

**Cat. no. OE 10**

**Untitled. Automatic object**

Unique Original Work



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Brassäi-RMN-Grand Palais

<b>Author:</b>	Salvador Dalí i Domènech - Gyula Halász, alias Brassäi
<b>Date:</b>	ca. 1933
<b>Technique:</b>	Photograph and found object or object of automatic origin Gelatin silver print
<b>Dimensions:</b>	23,4 x 17,7 cm The dimensions correspond to the original print run of the photograph
<b>Location:</b>	Centre Pompidou - Musée national d'art moderne - Centre de création industrielle, Paris



## Description

Between 1932-1933, Dalí took on the artistic direction of a series of photographs made with Gyula Halász, alias Brassai (1899-1984), in which certain objects, probably of automatic origin, acquire a new conceptual and artistic dimension, grounded in the essence of the photographic image. Several of these photographs were published anonymously in 1933 in the magazine *Minotaure*, under the heading 'Sculptures involontaires', each with a descriptive title drawing attention to details of the work. A number of these photographs that were not made public at the time constitute further examples of this type of creation, such as this photograph, conserved in the Centre de création industrielle at the Pompidou Centre in Paris. A letter from Dalí to Brassai, in or around 1933, includes a preliminary design for this work together with the words 'aussi debout comme s'il s'agissait d'une sculpture' [*sic*] (standing upright as if it were a sculpture).

## Observations

The dimensions and the inscriptions correspond to the original print run of this photograph, which is conserved at the Centre de création industrielle in Paris.

## Bibliography

- Brassai, Centre Pompidou, Seuil, Paris, 2000, pp. 134, 317, ill., indirect image (reversed image)
- *La Subversion des images : surréalisme, photographie, film*, Centre Pompidou, Paris, 2009, pp. 347, 461, ill., indirect image (reversed image)
- Didier Ottinger, *Dictionnaire de l'objet surréaliste*, Gallimard, Centre Pompidou, Paris, 2013, pp. [245], 246, [307], ill.
- Anna Dezeuze, Julia Kelly, *Found sculpture and photography from surrealism to contemporary art*, Ashgate, Farnham, UK, Burlington, VT, 2013, pp. 5-9, [13]-18, 30, 99-102

## Related works



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Cat. no. OE 3

**«Symmetrically» rolled-up bus ticket, forming a rare mechanism of automatism with evident germs of stereotypes**

1932-1933



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Cat. no. OE 4

**Ornamental Modern Style bread escapes the soft stereotype**

1932-1933



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Cat. no. OE 5

**Piece of soap presenting Modern Style automatic shapes, found in a washbasin**

1932-1933

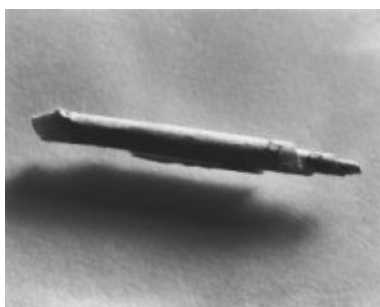


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Cat. no. OE 6

**The morphological accident of the squeezed toothpaste does not escape the fine ornamental stereotype**

1932-1933

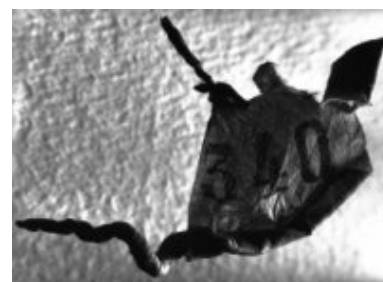


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Cat. no. OE 7

**Elementary rolling-up obtained from a «mental defective»**

1932-1933



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Cat. no. OE 8

**Rolled-up bus ticket, found in the pocket of an average bureaucrat (Crédit Lyonnais); the most frequent characteristics of «Modern Style»**

1932-1933



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Cat. no. OE 9

### **The Envelope**

ca. 1933



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Cat. no. OE 11

### **Piece of cotton wool instantly rolled up and abandoned (category of «aborted automatism»)**

ca. 1933



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Cat. no. OE 12

### **Untitled. Automatic object**

ca. 1933



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Cat. no. OE 13

### **Shell**

ca. 1933

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