

Holiday Greetings

Vol. 26 No. 6 Nov-Dec 2016

THE Salvador Dalí

COLLECTORS BI-MONTHLY JOURNAL®

FOR THE DALÍ AFICIONADO AND SERIOUS COLLECTOR

* * * Now In Our 26th Year * * *

The 10 Dalí Paintings of Change & Time

Excerpted from www.WideWalls.ch, 10/2016 by Angie Kordic

The most recognized Surrealist painting in the world, *The Persistence of Memory* (1931) is thought to be a self-portrait in a dreaming state, in which the melting clocks symbolize the passing of time as one experiences it while sleeping. Another opinion suggests Dalí was incorporating an understanding of the world introduced by Albert Einstein's theory of special relativity.



Its sequel, *The Disintegration of the Persistence of Memory* (1954) shows the well-known landscape disintegrating into atoms. It reflects Dalí's fascination with the atomic age and physics, guided by theoretical physicist, Dr. Heisenberg. The painting represents Dalí's loss of interest for Surrealism and the announcement of his newly discovered interest in nuclear physics and religion.

Another artwork depicting sleeping and dreaming is *Sleep* (1937). Here, a large, soft, bodyless sleeping head is seen supported by crutches. Dalí once described sleep as "a heavy monster that was held up by the crutches of reality," and this work seems to perfectly illustrate that notion. It was painted for his patron Edward James.



One of Dalí's largest works, *The Great Masturbator* (1929) features a grasshopper and a swarm of ants, which Dalí referred to as a motif representing his sexual anxiety. Has the artist gone through a transformation from the great masturbator to the great lover, with the appearance of Gala in his life?

Metamorphosis of Narcissus (1937) interprets the most famous mythic example of transformation, the death and fossilization of Narcissus. As explained by Dalí, the image of Narcissus is suddenly transformed into a hand which rises out of his own reflection, holding an egg, a seed, about to give birth to the new narcissus, the flower.



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A SPECIAL MEMORIAL DEDICATION...

The 100th Anniversary of Albert Field's Birth

November 8, 2016

Dalí's good friend and personally appointed cataloger & archivist



"The only difference
between me and
a madman is that
I am not mad."



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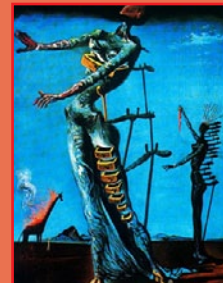
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Dalí 10 Paintings of Change & Time ... (continued from page 1)



In *Dream caused by the Flight of a Bee around a Pomegranate a Second Before Awakening* (1944), Dalí depicts his Space Elephant for the first time. Although he started exploring nuclear fission just when this piece was painted, dreams were still at the core of his creation. According to the artist, the painting illustrates "Freud's discovery of the typical dream with a lengthy narrative," in which any of the nightmareish elements can cause the subject to wake up.


The drawers in the two female figures depicted in *The Burning Giraffe* (1937) reference a study by Freud, characterizing the human body as filled with secret drawers, to be opened only through psychoanalysis. Dalí called the burning giraffe in the background "the masculine cosmic apocalyptic monster," to him, a premonition of war. The familiar crutches support him as he endures the personal struggle of civil war in his own country.



Spider of the Evening (1940) is an extended, hostile version of *The Persistence of Memory*, and a magnificent representation of Dalí's terror, previously seen in works dedicated to the Spanish civil war. A weeping putto sits in the bottom left corner of the canvas, witnessing the demise of the war. From the bare olive tree, once an emblem of peace, the melting figures play the sad song of destruction.

At the peak of World War II in Europe, Dalí expressed his devastation and its psychological impact on him during his stay in the United States through *Geopoliticus Child Watching the Birth of the New Man* (1943). It shows the birth of a New World to come after the raging war. This painting stands in optimistic juxtaposition to the despondent imagery of his earlier *Spider of the Evening*, which oozes a toxic pessimistic atmosphere.



One of the best known examples of Dalí's Paranoiac-critical period, *Swans Reflecting Elephants* (1937) is a double-image, evoking his "spontaneous method of irrational understanding based upon the interpretative critical association of delirious phenomena." He used this to depict hallucinatory forms and visual illusions that were the main theme of his paintings during the 1930s. 

Lobster Telephone & Lips Sofa at Christie's

Excerpted from *The Guardian*, 10/16/2016 by Maev Kennedy

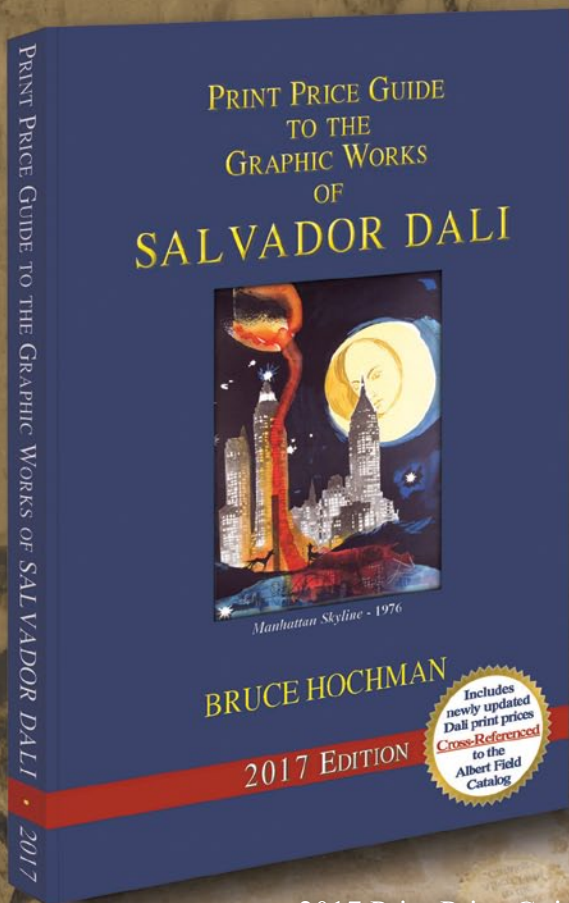
Salvador Dalí's lobster telephone and Mae West lips sofa are among hundreds of artworks to be sold to help fund a permanent display of their extraordinary history. They are among 200 works from the Edward James foundation to be auctioned by Christie's London in December, in a sale expected to raise up to £2.5m.

Both artworks are from the mid-30s, when Dalí was broke and Edward James, his millionaire friend, poet and highly eccentric patron of the arts, offered him a monthly salary for a year in return for everything he made. There were several lobsters and five of the spectacular, but hideously uncomfortable, sofas. Originally James kept them in his London and Sussex homes.



Dalí was particularly fond of lobsters. "I do not understand why, when I ask for a grilled lobster in a

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Tokyo's Biggest Salvador Dalí Art Exhibition

Excerpted from *The Nation*, 9/19/2016

Japan's largest retrospective on Salvador Dali is at the National Art Centre in Tokyo through December 12, following a two-month run at the Kyoto Municipal Museum of Art where it drew 200,000 people.

Visitors to the museum in Tokyo's Roppongi district can see about 250 works on loan from the Gala-Salvador Dali Foundation and Reina Sofia National Art Centre in Spain, the Dali Museum in the U. S. and museums in Japan. The exhibit is sponsored by the Yomiuri Shimbun among others.

The art covers Dali's entire career, from youth to his last paintings in 1983. As well as paintings, there are drawings, other graphic works and documents -- books, leaflets and photographs from the Dali Foundation's archives and Japanese libraries.

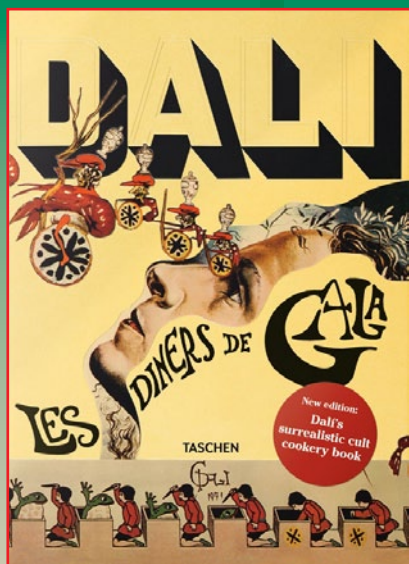
The exhibition illustrates how Dali -- who died in 1989 -- also engaged in other creative fields, such as cinema, theatre and dance. He wrote scripts for films and also collaborated with Alfred Hitchcock on the movie *Spellbound* and Walt Disney on the animated short *Destino*.

The last segment of the show covers the 1960s to '80s. In his later years Dali chiefly focused on large canvases and was conceiving fresh interpretations of classical works by the likes of Michelangelo, Leonardo, Raphael and Velazquez. In the 1970s he established his own museum in Figueres, the Spanish town where he was born, which the Dali Foundation now runs.



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Les Diners de Gala Taschen Edition

Excerpted from *The Guardian*, 10/11/2016 by Esther Addley & Alison Flood

A rare and fantastical cookbook by Salvador Dalí is being reissued in a Taschen hardcover replica edition for the first time in more than 40 years and already looks to be an unexpected Christmas bestseller. Though not to be released until 20 November, it is already Amazon UK's number one seller in the "entertaining and holiday cooking" category.

Cooks and art enthusiasts have known about Dalí's lavish erotic cookbook *Les Diners de Gala* for years, said a spokeswoman for Taschen, but with only about 400 copies of the original cookbook thought to survive, it was out of reach to all but a handful of wealthy collectors.

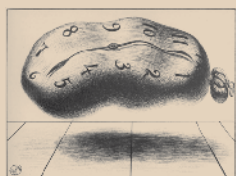
Les Diners de Gala was originally published in 1973, featuring 136 recipes compiled by the painter and his wife Gala. Divided into 12 chapters with titles such as "Prime Lilliputian malaises" (meat) and "Deoxyribonucleic Atavism" (vegetables), the book also features sumptuous Dalí illustrations and photographs of the painter posing alongside tables loaded with food.



In one Dalí illustration, a disembodied head with biscuits for hair and a fringe made of a jar of jam sit on a platter alongside a large cube of blue cheese, the sides of which show a crowd in front of a mountain. Another shows a desert scene in which a telephone receiver is suspended on a twig over a melting plate holding two fried eggs and a razor blade.

Waterstones cookery buyer Bea Carvalho predicted a festive hit, saying the illustrations and reproductions alongside the recipes gave the book crossover appeal for both chefs and art lovers. "With its bright, gold jacket it should really stand out from Christmas coffee-table book displays, and the retro feel of the recipes offers a very luxurious slant on the current appetite for nostalgic publishing," she said. ☺

"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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How to Bake a Persistence of Memory Cake

Excerpted from *TheCreatorsProject.com*, 10/11/2016 by Beckett Mufson

The iconic melting clocks of Salvador Dalí's *The Persistence of Memory* take on a delicious new life as a dessert, thanks to cake-maker extraordinaire NerdyKat. She reveals the 10-hour process of recreating the 1931 canvas as a confection. The final result is stunning.

Most of the ingredients and tools are what you'd expect, like butter, eggs, flour and cake boards, but the need for picture frame hooks, a paintbrush, and a hammer and nails hints that the recipe is truly Dalí-esque. Though straightforward, her recipe is by no means easy.

Dalí called his quixotic and at times unintelligible paintings, "hand-painted dream photographs," and NerdyKat's hand-painted dream cake lives up to the description.

If you have 10 hours to make some edible art, the full recipe and process is viewable at the link below:



<http://www.instructables.com/id/The-Persistence-of-Memory-Cake> ☺

How the Surrealists Harnessed Their Dreams

Excerpted from *New York Magazine - Science of Us*, 10/14/2016 by Drake Baer

At the start of the 1929 silent film *Un Chien Andalou* (*An Andalusian Dog*), a barber steps onto a balcony at night, looks at the moon and sees a wispy cloud pass over it. The film cuts to a woman with her eye being held open by what looks to be the same man, who takes a straight razor and slides it right over her armpit. A few beats later, a young man in a suit stands staring at ants crawling on his wrist, which changes into the underarm hair of a woman, and finally a sea urchin. It only gets weirder from there. What do you have to blame for such brutal, absurd imagery? Well, dreams, of course.

Un Chien Andalou is a product of surrealist movement: Directed by Luis Buñuel, who wrote the screenplay with his college buddy Salvador Dali, the film has a logic all its own, one that, as Roger Ebert details in his superb review, came from the duo's dreams. While today dreamlike narratives are normalized, though still mystifying and jarring -- from *Tree of Life* juxtaposing suburbia and dinosaurs to *Upstream Color* turning people into pigs and orchids -- back then Surrealists used dreams to attack the European culture they hated. The main weapon was shock: Buñuel dreamt of the moon being sliced like an eyeball, Dali of ants on his hand, and the film burst forth from there. Buñuel, who said that he'd spend 22 hours a day dreaming if given the chance, insisted on dreamlike associations for the film. "No idea or image that might lend itself to a rational explanation of any kind would be accepted," Ebert quotes Buñuel as saying. "We had to open all doors to the irrational and keep only those images that surprised us, without trying to explain why."



The surrealists got their start with André Breton and his *Surrealist Manifesto* in 1924. The word surreal combines "sur," meaning "beyond," and réalisme, meaning "realism;" it was coined by the French poet Guillaume Apollinaire. Breton was inspired by Freud, and thought it nuts that dreams were so neglected until psychoanalysis and an appreciation of the unconscious; as he phrased it, "Thus the dream finds itself reduced to a mere parenthesis, as is the night." Breton and his fellow zanies sought to bring more of the unconscious into conscious life, using the marvelous (or deeply surprising) as a way to shock the ego and maybe rattle something new out of it. They had techniques for recruiting more of their unconscious, like "automatic drawing," where the hand "irrationally" drew without conscious consideration, or the game Exquisite Corpse, where players take turns drawing lines or writing words on a canvas.



Salvador Dali's *The Enigma of William Tell* (1933)

Willard Bohn, Illinois State University art historian and editor of *Surrealist Poetry: An Anthology*, tells *Science of Us* that the Surrealists drew inspiration from the form of dreams, less so than dreams themselves. You can see it in the magical associations, across mediums. The poet J.V. Foix had a priest emerge from a trapdoor in a town square in his poetry, Buñuel had a guy drag a broken piano with priests and dead donkeys on it, and Dali had tigers leaping out of a fish leaping out of a pomegranate. "Dali is an example of someone who didn't portray his dreams but modeled his paintings on dreams. You almost get a [film] dissolve in some of his paintings that are of course static," Bohn says, like in body parts of *The Enigma of William Tell*, or the melty clocks of *The Persistence of Memory*. "Each object mirrors each other but they're different, one dissolves into another," he says.

While the Surrealists were culture jammers of their day, the name of their very movement has become a part of the popular lexicon. "Surrealistic is kind of a synonym for weird, eerie, surprising," Bohn says. "It has been absorbed by the culture as a whole." You can see it in the interstitial dreaming of *Inception*, and 1990s kids will forever have the bizarre Saturday-morning-cartoon postmodernism of *Animaniacs* seared into their memory. In a way, the surrealists got their wish -- pop culture has way more use for dreams; it's just not nearly as scandalous as when they were raising hell. ☺

"At first I was interested in psychoanalysis, then in the theory of relativity and nuclear physics. Now I am obsessed with biology, molecular structure, cybernetics. But everything science is connected by art."



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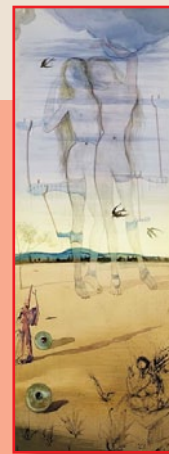
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AUCTION NEWS



La soie est une femme (top left)
 Watercolor, gouache, India ink & collage on board
 Signed & dated, 1956
 Estimated: \$201,650-\$280,080
Sold: \$325,450 at Christie's Paris, October 21, 2016

Personnages dans le désert (top inner right)
 Watercolor, gouache, ink & tape on cardboard
 Signed & dated, 1968
 Estimated: \$448,120-\$672,180
Sold: \$742,200 at Christie's Paris, October 20, 2016



Vénus à la girafe (top outer right)
 Bronze sculpture, edition 2/3
 Signed, 1973
 Estimated: \$78,420-\$112,030
 Sold: \$96,910 at Christie's Paris, October 21, 2016



Sans Titre - Vieillard (2nd left)
 Watercolor, gouache & felt tip pen on paper
 Signed & dated, 1966
 Estimated: \$44,810-\$67,220
 Sold: \$56,020 at Christie's Paris, October 21, 2016



Sans Titre - Fumeur (2nd right)
 Watercolor, gouache, felt tip pen & pencil on paper
 Signed & dated, 1966
 Estimated: \$22,410-\$33,610
 Sold: \$28,010 at Christie's Paris, October 21, 2016



Paysage avec une femme sautant à la corde (3rd left)
 Watercolor, gouache, India ink & collage on board
 Signed & dated, 1958
 Estimated: \$112,030-\$168,050
Sold: \$184,290 at Christie's Paris, October 21, 2016



Fantastic Beach Scene (3rd right)
 Experimental etching in sepia on Chine colle to paper
 Signed & dated with dedication, 1935
 Estimated: \$30,000-\$50,000
 Sold: \$72,500 at Christie's New York, November 1, 2016



Snow Queen (4th right)
 Gouache & ink on paper
 Signed & dated, 1966
 Estimated: \$78,420-\$112,030
 Sold: \$83,460 at Christie's Paris, October 20, 2016



Little Mermaid No. 1 (bottom right)
 Watercolor, gouache & pen on paper
 Signed & dated, 1966
 Estimated: \$67,220-\$98,620
 Sold: \$67,220 at Christie's Paris, October 20, 2016

Crânes mous et harpe crânienne (bottom left)
 Experimental etching & aquatint on paper
 Signed & dated with dedication, 1935
 Estimated: \$30,000-\$50,000
 Sold: \$52,500 at Christie's New York, November 1, 2016



Dalí Stage Backdrop Up for Auction

Excerpted from *ArtNet.com*, 10/25/2016 by Alyssa Buffenstein

A lesser-known portion of Salvador Dalí's oeuvre is his work for the stage; throughout his career, the Surrealist worked on nearly 40 theater pieces. Most went unrealized due to an (unsurprising) impracticality, but one, *Tristan Fou*, or *Mad Tristan*, managed to become a reality. Now, the Dalí-designed backdrop for the ballet, a monumental painted canvas depicting a tortured, twisted version of Richard Wagner's *Tristan and Isolde*, is hitting the auction block at a private sale at Kunsthaus Lempertz auction house in Brussels. It is on preview there through December 3.

Subtitled "the first paranoid ballet based on the eternal myth of love in death," Dalí wrote *Tristan Fou*'s libretto, directed, and designed the stage and costumes, in addition to choreographing the entire piece in collaboration with Russian choreographer Léonide Massine. With such a consuming vision for the ballet, it makes sense that Dalí was inspired by Wagner's idea of a Gesamtkunstwerk, a "total work of art" that, in this case, is realized through a unifying of painterly, sculptural, performative, and theatrical elements.

Tristan Fou was written in 1936-38, but production was stalled until 1944. That year, ballet impresario Marquis de Cuevas founded his Grand Ballet in New York City, and gave Dalí free reign of his stage and company of dancers, plus a hefty production budget. From 1949 to 1958, the "paranoic ballet" then traveled to London, Barcelona, Monte Carlo, Venice, and Paris.

Dalí first painted the massive backdrop as a small oil painting, which was then enlarged by a theater prop studio in New Jersey, and finally tweaked by the artist himself. He added tiny details to the nearly 29' x 48' canvas, like crawling ants, spots of blood, and a distant village on the horizon.



Lobster & Lips at Christie's ... (continued from page 2)

restaurant, I am never served a cooked telephone," he explained. "And why, on the other hand, telephones, which are habitually so frightfully warm and disagreeably sticky to the touch, are not also put in silver buckets with crushed ice around them."

Alex Barron, chief executive of West Dean college, the centre for arts and conservation that James endowed, said: "We still have two lobster telephones, so we have to ask ourselves, we obviously need a lobster telephone, but do we really need two? We also have three Mae West sofas, and that's just greedy, isn't it?"



"We've asked ourselves, 'What do we need to keep to tell the story and for teaching purposes, and what is really just sitting in storage and seen by nobody?' We're keeping two of the sofas, so we're certainly not stripping the place of its contents."

The mansion set in West Sussex grounds was bequeathed by James, along with its contents, to become a teaching centre for arts, crafts and conservation. Although the gardens are open

because the main building is heavily used for residential courses, it is usually only open to the public one weekend a year. The sale will help create a permanent public exhibition space for part of the collection for the first time.

Neither telephone nor sofa would have looked out of place in any of James's homes. He inherited a fortune, and the West Sussex estate from his American father, William Dodge James, who made his money in mining and U.S. railroads. "He was using his money to create the quintessential Edwardian country house where he could entertain society," Amelia Walker, head of the sale for Christie's commented. "But he had very good taste and a very good eye, and he bought excellently."

"If your picture can be copied by a house-painter, don't be surprised if by his honest work he earns almost as much as you do."



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EVENTS & EXHIBITIONS



Palazzo Blu

Lungarno Gambacorti 9, 56125 Pisa, Italy

Dali: The Classic Dream -- Through February 5, 2017

More than 150 works from the Dali Museum in St. Petersburg, Florida, the Vatican Museums, and the Gala-Salvador Dali Foundation in Spain. These important Dali selections show the great inspiration he drew from the Italian tradition, especially Renaissance masters. Telephone +39 050 220 46 50 or for information online visit <http://www.theflorentine.net/news/2016/09/salvador-dali-pisa/>



Pensacola Museum of Art

407 S. Jefferson St., Pensacola, Florida 32502

Controversial Lines: Late Prints by Salvador Dali -- Through January 7, 2017

More than 50 works on view, focusing on single prints and print suites by Dali from the 1940s to 1980s. From permanent PMA holdings and private collections, supported by The Dali Museum (St. Petersburg) and Mobile Museum of Art. Telephone (850) 432-6247 or for complete information online <http://www.pensacolamuseum.org/current1.html>



Espace Dali Paris

11, rue Poulbot, 75018 Paris, France

Joann Sfar: Salvador Dali, One Second Before Awakening -- Through March 31, 2017

Espace Dalí gave Joann Sfar, one of today's most talented comic book storytellers, free rein to create a display of his panels, illustrating a sketched path through what he imagines as the workings of Dali's artistic mind. The result is a captivating fairy tale backdrop for the more than 200 Dali works on display. Telephone +33 (0)1 42 64 40 10 or for details online visit <http://www.daliparis.com>



Colorado Springs Fine Arts Center

30 W. Dale St., Colorado Springs, Colorado 80903

Salvador Dali: Inferno, Purgatorio, Paradiso -- Through December 3, 2016

Exhibiting the complete *Divine Comedy Suite*, comprised of three cantos: Inferno, Purgatorio and Paradiso -- a total of 100 woodblock prints from original watercolors by Salvador Dali. Telephone (719) 634-5581 or for complete details online <http://www.csfineartscenter.org/exhibits/dali>



Kunsthau Stadel

Wasser West 7, 21682 Stadel, Germany

Salvador Dali: The Graphic Works-- Through January 15, 2017

Presented on three floors, more than 200 Dali drawings and illustrations, created to illuminate world literature and his own writings. Telephone 04141 44824 or for complete info online visit <http://www.museen-stadel.de/kunsthau/salvador-dali/>



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