



FUNDACIÓ
GALA-SALVADOR DALÍ



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Cat. no. P 653

Dali à six ans soulevant avec précaution la peau de l'eau pour observer un chien dormir à l'ombre de la mer (Dalí at the Age of Six, When He Thought He Was a Girl, Lifting the Skin of the Water to See a Dog Sleeping in the Shade of the Sea)

Date: c. 1950
Technique: Oil on canvas
Dimensions: 27 x 34 cm
Signature: Signed lower right: *Dalí*
Location: Private collection, Paris



Provenance

- Count François de Vallombreuse, Paris
- Private collection, Pound Ridge, N. Y.

Observations

*The "I Bienal Hispanoamericana de Arte" (1st Biennial of Latin American Art) was held in Madrid and Barcelona. In Madrid from 12th October 1951 to 28th February 1952, although we know that Dalí's works were exhibited only during the shorter period of time we have indicated in the Exhibitions section. In Barcelona, during March 1952, although we know that Dalí's works were exhibited for the longer period of time we have indicated in the Exhibitions section.

Exhibitions

- 1951, London, The Lefevre Gallery, *Dalí*, December 1951, cat. no. 10
- 1952, Madrid, Salas de la Sociedad Española de Amigos del Arte, *1ª Bienal Hispanoamericana de Arte **, 22/01/1952 - 24/02/1952, no reference
- 1952, Barcelona, Museo de Arte Moderno, *I Bienal Hispanoamericana de Arte **, March 1952, cat. no. 6
- 1964, Tokyo, Tokyo Prince Hotel Gallery, *Salvador Dalí : exhibition - Japan 1964*, 08/09/1964 - 18/10/1964, cat. no. 43
- 1965, New York, Gallery of Modern Art, *Salvador Dalí, 1910-1965*, 18/12/1965 - 13/03/1966, cat. no. 125
- 1999, New York, Solomon R. Guggenheim Museum, *Surrealism: two private eyes, the Nesuhi Ertegun and Daniel Filipacchi collections*, 04/06/1999 - 12/09/1999, cat. no. 59

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- "Con halago y con rigor", *Índice de Artes y Letras. Suplemento*, 15/02/1952, Madrid, n. p. (detail)
- Juan Cortés, "La antología de la Bienal", *Destino*, 15/03/1952, Barcelona, n. p. (detail)
- Manuel Lavedan, "Tres coincidencias dalinianas", *Abc*, 16/04/1952, Madrid, p. 9 (detail)
- Mario Alves, "Salvador Dali mestre ou plagiador?", *Flama*, 14/11/1952, Lisboa, n. p. (detail)
- *Salvador Dalí : exhibition - Japan 1964*, Mainichi Newspaper, Tokyo, 1964, p. 84
- *Salvador Dalí, 1910-1965*, The Foundation for Modern Art, New York, 1965, p. 105
- César Gonzalez Ruano, "Dos perros", *Abc*, 21/04/1965, Madrid, p. 39
- Max Gérard, *Dalí de Draeger*, Blume, Barcelona, 1968, il. 73
- *Dali par Dali*, Draeger, [Paris], 1970, p. 19 (detail)
- Luis Romero, *Todo Dalí en un rostro*, Blume, Barcelona, Madrid, 1975, p. 180-181
- Toni Bernard, "Los Dalis de Dali [Coberta]", *Centro moda*, Primavera 1975, Barcelona, p. 4 (detail)
- Ramón Gómez de la Serna, *Dalí*, Espasa-Calpe, Madrid, 1977, p. 90-91 (detail)
- "Le grand Dali et la petite folle [Coberta]", *Dialogues Homophiles*, 31/10/1977, Paris, p. 6-7 (detail)
- José Pierre, *Le Surréalisme*, Fernand Hazan, Paris, 1978, n. p.
- Antonio Fernández Molina, *Dalí*, Ministerio de Educación y Ciencia. Servicio de Publicaciones, [Pamplona], 1978, p. 71 (detail)
- Robert Descharnes, S. Terayama, *Dalí: the book of great masters*, Zauho, Tokyo, 1978, p. 30 (detail)
- *Homage to Dalí*, Chartwell Books, Secaucus, New Jersey, [1980], p. 122
- Jacques Baron, *Anthologie plastique du surréalisme*, Filipacchi, Paris, 1980, p. 84
- Ignacio Gómez de Liaño, *Dalí*, Polígrafa, Barcelona, 1983, il. 100
- Salvador Jimenez, "El artista adolescente", *Abc*, 15/04/1983, Madrid, p. 99



- Antonio D. Olano, *Nacimiento, vida, pasión, muerte, resurrección y gloria de Salvador, Domingo, Felipe, Jacinto Dalí Doménech, Cusí y Farrés, Marqués de Dalí y Púbol*, Dyrsa, Madrid, 1985, p. 292 (detail)
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- Grace Megwinoff Andréu, *Dalí: Salvador de la pintura*, Grace Megwinoff Andréu, San Juan (Puerto Rico), 1998, p. 71 (detail)
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- Lluís Llongueras, *Todo Dalí : vida y obra del personaje más genial y espectacular del siglo XX*, Generalitat de Catalunya, [Barcelona], 2003, p. LXXVI
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- Catherine Millet, *Dalí et moi*, Gallimard, [París], 2005, p. 139
- Ricard Mas, *Dalí i Barcelona*, Ajuntament de Barcelona, Barcelona, 2017, p. 77 (detail)
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