

THE Salvador Dalí COLLECTORS JOURNAL.

FOR THE DALÍ AFICIONADO AND SERIOUS COLLECTOR

* * * Now In Our 28th Year * * *

Lost Dalí Painting Emerges After 75 Years

Excerpted from *Smithsonian.com*, 2/28/2018 by Brigit Katz

An untitled 1932 Dalí oil on canvas, privately owned and virtually unknown for the past 75 years, has been authenticated by Dalí scholar Nicolas Descharnes. In 2014, he helped confirm provenance of Dalí's first Surrealist painting, *The Intrauterine Birth of Salvador Dalí* (1921). A number of clues pointed to Dalí as the artist behind the untitled work.

Like many Dalí paintings, it is signed "Gala Salvador Dalí," the artist's way of paying tribute to his wife Gala. The work features a pole protruding from the interior of a darkened window -- a motif appearing in other Dalí works created around this time, including 1935's *Morphological Echo*. Descharnes thinks the motif was inspired by the masts of fishing boats in seaside Port Lligat, Spain, where Dalí and his wife lived between 1932 and 1982.

"This is the first known painting in which Dalí reveals to the public the combination of two new recurring obsessions that appear in his work in 1932: a suspended mast, and a window on a wall shown from an outside perspective, displaying the darkness of an interior," Descharnes said. "There are always two levels to authentication. One is the technical level, with the help of other experts, and the other is just pure knowledge."

To ensure the painting was not a forgery, Descharnes spent nine months searching archives and conducting tests, using infrared photography, signature and pigment analysis.

It has been difficult for Descharnes to trace this untitled painting's exhibition history. He believes it may have been exhibited in Paris during 1932 at one or the other of two known Galerie Pierre Colle shows there which listed several untitled Dalí works. The piece has now been registered in the Descharnes Dalí archive managed by Nicolas Descharnes.

If he is correct in his assessment of the painting, the discovery is extremely significant. Most of Dalí's major works from the 1930s -- the decade when he created his most famous imagery -- are in museum collections. Very few have appeared on the art market during the past ten years. 



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Recreating Halsman's *Dali Atomicus*

Excerpted from *ResourceMagOnline.com*, 10/11/2017 by Bridget Schneider

Philippe Halsman's famous 1948 photograph captures the imaginative, outlandish quality of Salvador Dalí's own art and required 28 takes to get it right. There are many elements at work in Halsman's revolutionary photo, and they all had to happen at the exact right time.

Assistants threw the cats and a bucket of water into the air when Halsman counted down. A floating chair, as well as the artist's original *Leda Atomicus* painting on an easel, were suspended by thin wires that surrounded Dalí. On cue, he repeatedly leapt into the air as Halsman snapped the iconic photo series, known for setting a new standard of interaction between photographer and subject.



Some 69 years later, Karl Taylor attempts to recreate the famous photo for BBC's *The One Show*. He changes some elements, replacing the flying cats with a toaster and a clock that is straight out of Dalí's own *The Persistence of Memory*. But other than these adjustments, the two images are remarkably close.

Taylor takes care to match each detail of the original set, like the floor's wooden border and the mysterious staircase landing, upper right. Everything comes together much the same as in Halsman's photo, with Taylor counting down and directing the shot, which took him 29 attempts. *No Photoshop tricks here!* 

View Karl Taylor's studio setup, preparations and results on YouTube:

PART 1 - <https://www.youtube.com/watch?v=FmldN4zRt9M>

PART 2 - <https://www.youtube.com/watch?v=MnsqWHIA5fs>



The Dalí Paintings That Went Up in Flames

Excerpted from *TheDailyBeast.com*, 2/10/2018 by Allison McNearney

The house was left with "nothing standing but blackened brick walls." In the ash that swirled from the ruins were the vaporized remains of masterpieces by Rubens, Hals, Titian, Turner, and more great artists who had made up the impressive art collection of the home's owner and theater impresario, Billy Rose. Among those was a series of seven Salvador Dalí oil paintings titled *The Seven Lively Arts*.

Dalí and Rose first met during preparations for the artist's *Dream of Venus* pavilion at the 1939 World's Fair in Queens. Described as a "surrealist funhouse," the facade covered with weird protrusions and statuary led into a space filled with naked women, bizarre tableaux, and a radical combination of Renaissance references, pop culture and the risqué. Rose helped Dalí achieve his vision, using his experience as a nightclub don known for putting on raucous shows of his own, among other profitable showbiz ventures. With that collaboration, a long friendship was born.

Rose envisioned a theater extravaganza for which he enlisted Dalí's help. His new play was titled *Seven Lively Arts*. In addition to the art of the stage, Rose wanted to wow his theater guests with art of the painted variety. He asked Dalí to create seven works to be displayed in the lobby that would depict the seven arts referenced in the show: theater, popular music, opera, ballet, classical music, movies, and the radio.

Life magazine photographed the paintings, reporting that Dalí created the works while "locked in a cubbyhole high in Ziegfeld Theater." The resulting canvases were classic Dalí surrealist visions.

Opening night was a sensational affair. Rose had ushers serve the A-list audience champagne before the show, during intermission, and again as the performers took their final bow. His guests were also treated to a grand reveal of the accompanying Dalí paintings in the theater's lounge. One photo from the night shows Alfred Hitchcock, champagne in hand, standing in front of Dalí's *Art of the Cinema* painting. A year later,

Continued on Page 4...

"Intelligence without ambition is a bird without wings."



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AUCTION NEWS

Maison pour Érotomane (top right)
Oil on panel, c. 1932
Estimated: \$1,575,000 - \$2,362,500
Sold: \$4,643,630 at Sotheby's London
February 28, 2018

Gradiva (top left)
Oil on copper, 1931
Estimated: \$1,575,000 - \$2,362,500
Sold: \$3,532,270 at Sotheby's London
February 28, 2018

Etude pour Gradiva (2nd left)
Pen & ink, colored crayon, pencil on paper, 1931
Estimated: \$78,750 - \$105,000
Sold: \$131,250 at Sotheby's London
February 28, 2018

Rhinocéros en Désintégration (2nd right)
Watercolor, ink & pen on paper, 1950
Estimated: \$459,380 - \$590,630
Sold: \$562,730 at Christie's London
February 27, 2018

El Torrent de la Jorneta (3rd left)
Oil on canvas, 1923
Estimated: \$623,440 - \$787,500
Sold: \$759,610 at Bonhams London
March 1, 2018

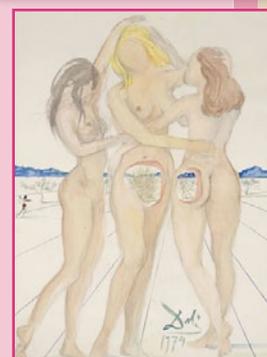
Portrait de Picasso (3rd right)
Pencil & gouache on paper, c. 1930
Estimated: \$656,250 - \$918,750
Sold: \$720,230 at Christie's London
February 27, 2018

The Aura of Cervantes or l'Aurore (4th left)
Oil, watercolor, collage on paper laid on canvas, 1957
Estimated: \$72,190 - \$85,310
Sold: \$123,050 at Sotheby's London
March 1, 2018

Les Trois Grâces (4th right)
Watercolor, charcoal & ballpoint pen on paper, 1974
Estimated: \$65,630 - \$105,000
Sold: \$205,080 at Christie's London
February 28, 2018

Don Quichotte (bottom left)
Watercolor, gouache, crayon, pencil on paper, 1964
Estimated: \$39,380 - \$65,630
Sold: \$123,050 at Christie's London
February 28, 2018

Oiseau Serpente (bottom right)
Watercolor, gouache, ink on paper, 1966
Estimated: \$59,060 - \$85,310
Sold: \$98,440 at Christie's London
February 28, 2018



"The difference between false memories and true ones is the same as jewels: it is always the false ones that look the most real, the most brilliant."



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EVENTS & EXHIBITIONS



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

Dalí / Duchamp -- Through May 27, 2018

Examines the relationship between Dalí and the father of conceptual art, Marcel Duchamp. Around 60 works, including some of Dalí's most inspired and technically accomplished paintings and sculptures and Duchamp's ground-breaking assemblages and ready-mades. Telephone (727) 823-3767 or for complete information online visit <http://thedali.org/exhibit/daliduchamp>



Dubai International Financial Centre, Conference Centre
Precinct Building 4, next to DIFC Court, Dubai, United Arab Emirates

Salvador Dalí: The Memories -- Through April 22, 2018

Featuring the complete lithographs from *Les Caprices de Goya* and *Memories of Surrealism* suites; original Dalí paintings from private collections worldwide, including *Shower of Jasmine* (1954); and 60 photographs by Robert Descharnes recalling the artist's life. The show is guest curated by Dalí expert Nicolas Descharnes, who selected the photographs displayed from his late father's expansive archives. Telephone +971 58 121 3672 or for complete information online visit <http://www.salvadordali.ae>



Dalí Paintings Up in Flames ... (Cont'd from page 2)

Dalí would conceptualize and bring to life the dream sequence in Hitchcock's *Spellbound*.

Seven Lively Arts would go on to have 183 performances, but it's run at the Ziegfeld was outlasted by the Dalí paintings, which remained on display there for 10 years. Two years before the devastating fire would break out, Rose moved the paintings to his ill-fated mansion in Westchester.

Soon after the blaze, Dalí contacted Rose with his condolences. When Dalí discovered his paintings were among those lost, he told Rose, "The money you paid me back in 1943 was very important to me at that time. These pictures were like part of my life."

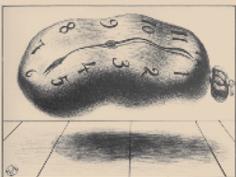
Dalí agreed to repaint the paintings for Rose for the original amount, which Rose had recovered in insurance claims. It was a significantly lower sum than Dalí's pieces were fetching at the time. The next year, Dalí returned from Spain and installed the re-incarnated *Seven Lively Arts* series in Rose's Manhattan apartment.

"Dalí gets anywhere from \$20,000 to \$50,000 a picture these days. Any one of the seven paintings he replaced is now worth more than the 1943 price for all seven. I like nice people. And Dalí is one of the nicest," Rose later told a friend.

The second series continues to exist today, although with significant differences from the original.

While Dalí used the black-and-white *Life* photos as the basis for his recreations, he took liberties ranging from minor details to new compositions altogether to make the replacements. They are the surreal -- sometimes haunting -- doubles of their lost twins who disappeared into a wall of flames.

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



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The Salvador Dalí Gallery, Inc. is a complete Dalí resource, exclusively offering Albert Field's Official Catalog of the Graphic Works of Salvador Dalí; Bruce Hochman's Print Price Guide to the Graphic Works of Salvador Dalí; authentic Dalí prints and originals, and this publication. Visit The Salvador Dalí Gallery's website: www.DaliGallery.com