

Salvador Dalí, artist (*11.5.1904 Figueras, +23.1.1989 Figueras)



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Title	Femme à tête de roses
Also known as	Frau mit Rosenhaupt Woman with Head of Roses Deux femmes [historisch] Mujer con cabeza de rosas [original]
Date	1935
Medium	Oil on panel
Dimensions	image: 35 x 27 cm
Signature	inscr. b. r.: Salvador Dalí 1935
Inscription	recto keine Provenienzmerkmale aufgefunden; verso auf Rahmen keine Provenienzmerkmale aufgefunden; verso auf Holz o. M. weisse KHZ-Etikette
Catalogue raisonné	Fundació Gala-Salvador Dalí 2019 P 411
Edition / number	-
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Inv. No.	1957/0003
Credit line	Kunsthhaus Zürich, 1957
Accession year	1957
Object type	painting
Classification	D 1[2] art 20th century worldwide
Description	First shown in colour in the September 1935 issue of 'Harper's Bazaar', the painting testifies to Dalí's connections to the Parisian fashion and interior design scene. In the background is an allusion to Böcklin's 'Toteninsel'.
Provenance	Salvador Dalí (*1904 Figueras, +1989 Figueras) (Künstler/in) Verbleib unbekannt spätestens ab 23.7.1949 – mindestens bis 27.7.1951, Etienne Grandjean (*1914 Bern, +1991) (Sammler/-in), Oxford/Zürich wohl, 15.12.1950 – 27.7.1951, Zürcher Kunstgesellschaft Kunsthhaus Zürich (Museum),

KUNSTHAUS ZÜRICH

Zürich, Leihgabe

[Verbleib unbekannt?]

spätestens ab 1957 – 7.3.1964, Martha Widmer (*1902 Winterthur, +1964 Winterthur) (Sammler/-in), Winterthur

1957 – 7.10.1958, Zürcher Kunstgesellschaft | Kunsthaus Zürich (Museum), Zürich, Leihgabe

7.3.1964 – 22.10.1964, Nachlass Martha Widmer, Winterthur, Nachlass

ab 22.10.1964, Zürcher Kunstgesellschaft | Kunsthaus Zürich (Museum), Zürich, Kauf, 15'000 CHF

Provenance category

B – The provenance from 1933 to 1945 has not been unambiguously clarified; gaps in the ownership history remain. According to current research, there is no evidence of Nazi-looted art. There are no implications of Nazi-looted art and / or conspicuous circumstances.

About the provenance

The painting «Mujer con cabeza de rosas» by Salvador Dalí was on loan to the Kunsthaus Zürich from 1957 from the collector Martha Widmer of Winterthur, before being purchased for the collection from her estate in October 1964. In 1949, it was shown in the exhibition «Glories of Modern Painting. Homage to James Ensor» at the Palais des Thermes in Brussels. At this point, it was still held by the Swiss physician Etienne Grandjean, who was a professor at the ETH Zurich from 1950 onwards. During this period, Grandjean deposited a number of works at the Kunsthaus Zürich for around half a year, including one by Dalí which is probably this painting. Its whereabouts between when it was painted in 1935 and the start of the loan in 1957 are not fully documented. However, there are no indications that it was confiscated as a result of Nazi persecution. (State of research 30.09.2024)

Literature

- Die Meisterwerke, hrsg. von Zürcher Kunstgesellschaft/Christian Klemm, Sammlungskatalog Kunsthaus Zürich, Ostfildern: Hatje Cantz, 2007, S. 241 (ill.).
- Kunsthaus Zürich. Gesamtkatalog der Gemälde und Skulpturen, hrsg. von Zürcher Kunstgesellschaft et al., Sammlungskatalog, Ostfildern: Hatje Cantz, 2007, S. 666.
- Salvador Dalí 1904-1989, hrsg. von Karin v. Maur, Ausst.-Kat. Staatgalerie Stuttgart/Kunsthaus Zürich, Stuttgart: Gerd Hatje Verlag, 1989, No. 117 (ill.).
- Hajo Düchting: Bild - Raum. Räume in der Malerei, Stuttgart: Belser, 2010, S. 117.
- Masterpieces from the Kunsthaus Zürich, hrsg. von Detmar Westhoff/Philippe Büttner, Ausst.-Kat. The National Art Center, Tokyo/Kobe City Museum, Tokyo: Asahi Shimbun, 2014, S. 159, 163 (ill.).
- Regards sur Minotaure. La revue à tête de bête, hrsg. von Charles Goerg, Ausst.-Kat. Musée Rath Genf/Musée d'Art moderne de la Ville de Paris, Genf: Musée d'Art et d'Histoire, 1987, No. 117, S. 125.
- Daniel Bergez: Écrire l'amour. De l'antiquité à Marguerite Duras, Paris: Citadelles & Mazenod, 2015, S. 456.
- Jahresbericht 1964, hrsg. von Zürcher Kunstgesellschaft, Zürich, 1965, S. 76-78 [Text: Eduard Hüttinger].
- Objekte der Begierde. Surrealismus und Design 1924-heute, hrsg. von Mateo Kries/Tanja Cunz, Ausst.-Kat. Vitra Design Museum/CaixaForum, Weil am Rhein, 2020, No. 039, S. 52.