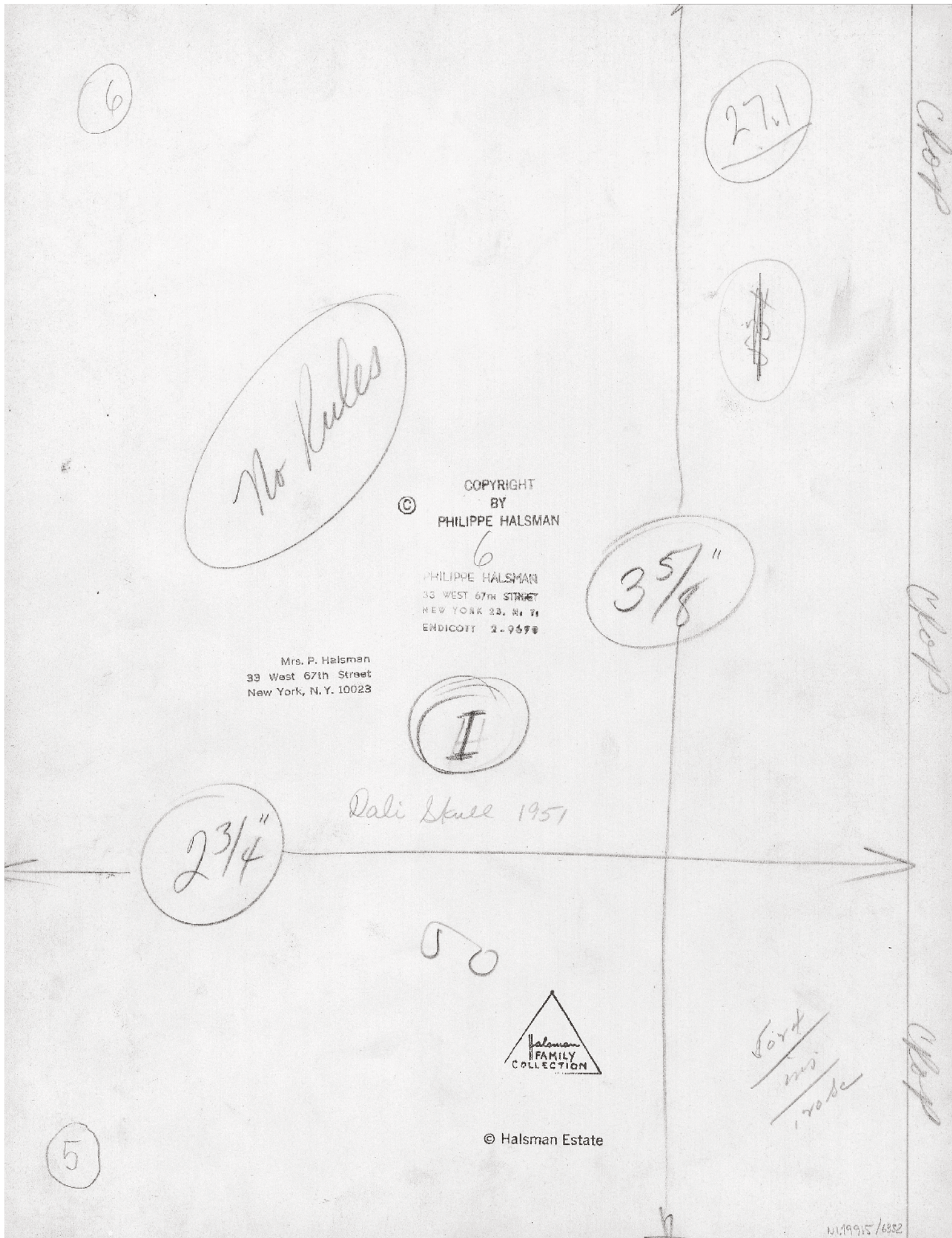
PHOTO
BY
YVONNE HALSMAN



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Star of Condé Nast

KAREN RADKAI

Munich, Germany, 1919 – Stockbridge, MA, United States, 2003

Karen Radkai, born Liselotte Weinisch, spent her childhood and youth in Bavaria, Germany, before emigrating to the USA in 1937. She started photographing fashion for *Harper's Bazaar* in 1949 just a year and a half after deciding to become a professional photographer. From that point on, she worked for numerous prestigious magazines, notably *Vogue* and *House & Garden*. Supremely adaptable, she excelled at almost every type of commission: news, fashion, interiors, portraits or advertising. Her style is characterised by the use of sepia to give her pictures a certain romantic period air, by her spirit of vitality and by her capacity to incorporate the unexpected. Although she created more than 30 *Vogue* front covers in the 1950s and 60s, and became one of the most prominent photographers of the Condé Nast international publishing group, we have very little biographical information about her. What we do have are many of the pictures with which she helped shape our visual culture — images that are readily associated with the most famous fashion magazine and glamour of the mid-twentieth century.

Karen Radkai met Salvador Dalí on September 3, 1951, at Carlos de Beistegui's legendary masked ball at the Palazzo Labia in Venice. She was just at the beginning of her professional career. The photographers covering the glittering social event, which brought together international celebrities, Hollywood stars, renowned artists and multimillionaires, included Cecil Beaton, André Ostier-Heil, and Karen Radkai and her husband Paul Radkai, both of whom recalled 'the party of the century' as the most frenetic days of their lives. Outstanding among the shots taken by Karen Radkai — for their beauty and vivacity — are those of Gala, Salvador Dalí and their retinue on their way to the Baroque palace, wearing costumes designed by the artist and made by the Christian Dior fashion house [KRO2]. Surprisingly, none of these photographs were chosen by Karen Radkai to illustrate the article 'The Beistegui Ball', which appeared in *Harper's Bazaar* on November 1, 1951. So these may well be unpublished documents.





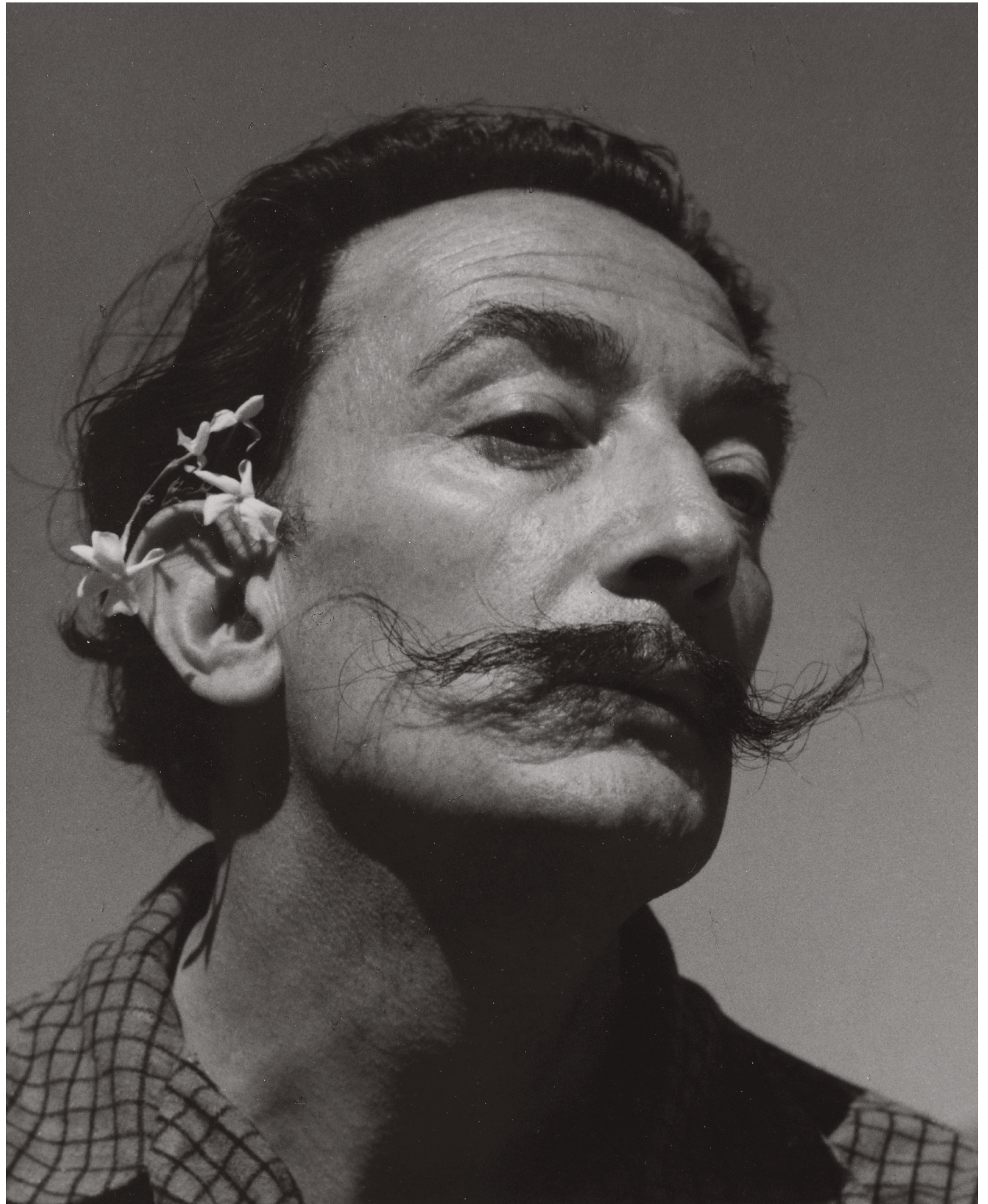
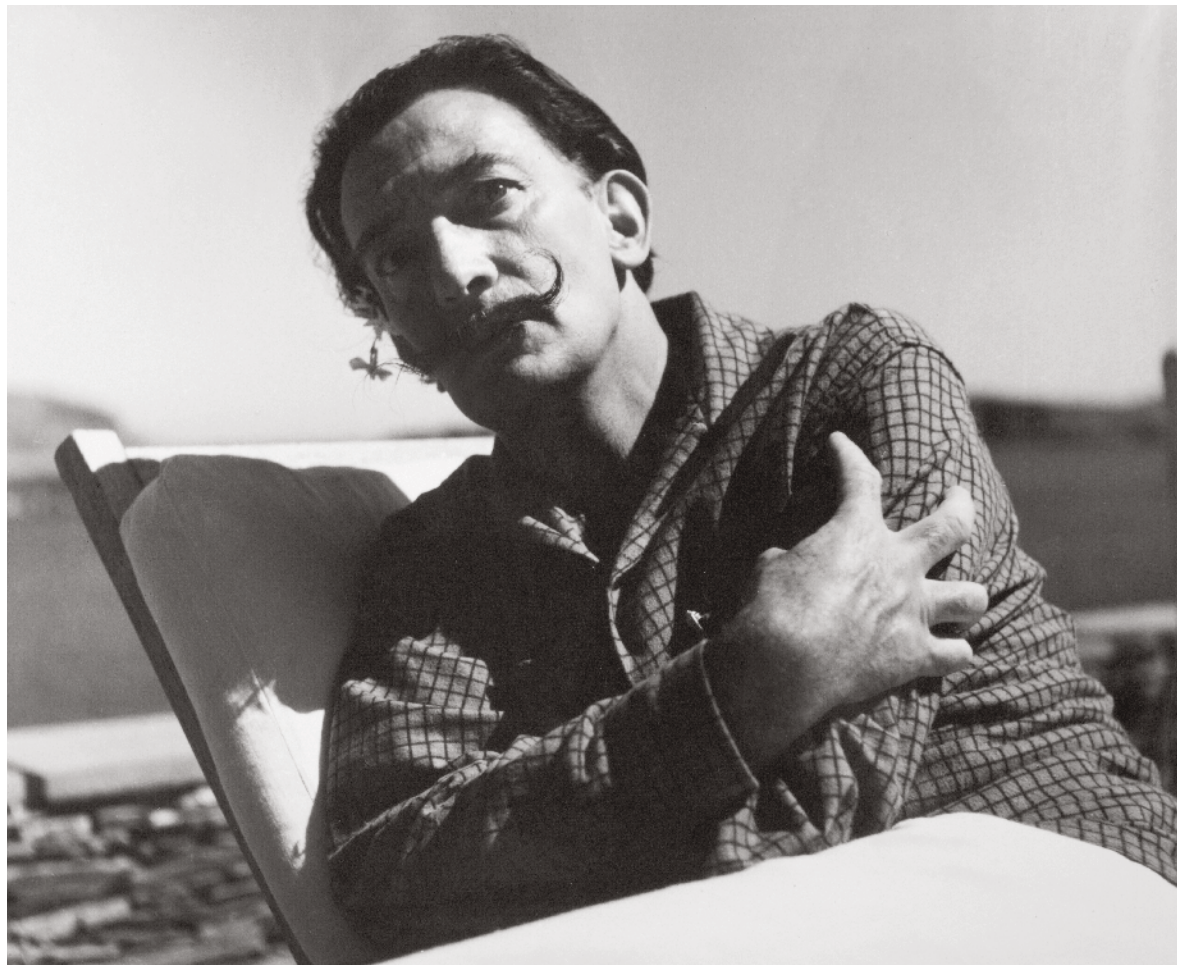
The psychological portrait

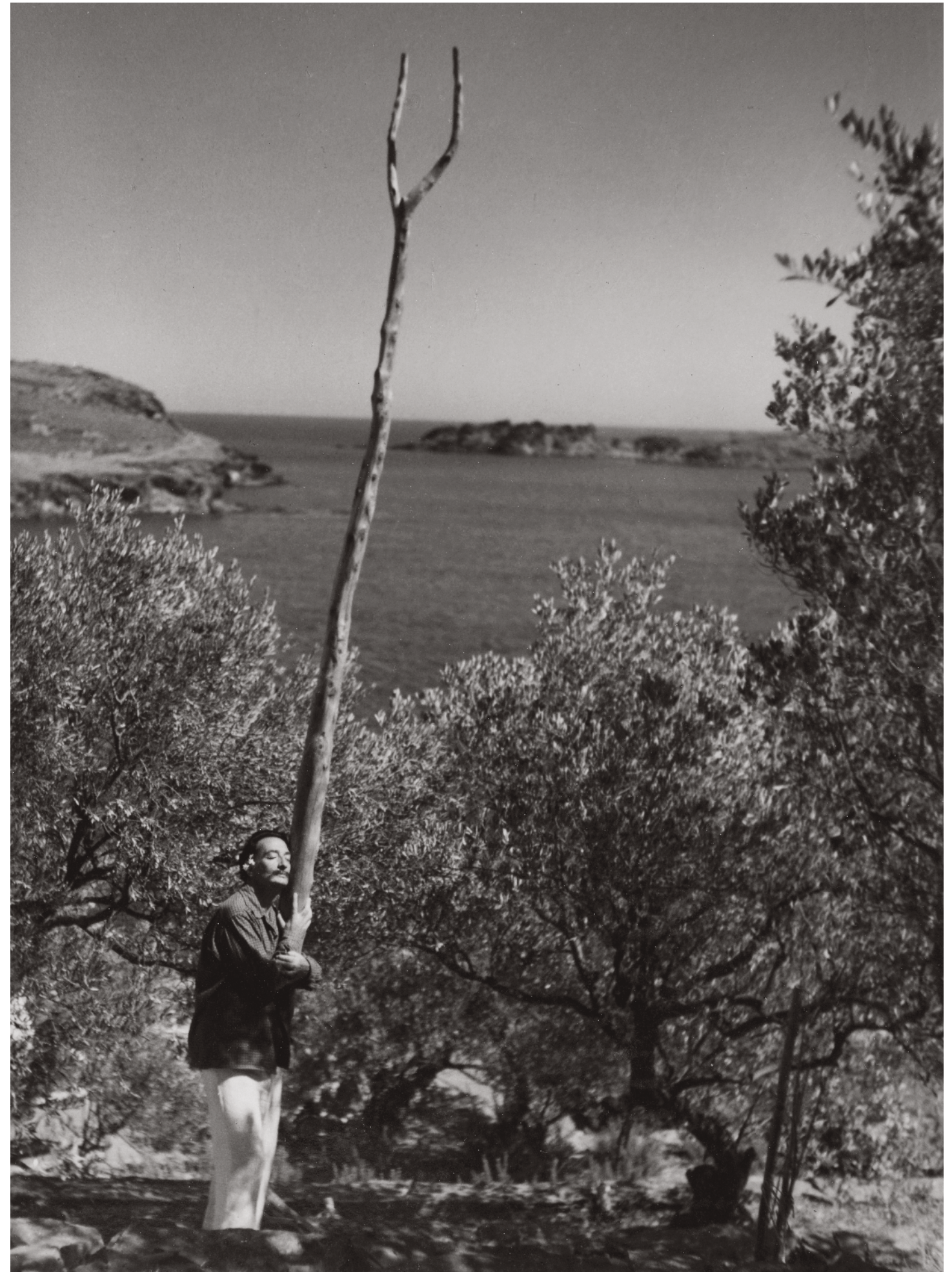
LISELOTTE STRELOW

Redel, now Poland, 1908 – Hamburg, Germany, 1981

Liselotte Strelow was from a humble background and began her working life in farming until the precarious economic conditions in the agriculture sector led her to seek a more secure career. In 1930, attracted by the job opportunities open to graduates from the Lette-Verein vocational schools, she moved to Berlin and trained as a photographer. A short time afterwards, she started work in the studio of the Jewish portrait photographer Suse Byk. At this time, Strelow, who had an exceptional talent for portraits, modelled her style on that of the artists of the Bauhaus school and centred her attention on the individual expression of each face, avoiding the distraction of background elements. Between 1933 and 1938 she worked for Kodak AG, where she learnt new lighting methods and followed the latest advances in the world of photography. At the end of World War II she moved to Detmold, where she continued to work as a photographer despite the difficulties of the post-war era and the shortage of materials. It was during this period that she developed a passion for theatrical photography. In 1950 she opened a studio in Düsseldorf, where she continued to concentrate on theatre and portrait photography. On the strength of the work she produced at this time and in the nineteen sixties, Strelow came to be very highly regarded as a photographer in the Germany of the 'economic miracle'.

Liselotte Strelow's reputation as a portrait photographer led to commissions to portray prominent figures in the fields of politics, culture and business, and Konrad Adenauer, Thomas Mann, Joseph Beuys and Marlene Dietrich, among many others, all sat for her. Driven as she was by a desire for perfection and the aim of capturing in a single photograph as many of the sitter's character traits as possible, she would often take as many as a hundred shots in a session. By gaining the confidence of her models, Strelow managed to get them to relax and unconsciously reveal their unaffected nature, free of artifice. No doubt Salvador Dalí — accustomed as he was to playing a part in front of the camera — would have posed a challenge for her when she photographed him at Portlligat in 1953. In these shots we can see how both naturalness and artifice are inherent in the artist's make-up. His relaxed face contrasts with the energetic gesture of his hand [L501] and the protagonism of the pitchfork to which he clings [L503] is far from incidental. Dalí refers us here to a typical element in his work, the crutch, and to a major painting of 1941, *Soft Self-portrait with Grilled Bacon*.





The strenght of the story

LIES WIEGMAN

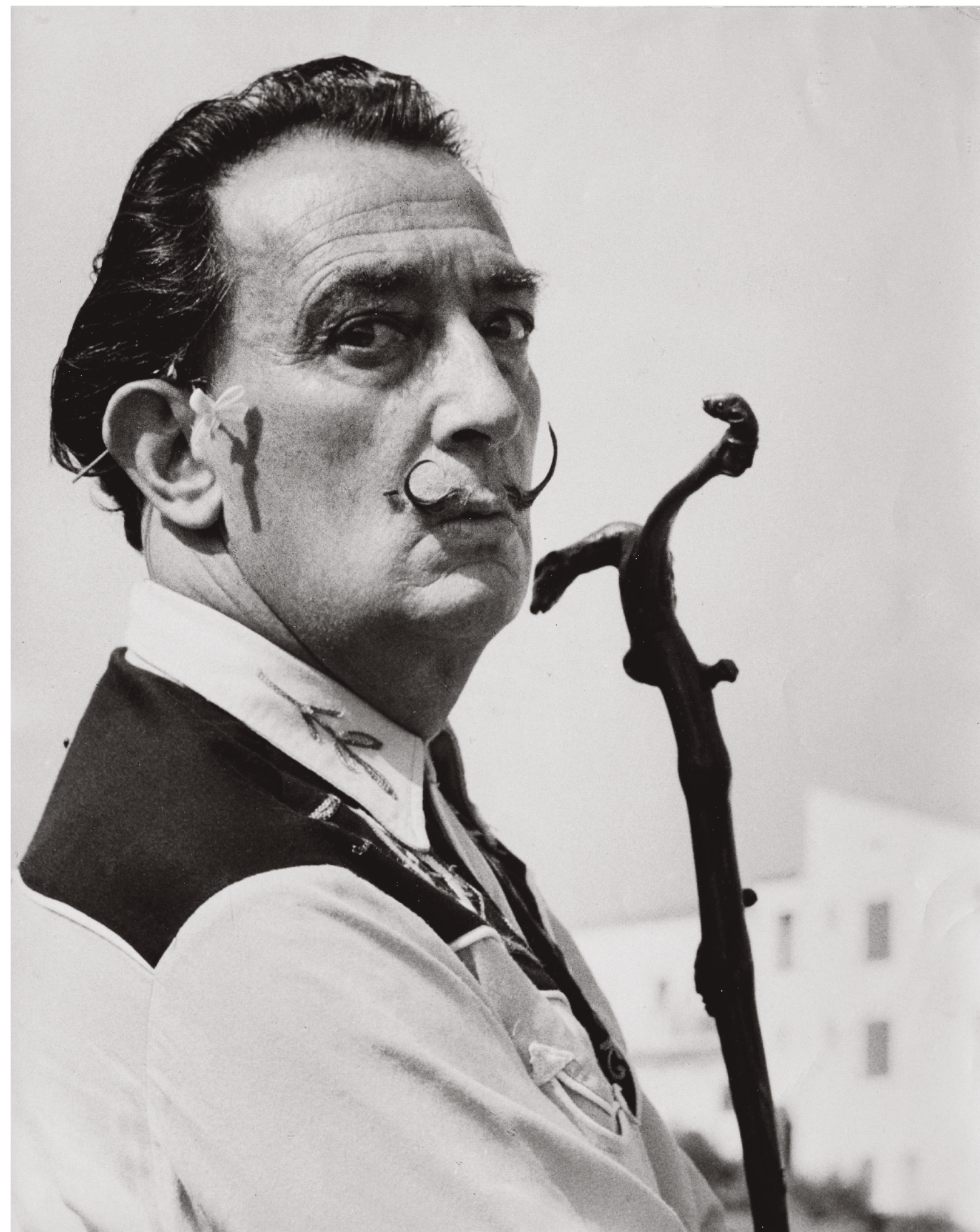
Heemskerck, Netherlands, 1927 – San Miguel de Allende, Mexico, 2011

In 1945, Lies Wiegman began studying Advertising and Photography at the Academie voor Beeldende Kunsten in The Hague and continued her studies at the École Paul Colin in Paris. She produced her first works in 1951 in the Netherlands, but it was in the United States that her professional career really took off, and where, as a member of the Village Camera Club, she came into contact with Eugene Smith, Robert Capa, Richard Avedon and Lisette Model, among others. During the nineteen fifties, Wiegman became increasingly interested in the socially conscious photo-essay. As she saw it, the importance of photography lay in the vision and not the technique, and she dispensed with flash bulbs and set out to capture reality without intervening in it. At this time she was working on photo series and producing true-to-life stories centred on the cosmopolitan city and the tough conditions of immigrant neighbourhoods. Her clean and honest style, free of embellishment or artifice, earned her the second prize in the 1954 international competition held by *Photography* magazine.

Over the course of the nineteen sixties Wiegman began to feel the need to free herself from the reality that had weighed so heavily on her previous phase, and she began to play with composition and image to create new spaces by means of photographic manipulation. From 1965 onwards, she concentrated on illustrating children's books, such as *Mein Känguruh Fanny* (1969) or *Mein Affe Pop* (1971), which allowed her to develop her more imaginative and fantastical side. She also began teaching creative photography at the School voor Fotografie en Fotonica (MTS) in The Hague.

Without a doubt Lies Wiegman's encounter with Salvador Dalí in 1961 and her contact with Dalí's work would have marked a turning point in her artistic output, which became more poetic and oneiric. The photo-essay on the artist that Wiegman produced from her visit to the house at Portlligat bears witness to the delicate balance between reality and the wondrous in her work at that time, with her pictures depicting three different Dalís: the private Dalí, deeply absorbed in the creative process [LW02], the defiant Dalí facing up to the camera [LW03] and the imaginary Dalí, created with the technique of photomontage [LW01].





The pioneer

MARTHA HOLMES

Louisville, KY, United States, 1923 – Manhattan, NY, United States, 1968

Martha Holmes began her professional career while still an art student at Louisville University and the Speed Art Museum, when she was offered the chance to work as a colour photographer's assistant for *The Louisville Courier-Journal* and *The Louisville Times*. A little later she found herself working full-time as a black and white photographer, when many of her male colleagues were being called up to serve in World War II. In 1944, at just over twenty years of age, she became the fourth female photographer to be taken on by the prestigious *Life* magazine, following in the steps of Marie Hansen, Margaret Bourke-White and Hansel Mieth. She worked at *Life* for forty years, first as a staff member in Los Angeles and Washington D.C. and later as a freelance photographer in New York, where, in 1950, she was named as one of the ten most highly acclaimed women photographers in the USA.

As a photographer, Martha Holmes is remarkable for her versatility and adaptability in covering any type of event or news story. One minute she could be taking photographs of athletes and the next, film actors or artists, but her simple, unpretentious style always prevailed. She would never force any situation, or assert her own personality over the personages she immortalised in her work, and it is thanks to this signature feature that photographs such as her pictures of Salvador Dalí, Billy Eckstine or Jackson Pollock have gone down in history.

Also of particular historical interest are the pictures she took in Washington in 1947 at sessions of the House Un-American Activities Committee, which were held to investigate supposed Communist influence in the Hollywood film industry. While fifty or so other photographers focused their cameras on the person testifying, Holmes would have her camera trained on Humphrey Bogart, Danny Kaye and Lauren Bacall, in order to capture the reactions of the public.

Martha Holmes made portraits of Salvador Dalí on a number of occasions, and two of these works are of particular note for the quality of their composition: the photo-essay from 1945, in which Gala also appears, and the portrait in which the artist displays some of the works he created around 1960 [MH01]. Here once again we can see how the photographer's own personality created a climate of confidence and intimacy that allowed her to capture the essence of her subjects and let them shine forth.

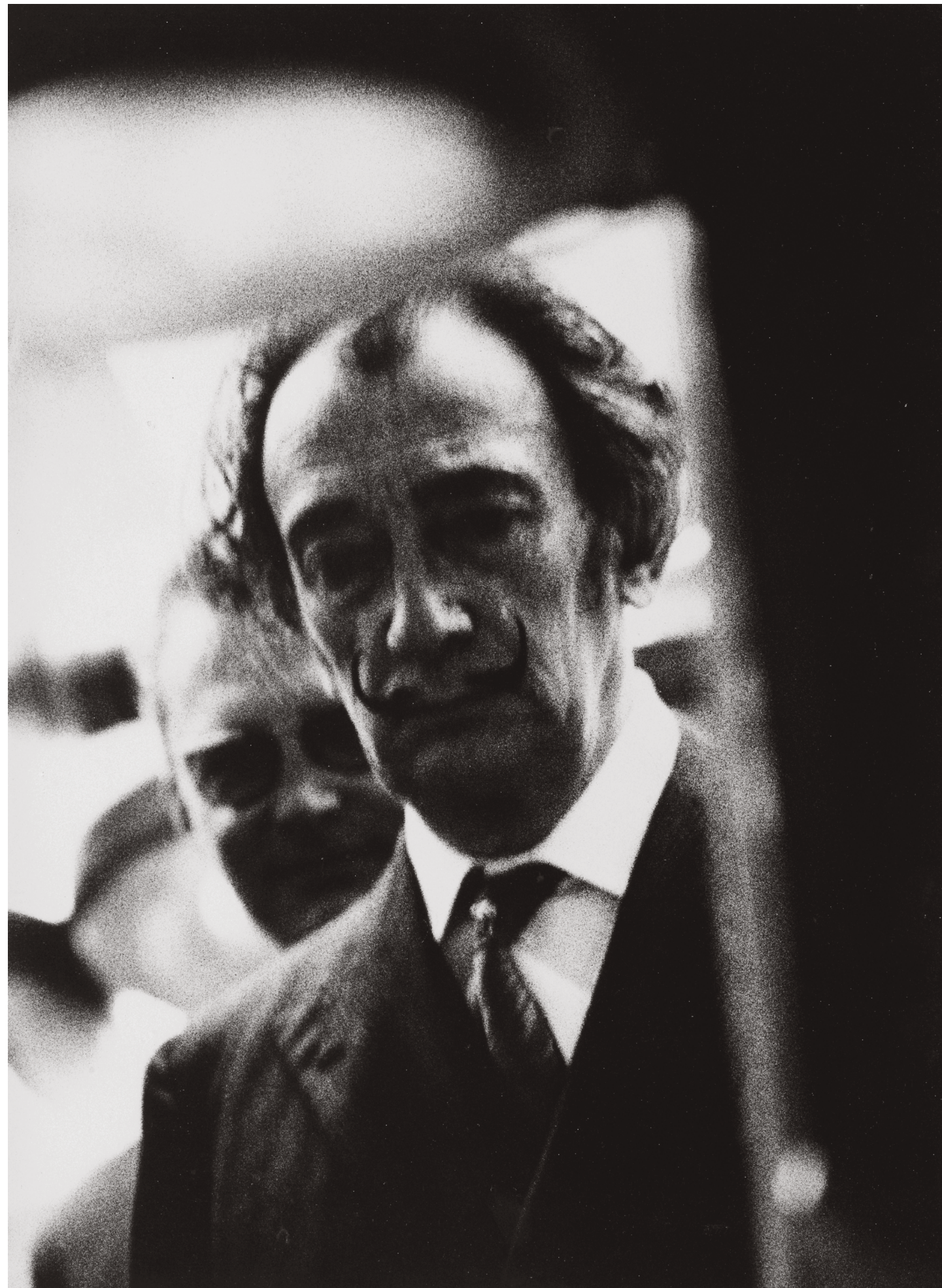


Experimental SUZY EMBO

Antwerp, Belgium, 1936

Suzy Embo was born into a French-speaking middle-class Antwerp family. When she was sixteen she gave up her classical education for a practical training course in photography at the Gevaert factory. In 1956 she continued her apprenticeship at the Amsterdam studio of the Dutch portrait photographer Cor van Weele. This experience led her to develop an aversion to photographic retouching and the official portrait, but it also awakened her interest in experimenting with the darkroom, resulting in the spirit of playfulness and the tendency towards abstraction evident in many of her works. At the tender age of twenty she exhibited her work for the first time at the Ostend Casino alongside her sister Lou Embo, who was also a photographer. Other successful exhibitions followed, and received extensive press coverage. Suzy Embo's photography at this time was closely aligned with the German artistic movement known as *Subjektive Fotografie*, in which experimentation with purely photographic techniques was placed in the service of personal expression.

In 1963 her encounter with Pierre Alechinsky and her marriage to the sculptor Reinhoud d'Haese led her to pursue her career in Paris. In the nineteen sixties Suzy Embo turned away from experimental photography to focus instead on avant-garde creative artists — painters, musicians and dancers — and photographed their world from a perspective at once documentary and artistic, investing her pictures with the great aesthetic value that is undoubtedly her hallmark. This is apparent in the lively and spontaneous portraits of Salvador Dalí she made in 1966 at the Hôtel des Monnaies et des Médailles in Paris, which possess all the characteristics of her style: intense blacks and whites, a pronounced grain and a tight framing of the faces. According to Suzy Embo, in taking a portrait the photographer must become invisible to the subject, and putting this principle into practice, she captured images of Salvador Dalí that are surprisingly bereft of the staging and artifice often associated with the artist [SE01 / SE02].



Commitment and Action

MARCIA KEEGAN

Tulsa, OK, United States, 1938 – Santa Fe, NM, United States, 2016

Born and raised in the Southwest of the United States, Marcia Keegan was a brilliant student who graduated from the University of New Mexico in 1968. She worked as a press photographer for the *Albuquerque Journal* and the *Albuquerque Tribune* for several years before moving to New York in the late 1960s, where she freelanced for Associated Press and for various national magazines and publishing houses. During these years, she used photography as a means of taking part in and recording the actions and the triumphs of the American civil rights movement and the protests against the Vietnam War, life in the ghetto and the struggle for equality of different groups. She set out to give visibility through her work to the problems and injustices she witnessed, and to contribute to social change. In this context, Viking Press commissioned her to document the destruction of the Black Mesa plateau Navajo reservation, but instead of a book about environmental destruction, in *Mother Earth, Father Sky* (1974) Marcia Keegan collected the impressive testimony of the Pueblo and Navajo, whose spiritual bond with the earth she shared. From that moment on, Keegan shifted her focus from documenting problems to sharing the beauty of the people and the places she photographed. In 1988 she founded Clear Light Publishing with her husband, Harmon Houghton. As Houghton said, Marcia Keegan's career as a photographer was always guided by her great enthusiasm and passion for life and for her fellow human beings.

On February 23, 1966, Marcia Keegan attended the event organized by Salvador Dalí in the Philharmonic Hall of the Lincoln Center in New York. She was one of a dozen photographers entrusted with recording the *Happening with Salvador Dalí* hosted by Ben Grauer in which Gala figured as a muse. The happening also featured the Tony Scott Jazz Quartet, Carl Holmes & The Commanders, and the Sarah Lawrence College dancers, among other mind-blowing participants. The pictures captured by Keegan convey with great intensity the dynamism of the different artistic expressions coming together on the stage and focus on the artist, the subject that by means of the action is constituted as an artwork [MK03].





Unpublished

MICHELLE VINCENOT

Paris, France, 1947 – Paris, France, 2007

On completing her studies in photography, Michelle Vincenot became an assistant to the famous *Paris Match* photographer Claude Azoulay, highly regarded for the pictures of film shoots and the celebrity portraits he took between the years 1950 and 1980, and in working with him she gained a detailed knowledge of the portrait genre, and subsequently came into contact with other film photographers. In 1973, she took the photographs of an exhibition of work by her friend, the Venezuelan artist Mirna Salamanqués, at the Galerie Haut de Pavé in Paris. In the early nineteen eighties she was the permanent in-house photographer of the MN éditions Total (Moshe Naïm) label, which specialized in recordings of poems set to music and the work of exiled or émigré musicians in France. At Moshe Naïm Michelle Vincenot took the photographs for the covers of albums by musicians such as Paco Ibáñez, François Rabbath and Waskar Amaru, among others. Later, between 1980 and 1990, she worked as a freelance, producing a number of documentary photo-essays, among the most noteworthy being her study of repatriated French Muslims and her coverage of the civil war in Lebanon, for the newspaper *Ouest-France*, under the auspices of the United Nations Interim Force in Lebanon (UNIFIL).

Michelle Vincenot was in the habit of spending the summer holidays in Cadaqués, and it was there at the end of the nineteen sixties that she had a chance encounter with Salvador Dalí. Passionate photographer that she was, who never went anywhere without her camera, she had no hesitation in asking Dalí if she might take his photograph, and from that moment on a relationship of friendship and collaboration grew up between them. As a result of their encounter, the great artist recruited the young woman to immortalise the artistic and musical events he was organising in Dalinian settings. Hugo Pamcos, a French harpist who appears in some of the photographs taken by Vincenot during the improvised action around the *Christ of the Rubbish* [mv02], at Portlligat, recalls how the artist, who loved dressing up, used to involve his guests in this favourite pastime. A number of photographs of these occasions, abounding in energy and poetry, have been preserved and can be seen now for the first time [mv01].







MEMORABILIA

IRENE HALSMAN /
OLIVER HALSMAN
ROSENBERG

MARTON RADKAI

SUZY EMBO

HARMON HOUGHTON

LUC DUBOS

Irene Halsman / Oliver Halsman Rosenberg

YVONNE

Daughter and grandson of Yvonne Halsman



We have an old photo album from the early 1900s in which Yvonne's mother Annette is seen with a camera around her neck. She must have passed on her interest in photography to her daughter, who was born in 1912. When Yvonne was in her twenties she was living in Paris and pursuing her own career as a photographer. She worked on the staff of a small magazine, and her subject matter included children, animals and nature scenes. Her cousin Maria Eisner Leffeldt, who ran a photo agency called Alliance Photo (which subsequently became Magnum Photos), introduced her to Philippe Halsman, who was establishing a reputation as the finest portrait photographer in Paris. She worked as Philippe's apprentice for a few years, and in due course they married, in 1937.

After fleeing the Nazis and arriving in NYC in the early 1940s, they started out again as unknowns and had to work their way up from the bottom. Yvonne was raising their two young daughters, Irene and Jane, and Philippe was working for the Black Star Photo Agency. In 1941 he saw that an assignment to photograph Dalí's theatre costumes had come into the office, and recognizing Dalí's name from Paris, he requested the assignment. The photograph of the dancers from the Ballets Russes production of *Labyrinth* on a New York rooftop was strange and memorable, and *LIFE* magazine ran it as the Photo of the Week. This was a stroke of good fortune for Dalí, getting publicity in America's most popular magazine, and also for Halsman, who began to freelance for *LIFE*, right up to his hundred-and-first cover photo in 1979.

Dalí and Halsman worked together for the next 37 years, and Yvonne was always at Philippe's side. She was his photo assistant, which meant she was loading film, changing light bulbs, packing and unpacking equipment, developing film, printing in the darkroom, and retouching photographs and negatives. She also was the stylist and would help with hair and make-up (in the days when celebrities would show up at the studio on their own). She also was a wonderful hostess and chef, preparing meals and drinks for subjects and guests. She dedicated her entire life to helping Philippe and was indispensable to him. She was more than an assistant and more than a muse. She was an artist in her own right, and her creative eye, knowledge of the medium, and delightful sense of humor made an essential contribution to PH's work.

There were always several cameras loaded with film during a shoot, and often Yvonne would take behind-the-scenes photos with a camera that wasn't being used. In 1951 she had her own ladder and camera to shoot production shots of *In Voluptate Mors*. We can see in her photographs Dalí and Halsman arranging the nudes in the skull formation. Yvonne held the chair on the left side of the famous *Dalí Atomicus* photograph, and played a role in many other shoots with Dalí. When Philippe needed flies for a photograph of Dalí's moustache with honey, Yvonne went to the local fish market with a fly swatter. When Dalí had the idea of having a nude, popcorn and bread exploding out of his shoe, Yvonne was on the balcony of the studio throwing baguettes and rolls into the frame of the photo. When Dalí wanted to show the world in 1964 that he had not cut his moustache, Yvonne and Philippe traveled to Dalí's house in Cadaqués. They arranged for a helicopter to hover above Dalí standing on a plexiglass over Philippe, who lay on his back and shot upwards. We know all this thanks to Yvonne's photos documenting the event.

After Philippe's death in 1979, Yvonne blossomed and gave slide lectures at museums and colleges, and interviews on the radio. She would show all of her behind-the-scenes photos and tell stories of her adventures with Philippe. In 1989, Abrams published a book entitled *Halsman at Work*, which was a collection of these pictures and stories. Yvonne passed away in 2006, but the stories live on with the family.

Marton Radkai

IN THE BAT OF AN EYE

Son of Karen Radkai



Karen Radkai, my mother, was not the easiest person to be around or to grow up with. But she was somebody who left a big mark.

Brash, brilliant, outspoken and highly opinionated, she could make enemies out of friends within minutes, but she could also attract the loyalty of those who were willing to give her space, those who recognized the person behind the lens, those who saw and appreciated the superb — and extremely myopic — eye she had. She was also ambitious, with endless amounts of energy, and a kind of resilience that could drive any normal person to distraction. A large part of that energy came from her passion for her work, as such. She had the great good fortune to live at a time when photography had reached a kind of creative apotheosis and was firmly in the hands and fingers of a small, busy, gifted elite of perceptive editors, publishers and photographers.

She once told me that she had started photographing as a child in Munich, the city where she was born in 1919. But it was a hobby she enjoyed, and I do hope some day to find somewhere among her papers some of those old shots. Otherwise, her earliest memories were of sleeping in a bathtub, because the inflation in the early 1920s in Germany had wiped out the family's fortune. Abandoned by her parents, who separated soon after her birth, she was sent to a convent, where, by her own account, she acquired the discipline that she kept up all her life.

As a teenager she left Nazi Germany for the USA, where her mother had settled about eight years before. She was working as a stylist in New York in the mid 1940s when she met a dashing Hungarian émigré, who was already a fairly well established photographer: my father, Paul Radkai, who worked for *Harper's Bazaar*, among others. He let her have his studio to work and practice in — according to him — and soon she had become a protégé of the great Alexey Brodovich at *Harper's*. She was 29 when the magazine sent her on assignment to post-civil-war Greece to photograph Queen Frederica. The pictures from that job are unavailable, but I do own a stunning vignette that tells the entire story of my mother's photographs and perhaps reveals the artistry of photography itself. She found the subject somewhere in the war-ravaged country. A man stands. He is looking down at an elderly woman shining his shoe. My mother, I realize looking at the image, did not *photograph* that. She saw it coming and caught the millisecond of the man's almost contemptuous look.

Her career was a steep upward curb for many years, despite personal setbacks and a marriage that turned sour for too many complicated reasons than I can count. She had four children in all, from two marriages, but her true companion was her work, and that made her a favorite of many VIPs, particularly from the film and music world. The childhood of my sisters and me was populated by some remarkable people and filled with special memories.

Because of her deep involvement with the creative world, my mother was rarely in awe of prominent personalities. She had a very Germanic approach to work: you came, you did it, and when it was finished, you packed up and left and took a well-earned vacation.

I would say that this kept her quite objective when photographing — an important point, in that she would not let her personal taste get in the way of the job at hand. She did not always photograph people she agreed with or even liked.

At some time in the 1960s, she and Paul, my father, bought a house in Cadaqués, just behind the church up on the hill. It was a funny idea, a bit spontaneous, as I recall (she was like that: after selling that house, she bought an apartment in a little Austrian village from the billboard announcing the house was being built). Cadaqués was full of jet-setters and wannabes, rich people living a life akin to that of the *rois faineants*, oddballs, social dropouts, artists real and fraudulent, and Dalí, of course, who used to stride into the Bar Meliton bar twiddling his moustache — I remember him, because I occasionally played chess there as a boy, and he reminded me of an archbishop presenting his ring to be kissed.

But when she was sent to photograph him, she packed her equipment, took her trusty assistant, Vaughn Murmurian, and did the job, and did it well. She told me once that Dalí made a few coarse remarks about some of the activities he performed in one of his rooms. She would gracefully ignore these attempts at provocation, especially as they were made by a man, and so she smilingly replied with a comment about his age.

My mother also did a lot of advertising shoots, but the photo-reportage was her favorite kind of work. And she was not only an assignment person. She had an unerring eye for what was photogenic, for what would fit in a good magazine, and so, over the years, she collaborated with many outstanding magazines, notably *World of Interiors*, a British Condé Nast publication, which at the time was brilliantly edited by Min Hogg.

As a son, as a freelancer like her, but with nothing like as much talent, I find it difficult to separate the private and the professional. For years now, I have been working on gathering information for a kind of biography — not a list of jobs, not a curriculum vitae, but a personal account — so I'd like to close with a little anecdote.

My mother and I did a job together for *House & Garden*. It was the only one we ever did, actually, though I worked for *World of Interiors* a number of times. It was a palace-castle near Fulda, in Hessen, Germany. She landed in Munich and, though her expense account was generous, picked up a small car. We drove together to Fulda, a 400-kilometer journey, and set up shop in a B&B. No fancy hotels. We spent one day essentially walking around the castle, which was owned by Prince Moritz von Hessen, whom she admired for his ability to work and run businesses rather than rest on the family fortune. The next day, she photographed. I took note of the rooms, and picked up the history of the castle and the family. A third day was needed, as I recall. In the evenings, we'd eat dinner in some small Gasthaus, and turn in early. Everything went very smoothly. One incident, though, sticks in my mind. The housekeeper-cum-groundkeeper followed us all over the place, opening doors and moving objects around, and at one point my mother asked if we could put some flowers in a vase, because it looked bleak and museum-like. The man off-handedly remarked that those old vases were not intended for flowers but for decoration, and maybe she could photograph it some other way... I did my best to distract,

to change the subject, to interfere, because I could see my mother's lips tightening, a slight pallor form along her nose. I knew that behind those sunglasses she always wore, her eyes were sending out daggers. She hated anyone interfering with her work, and so that gentleman was then subjected to a tongue-lashing that I can only sum up with 'You do your work, and I'll do mine.' That, at any rate, is the polite version of her discourse.

Suzy Embo INTERVIEW*

Photographer



SUMMARY

In an interview at her home in Brussels on December 23, 2017, Suzy Embo shared with us some memories of the year 1966, in which she twice photographed Salvador Dalí.

She remembers meeting him for the first time in April, in Le Havre, as he stepped off the transatlantic liner that had brought him back from New York. At the request of a friend who works for the United States Lines, the shipping company, Suzy Embo had come to photograph the ship and the arrival of the artist. That evening she attended the press conference in the town with the director Jean-Christophe Averty, who was to film *A Soft Self-portrait of Salvador Dalí* in Portlligat that summer. She recalls the artist as a pleasant man to look at and listen to, who expressed himself with a strong accent, in a mixture of Spanish and French.

On that day, as so often, she did not pay much attention to the conversations and took a lot of photographs, in the hope that two or three might turn out to be satisfactory, because, as she says with some amusement: 'My contact sheets are generally abominable, but it's enough if just one picture is a success.' She had tried, as always, to capture what she calls 'snapshots' of looking, while striving to go unnoticed: people looking at others, at the world or at the photographer herself, as on that day when she photographed Orson Welles, his eyes fixed on her breasts. However, she was to be unable to capture Dalí's gaze, who seemed to be too busy to look at her.

Suzy Embo photographed Dalí again a few months later, in November 1966, at the Hôtel des Monnaies, the Paris Mint, where she frequently went to take pictures. The place fascinates her: an extraordinary building, with its foundry where gold and silver are cast, the men dressed all in leather and the craftsmen engraving coins and medals. That year, Dalí was working on the creation of medals for the Paris Mint, so it was likely that he would go to the Mint on the Quai de Conti to supervise the pressing in November. Notified by the director that the artist had arrived, Suzy Embo went there to immortalize his visit. She remembers the precise moment when Dalí appeared, holding the leash of a magnificent wild animal, still very young, which she later learned was an ocelot. She regrets not having photographed that moment, but the animal appears in some of the shots from that day and Suzy Embo is surprised by an amusing twist of chance: in the photos from Le Havre, a very similar animal can be seen on the tapestry that served as a backdrop, as if it were a recurring motif associated with the artist...

1966 was, for Suzy Embo, the year of a wonderful trip to Venice. She went there in the summer with her husband, the Belgian sculptor Reinhoud d'Haese, invited to the Venice Biennale by the Belgian government. There she met her friends Pol Bury and Pierre Alechinsky, of whom she has fond memories: she refers several times to Alechinsky's great kindness and attentiveness to others, recalling how much he has helped the artists around him to make themselves known and to exhibit their work. In Venice, Suzy stayed with her sister, Lou Embo, also a photographer and the wife of Fulvio Roiter, a highly regarded Italian photographer. That year Suzy Embo shot her series *The Venetian Blinds*: a set of photographs that play with the fantastic and suggestive forms made by the folds of the curtains that hang all around the perimeter of the Piazza San Marco, separating the open space from commercial premises under the arcades.

* The Centre for Dalinian Studies commissioned Pieter De Reuse to conduct this interview for the exhibition *The Women Photograph Dalí*.

On her return from Venice, she reconnected with Paris and the 20th arrondissement, where she then lived with her husband. During that period she was a regular at the café, La Promenade de Vénus, where André Breton used to get together with the members of his circle every evening at six o'clock. She would go there every day, very early, and sit in front of him. Intimidated by the presence of thinkers and writers in whose company she felt like 'a little mouse', and feeling that her way of speaking was not refined enough, she was discreet, reserved, but she listened attentively and was amused at the vehemence of Breton who 'played the pope', and 'harangued and threw people out from the long table at which he presided,' she says. As Breton hated to be photographed, she never ventured to take any pictures of those evenings in the café. She managed to photograph him elsewhere, 'in the dark', without a flash, during the installation of *Absolute Divergence*, the last International Surrealist Exhibition.

André Breton died in September 1966. Suzy Embo, dressed in white, went to his funeral, accompanied by Joyce Mansour, a poet of Egyptian origin who had become her friend and with whom she roamed the streets of Paris. Recalling Breton, Suzy Embo remembers his apartment on rue Fontaine, cluttered with souvenirs and *objets d'art* that now, oddly enough, makes her think of her own apartment. She also remembers the tenderness and the beautiful eyes of Elisa, Breton's wife, and the pleasure she felt in being with them.

The bond of affect that linked Suzy Embo with the Bretons was not unconnected with the coming to awareness that led her to devote herself to her photography and, as a result, to separate from her husband. His unwillingness to let her go anywhere without him meant that Suzy Embo was obliged to turn down numerous invitations to outings or visits, not only with the Bretons but also in the exercise of her calling. The stay in Le Havre during which she photographed Dalí had also been the subject of bitter negotiations, she said.

She chose her freedom as a woman and a photographer. She turned to photography at the age of sixteen, when the art director of the Gevaert factory (which was to become Agfa-Gevaert), a family friend, offered her a place on a three-month course for professional photographers. So Suzy Embo left school to join this group, exclusively composed of adult men from various countries. It was to be, for her, a 'beautiful school', which she evokes with enthusiasm, where she discovered the pleasure of a measure of autonomy, that of moving around the city of Antwerp on her own to get to the factory, and the tools and techniques of photography.

Her archive, which runs to almost 50,000 pieces, is now conserved at the FOMU Fotomuseum in Antwerp, which put on a retrospective of her work in the autumn of 2017.

Harmon Houghton

LETTER TO THE CENTRE FOR DALINIAN STUDIES

Marcia Keegan's husband



Dear,

The most memorable quote that I have to offer is that Marcia would never 'shoot' a photograph. The camera was an extension of her vision. For nature scenes she would wait for hours until the light and shadow were exactly as she had envisioned, and would often revisit a site until her image came to fruition.

For people, she would engage each and every one of her subjects until both she and they felt comfortable, and at that point she would capture the moment with her camera. The subject and object became one, in a time-space continuum. She had a way of looking into the spirit of the person being photographed that forged many life-long friendships.

To the best of my recollection Marcia received an assignment from Associated Press to photograph Salvador Dalí at the St. Regis Hotel in the early spring of 1966.

At that time Marcia had just arrived in NYC to start her career as a photographer, and, following the advice of her mentor Alexey Brodovich to photograph celebrities, she jumped at the opportunity. The assignment was one of those decisive moments in anyone's life, when a chance encounter turns out to be a life-changing event.

Marcia was immediately attracted to the Dalí mystique, and was drawn into the inner circle of the Dalí entourage. She met Peter Moore, and for a while at least had daily access to Dalí painting, as well as accompanying him on their party circuit. Marcia's job was to walk the ocelot, complete with its 'diamond collar'. Marcia used to talk about taking the ocelot down Fifth Avenue on the Pet Parade on Easter Sunday.

The avant-garde of the art world in NYC at that time was changing the way art was being perceived. She met Andy Warhol, who was collaborating with Dalí on a movie, as well as a parade of artists, models, and gallerists, who influenced Marcia, who came to see the world in a kinetic way as the subject and object became one.

She photographed Dalí in many situations, both formal/posed and casual, while he was painting. The one image that got away is when she wanted to photograph Dalí in his bathtub full of lobsters. Dalí refused to do it. It would have been an iconic image. When Dalí left New York to go back to Spain, in the fall of 1966, the secretary offered Marcia his rent-controlled apartment at Pickwick Arms on 46th Street and Lexington Avenue, and that became her studio for the next 24 years.

Marcia went on to publish close to 30 books and attain international acclaim for her photography — an influence that the summer of 1966 and her chance meeting with Dalí conferred on her.

Her archive of Dalí photographs has never been properly curated and some of the artifacts that she collected have not been properly catalogued.

If you require any additional information, I would be pleased to provide it.

Thank you

HARMON HOUGHTON

Luc Dubos

WITH HIM, YOU ALWAYS HAD TO LOOK BEYOND THE OBVIOUS

Michelle Vincenot's partner and the father of her son Julien Vincenot



SPRING 1974

An amateur musician for many years, I meet the harpist Hugo Pamcos and buy my first South American harp from him.

SPRING 1982

I get to know photographer Michelle Vincenot; together we will have a son, Julien Vincenot, now a composer.

- Do you play the harp? Michelle immediately asked. I'm going to show you a beautiful photograph of a harpist; I took it at Salvador Dalí's place.
- Dalí? Do you know Dalí?
- Certainly! I often met him in Cadaqués, where I used to spend my summer holidays.

Michelle pulls out a folder and shows me shots of quite amazing scenes in which Salvador Dalí is surrounded by costumed figures, a little weird. The photos were taken in the late 1960s.

- He liked dressing up, and he sent for me to take a picture of him. But that didn't seem to be the point: with him you always had to look beyond the obvious.

She takes out another folder.

- Here, the picture I was telling you about: look, there on the mezzanine, Dalí and Gala and the harpist down below...
- It's Hugo Pamcos. I know him. I bought my first harp from him, and what's more, this would seem to be it!

SEPTEMBER 2017

Rosa Maria Maurell of the Centre for Dalinian Studies gets in touch with our son Julien; she is looking for the original photos of Salvador Dalí, taken by his mother.

Unfortunately, she passed away ten years ago.

A few sessions of searching in Michelle Vincenot's family home were to follow.

I resume the correspondence with Rosa, in the course of which she asks me by email:

- Do you know the date of the attached photos, or the names of the people that appear in them?

These are pictures of the famous scenes described above: Dalí surrounded by costumed figures, a little weird.

As I first met Michelle about fifteen years later, I do not know anyone.

I decide, on the off chance, to call Hugo Pamcos: he had given a concert at Portlligat; perhaps he was a frequent visitor?

- Hello Hugo, I just remembered a photo of you playing the harp at Dalí's place... I thought you might be able to help me... I'll send you a few by email, by the same photographer, all taken at Dalí's in the 1960s. You may have been there on other occasions, and if so, can you tell me if you recognize anyone?
- I've been spending my holidays in Cadaqués for a very long time. In that period I was often at Dalí's place... Look, in the fourth photo, where Dalí is sitting... I can tell you who the person sitting next to him is. It's me! I had a moustache that year.

CHECK LIST

GALA

VALENTINE HUGO

ANNA LAETITIA PECCI-BLUNT

DENISE BELLON

GLORIA BRAGGIOTTI

BARBARA SUTRO ZIEGLER

YVONNE HALSMAN

KAREN RADKAI

LISELOTTE STRELOW

LIES WIEGMAN

MARTHA HOLMES

SUZY EMBO

MARCIA KEEGAN

MICHELLE VINCENOT

GALA



GL01
Paul Éluard and Salvador Dalí next to the monument to the dead of 1914-1918 war in Carry-le-Rouet
1930
Modern copy
17.7 x 24 cm
NR 7256

GL02
Salvador Dalí and Paul Éluard in Carry-le-Rouet*
1930
Period negative
24.5 x 18 cm
NR 5436

GL03
Salvador Dalí in Carry-le-Rouet*
1930
Period copy
10.4 x 7.9 cm
NR 3979



GL04
Salvador Dalí in Portlligat*
c. 1930
Period negative
8.8 x 6 cm
NR 14956

GL05
Salvador Dalí nude in Portlligat
c. 1931
Period copy
8.7 x 6.1 cm
NR 5156

GL06
Salvador Dalí and René Crevel in Portlligat
c. 1931
Period copy
8.4 x 5.9 cm
NR 14960



GL07
Salvador Dalí in Portlligat
c. 1930
Period negative
10.4 x 7.9 cm
NR 6824

GL08
Salvador Dalí sitting in a functionalist chair in front of the painting *Inaugural Gooseflesh* in Portlligat*
c. 1931
Period copy
8.8 x 6.1 cm
NR 5524

GL09
Salvador Dalí and René Crevel sunbathing in Portlligat*
c. 1931
Period copy
8.4 x 5.9 cm
NR 5515

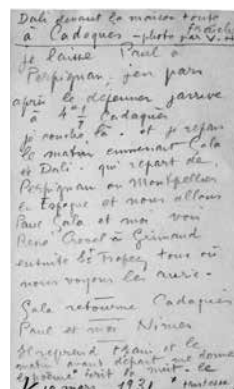


GL10
Salvador Dalí in the courtyard at Portlligat
1932
Period copy
8.6 x 6 cm
NR 4000

GL11
Salvador Dalí in Portlligat with the sculpture *Erection's Ornamental Espectre*
c. 1933
Period copy
8.6 x 6.1 cm
NR 5157

GL12
Salvador Dalí in Portlligat with the sculpture *Erection's Ornamental Espectre*
c. 1933
Period copy
8.7 x 6.1 cm
NR 14954

VALENTINE HUGO



VH01
Recto
Salvador Dalí in front of his house in Portlligat
1931
Period copy
14.1 x 8.7 cm
NR 5435

Verso
Autobiographical manuscript by Valentine Hugo
March 10, 1931
Pencil on photographic paper
14.1 x 8.7 cm
NR 5435



VH02
Salvador Dalí in front of his house in Portlligat*
1931
Period copy
28.5 x 17 cm
NR 4516

VH03
André Breton, Gala and Salvador Dalí in Portlligat
1932
Period copy
10.5 x 16.1 cm
NR 69176

ANNA LAETITIA PECCI-BLUNT



AP01
Portrait of Salvador Dalí in Villa Reale, Marlia*
1936
Period copy
13.7 x 8.5 cm
NR 4874

AP02
Portrait of Salvador Dalí in Villa Reale, Marlia
1936
Period copy
13.7 x 8.5 cm
NR 3980

DENISE BELLON



DB01
Salvador Dalí *Rainy Taxi* at the *Exposition Internationale du Surréalisme, Paris**
1938
Period copy
29 x 24 cm
NR 10965

DB02
Salvador Dalí's *Mannequin* presented at the *Exposition Internationale du Surréalisme, Paris*
1938
Modern copy
23.9 x 26.1 cm
NR 47835



GB01
Portrait of Salvador Dalí
1941
Period copy
16.9 × 11.9 cm
NR 5297

BS01
**Salvador Dalí painting the
Portrait of Mrs. Dorothy
Spreckels in San Francisco**
c. 1942
Period copy
20.3 × 25.2 cm
NR 10444

BS02
**Salvador Dalí painting the
Portrait of Mrs. Dorothy
Spreckels in San Francisco**
c. 1942
Period copy
20.3 × 25.2 cm
NR 11781

BS03
**Salvador Dalí painting the
Portrait of Mrs. Dorothy
Spreckels in San Francisco**
c. 1942
Period copy
20.3 × 25.2 cm
NR 11782

YH01
Recto/Verso
In Voluptate Mors
1951
Period copy
30.8 × 27.4 cm
NR 10283

YH02
Recto/Verso
In Voluptate Mors
1951
Period copy
34.5 × 27.2 cm
NR 10282

YH03
In Voluptate Mors
1951
Period copy
34.2 × 27.4 cm
NR 10285

YH04
In Voluptate Mors
1951
Period copy
29.2 × 27.2 cm
NR 10292

KR01
**Gala and Salvador Dalí with the
dresses designed by Dior for the
Beistegui Ball in Venice***
1951
Period copy
27.4 × 26.8 cm
NR 6737

KR02
**The dresses designed by Dior
for the Beistegui Ball in Venice**
1951
Period copy
27.3 × 26.3 cm
NR 6736

KR03
**The dresses designed by Dior
for the Beistegui Ball in Venice**
1951
Period copy
27.1 × 26.9 cm
NR 6645

KR04
**Salvador Dalí with the dresses
designed by Dior for the Beistegui
Ball in Venice***
1951
Period copy
26.8 × 26.7 cm
NR 6643

LS01
Salvador Dalí in Portlligat
c. 1953
Period copy
17.3 × 20.9 cm
NR 10493

LS02
Salvador Dalí in Portlligat
c. 1953
Period copy
20.1 × 17.1 cm
NR 10558

LS03
Salvador Dalí in Portlligat
c. 1953
Period copy
23.2 × 17 cm
NR 10553

LW01
**Photomontage of Salvador Dalí
in his studio at Portlligat**
1961
Period copy
22.6 × 23.9 cm
NR 45515

LW02
**Salvador Dalí painting *The
Bottle of Tetuan* in his studio
at Portlligat**
1961
Period copy
30.4 × 23.8 cm
NR 6733

LW03
Portrait of Salvador Dalí*
1961
Period copy
30.2 × 23.8 cm
NR 48329



MH01
Salvador Dalí with the oil painting *The Servant of the Disciples of Emmaus* and studio material
 c. 1960
 Period copy
 25.3 × 20.4 cm
 NR 9772



SE01
Salvador Dalí at the Hôtel des Monnaies et des Médailles in Paris
 1966
 Period copy
 19.2 × 29.3 cm
 NR 13217



SE02
Salvador Dalí at the Hôtel des Monnaies et des Médailles in Paris
 1966
 Period copy
 23 × 16.9 cm
 NR 13219



MK01
Happening with Salvador Dalí in the Philharmonic Hall at the Lincoln Center in New York
 1966
 Period copy
 33.9 × 23.3 cm
 NR 4630

MK02
Happening with Salvador Dalí in the Philharmonic Hall at the Lincoln Center in New York
 1966
 Period copy
 33.6 × 26.2 cm
 NR 48881

MK03
Happening with Salvador Dalí in the Philharmonic Hall at the Lincoln Center in New York
 1966
 Period copy
 22.1 × 29.9 cm
 NR 47512



MV01
Action by Salvador Dalí in Portlligat*
 1968-1969
 Period copy
 18.1 × 24 cm
 NR 12600

MV02
Action in the *Christ of the Rubbish* with the harpist Hugo Pamcos and others in Portlligat
 1968-1969
 Period copy
 23.9 × 18 cm
 NR 12592

MV03
Salvador Dalí next to the *Christ of the Rubbish* in Portlligat
 1968-1969
 Period copy
 18.7 × 23.9 cm
 NR 10467



MV04
Salvador Dalí in Portlligat
 1968-1969
 Period copy
 18.1 × 23.8 cm
 NR 10566

MV05
Portrait of Salvador Dalí in Portlligat
 1968-1969
 Period copy with gold glitter and pencil
 23.9 × 18.1 cm
 NR 11052

* For conservation reasons, photographs marked with an asterisk are reproductions, not original.



PAGE 110
Selfportrait
 Yvonne Halsman
 1930s

PAGE 112
Karen Radkai
 1949

PAGE 116
Selfportrait with african sculpture, Paris
 Suzy Embo
 1967-1968



PAGE 120
Marcia Keegan, Laura Gilpin and their Navajo guide at Canyon de Chelly
 1970s

PAGE 122
The harpist Hugo Pamcos, Gala and Salvador Dalí in the Corral de Gala, Cadaqués
 Michelle Vincenot
 c. 1968

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