

THE Salvador Dali

COLLECTORS BI-MONTHLY JOURNAL®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

* * * Now In Our 24th Year * * *

Surrealism This Year's Retro-Fashion Trend

Excerpted from *The Independent*, 12/22/2013, by Alexander Fury

An unusual Salvador Dali painting will be auctioned in February at Christie's London. Estimated to fetch \$1.5-2.5 million, it takes fashion as its central theme. In fact, it was commissioned for *VOGUE* magazine's October 1943 issue, in which the master surrealist immortalised high fashion accoutrements in a typical Dalinian landscape.



Surrealism is a seasonal flirtation for many designers at the moment. It's a trend which by its very nature is transitory. However, as Dali so obliquely implied, there's more than a passing relationship between the spheres of surrealism and style.

Maybe the undeniable and continual parallels result from the simple fact that surrealism, as an artistic movement, became a fashion. By the mid-30s, a decade after the publication of André Breton's first surrealist manifesto, everything from advertising design to interior décor had been influenced by the movement. And with their obsessions with sexuality, gender, and dream vs. reality, surrealist artists found fashion an ideal bedfellow.

"The idea of disguising oneself was only the consequence of the traumatic experience of birth," mused Dali, a highfalutin justification for his amalgamations of haute couture and high art, including installations in the windows of department store Bonwit Teller in 1939. Dali ended up falling through a window, clutching a bathtub, in a fit of indignation when an artistically naked mannequin was dressed by the store in a neat tweed suit.

Elsa Schiaparelli was, of course, the ultimate fashion surrealist. She enlisted everyone from Marcel Vertes to Jean Cocteau to design embroideries and fabric prints, but her most fruitful collaboration was with Dali himself, inspiring her to stud a jacket with lip-shaped buttons reminiscent of his Mae West sofa -- the same actress's naked torso formed the bottle for her perfume, titled *Shocking*.

To shock was a key aim of both Schiaparelli and the surrealists. But she had a better grasp of the commercial realities of haute couture: although she collaborated with Dali in 1937 to decorate an evening dress adorned with a larger-than-life lobster -- an homage to Dali's *Aphrodisiac Telephone*, created a year before -- Schiaparelli scuppered the artist's plan to plaster the frock with real mayonnaise.

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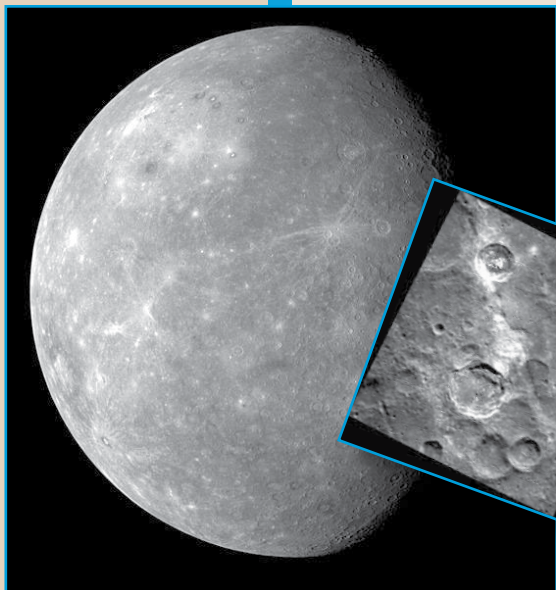
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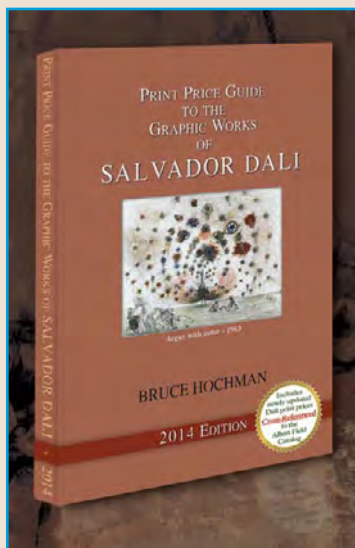
Dali a Big Hit on Planet Mercury

Excerpted from *NetworkWorld.com*, 12/20/2013, by Michael Cooney

If those craters on Mercury could dance, they could throw one heck of a celebrity party. The International Astronomical Union (IAU), arbiter of planetary and satellite nomenclature since 1919, just approved 10 new names for impact craters on the planet. The newly named craters include John Lennon and Truman Capote, who join existing named crater-holders Bach, Beethoven, Victor Hugo, Mark Twain and ... *Salvador Dali*!

There are now 124 named craters on Mercury. In keeping with an established theme, all are named after "deceased artists, musicians, painters or authors who have made outstanding contributions to their field and have been recognized as art historically significant figures for more than 50 years," according to IAU.

The Salvador Dali crater has a diameter of 109 miles -- or 176 kilometers. Its name was adopted by the IAU in 2008. 



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"Don't bother about being modern. Unfortunately it is the one thing that, whatever you do, you cannot avoid."



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DALI SIGHTING...

Excerpted from *NorthJersey.com*, 12/1/2013, by Elisa Ung

What does retiring master chef Claude Baills remember of Salvador Dali in the 1970s? "Salvador Dali wanted crawfish!" And the chef wanted Dali to have what Dali wanted.

Baills was used to the surrealist painter's way-off-the-menu demands (such as fettuccine with cream cheese). But though Baills ran a well-stocked kitchen at The Palace in Manhattan, the only crawfish he had were in his backyard pond in Oakland. So Baills called his wife, who scooped some crawfish into a pot and drove them into the city.

"One escaped -- the car was smelling for such a long time," Baills recalls.

But when the crustaceans were finally presented to Dali, the painter shook his head. He no longer felt like eating them! 



Chef Claude Baills busy in Manhattan

Twelve Days of Dali Christmas Past

Excerpted from *RebeccaMBender.Wordpress.com*, by Rebecca M. Bender, PhD

As we close out the holiday season, we thought SDCBJ readers might enjoy this retrospective look at twelve holiday cards created for the yuletide season by Salvador Dalí, accompanied by excerpts from an excellent treatise researched and written by Grinnell College assistant professor of Spanish language & literature Rebecca Bender.

One of my favorite Spanish artists, Salvador Dalí, designed 19 unique Christmas cards between 1958-76 for the Barcelona-based company Hoechst Ibérica. While I knew that Dalí had created artwork for advertisements and magazine covers, I had never seen his unique portrayals of Christmas.



Felicitación de Navidad, 1958

The earliest Dali image used for commercializing the holiday season was a cover for *VOGUE* magazine. This 1946 image exhibits telltale characteristics of Dalí's surrealist style. The architectural elements supporting the symmetrical Christmas trees exhibit feminine facial features, fitting flare to the cover of a fashion magazine.

In 1958 he created the first of his eventual 19 greeting cards for Hoeschts, and the publishing company would annually send these artsy cards to doctors and pharmacists throughout Spain. Importantly, Dalí's renditions did not incorporate traditional Mediterranean Catholic Christmas imagery such as the Nativity scene or the Wise Men, but rather they appropriated more American and Central European elements, such as the Christmas Tree. The *árbol santo* is in fact a constant element in these 19 illustrations, and Dalí occasionally converted the Christmas Tree into an allegorical depiction of the year's events or infused it with distinctive elements of Spanish culture.

In 1960 and 1961, the Christmas Tree is at once unconventional and also decidedly Spanish. Both of these cards invoke classic masterpieces of Spanish art and literature. In 1960, the trunk and upper branches of the Christmas tree form the outline of Cervantes' famous *Don Quijote de la Mancha* ... and in 1961 Dalí pays homage to Diego Velázquez's 1656 masterpiece, *Las Meninas*.

The majority of Dalí's cards contained a short, hand-written greeting or description, penned by the surrealist painter himself. On the 1962 card, Dalí celebrates space exploration and scientific advances by labeling his portrayal *el primer Christmas astronáutico*. The holiday, it seems, was not the main focus of this year's card, and the tree is barely visible at first glance.

While Dalí's yuletide artwork may have found an audience in Spain, his holiday designs were met with much less enthusiasm in the United States. Despite the relative success of his *VOGUE* covers and hosiery advertisements in the 1940s, Dalí could not entirely win over America's largest greeting card company, Hallmark, or the 1950s public who supported it.

Hallmark was such a culturally relevant force in the U.S. then that it attracted many high-profile artists. Norman Rockwell was among the best-known and created 32 traditional Hallmark Christmas designs from 1948 to 1957. These images are still widely reproduced, as they represent a classic portrayal of Christmas as a jolly, magical, quintessentially American holiday. By contrast, Dalí's take on Christmas proved too avant garde for greeting card consumers, for example his 1959 depiction of the Nativity scene created for Hallmark.



VOGUE Christmas, 1946



Felicitación de Navidad, 1961



Felicitación de Navidad, 1960



Felicitación de Navidad, 1962



Nativity Hallmark, 1959

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Twelve Days of Dali Christmas Past *(Cont'd from page 3)*



Felicitación de Navidad, 1964




Felicitación de Navidad, 1968



Felicitación de Navidad, 1974

While I can't say that the rejection of Dalí's surrealist, abstract Christmas art in 1950s America is entirely surprising, I am disappointed that I haven't seen these images before.

They seem to be part of special exhibitions, appearing in Barcelona's CaixaForum in 2006, and in Dalí's Teatro-Museo in Figueres in 2008, but I'm not sure where they are displayed or housed today. Included here are a number of my favorites. 



Felicitación de Navidad, 1966



Felicitación de Navidad, 1970



Felicitación de Navidad, 1971

Dali's Idyllic Little Town of Cadaques

Excerpted from Webflakes.com, by Alex Limpach



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Cadaques is a small seaside town, one of the first you stumble upon after crossing the French border into Spain, heading southwards along the rugged Mediterranean coastline. Though the Costa Brava starts here, this town has little in common with it. It is elegant, never very crowded, and instead of holiday villages or huge second-home apartment complexes, there are stately villas nestled amid the Mediterranean vegetation.

Cadaques is one of the settings used by Salvador Dalí in much of his most important work. It was here that he cherry-picked a little fisherman's bay immediately north of the village of Port Lligat, and made it his own personal paradise.


Today his house there has become one of three Dalí museums, together with the Dalí Theatre Museum in Figueres and the Gala Dalí Castle in Púbol. But the Dalí House Museum has kept all of its charm.



Walking along the little street that takes you from Cadaques to the bay at Port Lligat, you'll be charmed by the intense blue of the sea and by two silvery sculptures that spring up soon after from the Dalí House gardens.

Seen from afar these two stylized heads give off a profound sense of calm and in fact the anguished painter managed to find peace and refuge in the seclusion of the bay; being near enough to the Cadaques elite but still secluded in his bay.

A few kilometers from here the marvelous Cap de Creus peninsula offers unspoiled and wild marine landscapes. Even to this day, the center of Cadaques is a holiday destination for the rich and famous. You can tell because of the shops and the many restaurants which often have a sign forbidding paparazzi from entering.

The mass tourism that has plagued the Costa Brava has not affected this Catalan village, perhaps discouraged by the long and arduous road, or put off because the prices are not very reasonable, compared to the rest of Spain. 



Dali and the Art of the Power Nap

Excerpted from *FastCompany.com*, 12/11/2013, by Drake Baer

What did Einstein, Aristotle, and Salvador Dalí have in common? All three of these three great minds knew how to use a little bit of sleep to inspire great ideas. And leave it to a Surrealist to get the most out of dreams without ever really falling asleep.




Imagine Salvador Dalí slouching in his chair. In his right hand he holds a key. Beneath his hand is an upside-down plate. He falls asleep, his hand drops the key which clangs onto the plate and Dalí awakes with a start, refreshed and ready to paint. For Dalí, the time between the release of the key and the clank of the plate (coupled with the drifting off beforehand) is more than enough to throw him back at the canvas.

As he writes in *50 Secrets of Magic Craftsmanship*: “The moment the key drops from your fingers, you may be sure that the noise of its fall on the upside-down plate will awaken you, and you may be equally sure that this fugitive moment when you had barely lost consciousness and during which you cannot be assured of having really slept is totally sufficient, inasmuch as not a second more is needed for your physical and psychic being to be revived by just the necessary amount of repose.”

This little lifehack of the micronap, which Dalí said should not be longer than a quarter second, is also attributed to Einstein and Aristotle. Fascinatingly, sleep research now confirms what these three geniuses implicitly understood. Sleep has multiple stages, and our bodies behave differently within each part of the process. This stage is called hypnagogia, which means “abducting into sleep.” It’s that liminal in-between state where you are just beginning to dream but are still conscious.

This halfway dream state has animated poets, inventors, and the like for ages, among them: Samuel Taylor Coleridge, whose *Kubla Khan* is a record of half-dream reverie; Ludwig van Beethoven, who grabbed ideas while napping in his carriage; Thomas Edison, who said that his mind flooded with images when he was half-awake; Richard Wagner, whose *Ring Cycle* has hypnagogic images; and John Dewey, who said he found people most creative when they were “relaxed to the point of reverie.”

But the hypnagogic happenings are really only half the story: what’s brilliant about Dalí’s drop-the-key method is that it allows the painter to leap back into his work. How so? Well, one of the dangers of an ill-executed nap is that you wake up with a deep sense of groginess, which research-types called sleep inertia. When we’re in a state of sleep inertia—which scientists have found comes after 20 minutes or more of sleep—we have to re-rouse ourselves to meet the remains of the day. But Dalí, the painter of dreams, had a key insight: if you wake just after falling to sleep, you can side-step the subsequent inertia. 

“The fact that I myself, at the moment of painting, do not understand my own pictures, does not mean that these pictures have no meaning.”



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Dalí Beaverbrook Portrait a Favorite in Mobile

Excerpted from *AL.com*, 11/13/2013, by Sharon Steinmann



Art collector Lord Beaverbrook, aka William Maxwell Aitken, was impish, influential and filthy rich. Seventy-three works from his collection comprise the exhibit “Masterworks from the Beaverbrook Art Gallery,” on display at the Mobile Museum of Art in Mobile, Ala. through April 27, 2014.

Among the pieces on loan from the highly heralded New Brunswick, Canada gallery is *Equestrian Fantasy: Portrait of Lady Dunn-Beaverbrook* (1954) by Salvador Dalí. Far less cryptic and surreal than Dalí's best known paintings, this portrait is a regal representation of Lady Dunn (Marcia Anastasia Christofrides), the wife of Lord Beaverbrook's close friend Sir James Dunn.

Lady Dunn was a highly desirable woman, and a very important figure in Lord Beaverbrook's life. The two were wed in 1963, about seven years after the death of Sir James Dunn. Their time as Lord and Lady Beaverbrook was just one glorious year. Lord Beaverbrook died in 1964 at the age of 85 in Surrey, England. Some of Dalí's higher-profile clients like Beaverbrook wanted the artist

to tone down his signature outrageousness. Indeed, Beaverbrook's preference for portraiture and figurative painting is evident in this exhibition. He detested abstract, unconventional work, and concentrated on pieces he thought conveyed an undeniable air of prestige and refinement. But still, there's a good deal of dreaminess in Salvador Dalí's depiction of Lady Dunn-Beaverbrook.

“She's really kind of in a vision,” said Mobile Museum of Art chief curator Paul Richelson. “All of this around the edge is like a dream space. It's slightly out of focus.” And if you look closely, you'll see small playful woodland creatures in the right hand corner.

The exhibition is part of the Mobile Museum of Art's 50th anniversary celebration in its location at 4850 Museum Dr. in Langan Park, Mobile, AL 36608. More information phone (251) 208-5200 or online [CLICK http://www.MobileMuseumofArt.com](http://www.MobileMuseumofArt.com) .

“Mustaches serve as antenna with my mustaches I feel more alert, that I am more conscious of everything that goes on and especially of everything that moves around me.”



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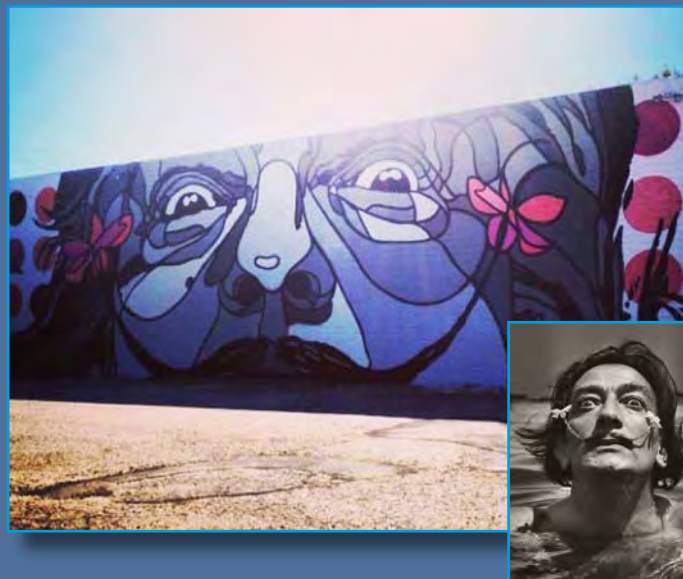
Dalí Street Art Surfaces on La Cienega Blvd.

Excerpted from *Los Angeles Magazine*, 11/20/2013, by Eva Glettner

Jean Dieuzaide's 1951 b&w photograph *Dalí in the Water* features the famed Surrealist standing neck-deep in the ocean, his maniacal eyes and curled flower-bearing mustache suspended in time.

As it turns out, Dalí was terrified of the sea, and he's known for his wild color palettes.

Artist David Flores decided to incorporate those elements into his brilliant street art portrait of the famed Spanish artist that turned up recently keeping watch over the parking lot of Graphaids Art + Digital Supplies on South La Cienega Blvd. in Culver City, Calif.



EVENTS & EXHIBITIONS



Museum Boijmans Van Beuningen
Museumpark 18-20, 3015 CX Rotterdam, the Netherlands

Surrealism a la Dali in Rotterdam -- Through February 2, 2014

A prestigious collection of Dalí works can be seen with works of art by early Surrealists like Max Ernst, Yves Tanguy and Giorgio de Chirico. Telephone +31 (0)10 44.19.400 or for info online [CLICK http://www.boijmans.nl/en/7/calendar-exhibitions/calendaritem/1443/surrealism-la-dal-in-rotterdam](http://www.boijmans.nl/en/7/calendar-exhibitions/calendaritem/1443/surrealism-la-dal-in-rotterdam)



Castellani Art Museum of Niagara University
5795 Lewiston Rd., Niagara University, New York 14109

Les Dinners de Gala Salvador Dali -- Through March 2, 2014

In 1973 *Les Dinners de Gala (Gala's Dinners)* was published and instantly became a Dalí collectable. The book was a collaboration between Dalí and a "secret chef" -- actually chefs from some of the top French restaurants of the day.

Dalí's illustrations from the cookbook comprise the exhibit. Telephone 716-286-8289 or for complete info online [CLICK http://castellaniartmuseum.org/contemporary-art-exhibits/showExhibit/60](http://castellaniartmuseum.org/contemporary-art-exhibits/showExhibit/60)



The Salvador Dali Museum
One Dali Blvd., St. Petersburg, Florida 33701

Santiago el Grande -- Through Spring 2014

On loan from the Beaverbrook Art Gallery in Canada. *Santiago el Grande* (1957) is considered one of the artist's most accomplished works. Dalí himself described

it as "the greatest painting since Raphael." It is visually striking -- the saint riding an enormous white horse set against a blue-latticed background seems to leap from the canvas. It's surprising how the work's blue-latticed background echoes the Dali Museum's own glass atrium. Telephone (727) 823-3767 or for complete information online [CLICK http://thedali.org/exhibits/details/santiago.php](http://thedali.org/exhibits/details/santiago.php)



The Centre Pompidou
Galerie 1, Place Georges-Pompidou, Paris 4e, France

Surrealism and the Object -- Through March 3, 2014

The exhibit draws on the world's biggest surrealism archive to tell the untold story of how artists reconciled their fantastical dreaming with materialist Marxist

politics by channeling their artistic message through poor, everyday and communist-friendly objects such as blocks of wood, string, mannequins and umbrellas. The surrealist-communist chapter is little known, but it changed the face of 20th century art. Telephone 33 (0)1 44 78 12 33 or for complete information online [CLICK http://www.centrepompidou.fr/en](http://www.centrepompidou.fr/en)



Philadelphia Museum of Art
Perelman Bldg., 2525 Pennsylvania Ave., Philadelphia, Pennsylvania 19130

The Surrealists: Works from the Collection -- Through March 2, 2014

This exhibition provides an account of Surrealism told through the Museum's unique collection of masterpieces and lesser-known works of the movement, as well as deep holdings of period journals, catalogues, and archival material. With more than 70 paintings, sculptures, photographs, drawings, prints, and books, the exhibition highlights the inspired minds and imaginations of the most celebrated Surrealists, including Salvador Dalí. Telephone (215) 763-8100 or for complete information online [CLICK http://www.philamuseum.org/exhibitions/793.html](http://www.philamuseum.org/exhibitions/793.html)

"The first art with which the painter must make himself familiar is above all architecture. Never music, which is the enemy of painters and injurious to them."




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Surrealism Latest Trend in Fashion ... (Cont'd from page 1)

Hence the fact that, alongside Schiaparelli's collaborations, surreal artists dabbled in fashion off their own bats: there are mannequins by Joan Miro and André Masson, ballet costumes by Giorgio de Chirico, while Meret Oppenheim's oeuvre is populated with fashion infused objets, such as her fur-smothered tea-cup, or high-heel shoes trussed and dressed like a turkey. Man Ray's photographs could adorn a gallery, or an issue of *VOGUE*, as could Dali's obscure landscapes.

In all honesty, it's difficult to dress surreal for real life. Most of us don't want to perch a lobster or a shoe on our head, however stylish. But a quirky button or a witty graphic on the front of a shirt is a nod to the artistic bent of designers this season. 



AUCTION NEWS

Aliyah Suite - Complete (top left)

25 signed lithographs in portfolio, 1968

Estimated: \$20,000 - \$30,000

Sold: \$37,500 at Sotheby's, New York
December 17, 2013

Nu debout aux Fenêtres (bottom left)

Pen and ink & pencil on paper, 1937

Estimated: \$19,900

Sold: \$24,900 at Ketterer Kunst, Munich
December 6, 2013

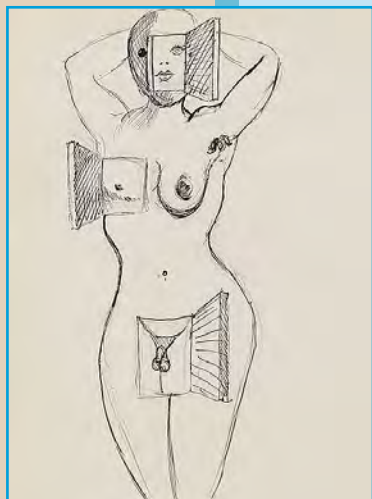


Mannequin Zootropique (top right)

Bronze in colors, collaged metal strips & plastic fly, 1971

Estimated: \$8,000


Sold: \$10,000 at Ketterer Kunst, Munich
December 6, 2013



Cabinet Anthropomorphique (bottom right)

Bronze sculpture, 1973

Estimated: \$15,900 - \$23,900

Sold: \$68,900 at Sotheby's, Paris
December 4, 2013 



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