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THE Salvador Dalí

COLLECTORS BI-MONTHLY JOURNAL®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

* * * Now In Our 27th Year * * *

Lost Dalí Portrait of His Sister Auctioned

Excerpted from *Catalan News Agency*, 1/26/2017

It was considered a “lost painting.” The Dalí Museum’s catalogue mentioned only briefly *Figura de Perfil* (*La Hermana Ana María*), a portrait of the artist’s sister painted in 1925. They didn’t know where it was. Until the painting came on the art market for the first time, leading Bonhams’ March 2 Impressionist and Modern Art sale in London with a guide estimate of 980,800 - \$1,471,200, and selling for a stunning \$2,213,000.

The work was painted in 1925 and exhibited only once, that same year, at the Barcelona Sala Dalmau. That was Dalí’s first solo exhibition there, and *Figura de Perfil* was shown with 17 other paintings. Dalí later gave this one to his sister, before their relationship deteriorated.

Dalí Museum director Montse Aguer explained that they had little information on this piece of art, but the auction provided them with more details.

The painting combines two of Dalí’s favourite early subjects: his sister Anna María and the coastline of Cadaqués.

Dalí and his sister had a complicated relationship. However, in the 1920s, the artist painted several portraits of her, usually next to a window. The relationship between the siblings disintegrated after Dalí published his autobiography in 1942. Prior to the Bonhams auction, the painting had been kept out of public view for almost a century. Dalí’s sister gave it to the family of the auctioning owners, and the work had not been seen since 1929. When he painted *Figura de Perfil*, Dalí was on the verge of entering his famous Surrealist phase.


“What makes this work so remarkable is its sheer rarity, only a handful of works from this period exist outside public collections,” said India Phillips, Bonhams’ Head of Impressionist & Modern Art. “Dalí was a very deliberate painter during the 1920s, choosing his subjects carefully and working in a meticulous fashion. This work was created at the very genesis of his leap into Surrealism. Laden with meaning and utterly enigmatic, it is one of the most beautiful works I have had the pleasure of handling,” she added. 



Figura de Perfil - 1925

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Where the Culinary World Meets Dalí

Excerpted from *Salon*, 2/26/2017, by Noah Charney



Taschen recently published an out-of-print 1976 cookbook by the renegade prince of Surrealism, Salvador Dalí. Titled *Les Dinners de Gala*, it includes recipes that one can indeed eat, though whether you'd like to, or are willing to go to the effort to prepare them, is another, far more personal, matter. According to the artist, these were true dishes that his wife Gala cooked, and which he dubbed with wonky titles like "Conger Eel of the Rising Sun." Chapters are similarly titled with brain-scratchers: the section on vegetables is called "Deoxyribonucleic Atavism" while the meat chapter runs under the heading "Prime Lilliputian Malaises." You can fire up some "Frog Pasties" or "Thousand-Year-Old Eggs." Such odd concepts are perhaps unsurprising from an artist who brought us "Lobster Telephone," who once gave a formal lecture dressed in a deep diver's suit and whose affinity for the edible was already evident, as he designed the enduring daisy-shaped logo for Chupa Chups lollipops.

But nothing in Dalí's cookbook sounds all that outlandish when compared to the menus of today's top chefs. As an art historian, I recognize a healthy dose of what makes Surrealist art successful lurking on the plates of the Michelin three-star restaurants of our day. When Heston Blumenthal serves up "Snail Porridge" or "Bacon and Eggs Ice Cream," or when Ferran Adrià offers "Liquid Mango Ravioli," it's not a far step removed from Dalí's paintings, like *Amalgam -- Sometimes I Spit on the Portrait of My Mother for the Fun of It* or *Symbiotic Woman-Animal* or *Andre Breton, the Great Anteater* (this one could easily be a dish on the menu of Alex Atala, a chef who painted ants with gold leaf to make them feel like a high-end consumable). And the sensation of experiencing Surrealist painting and certain surreal dishes, both of which are designed to explode your mind, is nearly identical.

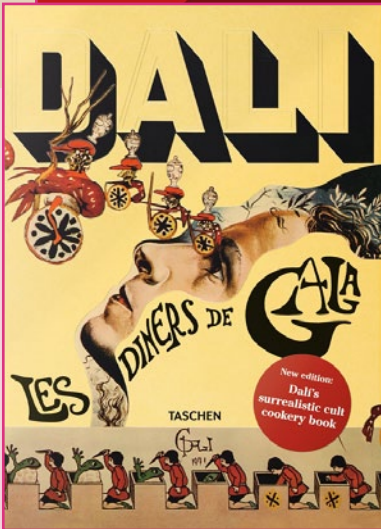
But while the aesthetic and concept of various dishes can be linked to art styles, it is the overall experience, one that is meant to make you rethink obvious assumptions and prompt you to step away from your quotidian mentality and rhythms, that really links a certain trend in high-end cooking with Surrealism. In short, both are meant to blow your mind.

Take Grant Achatz's restaurant Alinea. (If you, like me, have not actually eaten there, watch the episode of the amazing Netflix series *Chef's Table* to get a sense of it.) The experience begins with guests entering what looks like a townhouse, moving from the bright street into a dark-walled interior with dim lights. During one period, the floor of this indoor entryway was lined with real grass, which staff periodically watered. The message is clear: leave your day behind you, and step into a dream world. You are then guided through a series of tasks that involve consuming delicious things, but in ways you never thought possible: slurping roe and herbs through a tube of ice, eating shellfish off a piece of driftwood draped in seaweed, nibbling off a long wire that pierces a slice of ham and squid tentacles. Dalí would be delighted.

Ferran Adrià agrees that Surrealism offers a parallel. "As for Surrealism, there may be elements in common, but I believe that both in this case are interpretations or parallels that are made from the world of art," he said. "I think our cuisine is generated radically, but from within the history of gastronomy. This does not mean that I am not interested in art, like so many cultural manifestations. I have learned a great deal from the world of art concerning, for example, creative freedom." He has a point -- it may be for the audience and the critic to draw connections and see links. For a chef like Adrià, he is simply riffing off of, and expanding the history of, his own art form: gastronomy.

Besides both hailing from Catalonia, Adrià admires Dalí, but doesn't see a particular affinity with him, but rather with some other artists. "I really enjoy Dalí's work. I consider him one of the great painters of the 20th century. I have always been interested in his way of thinking. I couldn't say if I do have any affinity with him. I think I identify more with Picasso, Miro, Duchamp, or [Richard] Hamilton's way of working."

But it is the mindset, and the goal, of Surrealism, as articulated by André Breton in manifestos in 1924 and 1929, but perhaps best expressed in the writings and art of my personal favorite painter, René Magritte, that really binds what we might call "mind-melt cooking" and Surrealism. For Magritte, Surrealism was a chance to pull people out of their humdrum, everyday lives, which risk falling into a numbing rhythm of wake-brush teeth-commute-work-commute-TV-brush teeth-bed and repeat. This was the lot of the middle-



"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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class suburban white-collar worker, the anonymous businessman in the bowler hat so closely associated with Magritte's work. Injecting wonder was the goal, and to do this, Magritte drew in his audience with familiar components (figurative, realistic painting) but arranged with what's-wrong-with-this-picture aspects, like a steam train emerging from a fireplace, or a man facing a mirror while the mirror reflects the back of his head.

Dalí's approach was similar, but he was more interested in transferring dreams and the subconscious into art, drawing from a well filled with Freud and the Marquis de Sade and accented with LSD. But the goal was the same: force confusion, get the mind to try to "figure it out," invite interpretation but intentionally resist a conclusive one. Why did Dalí design a telephone in the shape of a lobster? There is not meant to be a hidden meaning in the choice of lobster. It's just weird and mind-blowing, to think of holding a lobster up to your ear to call Aunt Betty.

Dalí and Magritte also liked the idea that all they could do was offer something bizarre, serve up a painting as a medium between themselves and the audience. How it was accepted or internalized was up to the viewer. Adrià feels the same way about his food. "I do obviously have an idea of what a dish can produce in a diner's mind and senses," he said, whether the diner in question is a critic or not. "But once it goes out of the kitchen and comes into contact with other people, it is impossible to control the reaction, the interactions that will happen as a dialogue between the cook and the guest, through the medium of the dish."

Whereas Surrealist painters worked with ingredients (pigment, canvas) and basic components (realistic painting styles) to build their finished works, chefs are armed with a parallel arsenal. If an artwork is not skillfully done and beautiful, then it is hard to consider it successful, just as a dish cannot be considered a success unless it looks nice and, most importantly, tastes delicious.

That is where Adrià, and his iconic El Bulli dishes, shone. They were beautiful, they were delicious, and they were pleasant mind-melts. Consider his "Iranian Caviar." It looks like bright-orange sturgeon eggs, and is served in a caviar container, but each tiny, gorgeous globe is made of passion fruit, so the explosion in your mouth is not salty, but sweet. Expectation inverted, wonder inserted. We marvel at the skill of transforming the shape and consistency of one food into that of another, an illusionist's trick. Dalí would have been delighted to eat at El Bulli, particularly the striking "Coral" made from chocolate covered in raspberry powder, photographs of which look like Dalí paintings.

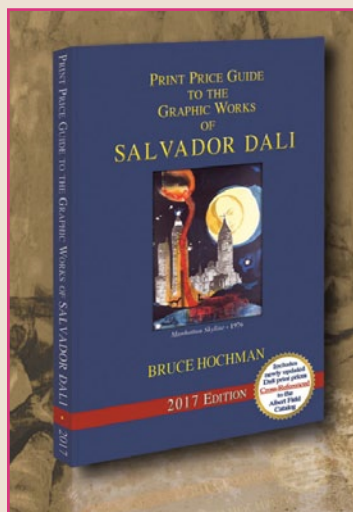
El Bulli's "Pipeta de Gamba en Sashimi y Su Cabeza Caramelizada," a skewer of shrimp with its raw body impaled in the middle of a transparent eyedropper loaded with sauce, while the caramelized head perches at its point, could easily be the work of Dalí. Though Dalí would probably turn it into a smartphone stylus.



Catalan master chef Ferran Adrià's creations are as surreal as Dalí paintings.



"The horn of the unicorn is at once phallic and a symbol of chastity, as in the most paradoxical of my paintings, Young Virgin Autosodomized by Her Own Chastity. I'm sorry to say that I have not yet received as a gift a living unicorn."



2017 Salvador Dali Print Price Guide by Bruce Hochman

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Dalí and Schiaparelli Coming to The Dali

Excerpted from *TheDali.org* & *ismorbo.com*, 2/16/2017



From October 18, 2017 through January 14, 2018, the Salvador Dalí Museum in St. Petersburg, Fla. will present *Dalí and Schiaparelli*, an exhibition exploring the creative relationship between the legendary artist and the Italian designer, showcasing haute couture dresses and accessories, jewelry, paintings, drawings, photos and objects.


Long before Alexander McQueen and Vivienne Westwood fascinated us with elaborate fashion shows oozing wild ingenuity, creativity and style, there was the Italian designer Elsa Schiaparelli, who in collaboration with her great friend Salvador Dalí, authored a world of fashion in a fun and irreverent place, lighting the catwalks of Paris with their incredible creations.

Schiaparelli was regarded as the most prominent figure in fashion between the two World Wars. Her designs were a deliberate transgression of traditional notions of gender roles, as well as of beauty, exaggerating the surrealist nature of fashion.

She explored bold themes in her designs, strongly influenced by Dalí. Vibrant colors, experimental fabrics and elegant handmade decorations set her apart from other designers of the 1920s and 1930s.

Some of the most notable clients for Schiaparelli's haute couture designs included the Duchess of Windsor, Wallis Simpson, heiress Daisy Fellowes and actresses Mae West and Marlene Dietrich.

On more than one occasion, Schiaparelli wrote that she "invented" her dresses, known for their elegant and audacious aesthetics combined with exquisite craftsmanship -- a marriage of new ideas with traditional craft.

Her designs were like Dalí's paintings, combining Renaissance precision with wild imagination and dreamlike visions. Their fashion and art both delighted and shocked the senses, and that approach was a trademark of their collaborations, transmitting a sense of freedom and possibilities that enlivened popular culture during difficult times. 

For more info online: <http://thedali.org/exhibit/dali-and-schiaparelli>




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Duchess Admires Quirky Dalí Lips Sofa

Excerpted from *The Daily Mail*, 2/7/2017, by Martha Cliff

A pouting red sofa stopped the Duchess of Cornwall in her tracks when she visited an exhibition celebrating Sussex's modern artistic heritage. Camilla appeared fascinated by the *Mae West Lips Sofa*, created in 1938 by the famous artist Salvador Dalí and Edward James, collector and patron of the Surrealists.


Duchess Camilla was shown the striking piece during a visit to the exhibition *Sussex Modernism: Retreat and Rebellion*, running through April 23 and staged in the stunning surroundings of Two Temple Place, the neo-gothic mansion of American-born businessman and newspaper publisher William Waldorf Astor. 



Andy Warhol Meets Dalí

A ndy Warhol was the American artist perhaps most influenced by association with Salvador Dalí. The two artists both resided in New York then and met for the first time in 1965. Warhol visited Dalí's suite at the St. Regis Hotel, Room 1610, for only a few minutes, during which the Surrealist master placed an Incan headdress on Warhol's head. Warhol would return there many times over the following years.

On one subsequent visit, Dalí tied Warhol to a spinning wheel and poured paint all over him. Though a great admirer of Dalí, Warhol was often uncomfortable with the Spaniard's outrageous public antics. Yet he exhibited an ongoing hunger for Dalí's approval and input.

On a later occasion, a symbolic passing of the artistic mantle took place from the old master to his accomplished apprentice. Warhol wrote in his diary on March 19, 1978: "Dalí was really sweet. He'd brought a plastic bag full of his used-up palettes as a present to me." 

"I am not actually crazy... The whole difference between a crazy man and Dalí is that Dalí is not pathological."




Warhol & Dalí at the St. Regis - 1965 (top), 1978 (below)

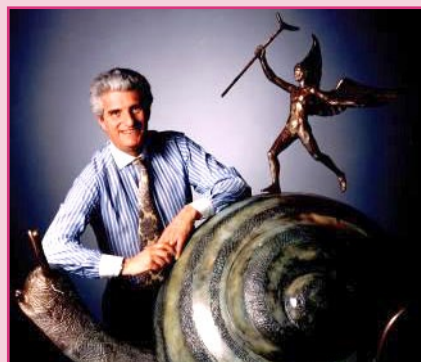


Dalí & Warhol: The Image That Never Happened

D uring one of his frequent trips to New York during the 1970's, Beniamino Levi approached Andy Warhol with a project to create screen prints of Dalí's image in the same iconic Pop Art style that Warhol created his famous prints of Marilyn Monroe, Liz Taylor, Elvis and Liza Minnelli.

Levi met Warhol at his "Factory" studio in New York. "Andy was enthusiastic about doing a portrait of Dalí," he recalls, "but the negotiations with his secretary didn't meet my expectation. The price was way out of my budget. I regret this, as it would have been a great opportunity to enhance my collection, having these two outstanding artists together. Andy had the actress Jane Fonda in his studio that day, working on her portrait. I remember her distinctly. She had her leg in a plaster cast." Levi returned to Europe, and the Dalí project never materialized. 

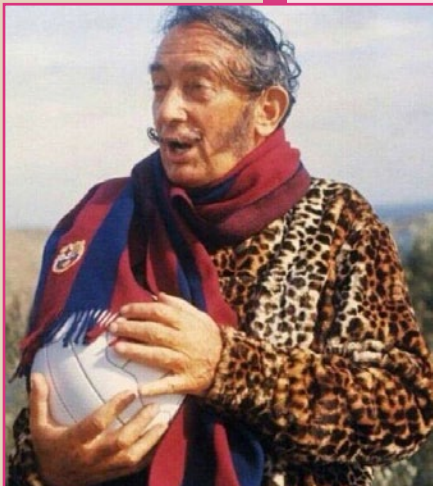
Beniamino Levi is an art connoisseur, dealer, curator and collector who had extensive dealings with Salvador Dalí. CLICK to watch a YouTube video at <https://www.youtube.com/watch?v=6GFpg0V13-A> of his Dalí Universe interview, telling how he built the world's largest and most important collection of Dalí sculptures and relating some of his fascinating experiences with the artist himself.



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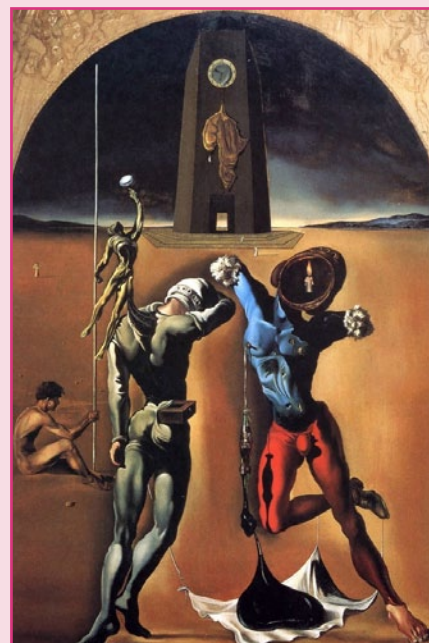


Salvador Dalí, Lover of Football

Salvador Dalí loved football (soccer), and it was a passion that he did not keep secret. As a boy, he spent many long hours playing the sport with childhood friends Emilio Sagi Liñán and Josep Samitier. Both of them grew up to become prominent stars with F. C. Barcelona.

Dalí also expressed his love for the game in his art, specifically in four works. In 1973, his *Sports* suite included a football image. In 1974, he illustrated a poster celebrating the 75th anniversary of F. C. Barcelona. His 1977 painting *Gol!* was donated for auction to raise funds for the financially strapped Barcelona team, and it echos the football player depicted in the *Sports* suite work.

In 1986, the 1943 Dalí painting *The Cosmic Athletes* became base art for a poster heralding the opening of the new Municipal Stadium of Figueres with a football match between Figueres and F. C. Barcelona.



The Cosmic Athletes (1943)



FC Barcelona 75 Anniversario (1974)

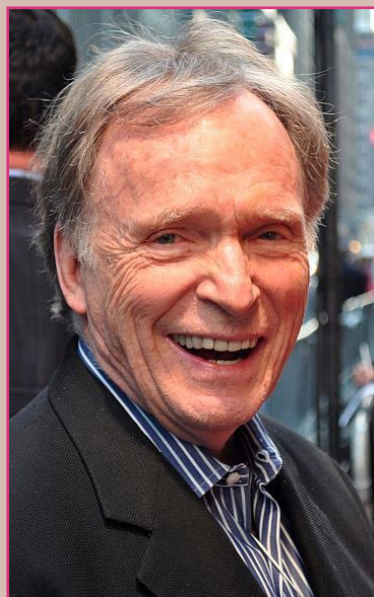


Sports (1973)



Gol! (1977)

"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."



DALI SIGHTING: Dick Cavett

Excerpted from *Omaha World Herald*, 2/22/2017

For five decades, Dick Cavett has interviewed some of the greatest names in show business. He reflected on his career and the lessons learned along the way at a Hastings, Nebraska banquet where he received the 2017 Tom Osborne Leadership Award, dedicated to honoring someone with Nebraska ties who has made a career and given back to the state.

One of his most memorable interviews, Cavett said, was artist Salvador Dalí. "He made an unusual entrance," he said. "It was a lesson on how to be nice to a guest."

In a clip of the interview shown at the event, Dalí had an anteater on a leash with him for the interview. Cavett said he didn't know what to say so he said, "Woogie, woogie" and motioned his hands. "The devil made me do it," he said. "And that was a genuine anteater."

View Dick Cavett's Dalí interview on YouTube at: <https://www.youtube.com/watch?v=3CmM19jBdrI>



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AUCTION NEWS



Figura de Perfil (top right)

Oil on board, 1925

Estimated: \$980,800 - \$1,471,200

Sold: \$2,213,000 at Bonhams London

March 2, 2017 (See related story page 1)

Venus de Milo aux Tiroirs (top left)

Painted bronze with ermine pompons, Ed.# 0/5, 1964

Estimated: \$561,020 - \$810,360

Sold: \$657,010 at Christie's London

February 28, 2017

Le Papillon au Rocher (2nd left)

Watercolor; ink, collage/paper on board, 1954

Estimated: \$36,780 - \$49,040

Sold: \$79,690 at Sotheby's London

March 2, 2017

Le Cabinet Anthropomorphique (2nd right)

Bronze sculpture

Estimated: \$12,260 - \$18,390

Sold: \$45,980 at Sotheby's London

March 3, 2017

Trois Figures Persanes (3rd left)

Watercolor; gouache & India ink on paper, 1966

Estimated: \$30,930 - \$43,300

Sold: \$92,780 at Christie's London

March 1, 2017

Colonne avec Chapiteaux Soutenue par Trois Personages et Une Lampe (3rd right)

Watercolor; gouache & India ink on paper, 1966

Estimated: \$24,740 - \$37,110

Sold: \$61,860 at Christie's London

March 1, 2017

Poissons de Cascade avec les Pêcheurs (bottom left)

Watercolor; gouache & India ink on paper, 1966

Estimated: \$24,740 - \$37,110

Sold: \$49,480 at Christie's London

March 1, 2017

Arabes et Donyale Luna (4th right)

Watercolor; gouache & India ink on paper, 1966

Estimated: \$43,300 - \$55,670

Sold: \$61,860 at Christie's London

March 1, 2017

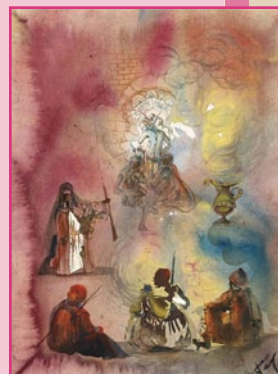
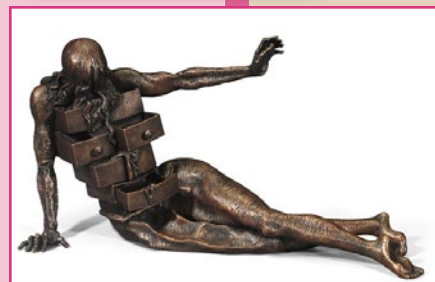
Voiture de Magiciens avec Baldaquin Tirée par des Chevaux (bottom right)

Watercolor; gouache & India ink on paper, 1966

Estimated: \$43,300 - \$55,670

Sold: \$74,230 at Christie's London

March 1, 2017



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EVENTS & EXHIBITIONS



The Salvador Dali Museum

One Dali Blvd., St. Petersburg, Florida 33701

Dali Revealed: Candid Moments from the Artist's Life -- Through Spring 2017

Includes 48 archival photographs taken by the late Robert Descharnes, Dali's close friend and confidant from 1950 through the end of the artist's life in 1989. They reveal Dali's daily life with Gala, their friends and collectors, and candid moments at Dali's home and in his studio. Telephone (727) 823-3767 or for complete information online visit <http://thedali.org/exhibit/dali-revealed>



Espace Dali Paris

11, rue Poulbot, 75018 Paris, France

Joann Sfar: Salvador Dali, One Second Before Awakening -- Through April 17, 2017

Espace Dalí gave comic book story teller Joann Sfar free rein to create a display illustrating an imaginative path of sketched comic panels through the workings of Dali's artistic mind -- a captivating backdrop for the more than 200 Salvador Dali works on display. Telephone +33 (0)1 42 64 40 10 or for details online visit <http://www.daliparis.com>

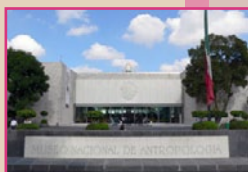


Columbia Museum of Art

1515 Main St., Columbia, South Carolina 29201

Salvador Dali's Fantastical Fairy Tales -- March 11 through May 21, 2017

Featuring 36 colorful prints on loan from The Dalí Museum in St. Petersburg, this whimsical exhibition explores connections between art and literature, showcasing Dali's illustrations for literary classics including *Alice's Adventures in Wonderland*, *Don Quixote*, and Hans Christian Andersen tales such as *The Ugly Duckling*, *The Little Mermaid*, and *The Snow Queen*. Telephone 803-799-2810 or for details online visit <https://www.columbiamuseum.org/exhibitions/salvador-dali's-fantastical-fairy-tales>



(adjacent to) Museo Nacional de Antropología

Av. Paseo de la Reforma & Calzada Gandhi, 11560 Mexico City, Mexico

Dali Sculptures -- Through May 2017

Organized by the Soumaya Museum, 20 Salvador Dali bronze sculptures from the collection of the Carlos Slim Foundation are exhibited outdoors in front of the National Museum of Anthropology. Standouts in the display include *Space Venus*, *Alice in Wonderland*, *Triumphant Angel* and *Surrealist Newton*, as well as medieval legend favorites *Lady Godiva with Butterflies* and *Saint George and the Dragon*. For details telephone Soumaya Museum 5616-3731 or online <http://www.soumaya.com.mx>



Florida Gulf Coast University - Library Archives, 3rd Floor, Rm. 322

10501 FGCU Blvd. South, Fort Myers, FL 33965

Dali Interprets-- Through April 25, 2017

An exhibit of six lithographs from the FGCU library's archives and special collections holdings of the *Currier & Ives Interpreted by Dali* suite, plus six lithographs from the *Changes in Great Masterpieces* suite, on loan from the Dali Museum in St. Petersburg, Fla. Telephone 239-590-7506 or for details online visit <http://library.fgcu.edu/ascdi/exhibits.html>

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