

THE Salvador Dalí COLLECTORS JOURNAL®

FOR THE DALÍ AFICIONADO AND SERIOUS COLLECTOR

* * * Now In Our 28th Year * * *

Gala Dalí's Life...Was Pretty Strange

Excerpted from *The New York Times*, 7/25/2018 by Raphael Minder

Much about Gala Dalí's life, ambitions and desires remains unclear or subject to conflicting accounts, prompting the National Art Museum of Catalonia to devote a full exhibition to the woman who shared -- and shaped -- the lives of several key figures of the Surrealist movement. *Gala Salvador Dalí: A Room of One's Own in Púbol* runs through October 14.

The show presents Gala as willing to play the secondary role of muse and model, but also eager to forge her own path as an artist. A love-struck Gala left poet Paul Éluard and their daughter to join Dalí in his fisherman's house outside the town of Cadaqués. They married in 1934.

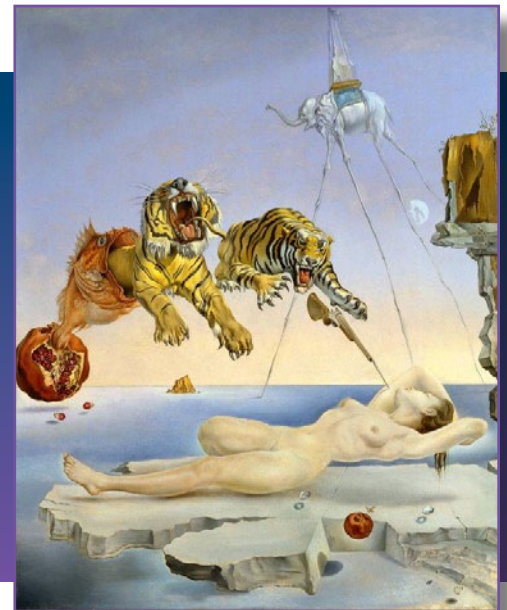
Over five decades, Dalí made hundreds of drawings and paintings of Gala, showing his multifaceted wife as the Madonna, as an erotic figure, or as a dark and mysterious woman. Dalí also started signing some paintings "Gala Salvador Dalí," showing the couple's strong bond. But there is no evidence that Gala ever used a paintbrush or told Dalí how to compose his works.

Gala was a savvy businesswoman who knew how to attract gallerists while keeping Dalí away from people she distrusted. In a 1939 diary entry, novelist Anaïs Nin said Gala would assign specific tasks to her and other people to help her husband during their stay at the house of American patron of the arts Caresse Crosby. Gala's talents as a publicist did not go unnoticed: Italian painter Giorgio de Chirico asked her to become his agent, too. But Gala also provoked a mix of fear and fascination. She found few allies among women. In her memoirs, Peggy Guggenheim described Gala as "handsome" but "too artificial to be sympathetic." Others denigrated her as "a money-grabber," said Estrella de Diego, professor of art history at Complutense University in Madrid and the curator of the Barcelona show.

Several of the 315 items displayed come from Gala's private Púbol Castle residence, including some of the clothing that made Gala a fashion icon. Gala died in 1982 and was buried in Púbol, in a crypt designed by her husband to resemble a chess board. (Dalí built his tomb alongside hers, but then left Púbol two years later after being injured in a fire that swept through his bedroom in the castle. Instead, he was buried in 1989 in his own museum, in his hometown, Figueres.)

The exhibition shows how Gala found her place within a Surrealist movement that otherwise made little room for women. It features photographs of Gala working with Dalí on projects like the *Dream*

Continued on Page 3...



Gala as model for One Second Before Awakening from a Dream Provoked by the Flight of a Bee Around a Pomegranate (1944)

INSIDE

*Dalí at CORE: Club
in New York*

PAGE 2

*Visiting Dalí in
Venice, Italy*

PAGE 2

*Dalí's Cars at
Púbol Castle*

PAGE 3

Auction News

PAGE 4

Events & Exhibitions

PAGE 4

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



Birth of Liquid Desires (1932)

Visiting Dalí in Venice, Italy

Travel Notes & Photos by E. J. Campfield & Linda Bost Campfield

We like visiting Dalí anywhere we can find it in our travels. The Guggenheim museum in Venice is home to two Dalí paintings. *Birth of Liquid Desires* is the better known one -- an appropriate work for Venice we thought, given that the city is all about water.



It was even a rainy day (and a Monday, no less) the morning we left the NH Rio Novo Hotel, umbrella in hand, and strolled the Venice waterways to the Guggenheim, fronting on the famed Grand Canal. As the story goes, Gala sold *Birth of Liquid Desires* to Peggy Guggenheim personally. It has remained in the collection ever since.

It is certainly an impressive collection, among Italy's finest, housed at the Palazzo Venier dei Leoni where Peggy Guggenheim lived. It's one of the most visited destinations in Venice. Our visit was during the autumn shoulder season, well past summer peak. But the small exhibit rooms and corridors were none the less gorged with tourists, impatiently filing through. There was little opportunity to simply stand and take in the works at a comfortable viewing distance without feeling pressed in on and rushed by other visitors. Most evinced little grasp or appreciation of the extraordinary art they were hurriedly gawking at.




Woman Sleeping in a Landscape (1931)

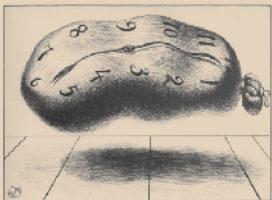
This shallow awareness seemed to include some museum staffers too, as we were misdirected twice when we asked about the Dalí paintings. A better-informed young docent finally told us that *Birth of Liquid Desires* was not there, but out on loan to another exhibit, somewhere in France she thought. We did locate the other Dalí painting during our misdirected wanderings -- a smaller untitled work casually called *Woman Sleeping in a Landscape*. We were able to spend just a few moments enjoying it as we were swept past it with the throng.

Birth of Liquid Desires (1932, oil & collage on canvas) we knew was a fairly large painting, some 38 x 44 inches. The flower-headed woman at its center represents the artist's wife and muse Gala, whom Dalí married against the wishes of his family. They are symbolized by other figures in the artwork.

Woman Sleeping in a Landscape (1931, oil on canvas) was one of the artist's notably smaller-scale works of his early Surrealist period, measuring only about 14 x 11 inches. It's just slightly larger than Dalí's surprisingly small *The Persistence of Memory* from the same year.

We left the Guggenheim with our *Liquid Desires* quest unrequited. But not our desire for authentic gelato, one of Italy's greatest little pleasures! That we indulged fully on our damp walk back to the NH Hotel. 

"The symbol of the limp watches, like all of my symbols, has many meanings -- though I never know what they mean when I first use them."



THE
Salvador Dalí
COLLECTORS JOURNAL


VOL 28 NO 4
Autumn 2018

2

Our Latest Dalí Exhibit - CORE: Club, New York

The prestigious CORE: Club in New York chose the Salvador Dalí Gallery to provide artworks for the Fall Exhibition at their elite 66 East 55th St. location. Their art committee selected 28 Dalí works from our gallery collection for this members-only private display.

Gallery director Bruce Hochman is curator for the show and led a special informative tour at the opening night event on September 20. More than 60 of the club's high-profile, high-income members were in attendance.

The exhibition continues until year's end with the art remaining on view in the club through December 30. Though this exclusive exhibit is not open to the public, all of the Dalí artwork is available for purchase by CORE: Club members interested in acquisition. 



Gala Dalí's Life (Cont'd from page 1)

of *Venus* art installation created for the 1939 New York World's Fair. She made some Surrealist objects of her own, though only photographs of those survive. Gala also pursued her love for literature. The poet Crevel wrote about Gala preparing a novel, but it was never published and no manuscript was ever found.

Gala enjoyed her castle's remote location and surrounded the property with her favorite flowers and plants. Dalí decorated the interior specifically for his wife, encrusting some ceilings with a "G" coat of arms in her honor. Gala's accomplishments might not be those of her husband, but the Barcelona exhibition goes a long way toward putting them on a more equal footing. ~

Dalí's Cars at Púbol Castle

There is an orange Datsun 180B wagon parked in the gardens of Gala Dalí's Castle in Púbol. Like everything else at the residence, now a Dalí museum, the car has its colorful story.



In 1972, Datsun contracted with Salvador Dalí to create an original illustration for the print advertising campaign of their new Datsun 610 Wagon in the U.S. market. The orange Datsun wagon at Púbol was part of his payment negotiated into the deal.

The resulting ad appears here as it ran in various publications. It was not just a print campaign apparently, as we came across a very surreal 60-second Salvador Dalí 1972 Datsun 610 TV commercial on *Vimeo* as well. You can view it at <https://vimeo.com/289509453>.

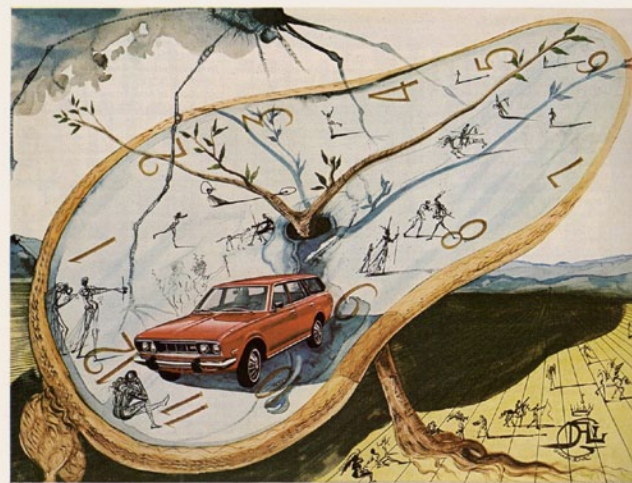
As the story goes, museum staffers found the Datsun a number of years ago in extremely poor condition, stashed inside a barn somewhere near Gala's castle home. They purchased the car and had it restored to exhibit at Púbol Castle. In its day, the wagon would have been quite an oddity in Spain. We hear that it was used primarily by castle staffers to go on shopping errands, as Salvador Dalí preferred they not be driving his Cadillac.

Pictured below, and also on exhibit at Púbol Castle, is Salvador Dalí's Cadillac. It too has its colorful story. The vehicle is a 1976 Sedan de Ville pillarless hardtop, originally purchased from a Cadillac dealership in New York and then registered in Monaco, presumably for tax reasons.

In 1982 when Gala died of influenza at their waterfront home in Portlligat near Cadaqués, Salvador Dalí broke an old law prohibiting moving a body without legal authorization so that he could honor her wish to be buried in her crypt at Púbol Castle.



According to a 2015 account by author Marlene Wagman-Geller, he wrapped her body in a blanket, and with the help of his nurse, placed her in the back seat of his Cadillac, and "they took a surrealistic last ride together" to Púbol Castle, where he announced her death to the world. The driver, who was Gala's personal chauffeur, "worried her ghost would be angry with him as she had always insisted on taking the front seat. Dalí's muse was as intimidating in death as she was in life." ~



New Datsun 610 Wagon. An original portrait by Salvador Dalí.

Salvador Dalí, leader of surrealism, master of the unexpected. We wanted a man with unusual vision and insight to portray this new Datsun 610, to capture the very spirit of the product itself. This portrait, an Original by Salvador Dalí, makes that kind of statement.

The 610 Wagon is a Datsun Original. A luxury economy car. Five wide doors for maximum accessibility. New 1800 cc overhead cam engine. New

power assist front disc brakes. Plus comforts that may surprise you for a wagon at this price: handsome vinyl-trimmed interior, fully reclining bucket seats, full carpeting, tinted glass. And, a big cargo area that can accommodate just about anything you can dream up to carry. The Datsun 610 Wagon. Interpreted with unusual candor by Salvador Dalí, designed for those who demand unusual value in their automobiles. Drive a Datsun... then decide.



Own a Datsun Original.
from NissanwithPride



THE
salvador Dalí
COLLECTORS JOURNAL®

VOL 28 NO 4
Autumn 2018

3



AUCTION NEWS

Surrealist Piano

Large bronze sculpture, black & gold patina (98" x 72" x 44.875")

Lost wax process

Stamped with 'Dali' signature & foundry mark

Edition # 2/8

Conceived 1954, Cast after 1984

Estimated: \$324,150 - \$515,700

Sold: \$1,350,000 at Christie's Shanghai

September 21, 2018

EVENTS & EXHIBITIONS



The Salvador Dalí Museum

One Dali Blvd., St. Petersburg, Florida 33701

Clyde Butcher: Visions of Dali's Spain -- through November 25, 2018

The museum commissioned noted Florida photographer Clyde Butcher to travel to Spain to capture Cadaques, Portlligat, Figueres and Cap de Creus, where Dalí spent his early years and where he died. The resulting exhibit is a stark, moody show of the rocky landscapes of Spain's Costa Brava. In these 41 photographs, viewers see what inspired Dalí -- no small feat given his fantastical and often outrageous artistic imagination. Butcher's photos are almost a starting point for Dalí's paintings across the hall in the museum. You can see how certain rocks perched on cliffs look like the skulls that Dalí painted, for example, and how light and shadows influenced Dalí's visions. More info, telephone (727) 823-3767 or online visit <https://thedali.org/exhibit/clyde-butcher-visions-dalis-spain/>



Meadows Museum - Southern Methodist University

5900 Bishop Blvd., Dallas, TX 75205

Dalí: Poetics of the Small, 1929-1936 -- through December 9, 2018

The first in-depth exploration of the artist's small-scale paintings -- some measuring just over a foot, and others as small as 3" x 2". Includes nearly two-dozen paintings, with at least one from each year during his highly productive early Surrealist period. These works reflect Dalí's precise style and comprise a major part of his output during this time. Telephone (214) 768-2516 or for complete information online visit <https://meadowsmuseumdallas.org/exhibitions/dali-poetics-of-the-small/>

Dalí's Aliyah: A Moment in Jewish History -- through January 13, 2019

Features the complete set of 25 large lithographs from mixed-media originals, painted in a loose, expressionistic style by Dalí, and published in 1968 by Samuel Shore of New York to celebrate the 20th anniversary of the founding of the State of Israel. Telephone (214) 768-2516 or for complete information online visit <https://meadowsmuseumdallas.org/exhibitions/dalis-aliyah/>



THE
Salvador Dalí
COLLECTORS JOURNAL

VOL 28 NO 4
Autumn 2018

4

THE SALVADOR DALI COLLECTORS JOURNAL

© 2018 The Salvador Dalí Gallery, Inc.

Published quarterly (January/Winter, April/Spring, July/Summer, October/Autumn) by The Salvador Dalí Gallery, Inc., 31103 Rancho Viejo Road, #2-193, San Juan Capistrano, California 92675, USA. Telephone: 949-373-2440

Fax: 949-373-2446 · TOLL FREE 800-275-3254 · U.K. 0800-883-0585 · France 0800-914609 · Australia 1-800-223-873.

The Salvador Dalí Gallery, Inc. is a complete Dalí resource, exclusively offering Albert Field's Official Catalog of the Graphic Works of Salvador Dalí; Bruce Hochman's Print Price Guide to the Graphic Works of Salvador Dalí; authentic Dalí prints and originals, and this publication. Visit The Salvador Dalí Gallery's website: www.DaliGallery.com