

THE Salvador Dalí

COLLECTORS BI-MONTHLY JOURNAL®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

* * * Now In Our 25th Year * * *

Foundation Expands *Catalogue Raisonné*

The Gala-Salvador Dalí Foundation has uploaded the Fourth Section of its *Catalogue Raisonné of Salvador Dalí Paintings*, covering the period 1952-64. Making this thoroughly detailed manifest of Dalí paintings available for free via worldwide web is one of the Foundation's most significant contributions to scholarship. Available now in English, French, Spanish and Catalan, access it online at www.salvador-dali.org/catalogue_raonati/introduccio.php

The *Catalogue Raisonné* is a continuously updated resource for understanding the artistic evolution of Dalí and for establishing the definitive corpus of his paintings. Its aim is to gather and share accurate information about Dalí's artistic career, exhaustively cataloging everything he produced between 1910 and 1983. As such, it is a process of determining and attributing authorship. The project was launched in 2004 under direction of the Centre for Dalinian Studies. To date, it has presented results of the research in four sections:

- First Section covering 1910-30, lists 258 works.
- Second Section covering 1931-39, lists 211 works.
- Third Section covering 1940-51, lists 135 works.
- Fourth Section covering 1952-64, lists 128 works.

An upcoming Final Section will cover 1965-83. A total of 758 works from more than 100 collections have been studied so far. Works are searchable by year of execution, title and collection. Data listed for each includes title(s), date, medium, support, measurements, signature, inscriptions, current location, historical provenance, observations, exhibition history and bibliography.

The research process involves detailed visual examination of the works, plus consideration of other info sources like books, auction & exhibit catalogs, photos, correspondence, manuscripts and contemporary periodicals held in the Centre for Dalinian Studies or archived by various institutions, museums, art galleries & private collectors who share information about works that are or have been in their possession. Tracking down data for works after the 1930s is complicated by the travels that came with Dalí's success, including his repeated stays in the U.S., and by the rigors of getting access to pieces in private collections. Dalí painted commission portraits as well, some 30 of which have been identified, mostly in private hands. The Foundation encourages owners of Dalí paintings – whether institutions, scholars, or private collectors – to share information about their works, helping them to expand and improve accuracy of the *Catalogue Raisonné*.



Portrait of Grandmother Anna Sewing (c. 1919) is an early Dalí oil painting in the Catalogue Raisonné.

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All web links in this PDF issue
are clickable and will open the
sites in a browser window.

paint **YOUR** Personal Christmas Card

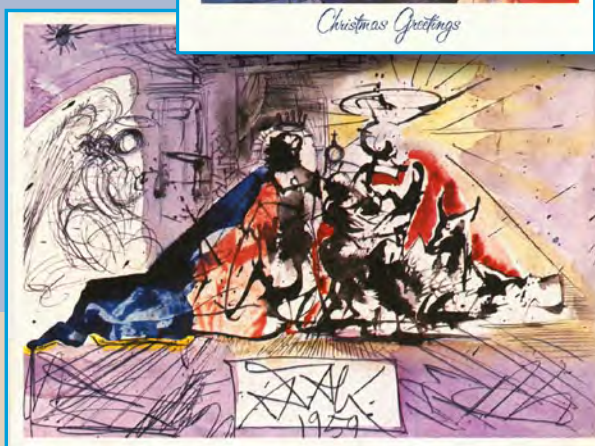
Cage: Holt-Winters, Inc., 1948, Kansas City 13, Mo.



ALICE SCHLESINGER
A. DEBRAFF MOOT
NED DEIDLER
HENRY STORMS
EDWIN STOLBING
OTTO STORIE
NAHUM TICHOMASOV



Christmas Greetings



Excerpted from *The Washington Post*, 12/23/2014 by Ana Swanson

Surrealism and Christmas cards are a strange combination, as artist Salvador Dali proved. Hallmark began reproducing the paintings of contemporary artists on its Christmas cards in the late 1940s, an initiative led by company founder Joyce Clyde Hall. The art of Picasso, Cezanne, Gauguin, Van Gogh and O’Keeffe all took a turn on Hallmark’s Christmas cards.

Hall's mission was noble: Sharing artistic masterpieces with average Americans. "So, through the 'unsophisticated art' of greeting cards, the world's greatest masters were shown to millions of people who might otherwise not have been exposed to them," Hall wrote in his autobiography.


By 1959, Dali had agreed to join the fold, with several stipulations. He asked for \$15,000 in cash in advance for 10 greeting card designs, with no suggestions from Hallmark for the subject or medium, no deadline and no royalties.

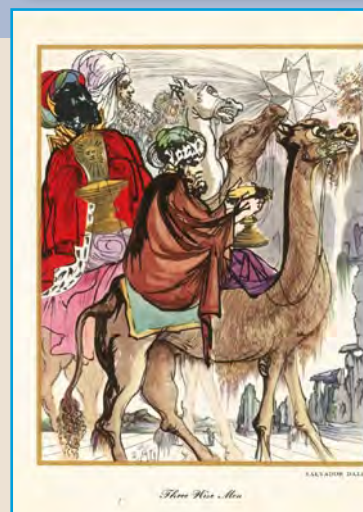
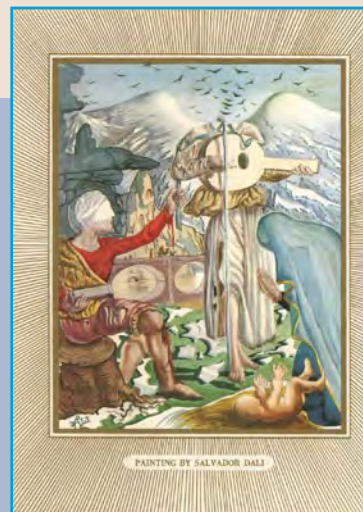
Dali eventually submitted 10 images to Hallmark, mostly Surrealist renditions of the Christmas tree and the Holy Family. While the images are striking and beautiful, they show that Surrealism and Christmas cards are strange bedfellows. Some of Dali's images are a bit unsettling, for example, a headless angel playing a lute. Or a Christmas tree made of butterflies on a barren plain. Or a scene of the three wise men, which is fairly serene except for an extremely dramatic camel.

Unsettling imagery was perhaps to be expected. The whole point of Surrealism was to shake up the conscious mind by juxtaposing irrational images and concepts, in an effort to release the creative potential of the subconscious -- not exactly Hallmark's typical mission.

Hallmark felt that only two of the 10 designs might have public appeal. Those two images (shown at left), *Madonna and Child* and *The Nativity*, were put into production.

But Dali's take on Christmas proved too avant garde for greeting card buyers. His images may have been wildly successful in an art gallery, but in the card aisle they caused a public outcry, wrote Doug Storer, a radio producer and writer, in the *Evening Independent* in 1981 (*see the vintage news clipping that appears as a Dali Sighting on p. 3, this issue of the SDCBJ*).

Hallmark ultimately pulled both cards from the racks. The several hundred Dali Hallmark cards that are still in existence have become rare collectors' items. 



Dali Sighting...

Vintage news clipping from *The St. Petersburg Evening Independent*, 12/11/1981 by Doug Storer

Evening Independent

St. Petersburg, Florida

15 Cents A Copy

Friday, December 11, 1981

The Dali Christmas Story

Soon, the museum housing the collection of the renowned Spanish artist Salvador Dali will open in St. Petersburg, making the Florida city one of the world's great art meccas. The event, which has been extensively covered, has reminded me of a little-known story about one of Dali's work, a story that also ties in with the holiday season.

Some years ago, while I was still producing network programs out of my New York office in Rockefeller Center, I was often a guest on a popular local television talk show hosted by Joe Franklin, a friend of mine.

One day, after I'd appeared on his program, Joe told me that he had something he thought would be of interest to me. Christmas was just ahead and he had received a holiday greeting that he thought was Amazing But True. He'd brought it along to the studio so that I might see it.

The greeting turned out to be in the form of a printed Christmas letter, the kind people often send off at the holidays giving news of their lives during the year just passed. But this letter, which came from a friend of Joe's, was very different from the ordinary chatty holiday missive. Because of its unusual contents, I will quote it in full from a copy that Joe gave to me.

The letter was dated "New York, 1962" and read as follows:

"In 1959, I met with Salvador Dali to discuss the possibility of creating a series of greeting cards for Christmas and Easter and perhaps St. Valentine's Day.

"From Dali's suite, I called several greeting card publishers but only Hallmark would agree to Dali's terms: \$15,000, cash in advance, no suggestions of subjects or medium to be used, no deadline and no royalties.

"Robert McCloskey flew in from Kansas City, made the deal with us and the cash arrived. All this

took place at the St. Regis Hotel, at 55th and Fifth Avenue.

"Dali had easels, paint pots and drawing boards in the bathroom and bedroom of his suite, and he went to work immediately. Wildly, he leaped to the task and completed 50 percent of the assignment in a few hours of excited animation, with brush, pen, fingers and glue on heavy cardboard.

"He looked at the work, felt it was his greatest and handed it to me. I felt likewise; Hallmark was less enthusiastic.

"With half the work finished, Dali left for Cadaques, Port Lligat, Spain, where he summers. Hallmark knew it would take a year for the designs to reach the card racks, and the rest of the assignment was urgently demanded.

"I wrote Dali that everyone was eagerly awaiting the rest, and the other half of the job arrived in a brown paper bag. He gave his 10 creations these titles: *Mystic Rose—Tree of Butterflies—Madonna and Infant—St. Joan's Vision—The Nativity—The Woman—The Angel of the Butterfly—The Adoration—The Butterfly Madonna—The Crucifixion.*

"I rushed these to the (Hallmark) plant in Kansas City, and Donald Hall felt that only two would have public appeal and put them into production. Feverish printing work brought them to the racks nationwide for Christmas of 1960.

"Both of these were surrealist renditions of the Christ Child; one with the Madonna, the other with the Holy Family. All figures were featureless and formless. All had symbols of divinity as halos, stars and crowns.

"But they didn't sell, caused a public outcry, became controversial and were pulled from the racks. Several hundred were unrecovered and have become collectors' items.

"Offering these powerful interpretations of a



Madonna and Child by Salvador Dali was not popular as a Christmas card in 1960.

sacred religious theme was a courageous act of Donald Hall. In an art gallery, their acceptance was assured, but as greeting cards the public rejected them.

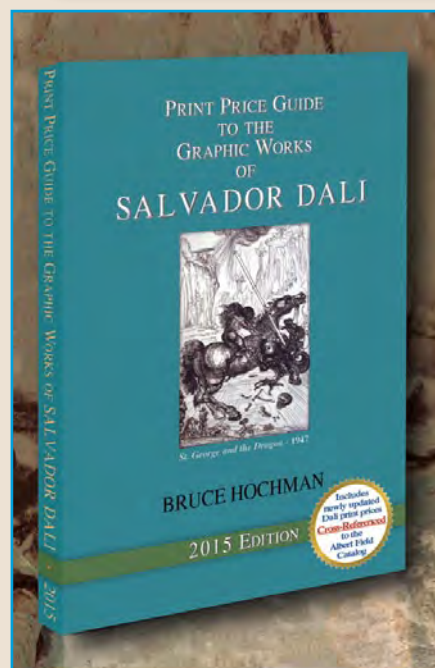
"The attached card is one of the two, and the last of the lot.

"Merry Christmas."

In addition to giving me a copy of this Christmas letter, Joe Franklin also secured for me one of the controversial cards created by Dali. It is the *Madonna and Child*, and is used here to illustrate this holiday story about the great modern artist whose world-famous paintings will soon be housed in this quiet city on the Gulf of Mexico.

— DOUG STORER

© Amazing But True Inc. 1981



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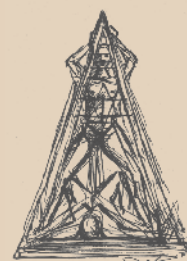
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Surreal Entomology: The Insect Imagery of Salvador Dalí

Excerpted from *American Entomologist* (Vol. 59, No. 1) by Gene Kritsky, Dan Mader & Jessee J. Smith

The complete text of this fascinating and informative article is well illustrated and features a valuable chronological table of all significant Dalí works with insect imagery. Published in *American Entomologist*, journal of the Entomological Society of America, the full article may be downloaded for a reasonable fee online at <http://esa.publisher.ingentaconnect.com/content/esa/ae/2013/00000059/00000001/art00007>



Detail of *Daddy Longlegs of the Evening - Hope!* (1940)

"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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Salvador Dalí's interest in insects began when he was five-years old. His cousin shot and wounded a bat, placed it in a tin pail and gave it to young Dalí. He was transfixed. He already had several ladybugs and a glow-worm in a glass, and he rushed to add the bat to his collection. The next day, he checked on his little menagerie and found the bat nearly dead and "bristling with frenzied ants." The experience formed the foundation for Dalí's association of ants with death and decay.

Like the ants, grasshoppers also became a subject of revulsion for Dalí, an emotional reaction that stemmed from similar childhood experiences. Dalí recounted the feeling in his autobiography: "*I am thirty-seven years old, and the fright which grasshoppers cause me has not diminished since my adolescence. On the contrary. If possible I should say it has perhaps become still greater. Even today, if I were on the edge of a precipice and a large grasshopper sprang upon me and fastened itself to my face, I should prefer to fling myself over the edge rather than endure this frightful thing.*"

Not all insects were so repulsive to Dalí; he was fascinated by the idea of metamorphosis and inspired by the seemingly magical transformation of crawling larvae into winged adult insects. When Dalí references butterflies, it is usually as a metaphor for something ephemeral, precious and fragile.

While walking the shore in Cadaques, he once took note of a plant that grew there, but some of its leaves were not moving when the breeze stirred. A closer look revealed that these were insects. Delighted with this discovery, Dalí immediately "utilized it for purposes of mystification," claiming that he had "acquired the ability to animate the inanimate." He would cut a branch bearing several of the leaf-insects, detach several of the "leaves" and enjoy the exclamations of his audience when he seemed to bring them to life by rapping a stone on the table. He was deeply impressed by the idea of mimesis, which he called "one of the most mysterious and magic secrets of nature." Cleverly camouflaged hidden imagery would become a pivotal aspect of his illusionistic approach to Surrealism, and Dalí himself credits these insects for their role in this development: "*There is no shadow of a doubt that this sensational discovery of mimesis influenced from then on the crystallization of the invisible and paranoiac images that populate most of my present paintings with their phantasmal presence.*"

Dalí's intense responses to insects became themes that he explored frequently through his paintings and other artwork. In a survey that included museum collections, printed compendia, and Web resources, the authors examined 1,176 works by Dalí, of which 111 (10%) incorporated insect imagery. Ants are the most common, appearing in 50 of the examples. Butterflies appear in 32 examples, moths in 11, and caterpillars in four. Flies appear in 13 works. Grasshoppers appear in ten pieces, which were notably all created before 1930. Two works incorporate honey bees: *Dream Caused by the Flight of a Bee around a Pomegranate* (1944) depicts a single bee, and the other, a cover for a 1944 issue of *Vogue*, shows a stylized bee hive. A longhorned beetle appears in an illustration for *Alice in Wonderland*, and a stag beetle is shown in *Metamorphosed Women* (1957). Many other Dalí works incorporate non-insect arthropods or arthropod-inspired elements, particularly elongated, jointed legs. [Editor's note: A detailed catalog of the surveyed Dalí artworks featuring insects is presented in the full article.]

One of the earliest Dalí paintings alluding to insects is *Honey is Sweeter Than Blood* (1927), a landscape that includes a rotting donkey with flies emerging from the carcass. Clouds of flies appear in several early Dalí explorations of orthodox Surrealism as obvious indicators of filth and decay. More complex Dalí symbolism involving both ants and grasshoppers is vividly illustrated



Detail of *The Font* (1930)

in *The Font* (1930) -- a cluster of ants covers the sealed mouth of the woman's face. Three grasshoppers are among the figures that populate the eerie space. Unlike the flies of Dalí's earlier work, the grasshoppers and the ants are realistically detailed; each segment of the ants' tiny bodies gleams with a highlight, and they cast strong shadows in Dalí's illusory light.

Clustering ants featured prominently in Dalí's most familiar painting, *The Persistence of Memory* (1931). *His Daddy Longlegs of the Evening - Hope!* (1940) incorporates a cluster of ants, but is more remarkable for the daddy longlegs that forms its focal point. The painting was completed at the beginning of World War II, and the horror of war is manifested by the hideous, skeletal head of the horse bursting from the cannon in the background, and the twisted, cadaverous torso of the central "soft self-portrait" (another of Dalí's motifs). However, amid all this agony, the delicate daddy longlegs stands as if in a spotlight. According to Dalí, a French folk saying held that a daddy longlegs seen in the evening will bring good luck; thus, even in the midst of ruin, there is a sign of hope.

Not all of Dalí's insects were so laden with subtle meaning; in several examples, primarily his commercial illustrations for magazines and advertisements, insects provided color and form in an almost decorative role. Dalí produced many quick studies in various media, and sometimes a printed image would serve as the starting point of an imaginative exploration. *Tres Picas* (1955) is a remarkable example of an artful metamorphosis. Drawing directly on



Tres Picas (1955)



Down the Rabbit Hole (1969)

a nineteenth-century entomological plate illustrating several species of butterflies, caterpillars, and a host plant, Dalí created a theatrical figure in a colorful costume who holds two of the butterflies like long-handled fans and wears a third as a hat. The fourth perches comically on the inflorescence of the host plant, which becomes an outrageous codpiece.

In the mid-1940s, Dalí was commissioned to produce covers for *Vogue*, as well as advertisements for Bryans hosiery. At the time, advertising was evidently a much edgier field, and Dalí seems to have happily seized the opportunity to unleash his fabulous imagination. The Bryans advertisements teem with Dalí's favorite thematic elements, combined with photographs of hosiery and stockinged legs, and insects abound.

In 1969, Dalí illustrated a limited edition of *Alice in Wonderland*, released by Maecenas Press and Random House. As might be expected, Dalí provided anything but a literal interpretation of the story. Entomological plates once again contributed to the insect imagery, serving as a counterpoint to Dalí's highly abstracted, expressionistic treatment of the subjects. Insects appear in eight of the twelve heliogravures, including a saturniid moth in *The Mock Turtle's Story*, a phasmid in *Down the Rabbit Hole*, a butterfly and caterpillar in *A Caucus Race and a Long Tale*, realistic and stylized caterpillars in *Advice from a Caterpillar*, and butterflies and a cerambycid beetle (*Acrocinus longimanus* L.) in *The Pig and Pepper*.

During the peak of his career, Dalí produced a series of monumental paintings that represented the apex of his technical mastery as well as the full realization of his paranoiac-critical approach. These paintings are rich with illusory images and hidden meanings, and here Dalí's insects reach their greatest level of detail and symbolic complexity. Insects play a pivotal role in *Hallucinogenic Toreador* (1969-70) -- especially the flies, present in the fields of black dots that extend from the upper right, forming the toreador's characteristic *montera* hat and continuing the line of his shoulder. These flies are generally far less detailed and are suggested by adding a pair of wings to the black dots. Aside from these regimented rows of flies, a cloud of much smaller insects constitutes the upper half of a ghostly, haloed figure -- perhaps a toreador flourishing his cape -- just below and to the right of Gala's hovering face.



Hallucinogenic Toreador (1969-70)

"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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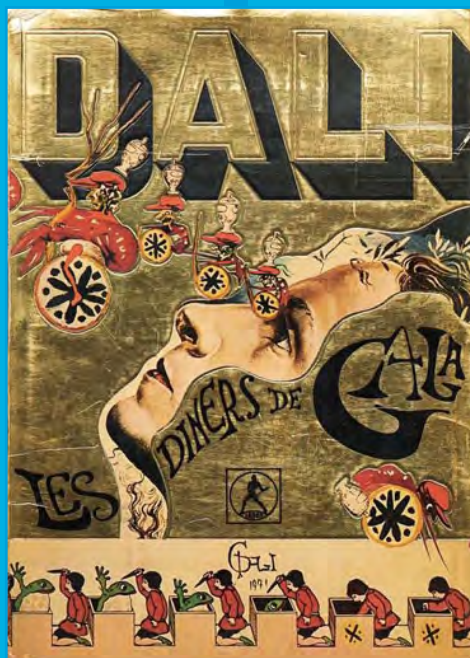
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Continued on page 8...

Once Upon a Time, Dali Made an Erotic Cookbook

Excerpted from *The Huffington Post*, 11/13/2014 by Priscilla Frank



When he wasn't delivering lectures in a deep sea diving suit, designing fur-lined bathtubs, filling his Rolls-Royce with cauliflower or creating one of the world's most mind-bending troves of surrealist art, Salvador Dali made a cookbook.

Yes, in 1973 Dali created a colorful cookbook entitled *Les Dinners de Gala*, lavishly illustrated by the surrealist master himself. If you're expecting a classic survey of healthy American eats, however, you best look elsewhere -- somewhere far, far away for that matter. Dali's compendium is divided into 12 chapters, each discussing a specific variety of foods, from shellfish to aphrodisiacs. The book is an overflowing ode to sipping, nipping and swallowing, a delightfully erotic take on supper time.

Dali's preface details his aims in creating the treatise on taste and pleasure. Dieters beware: *"We would like to state clearly that, beginning with the very first recipes, Les Dinners de Gala, with its precepts and its illustrations, is uniquely devoted to the pleasures of Taste. Don't look for dietetic formulas here. We intend to ignore those charts and tables in which chemistry takes the place of gastronomy. If you are a disciple of one of those calorie-counters who turn the joys of eating into a form of punishment, close this book at once; it is too lively, too aggressive, and far too impertinent for you."*

The book's contents range from discussions of the grotesque shapelessness and immorality of spinach to the masterful tool that is the human jaw. Recipes include exotic and experimental eats like Thousand Year Old Eggs, Crayfish Consomme and Conger of the Rising Sun (eel).

Below we've included the recipe for Casanova Cocktail, a simple and not quite so bizarre option from the tome. Surrealism, we find, works better in art than in dining options.

CASANOVA COCKTAIL

The juice of 1 orange
1 tablespoon bitters (Campari)
1 teaspoon ginger
4 tablespoons brandy
2 tablespoons old brandy (Vielle Cure)
1 pinch Cayenne pepper

This is quite appropriate when circumstances such as exhaustion, overwork or simply excess of sobriety are calling for a pick-me-up. Here is a well-tested recipe to fit the bill.



Let us stress another advantage of this particular pep-up concoction is that one doesn't have to make the sour face that usually accompanies the absorption of a remedy.

At the bottom of a glass, combine pepper and ginger. Pour the bitters on top, then brandy and "Vielle Cure." Refrigerate or even put in the freezer.

Thirty minutes later, remove from the freezer and stir the juice of the orange into the chilled glass.

Drink ... and wait for the effect.

It is rather speedy. 

*"At the age of six
I wanted to be a cook.
At seven I wanted to
be Napoleon. And my
ambition has been
growing steadily
ever since."*



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EVENTS & EXHIBITIONS



The Salvador Dali Museum

One Dali Blvd., St. Petersburg, Florida 33701

Picasso/Dali, Dali/Picasso -- through February 16, 2015

Featuring more than 80 rarely loaned works -- paintings, drawings, prints and sculptures -- from more than 25 international museums and private collections.

The story of Pablo Picasso and Salvador Dali is one of influence, rivalry and artistic greatness. This exhibition presents side by side these two giants of modern art who changed the way we understand images and the role of the artist. Telephone (727) 823-3767 or for complete information online visit <http://thedali.org/exhibit/picasso-dali-dali-picasso>



Winnipeg Art Gallery

300 Memorial Blvd., Winnipeg, Manitoba, Canada R3C 1V1

Dali Up Close -- through January 25, 2015

Revolving around the Salvador Dalí masterwork *Santiago El Grande*, this important exhibit presents the artist's paintings, watercolors, drawings, jewelry and sculptures, plus photographs Dalí produced in collaboration with Philippe Halsman. For complete details telephone (204) 786-6641 or online visit <http://dali.exhibits.wag.ca/shows>



Ljubljana Exhibition and Convention Centre

Dunajska cesta 18, Ljubljana, Slovenia

Salvador Dali -- through March 1, 2015

Salvador Dalí was famous not only for his extraordinary artistic talents, but also for his eccentricity. Contributing to his popularity was the affordability of his edition works, such as the 200+ prints and sculptures on view at this exhibition of his artwork. Details online at <http://www.visitljubljana.com/en/events/29662/detail.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."

National Art Museum of China Gets Dali Sculptures

Excerpted from *USA.ChinaDaily.com.cn*, 11/28/2014

Hong Kong art collector Huang Jianhua has donated two monumental size Salvador Dali sculptures to the collection of The National Art Museum of China. Present with Huang at the donation ceremony was Wu Weishan, curator of the National Art Museum of China, Lu Zhangshen, director of the National Museum of China and other officials and art circle celebrities.



The donated sculptures, *Fauno Hombre Cabeza Cuernos* and *Saint Sebastian*, were created by Dali in the 1970s, reflecting his interests in themes of religion and mythology.




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Surreal Entomology ... (Cont'd from page 5)

The haunting image of the toreador is Dalí's elegy to both his predeceased brother and to his friend, Federico Garcia Lorca. The significance of the flies, in this case, is more easily traceable: they are the symbol of San Narciso, the patron saint of the Catalan town of Girona, near Dalí's birthplace of Figueras. According to legend, when French invaders seized and desecrated the body of the saint in 1285, huge swarms of flies emerged from the corpse, repelling the attackers. A carpenter built a box to safeguard the remaining relics, and flies continued to swarm from the box until the last of the invaders were driven away. In 1653, when the French attacked again, blue and green flies (like Dalí's calliphorids) erupted from the sepulcher, and the invaders were summarily expelled.

Dalí remains one of the most charismatic and enigmatic figures in the history of art, and the deeper meanings of his myriad symbols and motifs were known only to himself. However, connections can be drawn between Dalí's childhood experiences and the themes that emerge throughout his work. Viewed through the entomologist's lens, patterns of insect appearances in Dalí's creations emerge, revealing references to subtle emotions, repressed urges, and childhood memories and fantasies. As with Dalí's unforgettable discovery of the camouflaged leaf-insects, it may be that even more secrets are hidden in plain sight. 

AUCTION NEWS

Etude pour l'enfant Jésus pour La Madone de Port Lligat (top left)

Red ballpoint pen on card, 1950

Estimated: \$35,000 - \$45,000

Sold: \$37,500 at Christie's, New York
November 6, 2014

Le Rhinoceros, Hommage a Dürer (top right)

Gouache and ink on paper, 1968

Estimated: \$106,000 - \$159,000

Sold: \$133,900 at Artcurial, Paris
December 1, 2014

Pater Noster (bottom left)

Watercolor and ink on paper, 1965

Estimated: \$26,525 - \$39,775

Sold: \$49,725 at Sotheby's, Paris
December 4, 2014

Visage Paranoïaque (bottom right)

Pencil on paperboard, 1931

Estimated: \$10,000 - \$15,000

Sold: \$15,000 at Leslie Hindman, Chicago
December 12, 2014 

