

Artistic criteria of the Fundació Gala-Salvador Dalí regarding graphic works: classification

The general characteristics and the particularities of Salvador Dalí's graphic work have been exhaustively studied in relation to the artist's creative process, and with regard to contracts, documents, and other relevant contemporary information, to facilitate a greater understanding of his body of work.

With reference to the legal provisions concerning the authorship and originality of graphic works, Spanish law and European directives have been consulted.¹ With regard to the regulations applying to limited editions of graphic works, the reference has been to Spanish tax law,² and the VAT legislation restricting which prints can be classed as works of art.³

Due to their technical characteristics, the graphic arts constitute a constantly evolving discipline,⁴ subject to different interpretations in different countries, due in part to continuing innovations in the technologies of graphic reproduction.⁵ Furthermore, the creative possibilities afforded by different combinations of mechanical and/or manual processes are a constant source of inspiration for artists whose creativity is not bounded by regulations.⁶ In the case of Dalí, the study of his graphic work has resulted in a classification that reflects the breadth of his vision and the specificity of his contribution to this discipline.

¹ i. Spanish Intellectual Property Law (LPI) regarding authorship and originality <https://www.boe.es/eli/es/rdlg/1996/04/12/1/con>

ii. Spanish Intellectual Property Law (LPI) relating to original works of art created by the author in person or on their authority. Art.1: <https://www.boe.es/boe/dias/2008/12/25/pdfs/A51995-51997.pdf>

iii. European Directive of 2001 on the resale right for the benefit of the author of an original work of art. Art. 2: <https://eur-lex.europa.eu/legal-content/ES/TXT/?uri=CELEX:32001L0084>

² Law 37/1992 on Value Added Tax. Art. 136: <https://www.boe.es/buscar/pdf/1992/BOE-A-1992-28740-consolidado.pdf>

³ Peñuelas Reixach, L. (ed.), *Autoría, autenticación y falsificación de las obras de arte*, Ediciones Polígrafa & Fundación Gala-Salvador Dalí, Barcelona-Figueres, 2013, pp. 28-57.

⁴ <https://printcouncil.org/original-print.html>; <https://www.aaa.si.edu/collections/items/detail/what-original-print-pamphlet-8324>

(last accessed: 02/10/2026)

⁵ Benjamin, W., 'The Work of Art in the Age of Mechanical Reproduction' (1935), in Arendt, H. (ed.), *Illuminations*, New York, Schocken Books, 1969.

⁶ Danto, A, 'Warhol and the Politics of Prints' (2003), in Feldman, F. and J. Schellmann (eds.), *Andy Warhol Prints: A catalogue raisonné 1962 – 1987*, D.A.P./Ronald Feldman Fine Arts, Inc. (4th ed.), pp. 10-17.

An extensive bibliography has been consulted. Of particular relevance have been the reference publications associated with the Calcografía Nacional de España,⁷ the National Library of France,⁸ and the Getty Research Institute in the United States.⁹

The classification of Salvador Dalí's graphic work has been created to define this part of his artistic output and is grouped into two main sections. The first section is comprised of original graphic works, unique pieces, and limited editions;¹⁰ and the second is of reproductions. The use of the term 'original' in the classification criteria for Salvador Dalí's graphic work signifies that the artist acknowledged these pieces as part of his artistic production. However, this catalogue does not include all the pieces printed by the artist prior to 23 January 1989 (the date of his death). The inclusion of each work is based on an individual assessment supported by consideration of such determining factors as the technique employed, the rarity of each work, its theme, or the period of creation, among others.

The Fundació Gala-Salvador Dalí classifies the graphic works as follows:

⁷ Blas Benito, J., (coord.), A. Ciruelos Gonzalo, C. Barrena Fernández, *Diccionario del Dibujo y La Estampa*, Real Academia de Bellas Artes de San Fernando 1996. BNE
<https://datos.bne.es/edicion/bimo0000507544.html> (last accessed 20/02/2024)

⁸ Fouché, P., D. Pechoi, P. Schuwer, (ed.), *Dictionnaire encyclopédique du Livre*, Électre-Éditions du Cercle de la Librairie, Paris, 2002 - 2011.

⁹ *Art & Architecture Thesaurus® online*. Pub.:

<http://www.getty.edu/research/tools/vocabularies/aat/index.html> (last accessed 20/02/2024)

¹⁰ Ortega Doménech. J., *Obra plástica y derechos de autor*, Editorial Reus, Madrid, 2000, p. 105: 'Works produced in series (resulting in a number of copies or "multiples") are based on the technique of using moulds, plates, or negatives, from which the object desired by the artist is obtained. Within this group we have printmaking, in its various forms (lithography, woodcut...) [...].'

- Lequette-de Kervenoaël. S., *L'Authenticité des oeuvres d'art*, Librairie Générale de Droit et de Jurisprudence, E.J.A., Paris, 2006, p.128: 'Les œuvres multiples sont élaborées en deux phases : la mise au point d'un original et sa reproduction à l'aide d'un procédé technique d'empreinte censé garantir la similitude des produits obtenus. En outre, leur production est souvent confiée à un simple exécutant, un technicien.' [Multiple works are created in two phases: the development of an original and its reproduction using a technical printing process intended to guarantee the similarity of the resulting products. Furthermore, their production is often entrusted to a mere executor, a technician.]

ORIGINAL GRAPHIC WORKS

UNIQUE ORIGINAL WORK 1 work	1. Unique Original Work by Salvador Dalí (= 1 piece) • <u>Unique original work</u> by Salvador Dalí, produced by a manual process 2. Unique Original Version by Salvador Dalí (1 version = 1 piece)¹¹ • <u>Unique original version</u> by Salvador Dalí, produced by a manual process
ORIGINAL LIMITED EDITION 1 work or more	3. Original Limited Edition Authorised by Salvador Dalí • <u>Individual or multiple limited edition of original work</u> by Salvador Dalí 4. Original Open Edition Authorised by Salvador Dalí • Open edition of original work by Salvador Dalí
SINGULAR ORIGINAL WORK	5. Singular Original Work by Salvador Dalí (≥ 1 piece) • <u>Singular original work</u> by Salvador Dalí, produced using any of various printing processes
REPRODUCTIONS	6. Reproductions of Works by Salvador Dalí • These pieces are not included in the catalogue raisonné

The process of establishing a classification that reflects as accurately as possible the diversity of artistic production and the particularities of certain pieces is based on the unique characteristics of the artist's graphic work. This classification has been developed on the basis of the information available to date.

¹¹ Up to four versions of pieces with these characteristics have been documented.

UNIQUE ORIGINAL WORK BY SALVADOR DALÍ

A **Unique original work** by Salvador Dalí is considered to be any graphic work conceived and executed by the artist (before January 23, 1989) as a single piece, whose execution and printing process was carried out by the artist.

The category is composed of two typologies:

(a) works resulting from the printing of a plate on which the drypoint incision is perfectly visible and a predominant feature of the work, and on which the imprint of the plate is in most instances also visible.

(b) experimental hybrid works using mixed media, which incorporate printing from a plate whose matrix is perfectly visible as a predominant feature of the work and a determining element in its conception.

Salvador Dalí's experimental spirit is evident in his early period, in which certain works are set apart from the rest of his graphic output by virtue of their creative process, in which he used a celluloid plate, engraved with a drypoint needle, and which he himself printed, generally employing graphite powder or coloured pigments with a binder. Most of these works can be recognised by the visible mark left on the paper support.

The visibility of the plate mark in these works is a decisive criterion for their inclusion in the catalogue raisonné of his graphic production, as each piece is classified and catalogued individually.

There are also other works in which the mark of the incision, although evident, is neither decisive nor predominant, as it constitutes only one part of the creative process. For this reason, these works are not included in the catalogue raisonné of his graphic work.

UNIQUE ORIGINAL WORK BY SALVADOR DALÍ (a)

Unique original work

Couple 'Venus and Sailor', 1925 (Cat. No. OG 007)



Couple 'Venus and Sailor', 1925.

Drypoint on celluloid with graphite powder, retouched in pencil on paper.

Fundació Gala-Salvador Dalí, Figueres

For this print, the artist drew with a drypoint needle on a celluloid matrix. He filled the resulting incisions in the plate with graphite powder to print the image on paper and subsequently retouched some of the curved lines of the female figure in pencil. This work is part of a group of studies related to the painting *Venus and Sailor (Homenatge a Salvat-Papasseit)* [*Venus and Sailor (Homage to Salvat-Papasseit)*] [Cat. P 151], also created in 1925.

UNIQUE ORIGINAL WORK BY SALVADOR DALÍ (b)

Unique original work

Pepín Vello, 1925 (Cat. No. OG 006)



Pepín Vello, 1925.

Pencil, gouache, watercolour, and monotype on laid paper.

Fundació Gala-Salvador Dalí, Figueres

This piece is an experimental hybrid work in mixed media. Dalí drew in pencil, gouache, and watercolour on paper and then incorporated the monotype technique into the composition. To do this, he applied intaglio ink on the surface of a plate—probably celluloid—and printed it onto the painted surface. With this process, he added a deliberate atmospheric effect to the final image, through the unifying tonality characteristic of the monotype. The piece is dedicated to ‘Pepín Vello’ [sic], a nickname of José Bello Lasierra, also known as ‘Pepín Bello’, a close friend of Dalí’s from his time at the Residencia de Estudiantes, when he was enrolled at the Real Academia de Bellas Artes de San Fernando in Madrid.

UNIQUE ORIGINAL VERSION BY SALVADOR DALÍ

A **Unique original version** by Salvador Dalí is considered to be any work conceived and executed by the artist, known in different versions, each unique in itself, whose execution and printing process was carried out by the artist.

The category of **Unique original version** consists of pieces resulting from the printing of a plate on which the drypoint incision is perfectly visible and a predominant feature of the work. At present, no two identical versions are known to exist.

Unique original version by Salvador Dalí

The Madonna of Portlligat, 1950



[NI 1373] *The Madonna of Portlligat*, 1950.

Drypoint on celluloid with pigment powder (Burnt Umber) on paper
Fundació Gala-Salvador Dalí, Figueres



[NI 4124] *The Madonna of Portlligat*, 1950.

Drypoint on celluloid with pigment powder (Burnt Sienna) on paper
Fundació Gala-Salvador Dalí, Figueres



Study for the head of *The Madonna of Portlligat*, 1950.

Drypoint on celluloid with pigment powder and wash on paper
© The Dalí Museum, St. Petersburg, Florida, USA



Drawing Study for *The Madonna of Portlligat*, 1950

Photograph by Peter A. Juley & Son

© Photography Archives, Smithsonian American Art Museum, USA¹²

Gala, Dalí's wife, was the model for the oil painting *The Madonna of Portlligat (first version)*, [Cat. P 643], made in 1949, at the beginning of the artist's mystical-nuclear phase. Using the drypoint technique, Dalí etched an image of Gala's face on a celluloid plate, which he printed in several versions—probably on the press in his Portlligat studio—known as *The Madonna of Portlligat*. The Fundació Gala-Salvador Dalí has two of these: one version is printed on paper with pigment powder and signed by the artist; the other version appears to have been discarded by Dalí because the paper wrinkled during the printing process.

There are also two additional documented versions. One is in the collection of The Dalí Museum in St. Petersburg, Florida. This is a version printed on paper with pigment powder and signed by the artist; it differs from the two previously mentioned versions in the Fundació Gala-Salvador Dalí collection in that it was embellished with watercolour by Dalí.

The other version, whose whereabouts are unknown, was signed and dated by the artist and is documented by a period black and white photograph in the archives of the Smithsonian American Art Museum, Washington, D.C., USA. In technical terms this version is probably very similar to the one in the collection of The Dalí Museum in St. Petersburg.

¹² https://www.si.edu/object/study-madonna-port-lligat-drawing-photographed-peter-juley-son:siris_jul_55044

ORIGINAL LIMITED EDITION AUTHORISED BY SALVADOR DALÍ

The **Original limited edition authorised** by Salvador Dalí comprises all the serial works conceived and executed by the artist in a limited edition before 23 January 1989. These editions vary considerably depending on the period in which they were created. Each edition must be covered by a signed contract between Dalí and the publisher, specifying the details of the edition. A copy will be considered part of an original limited edition by Salvador Dalí when it is proven that:

- (i) The edition is based on an original work or set of works by Salvador Dalí.
- (ii) There is a signed contract between Dalí and the publisher.
- (iii) The dimensions and materials are those authorised by the artist.
- (iv) The edition of the work or set of works was carried out under the artist's supervision.
- (v) The numbering of the work or set of works corresponds to the print run of the edition.

The category of **Original limited edition by Salvador Dalí** encompasses a heterogeneous assortment of highly varied pieces, created over more than forty years and produced in specialised workshops. It includes large edition runs and editions with a very small number of copies. These works range over diverse artistic techniques and production processes: hand-printed editions and editions combining hand-printing and photomechanical printing, as well as editions produced entirely through photomechanical printing.

This category of **original limited editions** includes the books illustrated by Salvador Dalí, the format and conception of which correspond to an artist's book.

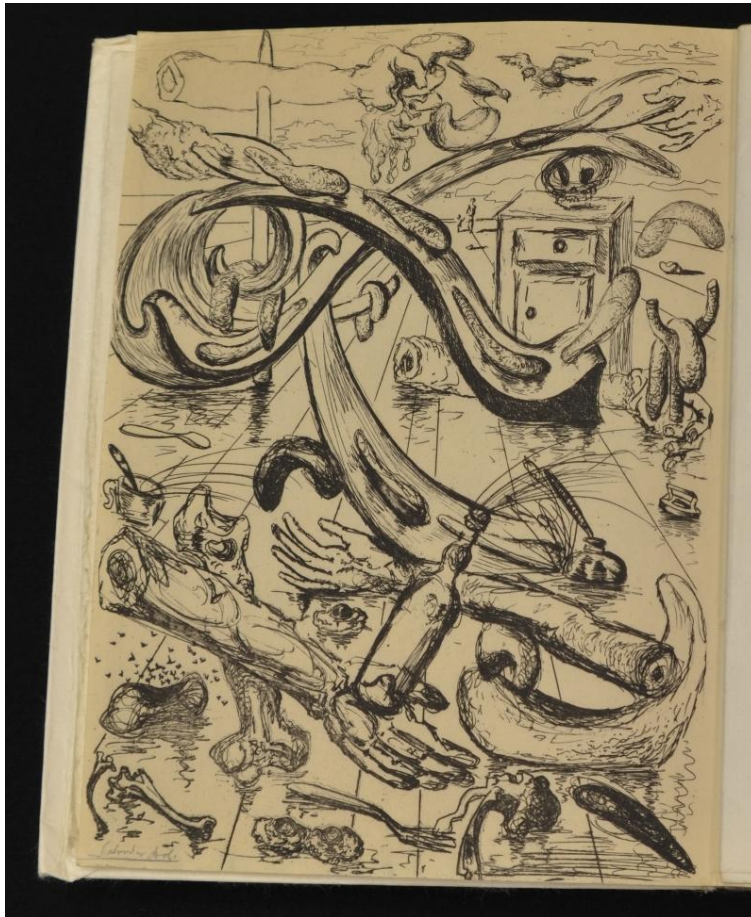
In some cases, these editions incorporate the proofs that bear witness to the work done in the development of the final piece.

As for the handwritten signature, it reflects two fundamental aspects: the artist's participation in the printmaking process and his approval of the work as an authentic creation.

ORIGINAL LIMITED EDITION AUTHORISED BY SALVADOR DALÍ

Individual limited edition original work by Salvador Dalí

Grains et Issues, 1935 (Cat. No. OG 19)



Frontispiece, *Grains et Issues*, 1935.

Heliogravure and etching on antique Japanese paper.

Fundació Gala-Salvador Dalí, Figueres

An example of an original limited edition print run is the book *Grains et Issues*, by Tristan Tzara, published by Les Éditions Denoël et Steele in Paris in February 1935. According to the colophon, the first fifteen copies of the book, printed on antique Japanese paper, include an etching by Salvador Dalí. The copy conserved by the Fundació Gala-Salvador Dalí, number 3 in the print run, is signed by the author on the half-title page.

ORIGINAL LIMITED EDITION AUTHORISED BY SALVADOR DALÍ

Original multiple limited edition print by Salvador Dalí

Les Chants de Maldoror, 1934 (Cat. No. OG 018)



Les Chants de Maldoror, 1934.

Heliogravure and etching on paper. Fundació Gala-Salvador Dalí, Figueres

Salvador Dalí was still a young, up-and-coming artist when he illustrated *Les Chants de Maldoror* by Isidore Ducasse, Comte de Lautréamont, for a deluxe edition issued by the Swiss publisher Albert Skira in Paris in July 1934. This work was the third in a series of three *livres d'artiste* or artist's books published by Skira, coming after Ovid's *Les Metamorphoses* illustrated by Pablo Picasso, and Stéphane Mallarmé's *Poésies* illustrated by Henri Matisse, both artists already established at the time.

Les Chants de Maldoror includes thirty prints in heliogravure and etching, as well as twelve vignettes, and is an example of an original multiple limited edition work by Salvador Dalí. According to the print run justification, two hundred numbered copies and ten *hors de commerce* copies were planned. However, due to the financial difficulties experienced by the publisher at the time, the edition was not published as announced.

OPEN EDITION AUTHORISED BY SALVADOR DALÍ

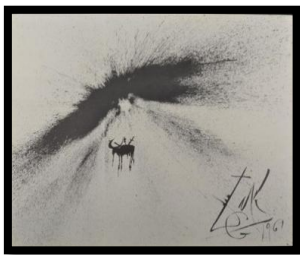
The **Open edition authorised by Salvador Dalí** comprises those pieces without an edition number, created by the artist or under his supervision, before 23 January 1989. These editions vary considerably depending on the period in which they were produced. They generally consist of heterogeneous individual pieces authorised by the artist and produced in open, unnumbered editions, which typically do not include Dalí's handwritten signature and are mostly associated with specific events such as an exhibition or a tribute dedicated to the artist.

This type of edition is usually supported by a signed contract or agreement between Dalí and the publisher. A copy is considered to belong to an open edition authorised by Salvador Dalí when there is evidence that:

- (i) The edition is based on an original work or set of works by Salvador Dalí.
- (ii) There is a contract or agreement signed by Dalí authorising the edition.
- (iii) The dimensions and materials are those authorised by the artist.
- (iv) The edition of the work or set of works was carried out under the artist's supervision.

ORIGINAL OPEN EDITION AUTHORISED BY SALVADOR DALÍ

Original open edition work by Salvador Dalí



Homage to Salvador and Gala Dalí on 12/08/1961.

Cover of the menu for the dinner held in honour of Dalí by the town of Figueres on 12 August 1961.

Offset photolithograph.

This piece belongs to the set of printed materials produced for the dinner held in honour of Salvador Dalí by the town of Figueres on 12 August 1961. The poster advertising the bullfight held in the town featured a reproduction of one of the artist's ink drawings, which was included in the Dalí Theatre-Museum at its opening and was on permanent exhibition for several years. The same image was also used on the cover of the menus for the subsequent tribute dinner, held in the playground of the Instituto Ramon Muntaner secondary school in Figueres, with three hundred guests in attendance.

According to the newspaper *Los Sitios* of 15 August 1961, during dessert, Salvador Dalí tirelessly autographed the large-format menus, which had been presented at the beginning of the evening by a large retinue of waiters.

UNIQUE ORIGINAL WORKS BY SALVADOR DALÍ

The **Unique original works** by Salvador Dalí comprise each and all those individual pieces that do not belong to a series, even if it may have been printed more than once in an identical manner. These works were conceived and created by the artist himself before his death on 23 January 1989, and mostly correspond to the first decades of his career. There are very **few copies** in existence of any of them.

These pieces may have been produced using various printing techniques, both manual and mechanical, as a result of Dalí's collaboration with professional printing firms, some of them local. Furthermore, they are not part of a limited edition, nor are they associated with any known formal contract.

Most of these works originated in a commission from a member of Dalí's inner circle and may be of a more intimate and even experimental character. These are pieces whose distinctive elements entitle them to special consideration, such as bookplates or brochures, as well as others whose singularity, scarcity, or exclusivity, in their lack of references, allows them to be considered for inclusion in this category.

Unique original work by Salvador Dalí

Puig Pujades *ex libris*, 1925. (Cat. No. OG 005)



Puig Pujades *ex libris*, 1925.

Line photogravure on coated paper.

Fundació Gala-Salvador Dalí, Figueres

This *ex libris* or bookplate, dated 1925, was reproduced in an unknown number of copies, having been commissioned by the well-known Figueres writer and politician, Josep Puig Pujades, the first patron of the young Salvador Dalí. The print, from a pen-and-ink drawing by the artist, was made by a local printer whose identity is unknown.

The photomechanical process used to reproduce the drawing was line photogravure or typographic photogravure, very frequently used in Figueres at that time. The *ex libris* belongs to the artist's unnumbered original work and is a representative example of the heterogeneity of the pieces included in this classification. There are very few known examples of this early print.

REPRODUCTIONS OF A WORK BY SALVADOR DALÍ

Reproductions of a work by Salvador Dalí – merchandising of the artist's work

Any two-dimensional reproduction of a work by Dalí that does not conform to the characteristics of a limited or open edition as outlined in the preceding points will be considered a reproduction of a work by Salvador Dalí. These pieces, mostly from his later period and often from an unknown, unlimited, and/or unauthorised print runs, will not be included in the catalogue raisonné of the artist's graphic works nor will they be accompanied by any type of certificate of authenticity.