

THE Salvador Dali

COLLECTORS QUARTERLY®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

My Summer With Salvador Dali...

Actor Allan Rich has appeared in more than 50 television shows and 60 feature films, including *Serpico*, *Frances*, *Quiz Show*, *Disclosure* and *Amistad*. In 1968 he opened a gallery on Third Avenue in New York and published many editions by Dali, Miro, Calder and others. One was a series of gouaches by Dali called "Memories of Surrealism." The following story recounts Allan's relationship with Dali and gives a rare glimpse into the private life of the master. Allan is currently in the process of developing a movie based on this story.

In February 1969 my partner Alex Rosenberg and I commissioned Salvador Dali to create 12 gouaches in memory of his work during the height of the surrealist movement. The series would be called "Memories of Surrealism," and although it would be an expensive project, Alex was able to put up the money for the original etchings on color lithographs.

Dali and his manager Peter Moore were at the St. Regis Hotel in New York, and when we met with them, both Dali and Moore were noncommittal. It wasn't until Alex presented a check \$25,000 as down payment that Dali perked up. Dali flicked the check right out of Alex's hand and quickly exclaimed "It's a deal."

The print house promised the gouaches would be done by mid June, and the plan was for me to meet Dali at the Hotel Ritz in Barcelona, where I would give him a check for \$50,000 upon receipt of the works. We all shook hands and congratulated one another.

In mid June 1970 I promptly arrived in Barcelona and went directly to Dali's suite at the hotel.

"Ah, Monsieur Rich, bonjour," he greeted me. And before I could say one word he continued,

"You have the \$50,000?"

"Yes," I said simply. "Do you have the gouaches?"

"Yes," he said. "They are under my bed in Port Ligat."

So the following day I rented a car and trailed Dali's entourage as they drove to
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Salvador Dali and Allan Rich "Memories of

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his house in Port Ligat, which was 150 miles over the Pyrenees mountains. There were four touring cars full of cousins, effete little boys, Gala's boyfriends and assorted others. At Cadaques we were met by Dali's manager, Peter Moore, who held 3 ocelots on a leash as he greeted us. But to my horror, the gouaches were not under Dali's bed.



Allan Rich

"Lo and behold, they were stolen!" exclaimed Dali.

I calmly responded, "What a shame. As soon as they are replaced, I'm prepared to hand over your check."

And so for the next two months I lived as a guest in Peter Moore's house, in a small, smelly room with the ocelots as my roommates. It was the longest two months of my life, but finally I was informed that Dali had finished the gouaches. Greatly relieved, I figured I could finally leave this hell hole, but no. Dali insisted that I take possession of the gouaches in the basement of the hotel in Figueras where he was born. We would be served a special lunch in honor of Dali's newest creation, Memories of Surrealism.

So once again I followed the entourage as they slowly wound their way down the Pyrenees and into Figueras. Over lunch Dali made an elaborate speech, but all I wanted were my gouaches. Finally he turned his attention to the paintings, which were done on heavy oaktag-like paper, mounted on board. Each of the 15 paintings were separated by a sheet of butcher paper, and they were spectacular. Dali had created 3 more than I'd commissioned and offered them to me for an additional price. I agreed without hesitation.

With the paintings re-packed, Peter and I headed to Paris where the paintings were to be photographed by Draeger, Dali's book publisher. The Draeger people were terribly excited to see what Dali had created, and we carefully unpacked each gouache, keeping the cover sheets of butcher paper in place until all the paintings were unpacked, with the intention of unveiling them all at once. But when I lifted the first piece of butcher paper from the first painting, I couldn't believe what I saw.

(continued on pg.6)


"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."

Grandiloquence

From *El Correo Español* - February 19, 2003
Opinion by Enrique Portocarrero

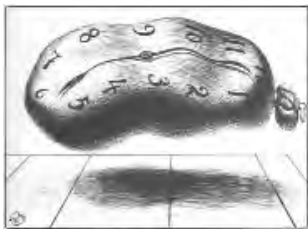
It's a shame that the severe punishment inflicted to Dali's graphic works because of found frauds, has substantially diminished not only the market credit of a great artistic creation, but also the purest contemplation of a multiform, multidisciplinary and absolutely magnificent artistic language. This is precisely what a non-profane will think when contemplating the Dalinian "Muse of Dance" installed outdoors near the Bilbao sea inlet, which is a sublime sample of the wonderful grandiloquence of the genius of Figueras; its enormous expressive strength and lines, bring together mythical literature, space, time and form.

It's a good thing that the direct relationship between spectator and this Dali piece, together with time, and with the Dalinian revival of the artist's first centennial, will bring back the maximum prestige and a shadowless contemplation of what it is, in its origins and essence, pure talent and masterly Art.

Masterly and monumental Art is what we see in this Dalinian "Muse of Dance" which could may well be the symbol for this outdoor museum between the Euskalduna Palace and the Arenal (square near the Guggenheim), where nor time nor space are relevant, where only Art and Beauty matter. 



"Muse of Dance"



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Dali on Picasso - "The Art of Picasso"

English translations by David Gascoyne


(NOTE: We discovered this cerebral piece of poetry written by Dali on a web site about French Surrealist poetry -- ed.)

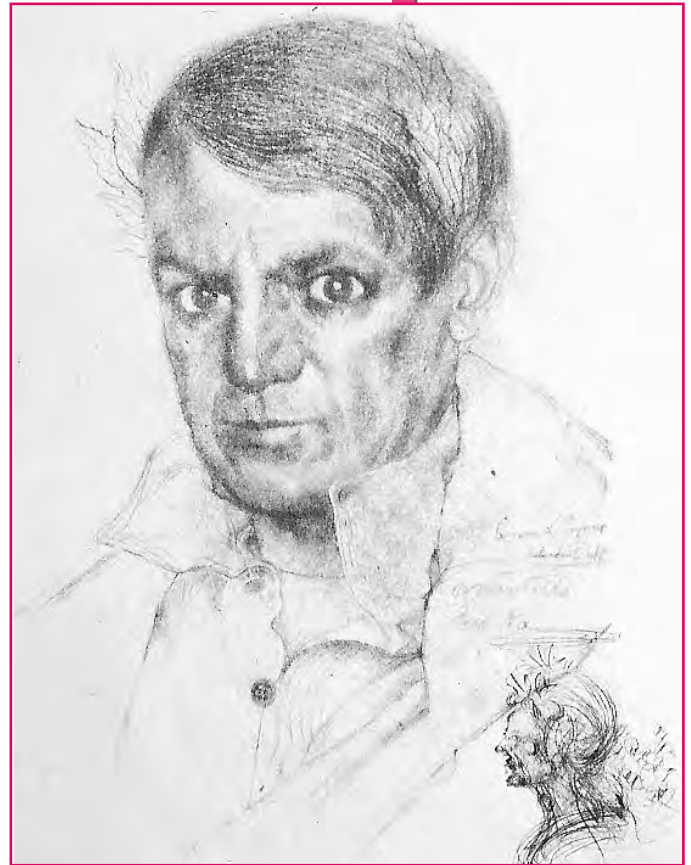
The biological and dynastic phenomenon which constitutes the cubism of Picasso has been the first great imaginative cannibalism surpassing the experimental ambitions of modern mathematical physics.

The life of Picasso will form the polemic basis as yet misunderstood according to which physical psychology will open up anew a niche of living flesh and of darkness for philosophy.

For because of the materialist anarchic and systematic thought of Picasso we shall be able to know physically experimentally and without need of the new psychological 'problematics' of kantian savour of the gestaltists all the misery of localized and comfortable objects of consciousness with their lazy atoms sensations infinite and diplomatic.

For the hyper-materialist thought of Picasso proves that the cannibalism of the race devours 'the intellectual species' that the regional wine already moistens the family trouser-flap of the phenomenologist mathematics of the future that there exist extra-psychological 'strict appearances' intermediary between imaginative grease and monetary idealisms between passed-over arithmetics and sanguinary mathematics between the 'structural' entity of an 'obsessing sole' and the conduct of living things in contact with the 'obsessing sole' for the sole in question remains totally exterior to the comprehension of the gestalt-theory

this theory of the strict appearance and of the structure does not possess physical means permitting analysis or even the registration of human behaviour vis-à-vis with structures and appearances presenting themselves objectively as physically delirious for there does not exist in our time as far as I know a physics of psycho-pathology, a physics of paranoia which can only be considered as the experimental basis of the coming philosophy of psycho-pathology of the coming philosophy of 'paranoiac-critical' activity which one day I shall try to envisage polemically if I have the time and the inclination. 



Dali's Portrait of Picasso



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Excerpted from: <http://www.alb-neckar-schwarzwald.de/surrealism/gascoyne-translations.html#dali>

Surrealism: The Art of Self Discovery

"The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image and elaborating and shaping the image into the finished work. By giving it shape, the artist translates it into the language of the present and so makes it possible for us to find our way back to the deepest springs of life." - Carl Jung

Art has always been an integral part of humanity's great quest for knowledge. The interchange of knowledge between artists and scientists has led to many of our most important advances. It was artists' zeal to perfect their craft that led to a better understanding of human anatomy. Masters of the human form, such as Michelangelo, broke social taboos and laws in order to study the human body through the dissection of corpses. Their anatomical research later became a vital part of medical knowledge. Geographers and map makers created mathematical grids to make accurate maps. Artists used that innovation to translate three dimensions into two dimensions. It was painters who discovered the principles of optics while examining how the eye sees in order to better "trick" the eye with their images.

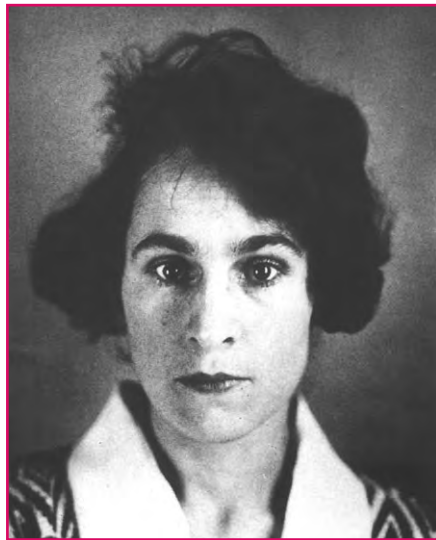


Salvador Dali

"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."


Around the beginning of 20th Century, another important interaction between the arts and science began when Sigmund Freud discovered the "psyche" or "soul," while trying to find the cause of his patients' unusual symptoms. Psyche is the Greek equivalent for Anima, the Latin word for soul. Both refer to something metaphysical-beyond the physical, invisible to our eyes. In this way, Freud unwittingly rekindled an interest in the metaphysical realm, which science had shunned in its quest for knowledge. He then endeavored to study it in the same way the physical level had been: By applying reason.

While Freud laid the scientific groundwork, one of his most prominent disciples, Carl Jung, leaped forward in his exploration of how the unconscious reveals itself through symbols. In this respect, artists once again were needed to join the quest for knowledge. Jung himself painted and sculpted his dreams and visions so that he could better understand them.



Dali's muse Gala

For the purpose of personal analysis, Jung had talked about not judging the images of the subconscious, but simply accepting them as they came into consciousness so they could be analyzed. Artists were fascinated by the implications of these new psychological theories. They understood from them that the unconscious has important messages for the conscious mind, but the former communicates through images (symbols and archetypes) while the latter communicates through language.

Surrealist artists wanted their work to be a link between the abstract spiritual realities and the real forms of the material world. To them, the object stood as a metaphor for an inner reality. Through their craft, whether it be painting, sculpting or drawing, artists could bring the inner realities of the subconscious to the conscious mind. Just as Michelangelo and Leonardo advanced the knowledge of the body's anatomy, surrealist artists charted the anatomy of the psyche. 

(Excerpted from <http://www.bway.net/~monique/surreal.htm>)



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Ten Reasons to Love Salvador Dali

by Peter Christi

Reason Number 10

His fascination with carrion insects. There are flies, ants and other bugs all over his paintings.

Reason Number 9

Disappearing images within his paintings. In *The Slave Market* there is a hidden image, as there are in many other paintings.

Reason Number 8

Melting Watches !

Reason Number 7

His brother, Salvador Dali. His parents had a child who died before Salvador Dali was born. His name had also been Salvador Dali.

Reason Number 6

Not so Still Life. The painting *Nature Morte Vivante* contains a collection of some everyday objects in a parody of still life, but most of the objects in this painting do not appear to be stationary.

Reason Number 5

More Hidden Pictures. - In *Gala Looking at the Mediterranean Sea* there are several hidden images. One of them which is a 'God's eye view' of the crucifixion of Christ. This was apparently another controversial subject which shows up in several other of Dali's paintings.



The Slave Market



Hallucinogenic Toreador

Reason Number 4

His Mustache. He waxed it into many different shapes depending on his mood.


Reason Number 3

Who else would title a painting *A Young Virgin Autosodomized By Her Own Virginity?* (see *Auction News*, p.8 -ed.)

Reason Number 2

Even More Disappearing Images. *Hallucinogenic Toreador* has several disappearing images, including the Matador (twice), the bull, the bikini clad woman floating on an air mattress, and the young Dali. The image of Venus was supposedly inspired by a logo stamped on a brand of drawing pencils.

Reason Number 1

He had a muse. 

From <http://www.netaxs.com/~christis/dali>



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Spanish Museum Acquires Dali Oil Painting For \$3.2 Million




Napoleon's Nose, Transformed into a Pregnant Woman, Walking his Shadow with Melancholia amongst Original Ruins

Figueres, Spain, (EFE via COMTEX) -- The Gala-Salvador Dali Foundation acquired for \$3.25 million - the highest amount ever paid by the foundation - an oil painted by Salvador Dali in the United States in the 1940s.

The painting is entitled "La nariz de Napoleon transformada en una mujer encinta que pasea su sombra melancolica entre las ruinas originales" (Napoleon's Nose Transformed into a Pregnant Woman Who Walks Her Melancholic Shadow among Original Ruins).

The painting was purchased from a private European collector after four months of negotiations involving Boixados and the head of the Dalinian Studies Center, Montserrat Aguer. The oil on canvas, which measures 51 centimeters by 65.5 centimeters (20 inches by 26 inches), shows the double images that would later become a symbol for Dali. Napoleon's nose and hand are repeated in various forms throughout the painting, and the ruins represent Antonio Gaudi's Pedrera Building in Barcelona, thus providing a chronological marker.

The painting was exhibited in December 1945 at the Bignou Gallery in New York along with "Galarina" and "La cesta de pan" (Basket of Bread), which are also at the Dali Museum in Figueres. It was also included in two exhibitions of Dali's work presented in Madrid and Barcelona in 1983 and in Switzerland and Germany in 1989.

Museum officials said they were pleased with the acquisition and with the opportunity to exhibit the work at the Dali Museum in Figueres, together with 17 other Dali works from the 1940s. 

My Summer with Dali (Continued from P.2)

The heat had melted the wax on the butcher paper and ruined the paintings! We carefully removed the paper from the other 14 gouaches, and to our horror, all were ruined. I reflected sadly for a moment and then calmly stated, "Dali must either restore these, do new ones, or I must phone New York to stop my check."

Peter called Dali's house and gave him the bad news. Dali was shouting so loud that we could hear his voice through the receiver. Peter responded with, "Maitre, although they are damaged they can be restored?"

"I am not a restorer," shouted Dali, and hung up.

This time I gave it a try. I dialed him back and said, "If we cannot fix the gouaches, I must stop my check for \$50,000."

After a short pause, Dali said, "Alright. Bring them back to Port Ligat, I have just become a restorer."

(continued on pg. 7)

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



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Back I went to Cadaques and the ocelots. Another sweltering month went by while I waited for the paintings. My partner Alex had begun to wonder if it was all a scam so I could bum around Spain for the summer squandering his money. He soon joined me, but declined to room with me and the cats, opting instead to stay in a small hotel near Dali's house.

Alex wasn't taken in by Dali's charm. "That Dali's a big phony!" he raved. "All that paraphernalia, the velvet suit, twirling moustache, hair clip antenna, the ivory cane, what a lot of nonsense!"

But I spoke in Dali's defense, saying, "Alex, Dali is the same here as he is at the St. Regis. It's not an act. He is very sincere."

But Alex didn't buy it. "Prove it," he challenged.

So I proposed a wager. I bet \$100 that Dali, when unobserved, was just as eccentric in private as he was in public. I arranged for us to hide behind a defunct longboat near Dali's deck just below his house at 6:30 the next morning. We waited several minutes and suddenly the door opened. Out popped Dali's captain, a person of unidentifiable gender, and Dali, complete with velvet jacket, twirling moustache, hair clip antenna and the ivory cane.

They entered the boat and Dali sat at the helm. As they shoved off and slipped through the glass-like water, Alex handed over \$100. 

Events and Exhibitions

The Salvador Dali Museum - St. Petersburg, Florida

◦ Selections from the Permanent Collection Through May 4, 2003

A twice-yearly rotation of the oils, drawings and objects by Dalí, offers even frequent visitors a fresh perspective on familiar works, and a chance to see works that have not been on display for some time.


◦ The Shape of Color: Joan Miró's Painted Sculpture Through May 4, 2003

Survey of Miró's brightly painted bronze and polyester resin sculptures. The exhibition covers the period from the late 1960's until the artist's death in 1983. These playful sculptures took their point of departure in found objects, which were cast in bronze and later painted with bright colors.

The exhibition also includes preparatory drawings, sketchbooks, photographs by Joaquim Gomis and Francesc Català-Roca, renowned photographers, and other documentary materials related to process. Organized by the Corcoran Gallery, Washington, DC jointly with the Salvador Dalí Museum. Co-curated by William Jeffett and Laura Coyle.

◦ Dalí and Miró, Circa 1928 Through May 4, 2003

A companion exhibit to The Shape of Color that draws parallels between the two Surrealists and fellow Catalans. Dalí and Miró, circa 1928 features five works by Dalí from the Museum's collection from 1928, the year before Dalí joined the Surrealist movement, clearly showing the influence of both Miró and the Surrealists.

The exhibition also includes two additional works with similar concepts from 1926-27, and drawings, as well as documentary material. Organized by the Dalí Museum. Curated by Dr. William Jeffett, Curator of Special Exhibitions and Joan R. Kropf, Curator of Collections. 



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AUCTION NEWS



Dessin Pour 'Spellbound,' Extensively annotated.
 Pen and brush and ink over pencil on paper - 1945.
 Size 6-1/8 x 8 in. (15.5 x 20.2 cm)
 Estimated at \$39,100 to \$54,500.
 Sold for \$83,129 at Sotheby's London
 February 5, 2003

**Jeune Vierge Autosodomisee par les Cornes de Sa
 Propre Chastete (Young Virgin Autosodomized by Her
 Own Chastity),** oil on canvas - signed and dated 1954.
 Titled *Esta picorino* and dedicated *Para mi amigo
 Carlos Alemany como prueba de nuestros anos de
 tenacidad e colaboracion* on the overlap.
 Size 15 x 12 in. (40.5 x 30.5 cm)
 Estimated at \$2.0 to \$2.8 million.
 Sold for \$2,260,000 at Sotheby's London.



Naissance Du Nouveau Monde, oil on canvas.
 Signed *Gala Salvador Dali* and dated 1942..
 Canvas size 17-1/8 x 21-1/8 in. (43.5 x 53.5 cm)
 Image size: 13-3/4 x 17-5/8 in. (35 x 44.7 cm)
 Estimated at \$1,090,000 to \$1,410,000.
 Sold for \$1,302,366 at Sotheby's London
 February 4, 2003. 

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 the Graphic Works of Salvador Dalí, Dalí prints and originals, and this publication.
 Visit Brana's website: www.DaliGallery.com.

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