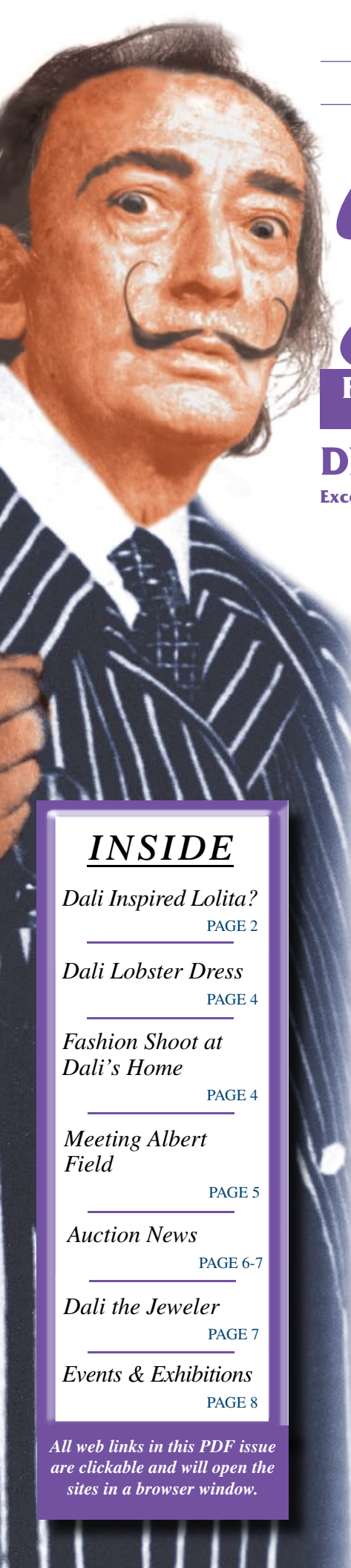


THE Salvador Dalí COLLECTORS JOURNAL

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

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



DNA Test: Dalí's 'Daughter' Unrelated to Him

Excerpted from *The Guardian*, 9/6/2017 by Sam Jones

DNA evidence from the recently exhumed body of Salvador Dalí has shown he is not the father of a woman who had claimed to be the only child and heir of the eccentric surrealist.

Pilar Abel, a 61-year-old tarot card reader and fortune teller from Girona, has spent the past 10 years trying to prove that she is the fruit of a liaison between her mother and Dalí in 1955. In June, a court in Madrid ordered the artist's body to be exhumed after previous attempts to determine paternity had failed.

A month later, experts entered the crypt beneath the museum Dalí designed for himself in his home town of Figueres, Catalonia, to take DNA samples from his hair, nails and bones.

However, on September 6, the Gala-Salvador Dalí Foundation, which controls the artist's lucrative estate -- and which had opposed the exhumation -- said analysis of the remains had shown that he was not related to Abel. The foundation said a report submitted to the court by the National Institute of Toxicology and Forensic Sciences had established that Dalí was not her biological father.



A canopy covered the open crypt beneath the floor of The Dalí Museum in Figueres, Spain as experts collected samples of Dalí's DNA.



Pilar Abel is not Salvador Dalí's daughter. Apparently not much of a fortune teller either, or she'd have known this would happen. [--SDCJ Editor]

"This conclusion comes as no surprise to the foundation, since at no time has there been any evidence of the veracity of an alleged paternity," it said in a statement. "The foundation is pleased that this report puts an end to an absurd and artificial controversy, and that the figure of Salvador Dalí remains definitively

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DNA: Dalí's 'Daughter' (Cont'd from page 1)

excluded from totally groundless claims.”

It said the DNA samples would be returned shortly, adding: “The Dalí Foundation is also pleased to be able to focus again on the management of its extraordinary artistic legacy and in the promotion of the work and figure of Salvador Dalí.”

Abel told the Spanish newspaper *El País* that neither she nor her lawyers had yet received the results of the tests. “Until I’ve got official word, they can say what they like,” she said. “I’m not hiding away and no matter what the result is, positive, negative or invalid, I’ll give a press conference to all the media to explain the result.”


She added: “If it comes out negative, I’ll still be *la Pilar*.”

Abel had claimed that the resemblance between her and the artist was so marked that “the only thing I’m missing is a moustache,” adding that she had first learned of her supposed parentage from the woman she thought was her paternal grandmother. Abel claims she told her: “I know you aren’t my son’s daughter and that you are the daughter of a great painter, but I love you all the same.” She also noted that her granddaughter was “odd, just like your father.”

Being Dalí's daughter
“not in the cards” for
tarot reader Pilar Abel.

Ten years ago, Abel was granted permission to try to extract DNA from skin, hair and hair traces found clinging to Dalí’s death mask. The results proved inconclusive. A second attempt to retrieve samples followed later that year using material supplied by the artist’s friend and biographer Robert Descharnes. Although Abel has claimed she never received the results of the second test, Descharnes’ son Nicholas told the Spanish news agency *Efe* in 2008 that he had learned from the doctor who conducted the tests that they were negative.

Had the DNA evidence supported her claim, Abel would have been heir to a quarter of Dalí’s fortune, which he bequeathed to the Spanish state and the foundation that bears his name and that of his wife and muse, Gala. The latest twist in the extraordinary saga in the life and death of the surrealist had made headlines around the world -- as had the fact that Dalí’s trademark moustache had survived the Grim Reaper’s scything. Narcís Bardalet, the embalmer who prepared Dalí’s body after his death in 1989 and helped with the exhumation, said he had been thrilled and touched to see the surrealist’s best-known feature once again.

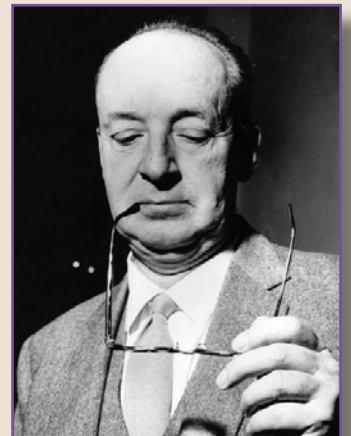
“His moustache is still intact, [like clock hands at] 10 past 10, just as he liked it. It’s a miracle,” he told the Catalan radio station RAC1. “His face was covered with a silk handkerchief... When it was removed, I was delighted to see his moustache was intact.” 

Was Nabokov’s *Lolita* Inspired by Dalí?

Excerpted from *PBS NewsHour*, 8/1/2017 by Elizabeth Flock

Vladimir Nabokov’s 1955 *Lolita* shocked and captivated readers with its perversely brilliant tale of a middle-aged literature professor, Humbert Humbert, who becomes sexually involved with 12-year-old “Lolita” after seducing and marrying her widowed mother. Stories of the entanglements of older men and prepubescent girls have long found their way into literature and mythology, and yet *Lolita* is considered an utterly original work.

For years, scholars have looked for Nabokov’s antecedents, and in 2005 a German literary critic startled the literary world by arguing that Nabokov may have stolen *Lolita* from an obscure 1916 German short story, also called *Lolita*. Despite similar storyline, the German *Lolita* contained little of the beauty or inventiveness of Nabokov’s, and there is little proof that Nabokov, who did not speak German, could have known about the story.



Vladimir Nabokov

But now, a comparative literature professor argues a more interesting and plausible connection -- that Nabokov may have been inspired by two works by surrealist painter Salvador Dalí in the writing of *Lolita*.

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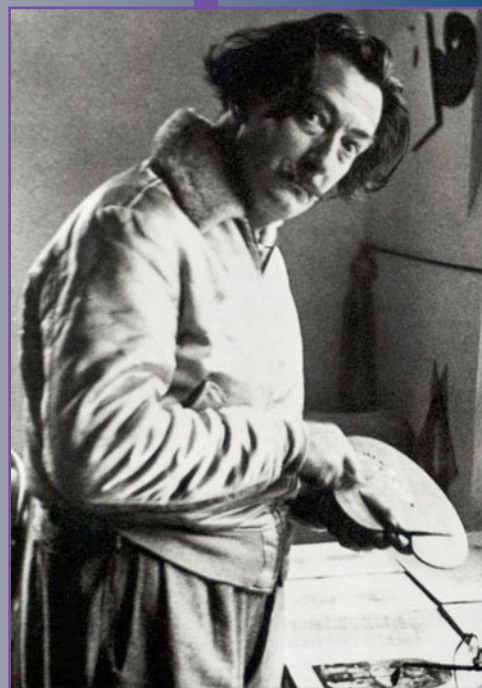
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Delia Ungureanu is assistant director of the Institute for World Literature at Harvard. While doing research on “dream literature,” she stumbled across a forgotten short story of Dali’s called *Reverie: An Erotic Daydream*. Published in 1931, a decade and a half before *Lolita*, *Reverie* traces the extended fantasy of a middle-aged painter (instead of a professor, like Humbert) who plans to seduce and violate a prepubescent girl after getting her middle-aged mother to fall in love with him. The girl is named, of all things, “Dullita.”

Ungureanu’s argument, to be published in a forthcoming book, *From Paris to Tlön: Surrealism as World Literature*, does not stop with *Reverie*. While she posits that a plot similar to Nabokov’s *Lolita* is vulgarly sketched in *Reverie*, she sees the actual character of *Lolita* as inspired by Dali’s Dullita when she appears a second time, in a more poetic and realized form, in the surrealist’s memoir *The Secret Life of Salvador Dali*. Neither work is an entirely convincing parallel on its own, Ungureanu said, but seeing the two Dali writings beside *Lolita* is striking. Ungureanu is not making the case of theft, but instead of “creative exchange” between contemporaries.

“Nabokov combines the bare plot of the old Dullita story with the poetic emotion of Dali’s mature account of Dullita, and this becomes his *Lolita*,” she said. “It’s an act of creative borrowing, reuse, and creative reimagination.” Nabokov himself never suggested that he owed a debt to Dali, but some of his works contain a kind of surrealism (Humbert’s hallucinations in *Lolita*, or the dreamscape setting of his novel *Invitation to a Beheading*.) And Nabokov was certainly aware of Dali, whom he mentions by name in his novel *Pnin*. As additional evidence, Ungureanu notes that, unlike the obscure German short story, it is far more likely Nabokov would have actually read *Reverie* and *The Secret Life*, because the latter book was widely read, and because Nabokov ran in the same circles as Dali and other surrealists.



The Dali mannikin photo from LIFE Magazine, April 7, 1941

Dali’s *Reverie* was also originally published in another literary magazine called *Le surrealisme au service de la revolution*, which Ungureanu argues could be easily found in Paris bookstores at the time Nabokov was living there. And *The Secret Life* was reviewed by the *New Yorker* at the same time Nabokov was writing for the magazine.

Brian Boyd, the Nabokov scholar, and a professor of literature at the University of Auckland, said he finds the connection plausible in part because it’s likely that Nabokov would have actually read Dali, but also because the Russian writer loved taking inspiration from different places. “Nabokov used to say he liked to gather bits of straw and fluff for years before he built his nest,” Boyd said. “This could be an example.”

There is one more convincing piece of evidence Ungureanu points to. It is a well remembered scene from *Lolita*, in which *Lolita* shows Humbert a photo from a popular American magazine while sitting on his lap. The photo is described as showing a surrealist painter beside a plaster replica of a half-submerged bust of *Venus de Milo*. Ungureanu discovered a photo of Dali, who once famously created an altered plaster of *Venus de Milo*, standing beside a half-submerged mannikin. The photo ran in *LIFE Magazine* in 1941.

Boyd said he always assumed the painter in the photo was meant to be Dali, though he added that no one had found a photo to match it until now. And Nabokov enjoyed leaving such “easter eggs” in his text for people to find, according to Tom Roberts, professor of Russian studies at Smith College. “He liked putting in extremely oblique references that people could be sent to track down in libraries,” he said.

There is perhaps no way to definitively know if *Reverie* and *Secret Life*, influenced Nabokov. Little documentation survives of those few years Nabokov spent in Paris, and what he was reading at the time. But Ungureanu said she has no doubt Dali was an inspiration for *Lolita*. “Great writers belong to no national literature, they belong to the world,” she said. “Smart people are going to pick up smart things that speak to them.”

“I do not paint a portrait to look like the subject. Rather does the subject grow to look like his portrait.”




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Wallis Simpson's Dalí Lobster Dress

Excerpted from *VOGUE.com*, 6/23/2017, by Emily Farra

Back in 1937, Wallis Simpson, the Duchess of Windsor, wore a now-iconic gown by Elsa Schiaparelli that caused quite the scandal.

A collaboration with Salvador Dalí, the dress featured a hand-painted lobster, a sheer panel below the bodice, and a full, semi-sheer white skirt. Cecil Beaton photographed the duchess in the dress for *Vogue*, and the look was quickly panned, both for its “erotic placement” of the lobster and its sheer, too-revealing skirt. 




Loewe Using Dalí's Home to Show Menswear

Excerpted from *VOGUE.com*, 6/22/2017 by Madeleine Luckel

The Spanish leather-goods brand Loewe premiered its Spring 2018 menswear collection in Salvador Dalí's famously beautiful home in Cadaqués, where he lived until 1982. The stucco structure, which alternates between organically shaped and highly linear exteriors, constantly evolved during the 40-plus years that Dalí called it home. The artist himself referred to the residence as being, “*Like a real biological structure... Each new pulse in our life had its own new cell, its room.*” It's not particularly surprising then that the house, and its location on Port Lligat Bay, was a frequent inspiration for his curvilinear, and surreal, art.

In 1930, Dalí purchased the once-small hut, which had traditionally been used as a fisherman's cabin. He used the advance money from a painting's sale in order to make the purchase. Flash forward to 1932, and Dalí had begun to remodel an adjacent cabin that he had subsequently bought. Not long after, Dalí was forced to relocate to the United States due to the Spanish Civil War. Upon his return, he spent the better part of the 1950s growing his home. His work however didn't stop there -- it was not until the 1960s and '70s that the residence's summer dining room and swimming pool were ultimately added.

Today, the home is a museum -- and therefore able to provide fertile inspiration for creators like Loewe's creative director Jonathan Anderson. Loewe's Spring 2018 menswear collection was shot at the house, and the brand's accompanying seasonal publication was photographed there as well. The digital version of this product, as well as a correlating video, are currently available for download on iTunes. This however wasn't quite enough to complete Anderson's vision. For the brand's Spring presentation, Loewe transformed its Saint-Sulpice atelier and showroom into a space deeply inspired by Casa Port Lligat. Terra-cotta tiles met watery blue varieties separated only by a thin, white, strip. Modern, pool hall-worthy racks were used to display the clothes, while potted plants perched up above.

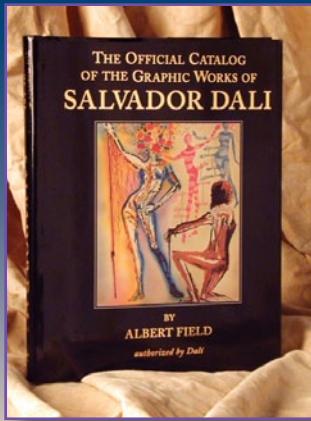
Salvador Dalí once said of his residence, “*Port Lligat is the place of production, the ideal place for my work. Everything fits to make it so: Time goes more slowly and each hour has its proper dimension. There is a geological peacefulness: It is a unique planetary case.*” It seems with Loewe, this is still the case. 

View Loewe's photo shoot via this link: <https://www.vogue.com/fashion-shows/spring-2018-menswear/loeweslideshow/collection#36>



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Out of Print and Now a Rare Book... The Official Catalog of the Graphic Works of Salvador Dali, by Albert Field

\$499 Free Shipping U.S. only - CA residents add sales tax
Only a few copies remaining - offered until sold out.

Order securely online in the 'Book Store' at:
www.DaliGallery.com

Bruce Hochman Meets Albert Field

The SDCJ interviewed Bruce Hochman recently about how he first became acquainted with Salvador Dali's archivist and cataloger, Albert Field...

Q: What was it that led you to working with Albert Field.


A: I first met Albert in the early 1990s. *Sixty Minutes* had done an expose on Dali's artwork. It showed Mike Wallace walking into a Lexington Ave. gallery in New York along with Albert Field, who was claiming that Dali art they were selling there was not by the hand of Dali.

That got my attention. I contacted Mr. Field and asked if he might have interest in co-hosting a Dali print exhibition that I was producing at the L.A. Convention Center in 1992. Albert was gracious enough to come out to Los Angeles and participate.

Q: How did the official catalog of Dali's print work come into being?

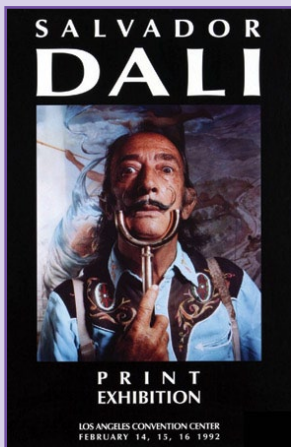
A: I kept asking Albert if he had a catalog of Dali's work. He showed me a document Dali had given him in 1956 stating that Albert was his official cataloger. He told me about the many occasions when he met with Dali at the St. Regis in New York to go over information for this catalog. At that time though, it was just a bulging collection of loose-leaf sheets. I asked him, when is the book coming out? And in his cantankerous way, he'd wave me off, saying, "Don't rush me! I'm a scholar!"

Q: But at that time, wasn't the project going nowhere with his publishers?

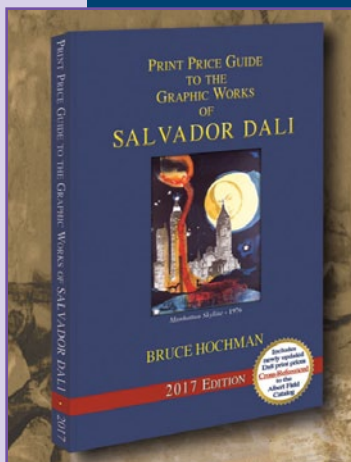
A: There were lots of setbacks. Ultimately, Albert agreed to let me be the financial backer of the book. In September 1996, *The Official Catalog of the Graphic Works of Salvador Dali* finally came out. It was the culmination of 40 years of Albert collaborating diligently and directly with Salvador Dali, who gave his full cooperation and authorization for the book to be published. 



Albert Field with Bruce Hochman in 2001



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



The Salvador Dali Print Price Guide

Twelfth Edition by Bruce Hochman

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AUCTION NEWS



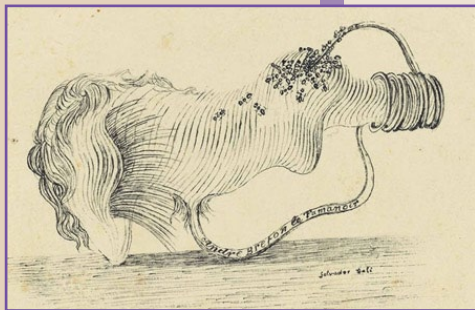
Eléphant du Triomphe (top left)
 Bronze sculpture (104" - Edition # 7/8)
 Signed, 1975
 Estimated: \$432,250-\$617,500
Sold: \$2,000,000 at Christie's Shanghai
 September 24, 2017



Convalescence - pour Pantagruel (top right)
 Pen & ink, felt tip pen and gouache on paper
 Signed, 1972
 Estimated: \$131,225-\$185,250
Sold: \$135,500 at Christie's Shanghai
 September 24, 2017



André Breton le Tamanoir (2nd left)
 Pen & ink on paper
 Signed, circa 1929-31
 Estimated: \$15,300-\$23,000
Sold: \$58,910 at Christie's London
 June 28, 2017



Crysalis (2nd right)
 Watercolor, paper collage & charcoal on board
 Signed, 1958
 Estimated: \$114,650-\$165,600
Sold: \$159,230 at Christie's London
 June 28, 2017



Vieux Magicien Ottoman (3rd left)
 Gouache, watercolor & felt tip pen on paper
 Signed, 1966
 Estimated: \$25,480-\$38,210
Sold: \$60,510 at Christie's London
 June 28, 2017



Femme Voilée avec un Turban Bleu (3rd right)
 Gouache, watercolor, pen & ink and
 felt tip pen on paper
 Signed, 1966
 Estimated: \$25,480-\$38,210
Sold: \$50,950 at Christie's London
 June 28, 2017



Fantaisie Orientale Fond de Nuages (bottom right)
 Watercolor, gouache and black crayon on paper
 Signed, 1965
 Estimated: \$19,110-\$25,480
Sold: \$47,770 at Christie's London
 June 28, 2017

AUCTION NEWS *(Cont'd from page 6)*



Chevalier sur Bastion (left)

Gouache, watercolor, pastel, felt tip & ballpoint pen and charcoal on paper

Signed, 1966

Estimated: \$38,210-\$63,690

Sold: \$87,570 at Christie's London

June 28, 2017

Porte de Pluie Colorée (right)

Gouache, watercolor, brush, India ink & felt tip pen on paper

Signed, 1966

Estimated: \$38,210-\$63,690

Sold: \$63,690 at Christie's London

June 28, 2017 



Dalí Fancied Himself a Jeweler

Excerpted from *Sarasota Magazine*, 6/22/2017 by Heather Dunhill

Dalí's jewelry creations are showcased as part of the Dalí and Schiaparelli exhibit running October 18, 2017 - January 14, 2018 at The Dalí Museum in St. Petersburg, Fla.

In 1949, Salvador Dalí began collaborating with Argentinean-born jeweler Carlos B. Alemany to produce a group of jewelry, stunning in opulence and technology. The inspiration? His three obsessions -- Renaissance art, his enthusiasm for Catholicism, and nuclear science, following the atomic bomb attacks on Hiroshima and Nagasaki. These jewels were divided into three categories: the profane, the sacred and the mechanical. I caught up with The Dalí Museum's assistant curator Dirk Armstrong to learn more.




"Inspired by Renaissance artists such as Cellini, Dalí sought to create beautiful and elaborate jewels, where craftsmanship was more important than the materials used," Armstrong told me. "While 20 unique and fantastically imagined works with mechanisms and one-of-a-kind gem stones were created -- and are now on view at Dalí's museum in Figueres -- these are examples of limited edition pieces available at higher end retailers. These pieces were in the personal collection of Dalí Museum co-founder, Eleanor R. Morse."



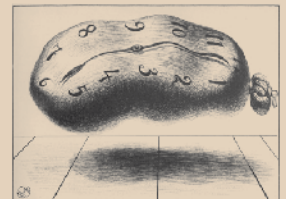
About the *Persistence of Memory* pin, he noted, "Based on his 1931 painting, this pin is an example of the craftsmanship that Dalí desired -- great attention to detail is seen in the execution of the tree limb and timepiece. The title is rather sarcastic, as the melting watch is anything but persistent, as time melts away from the limp form. As Dalí famously said: "Time is not rigid!"

He went on to explain about Dalí's *Tree of Life* necklace. "Though many cultures make reference to a 'tree of life' and assign it various meanings, it's likely that Dalí is representing Christian thought which sees it as the immaculate state of humanity, free from Original Sin. He has used individual pieces that have the form of a bird or a dove -- associated with the Holy Spirit -- to create a seemingly endless 'trunk,' reinforced by the way the bracelet and necklace become a closed and never-ending cycle, or loop.



"This jewelry was previously part of a 2016 exhibition that traveled to Kyoto and Tokyo, Japan where it was viewed by more than 900,000 visitors. People think of Dalí as a painter, but he explored many artistic media and was a multi-faceted artist. He worked in painting, drawing, stage and costume design, commissioned portraits, fashion and product design, advertising, holography and print making," Armstrong concluded. 

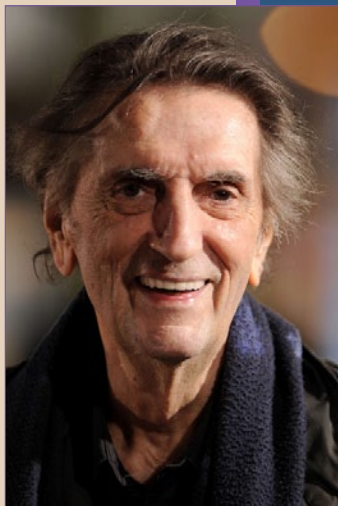
"As for watches, they would have to be soft or not be at all!"



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Remembering Actor Harry Dean Stanton

We were saddened recently at the Dali Gallery by news of the passing of well-known character actor Harry Dean Stanton. Harry died September 15 at Cedars-Sinai in Los Angeles. He was 91. We'll miss him and his considerable talents as both an actor and a musician.

It was our privilege to count Harry among our celebrity collectors and assist in his acquisition of Salvador Dali artwork. 

Bruce -
Now that I have seen it, I completely agree with you that "Homage A Klimt" is an outstanding Salvador Dali etching.
Thanks you very much for helping me acquire it -
many, many thanks
Harry Dean Stanton

EVENTS & EXHIBITIONS



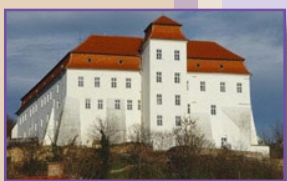
The Salvador Dali Museum
One Dali Blvd., St. Petersburg, Florida 33701

Dali and Schiaparelli -- October 18, 2017 - January 14, 2018
Presented in collaboration with Schiaparelli Paris, the first exhibition dedicated to the creative relationship and works of Elsa Schiaparelli and Salvador Dali -- friends and collaborators that set Paris and the world ablaze with their groundbreaking visions. Featuring haute couture gowns and accessories, jewelry, paintings, drawings, objects and photos, as well as new designs by Bertrand Guyon for Maison Schiaparelli. (See related stories pp. 4 & 7, this issue of the SDCJ.) Telephone (727) 823-3767 or for complete information online visit <http://thedali.org/exhibit/dali-and-schiaparelli>



Royal Academy of Arts
Weston Galleries, Burlington House, Piccadilly, London W1J 0BD

Dalí / Duchamp -- October 7, 2017 - January 3, 2018
This original exhibition examines the relationship between Dalí and the father of conceptual art, Marcel Duchamp. Brings together around 60 works, including some of Dalí's most inspired and technically accomplished paintings and sculptures, and Duchamp's groundbreaking assemblages and ready-mades. It will also showcase the less familiar: photographs by Dalí, paintings by Duchamp, correspondence and collaborations between the two artists. (This exhibit travels next to the Dali Museum in St. Petersburg, Fla., February - May 2018.) Telephone 020 7300 8090 or for complete information online visit <https://www.royalacademy.org.uk/exhibition/dali-duchamp>



Gallery-Museum Lendava
Lendava Castle, Banffyjev trg 1, 9220 Lendava, Slovenia

Salvador Dalí - Recettes d'Immortalité -- Through October 31, 2017
An exhibition of more than 100 Salvador Dalí prints, drawings and two tapestries, loaned to Lendava Castle by private collector, Richard H. Mayer. Telephone 00386 (0)2 578 92 60 or for info online visit <http://www.gml.si/en/napovedujemo-salvador-dali-recettes-dimmortalite> 