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Cat. no. P 509

Shirley Temple, the Youngest, Most Sacred Monster of the Cinema in Her Time

Barcelona sphinx

Date:	1939
Technique:	Gouache, pastel and collage on cardboard
Dimensions:	75 x 100 cm
Signature:	Signed and dated lower right: <i>Gala Salvador Dali 1939</i>
Location:	Museum Boijmans van Beuningen, Rotterdam



Provenance

- Galerie André-François Petit, Paris
- Joseph Foret, Paris
- Claude Rivière, Paris
- Mrs. J. Krebs, Brussels

Observations

According to the "New York Times" dated March 26, 1939, this painting was shown at the exhibition held at the Julien Levy Gallery, New York, from March 21st to April 18th 1939. The exhibition catalogue does not mention the painting, but the New York Times article indicates that this work was included as part of the show.

Exhibitions

- 1939, New York, Julien Levy Gallery, *Salvador Dali 1939*, 21/03/1939 - 18/04/1939, not included in catalogue
- 1964, Tokyo, Tokyo Prince Hotel Gallery, *Salvador Dalí : exhibition - Japan 1964*, 08/09/1964 - 18/10/1964, cat. no. 89
- 1965, Paris, Galerie François Petit, *[Catàleg exposició col·lectiva]*, December 18, 1965, no reference
- 1968, Rotterdam, Museum Boymans-van Beuningen, *Hedendaagse Spaanse Kunst : van Picasso tot Genovés*, 05/07/1968 - 25/08/1968, cat. no. 28
- 1968, Charleroi, Palais des Beaux-Arts, *Salvador Dali : peintures, aquarelles, dessins, estampes, etc*, 01/03/1968 - 31/03/1968, cat. no. 14
- 1970, Rotterdam, Museum Boymans-van Beuningen, *Dalí*, 21/11/1970 - 10/01/1971, cat. no. 126
- 1971, Baden-Baden, Staatliche Kunsthalle, *Dalí: Gemälde, Zeichnungen, Objekte, Schmuck*, 29/01/1971 - 28/03/1971, cat. no. 104
- 1983, Barcelona, Palau Reial de Pedralbes, *400 obres de Salvador Dalí del 1914 al 1983*, 10/06/1983 - 31/07/1983, cat. no. 185
- 1985, Charleroi, Palais des Beaux Arts, *Picasso, Miró, Dalí : évocations d'Espagne*, 26/09/1985 - 22/12/1985, cat. no. 30
- 2004, Barcelona, CaixaForum, *Dalí. Cultura de masses*, 05/02/2004 - 23/05/2004, cat. no. 124

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- *Salvador Dalí : exhibition - Japan 1964*, Mainichi Newspaper, Tokyo, 1964, p. 70
- *[Catàleg exposició col·lectiva]*, Galerie François Petit, Paris, [1965], n. p.
- Robert Lebel, *L'Arte moderna : metafísica, dada, surrealismo*, Fratelli Fabbri, Milano, 1967, p. 263
- Robert Lebel, "Il surrealismo: Tanguy, Dalí, Brauner, Dominguez e altri", *L'arte Moderna*, 31/12/1967, Milano, p. 263
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- "The scandalous epech of surrealist painting now brought to life in a beautiful art book", *New York Times*, 07/01/1968, New York, n. p. (detail)
- Robert Rousseau, "Qui est Salvador Dalí?", *Beaux Arts*, 24/02/1968, Paris, n. p.
- *Dalí*, Museum Boymans-van Beuningen, Rotterdam, 1970, il. 126



- Y. G., "In de rij voor Salvador Dali", *De Waarheid*, 31/12/1970, s. l., p. 4
- *Dalí: Gemälde, Zeichnungen, Objekte, Schmuck*, Staatliche Kunsthalle, Baden-Baden, 1971, p. 231
- Gale Wiley, "Dallying with Dali", *European Stars and Stripes*, 11/03/1971, Kaiserslautern, p. 15 (detail)
- *Salvador Dalí : a guide to his works in public museums*, The Dali Museum, Cleveland [Ohio], 1973, p. [44]
- Jacques Dopagne, *Dalí*, Fernand Hazan, Paris, 1974, il. 41 (detail)
- Whitney Chadwick, "Eros and Thanatos, the Surrealist cult of love reexamined", *Art Forum*, 30/11/1975, New York, NY, p. 54 (detail)
- "Nel fotocolor: Salvador Dalí, «La sfinge di Barcellona», 1939", *Il Giorno*, 28/12/1977, Milano, n. p. (detail)
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- A. Reynolds Morse, *Dali's animal crackers*, Salvador Dalí Museum, St. Petersburg, Florida, 1993, p. 15 (detail), p. 222 (detail)
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- Whitney Chadwick, *Mith in surrealist painting 1929-1939: Dalí, Ernst, Masson*, UMI Dissertation Service, [Michigan], 1994, p. 252
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- *Dalí. Cultura de masses*, Fundació La Caixa, Fundació Gala-Salvador Dalí, Barcelona, Figueres, 2004, p. 93
- *It's all Dalí*, Museum Boijmans Van Beuningen, Rotterdam, 2005, cover, p. 134-135
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- *Dalí & film*, Tate Publishing, London, 2007, p. 165
- *Salvador Dalí - Surrealisti!* = *Salvador Dalí - Surrealist!*, Espoo Museum of Modern Art, Fundació Gala-Salvador Dalí, Espoo, Figueres, 2007, p. 232 (indirect image), p. 234-235 (indirect image)
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