

Vol. 24 No. 2 Mar-Apr 2014

# THE Salvador Dali

COLLECTORS BI-MONTHLY JOURNAL®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

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

## Foundation Acquires 1933 Dali Painting

Excerpted from *Art Daily*, 2/17/2014

**T**he Fundació Gala-Salvador Dalí has acquired an oil-on-wood panel painting titled *Phantom Cart* from 1933. It hangs in the Treasure Room of the Dalí Theatre-Museum in Figueres. This painting belonged to Edward James, a British poet who sponsored Dalí 1936-39 and was also a patron of René Magritte. In his home was a sofa which Dalí shaped and colored to mimic Mae West's lips and the lobster-telephone Dalí designed in collaboration with the poet.

In *Phantom Cart*, a two-wheeled wagon at the center of a bright, arid plain is heading toward a city. The shape of the cart seems to blend with the city, thus becoming its own destination. The effect is a perspective illusion in which the painter uses his skill to try to confuse us once again. Where we expect to see the wheels, there are instead two stakes driven into the ground. Characters sitting in the wagon are identified with the background architecture of the city. As in other optical illusions by Dalí,



an important role is played by the technique he termed the paranoiac-critical method: "spontaneous method of irrational knowledge based on the critical and systematic objectivity of the associations and interpretations of delirious phenomena." We see cart and city -- both elements at the same time.

Dalí and his landscape were inseparable elements in the painter's artistic production. Josep Pla gave a description of Dalí in his book *Homenots (Great Men)*, which he dedicated to the artist: "At that time Dalí was like a starved leopard. However it was simply the arrogance of youth that would inevitably pass. And, in fact, whenever he expressed himself with total honesty during these years, his qualities as an artist appeared immediately as he sketched the landscape of Alt Empordà, which has been, is still and will continue to be his life's obsession. From this base Dalí took the first steps towards his later great creations, produced with prodigious precision and realism. When we, the natives of Empordà, saw that wagon sitting on a broad plain, beneath the clean arc of the sky, washed out, bright and immense, we knew that our painter had been born -- the painter that had discovered and understood our land as well as any farmer could."

From a technical viewpoint, this painting reminds us of other pieces such as *Portrait of Mr. Emilio Terry*, *The Spectre of Sex-Appeal* and *Portrait of Gala with Two Chops Balanced on her Shoulder*, because of its meticulousness, characteristic of the period when Dalí painted *Phantom Cart*.

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are clickable and will open the  
sites in a browser window.

# Five Ways to Follow Dalí: Catalonia to Paris to Florida

Excerpted from *The Independent*, 1/21/2014 by Chris Leadbeater




**S**alvador Dalí was the high priest of Surrealism, creating a splendid array of art and redefining what could be achieved with paint and canvas in the process. There are several places to explore his oeuvre in depth -- from Catalonia to the shores of Florida.

**Visit Dalí Central:** Tucked into the far northeast of Spain and Catalonia, Figueres was Dalí's birthplace. Its role in his life is celebrated by the Teatro-Museu Dalí, a theater remodeled as architectural fantasy, its pimpled pink walls topped with giant eggs. The art collection there runs from simple early pieces -- *The Girl from Figueres* (1926) has its subject in front of the town's skyline -- to Surrealist flashes -- *Leda Atomica* (1949) depicts his wife Gala (his recurring muse) as Leda, the mythological Greek queen who was seduced by Zeus. Dalí himself is also here, entombed in the crypt.

**Seek Him at the Seaside:** Pitched 22 miles east of Figueres, on the coast at Port Lligat, the Casa-Museu was Dalí's main home from 1930 to 1982. Its nest of corridors, slopes and passages, crafted out of a fisherman's hut over four decades, is as outlandish as any of his paintings. It is also a happier dwelling than the Castell Gala Dalí, 20 miles south of Figueres in Púbol. Dalí lived here for two sad years after Gala died in 1982.

**Stop Off in Paris:** The French capital also makes a claim on this Catalan cavalier in the Espace Dalí, a gallery hidden amid the steep lanes of Montmartre. It focuses on his sculpture, via versions of *Space Elephant* -- an out-of-kilter pachyderm with long, spindly legs -- and *Alice In Wonderland*, with its dreamlike take on an already eccentric tale, Alice captured in bronze with skipping rope.

**Hop to America:** Dalí's reputation extends across the Atlantic to St. Petersburg, the small resort city pinned to the west coast of Florida on Tampa Bay. Here, the impressive Salvador Dalí Museum shelters the collection of Reynolds and Eleanor Morse, friends of the artist who acquired some 100 of his best paintings over 40 years. These include *The Hallucinogenic Toreador* (1970), which cloaks Gala's dislike for bullfighting in oblique imagery.

**Spend a Weekend in Scotland:** You need not leave the UK to gaze at one of Dalí's most notable pieces. Kelvingrove Art Gallery in Glasgow can boast *Christ of Saint John of the Cross* (1951). This stark marvel takes a different approach to a staple of religious art -- showing the crucifixion from above. The Spanish authorities have reputedly offered £80m for a piece that cost the museum £8,200 in 1952. 

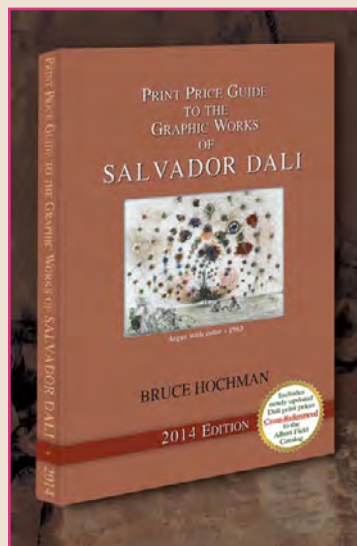
"I made a wager that I would win the prize by painting a picture without touching my brush to the canvas. I did in fact execute it by tossing splashes of paint from a distance of a metre, and I succeeded in making a pointilliste picture so accurate in design and color that I was awarded the prize."



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## Dali 1939 Venus Mosaic in Flushing Meadows

Flickr photo and excerpt by Wally Gobetz

At the base of the walkway at the Gotham Plaza Entrance to Passarelle Plaza of Flushing Meadows Corona Park in Queens, is a series of circular mosaics, installed in 1998, paying tribute to World's Fairs gone by. Salvador Dalí's *Venus* represents the 1939 World's Fair.

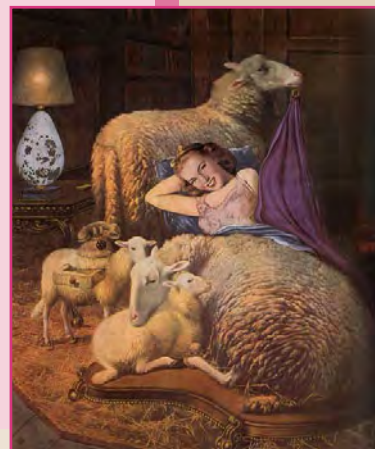
Dalí's Surrealist pavilion at the Fair, *Dream of Venus*, featured a spectacular facade made up of soft curves and protrusions reminiscent of Gaudí's Pedrera building, and was accessorized with semi-clothed mermaids acting out an underwater fantasy. Neither sleek nor functional, *Dream of Venus* was an extraordinary achievement of the artist's personal vision and, for fairgoers, an introduction to the often-mystifying Surrealist movement. ~



## Bedside Sheep Is Sheer Fun

Inspired by the telephone-bearing lamb depicted in Dalí's 1942 painting *Interpretation Project for a Stable-Library*, Spanish artist Oscar Tusquets has created these unique bedside tables utilizing actual taxidermied sheep.

There are 21 in the edition -- 20 white ones and of course one black sheep, each with bronze feet, tabletop and a drawer. They sell for about \$82,000-USD. You'll find all the wooly details on Tusquets' website [www.tusquets.com/fichag/693/04-xai](http://www.tusquets.com/fichag/693/04-xai) ~



## The Real Gets \$urreal with Dali in Brazil

Excerpted from *Bloomberg*, 1/30/2014 and *The Guardian*, 2/2/2014

Making its rounds on social media is a mock change to Brazil's banknote, called the real: Salvador Dalí's face emblazoned on the currency and renamed the "\$urreal." It started with a joke published in Rio de Janeiro's biggest daily *O Globo* that the city needed its own bills.

Rio's price increases have exceeded national inflation for each of the past four years, averaging 6.6 percent. Sticker shock over everyday items has prompted protests that have spread to other cities, including bring-your-own-beer revelry outside bars. As Brazil prepares for presidential elections in October, memories are fresh of massive demonstrations last year sparked by rising bus fares.

Then to top it all off, vendors maximizing profits ahead of the soccer World Cup that Brazil is hosting this year have put a real choke hold on the typical outgoing Rio lifestyle.

Local \$urreal pages have reached Sao Paulo, Belo Horizonte, Brasilia and other cities, facilitated by Facebook's proliferation. ~



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# Dali: The First Celebrity Modernist

Excerpted from *The Guardian*, 1/23/2014, by Jonathan Jones




Call him a hack, call him a fascist, but 25 years after Salvador Dalí's death, it's time to admit the Spanish surrealist made modern art popular and accessible. No one can say Dalí was a negligible 20th-century artist. He was the first celebrity modernist. Picasso and Matisse were famous -- very famous -- but the work came first, celebrity second. By contrast, when Dalí made a speech in a diving suit or collaborated with Alfred Hitchcock, he was turning self-promotion into an art form -- setting the stage for all artists since who have become pop culture icons.

It's striking that he died just as a new generation of media-savvy artists were taking the stage. In 1989, Jeff Koons was turning soft porn into art and Damien Hirst was soon to hire a shark fisherman. Dalí was there first. High art lite? He invented it.

Yet I cannot pretend to be immune to his charms. I had a Salvador Dalí poster in my bedroom as a teenager, and I thought it was really profound. I thought his work was the definition of modern art.

I still do partly think that. There's a big problem with seeing the surrealist movement as a pure, serious artistic phenomenon and Dalí as a hack who betrayed it. First, his best paintings are genuinely creepy and beautiful, and *Un Chien Andalou*, his 1929 cinematic collaboration with Luis Buñuel, is a masterpiece. But second, in taking modern art to the shops and turning it into telly, he recognised a reality. The avant garde in the modern age has two choices: either it is for a wealthy elite or it is for the masses. Dalí is accused, with some justice, of everything from snobbery to fascism, but the paradox is that he made modern art popular and accessible.

He also poisoned it with the past. As George Orwell once pointed out, Dalí was a gifted traditional draughtsman. His paintings echo the Renaissance and infect modern culture with art's wicked past. He's a corrupt old uncle who incites artistic perversity. So we are unlikely ever to forget Dalí. What a Pandora's box *The Great Masturbator* opened. 

"Begin by drawing and painting like the old masters; after that do as you like -- you will always be respected."



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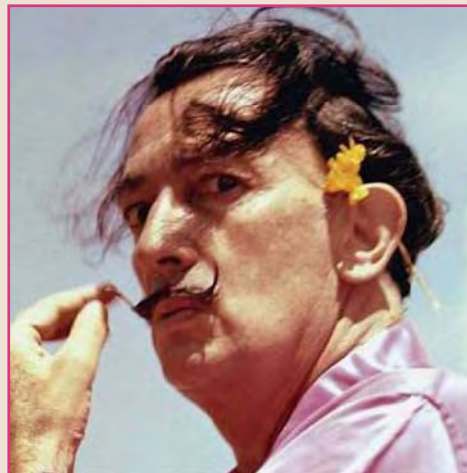
## Salvador Dalí: 11 Things You Might Not Know

Excerpted from *The Telegraph*, 1/23/2014, by Alice Vincent

Salvador Dalí died 25 years ago. The Surrealist artist remains well-recognised, thanks to his moustache, but did you know about these unusual antics?

**1. Salvador Dalí made accidental millionaires of his secretaries:** Long before the interning trend took off, Dalí refused to pay his secretaries. Instead he gave them commissions, which didn't pay their rent at the time, but resulted in many of them cashing in seven-figure sums in later life.

**2. *Breaking Bad*'s Walter White and Dalí share an alter-ego:** Dalí was inspired by obscure scientific theories throughout his entire life and practice. In 1958, he proclaimed himself interested in the work of Nazi physicist Dr. Werner Heisenberg in a gallery catalogue. But according to Dalí, the feeling was mutual between himself and Heisenberg, the name adopted by *Breaking Bad* anti-hero Walter White for his meth-cooking purposes. Dalí wrote: "I, who previously only admired Dalí, will now start to admire that Heisenberg who resembles me."



**3. Dalí was expelled from art school, but only because he wanted to be:** The budding artist refused to be examined for the art history final of his degree, saying "none of the professors of the school being competent to judge me, I retire." Dalí's reason for leaving was not, however, ideological, but practical: he wanted to continue being financially supported by his father, but this would stop once he had a degree.

*Continued on Page 5...*



Instead, he had reason to go and study in Paris at his expense.

#### 4. His dislike of Britain resulted in a useless portrait of Laurence Olivier:

By now considered in artistic circles to be more of a commercial painter, in 1955 Dalí was commissioned to paint a portrait of Laurence Olivier for a film poster for *Richard III*, in which Olivier played the title role, by the film's director, Sir Alexander Korda. However, the desired poster never emerged. Despite sketching Olivier in the Shepperton Studios, Dalí refused to paint it in England, which he called "the most unpleasant place," and returned to Spain to complete the portrait. It got held up in Barcelona Airport after being deemed too valuable to transport. Although Korda was naturally angered by this, Olivier got lucky and received it as a gift.



**5. Dalí nearly suffocated explaining his own importance:** During the London International Surrealist Exhibition in 1936, Dalí, then in the prime of his artistic career, gave a lecture wearing an old fashioned deep-sea diving suit to represent, he later revealed, how he existed in the bottom of the sea of subconsciousness. What his adoring fans didn't realise is that Dalí was suffocating inside the soundproofed glass bowl, thinking his exaggerated gestures an amusing part of his act. As the artist nearly fainted, poet David Gascoyne came to the rescue with a spanner.

**6. He found deep meaning in cauliflowers:** Dalí filled up a white Rolls Royce Phantom II with 500kg of cauliflowers and drove it from Spain to Paris in December 1955. The reasoning was, he later told an audience of 2,000, that "everything ends up in the cauliflower!" He explained to American journalist Mike Wallace three years later that he was attracted to their "logarithmic curve."



**7. Even his pets were works of art:** In the 1960s Dalí got a pet ocelot called Babou, which accompanied him on a leash and a studded collar nearly everywhere he went – including, famously, in a restaurant in Manhattan. When a fellow diner became alarmed, he calmly told her that Babou was a normal cat that he had "painted over in an op art design."

**8. Dalí married his friend's wife:** Dalí met his beloved wife, Gala, while she was still married to his friend, French poet Paul Eluard in 1929. Eluard diplomatically appeared as one of the witnesses at their wedding. The marriage offended Dalí's family, who disapproved of Gala being both a mother and 10 years older than Dalí, and Dalí was disinherited by his father as a result.

**9. He remained devoted to Gala's demands until her death:** Dalí and Gala were together until her death, despite her frequent extramarital affairs. In 1969 Dalí bought a castle in Púbol, 50 miles from his home in Port Lligat, for Gala. According to an explosive article run in *Vanity Fair* in 1998, he was only allowed to visit with a written invitation. Gala continued to entertain her lovers there into her eighties, one of whom was Jeff Fenholt, star of the musical *Jesus Christ Superstar*, who had a recording studio on site.

**10. Dalí didn't travel light:** Upon arriving in New York harbour for the second time, in 1934, after wearing a life jacket for the entire journey and travelling by train while attached to all of his paintings by string, Dalí waved a two metre-long loaf of bread at paparazzi. To his dismay, they were unfazed by his enormous baked good.

**11. He wasn't the ideal game-show guest:** Dalí appeared as a guest on 1950s gameshow *What's My Line*, in which contestants had to guess the profession and name by asking yes or no questions. Dalí, a polymath and an immodest one at that, caused havoc during the game by claiming to be at once a writer, TV personality, athlete and cartoon artist. One exasperated panelist nearly gave up, proclaiming, "there's nothing this man doesn't do!"

*"Just as I am  
astonished that a  
bank clerk never  
eats a cheque, so too  
am I astonished that  
no painter before  
me ever thought  
of painting a  
soft watch."*



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## Lobster Alice Opens at Theater in Cleveland

The surreal comedy *Lobster Alice* opens March 14, running Thursdays through Saturdays at 8:00 p.m. through April 5 at the Luminis Theater, 2438 Scranton Rd., Cleveland, OH 44113. Telephone 216-687-0074 or for tickets online <http://convergencecontinuum.ticketleap.com>

It's 1946 and Alice Horowitz, coffee-bearing secretary, wants life to be interesting. John Finch, an animator at work on Disney's *Alice in Wonderland*, wants Alice. When the great and outrageous Salvador Dali arrives at the studio to work on a short animated film (this part is actually true), life becomes curiouser and curiouser. Dali scandalizes the conservative Finch; Alice, coffee-bearing secretary, becomes Alice, girl down the rabbit hole; and Finch and Alice both experience the very surreal whimsies of the human heart. Directed by Clyde Simon.

Kira Obolensky is the recipient of a Guggenheim Fellowship as well as the Kesselring Prize for up and coming playwrights (for *Lobster Alice*). A graduate of Williams College, Ms. Obolensky also attended Juilliard's Playwriting Program. *Lobster Alice* was first produced at Playwrights Horizons' Anne G. Wilder Theater in January, 2000. Since then it has been produced at twenty venues across the United States.



## AUCTION NEWS

### *New Accessories (top left)*

Oil on canvas, 1943

Estimated: \$1,547,500 - \$2,321,250

**Sold: \$3,767,390** at Christie's London  
February 4, 2014

### *Le Cabinet Anthropomorphique (bottom left)*

Bronze sculpture

Estimated: \$15,475 - \$23,212

**Sold: \$46,425** at Sotheby's London  
February 6, 2014



### *Autoportrait a la Mona Lisa (top right)*

Coupage, watercolor and oil on board

Estimated: \$185,700 - \$278,550

**Sold: \$226,710** at Sotheby's London  
February 6, 2014



### *Study Les Chants de Maldoror (bottom right)*

Pen, ink, pencil on graphite counterproof, 1933

Estimated: \$30,950 - \$38,687

**Sold: \$42,556** at Sotheby's London  
February 6, 2014







**Portrait of Juan Jose Serra Corominas (top left)**

Oil on burlap  
 Estimated: \$61,900 - \$92,850  
 Sold: \$77,380 at Sotheby's London  
 February 6, 2014

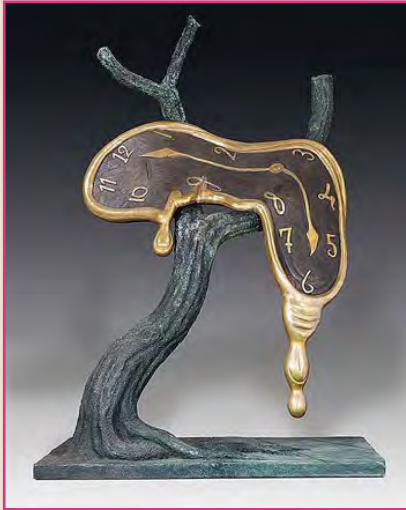
**Lit Surrealiste dans un Paysage (top right)**

Pen and brush and ink on card, 1939  
 Estimated: \$92,850 - \$123,800  
 Sold: \$171,000 at Sotheby's London  
 February 6, 2014



**Profile of Time (2nd left)**

Large 385cm bronze sculpture, 1977  
 Estimated: \$185,700 - \$247,600  
 Sold: \$560,970 at Christie's London  
 February 4, 2014



**Anamorphose 1, Le Nu (2nd right)**

Watercolor, gouache, oil, brush & ink on paper, 1970  
 Estimated: \$77,380 - \$108,330  
 Sold: \$143,140 at Christie's London  
 February 5, 2014



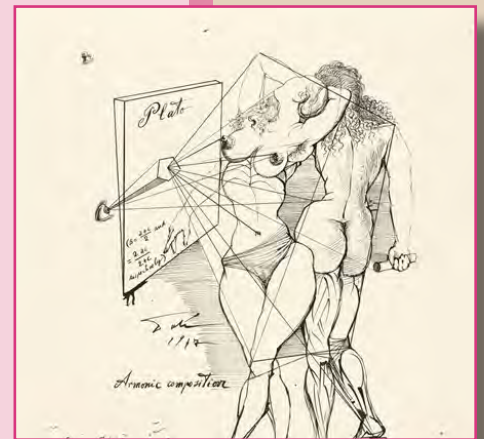
**Nu (3rd left)**

Sanguine and charcoal on paper, 1970  
 Estimated: \$38,687 - \$54,160  
 Sold: \$92,850 at Christie's London  
 February 5, 2014



**Armonic Composition (3rd right)**

Pen and ink on paper, 1947  
 Estimated: \$92,850 - \$123,800  
 Sold: \$152,430 at Sotheby's London  
 February 6, 2014



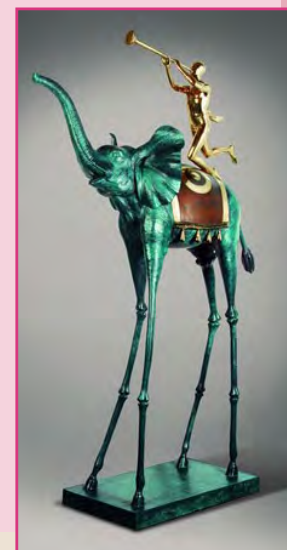
**Tauromachie (bottom left)**

Watercolor, gouache & oil on card, 1967  
 Estimated: \$77,380 - \$108,330  
 Sold: \$106,000 at Christie's London  
 February 5, 2014



**Elephant de Triomphe (bottom right)**

Large 265cm bronze sculpture  
 Estimated: \$386,880 - \$541,630  
 Sold: \$690,960 at Bonhams London  
 February 4, 2014



**Sans Titre**

Watercolor and ink on paper, 1945  
 Estimated: \$92,850 - \$123,800  
 Sold: \$148,710 at Christie's London  
 February 5, 2014

# EVENTS & EXHIBITIONS



## Morohashi Museum of Modern Art

1093-23 Aza-Kengamine, Oaza-Hibara, Kitashiobara-mura, Yama-Gun, Fukushima-Ken, Japan, 969-2701

### *Salvador Dali and Masters of Modern Painting* -- Through March 30, 2014

The museum's permanent collection includes 332 pieces by Salvador Dali (19 oil and watercolors, 37 sculptures, 273 prints and 3 others), the world's third-largest collection of Dali art on permanent exhibition in a public museum. Twice yearly, about 150 works are selected for thematic exhibitions. The 37 sculptures of the Dali collection are considered some of his finest. There are also excellent Dali oil paintings, such as *The Battle of Tetuán* and *The Three Sphinxes of Bikini*. Telephone 0241-37-108 or for complete details online visit <http://dali.jp>



## Memphis Brooks Museum of Art

1934 Poplar Ave., Memphis, Tennessee 38112

### *Dali: Illustrating the Surreal* -- Through May 11, 2014

Though known for his Surrealist oil paintings, Dalí was also a skilled illustrator and printmaker. This exhibition brings together 49 rare, masterful book illustrations from four books: Miguel de Cervantes' masterwork *Don Quixote* (1957); Hans Christian Anderson's *Fairy Tales* (1967); Lewis Carroll's fanciful *Alice in Wonderland* (1969); and perhaps the most famous of Dalí's illustrated books, *Les Dîners de Gala* (1973). Telephone 901-544-6200 or for complete details online visit <http://brooksmuseum.org/default.aspx?p=114984&evtid=168304:2/15/2014>



## The Collection, Usher Gallery in Lincolnshire

Danes Terrace, Lincoln, LN2 1LP, UK

### *Modern Masters: Matisse, Picasso, Dali and Warhol* -- Through March 30, 2014

Explores the printed work of four of the 20th century's greatest artists. Each used prints in his own way, spanning together a 75-year period that saw the birth of the modern age. They covered a wide range of techniques, and their work represents one of the most creative and diverse periods of printmaking in the history of western art. For Dalí, printmaking was an exercise in experimentation, and through it he developed many imaginative new processes. The exhibition is organized by the Victoria and Albert Museum. Telephone 01522 782040 or for complete details online visit <http://www.thecollectionmuseum.com/?/exhibitions-and-events>



## 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 details online visit <http://thedali.org/exhibits/current.php>