

# Cat. no. OE 10

# **Untitled. Automatic object**

Unique Original Work



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Author: Salvador Dalí i Domènech - Gyula Halász, alias

Brassaï

**Date:** ca. 1933

Technique: Photograph and found object or object of

automatic origin Gelatin silver print

**Dimensions:** 23,4 x 17,7 cm

The dimensions correspond to the original print

run of the photograph

Location: 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 Brassaï (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 Brassaï, in or around 1933, includes a preliminary design for this work together with the words 'aussi debu come sil s'agissait d'un esculture' [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

- Brassaï, Centre Pompidou, Seuil, Paris, 2000, pp. 134, 317, ill., indirect image (reversed image)
- La Subversion des images : surrealisme, 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 6

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

1932-1933

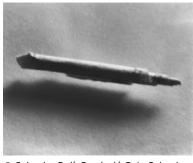


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#### Cat. no. OE 4

Ornamental Modern Style bread escapes the soft stereotype

1932-1933



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#### Cat. no. OE 7

Elementary rolling-up obtained from a «mental defective»

1932-1933

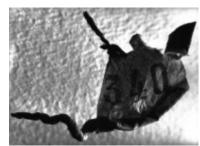


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#### Cat. no. OE 5

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

1932-1933



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## Cat. no. OE 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

ca. 1933

Piece of cotton wool instantly rolled up and abandoned (category of waborted automatisms»)



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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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