



THE **Salvador Dalí**

COLLECTORS QUARTERLY[®]

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Our San Francisco & Fort Worth Exhibits Get Rave Media Reviews

Just for fun, we thought we'd share the following with you. It's one of our favorite reviews of our Dalí 100 Years exhibit, from the Fort Worth Weekly by staff writer Jimmy Fowler.

Seriously Looney...

A few dozen Salvador Dalí paintings on exhibit at the Fort Worth Community Arts Center look as if they were made last week. With their bookish historical allusions and Pop Art conceits, they crisply encapsulate the style du jour of post-minimalism.

But the feeling that a new art-world sensation is in our midst lasts only a few moments. As most of us know, Salvador Dalí is pretty much dead (since 1989). And as anyone who's flipped through recent copies of *ARTforum* is aware, few living artists can paint this well.

The first real "startist" to render frivolity with a master's hand, Dalí trailed his paintbrush through Goya's deep, shadowy disasters of war into Warhol's hyper-flat camp. The show's title, *Dalí 100 Years*, pulls a double whammy: It celebrates the centennial of the artist's birth while emphasizing just how ahead of his time he was.

Forefather to genre-hopping po-minis everywhere, including John Currin, David Salle, and Jenny Saville, Dalí augured an era in which artists could, without guilt, stand atop the shoulders of giants (if only to get a better look into the penthouse).

From the superior material on display, you'd think that Dalí had 10 hands. Each surface brims with motion and emotion. United by some sort of weird aesthetic logic or black magic, everything appears to be happening at the same time. Maybe Dalí's heart and intellect are duking it out? While he shows he loves the female form by frequently summoning Aphrodite, he sinisterly

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Dream of Moses

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Chef's Award-Winning Food is Surreal

By Galina Stolyarova, *St. Petersburg Times* (Russia, not Florida)



Persistence of Parfait?

The chef who represented Russia at an international culinary competition in Canada said he found inspiration in the surrealist art of Salvador Dali. Food based on Dali's nightmare colors and melting forms may not sound very appetizing, but it is the young chef's artistic philosophy which is winning him awards.

Andrei Seryogin of the newly opened Renaissance St. Petersburg Baltic Hotel had Dali's "Persistence of Memory" in mind when working on his parfait during the contest held at the end of July.

"The painting depicts a deformed clock hanging on a tree," Seryogin said. "The approach has transformed a piece of food into a piece of art, focusing on symbols of time, space and eternity."

The Russian national contest brought together junior chefs with all participants being under 27 years old and representing hotels and restaurants-members of the Russian branch of Chaine des Rotisseurs. The Chaine des Rotisseurs is an international society engaged in promotion of the culinary and hospitality arts. Established in France in 1248 by Louis IX, it was dismantled on the wake of the French Revolution but revived in Paris in 1950.

"The desire constantly, systematically and at any cost to do just the opposite of what everybody else did pushed me to extravagances that soon became notorious in artistic circles."

Each member country holds annual competitions, with winners subsequently attending an international final held in one of the member countries. Last year the final was organized in South Africa.

No other culinary competition in Russia can lead its winners to an international final. Andrei Seryogin is traveling to Canada later this year to compete against his foreign rivals in the international final of the Chaine des Rotisseurs. ~

Voters Decide Whether to be Dali's Landlord

From *Tampa Tribune Online* - Aug. 6, 2004 by Carlos Moncada

Voters in St. Petersburg, Fla., will decide Nov. 2 whether the city should lease waterfront land now occupied by the Bayfront Center Arena to the Salvador Dali Museum for 99 years. Voters also will decide whether the city should sell the waterfront land that houses the museum to the state for expansion of the University of South Florida.

"This will be the most significant change in St. Petersburg's waterfront in about three decades," Councilman John Bryan said.

The aging arena, which the city plans to demolish this year, would be replaced with a 50,000-square-foot museum just south of Mahaffey Theater. A pedestrian plaza would connect the buildings. The museum is estimated to cost \$20 million, which museum officials hope to raise through grants and donations and proceeds from the sale of their building on Bayboro Harbor.

The 22-year-old Salvador Dali Museum is regarded as the premier cultural facility in a city with six museums, scores of galleries and an active performing arts community. The museum attracted 221,000 visitors during the fiscal year ended June 30, Executive Director Hank Hine said. More than half of its visitors come to St. Petersburg specifically to see the museum, which has an annual economic impact of about \$40 million, Hine said. ~



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Seriously Looney...(cont'd from p. 1)

turns nipples into slugs and launches nails from vaginas.

He also forces backgrounds and foregrounds into the same visual planes. In a panel of his "Moses and Monotheism" suite, he hints at a boat floating on a river, but who knows? Lapping through the vessel, the "water" is both narrative prop and imagistic release. This latticework of ambiguity heralds the orderly chaos of Rauschenberg, the starkly lit beauty of Johns, and the lowbrow sensationalism of Lichtenstein.

As in a lot of the better work here, some of the "Moses" panels reinforce Dali's unparalleled painterly qualities, his feverish touch, grandiloquent ideas, and uninhibited imagination. The one thing Dali had over his contemporaries -- Chirico, Arp, Ernst, Miró, Masson, Tanguy, Magritte -- was his willingness to get funky, an attribute that still serves him well.


Dali was born in Spain into a rather wealthy family that supported his artistic ambitions, which were discovered early. While bratty, he had a relatively normal, quiet childhood. It wasn't until the early 1920s, when he began studying academic technique at the Academy of Fine Arts in Madrid, that the eccentricity he's remembered for manifested itself in outlandish dress, erratic behavior, and progressive if initially imitative art. He was expelled from the Academy for claiming that no professors were talented enough to judge his work and then hooked up with avant-gardists Lorca and Buñuel.



The Basket of Bread

In 1925, Dali -- who during school had dallied with Cubism and Futurism -- had his first one-man exhibit in Barcelona. He emerged with a severely heightened profile. He then garnered international acclaim for "The Basket of Bread" (exhibited in Pittsburgh, in 1928) and wrote the screenplay for Buñuel's *Un Chien Andalou* (1928), accomplishments that immediately won him favor with the Surrealists. A leftist agitprop collective dedicated to unleashing the subconscious on the sentient world, the group toasted Dali for a few years, until he began pissing everyone off by vocalizing support for fascist politicians and making beaucoup bucks off his mix of old-world grandeur and new-world goth. It was at this point that Dali created some of his most enduring work, the oil paintings of the melting timepieces and distorted human figures.

He lived in the States for a few years, churning out commissions and illustrating books, before returning to Spain, where he became a regular in the gossip columns for his decadent parties, gratuitously contrarian public statements, and extravagant wedding to his one and only love, Gala Eluard, who had finally shed her previous husband. Concentrating on saturnalia had irrevocably deleterious effects on his work. While technically brilliant, his heavily Christian-influenced pieces from the 1950s and paintings and sculptures from the '60s and '70s buckled at the seams with *recherché* ideas. A "scandal" involving fake Dali prints in the 1970s and, in 1982, Gala's death sent Dali into a depression from which he would never recover. He died of heart failure at home in Spain.

Surrealism has had its moments, but it's never seemed as relevant as it does today, in a world that finds the contemporary artist struggling to separate himself from the obdurate past by embracing it. The Arts Center show, produced by the Salvador Dali Gallery in California, is massive, and while some of the master's better-known works are absent, there's enough here to rattle your bones. The non-painting materials on display -- from magazine articles to sculptures to postcards -- don't detract from the sense that you're peering into the funhouse mind of an artist charting the world to come. 



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Dali Memento Stolen

Excerpted from *The New Zealand Herald*
by Danielle Demetriou, June 24, 2004

It was deftly sketched on the back of a menu in a Spanish hotel 26 years ago by one of the most famous artists in the world. As he handed it over to his companion, he signed off with a flourish: "To my friend - Salvador Dali".


Decades after the encounter, police launched an investigation into the theft of the artwork, now valued at £30,000 (\$87,120), from the home of the owner in Sherborne, Dorset. Police believe thieves broke into the property with the express intention of stealing the framed Dali sketch hanging on a downstairs wall.

While the owner did not wish to be identified, it emerged that the sketch came into his hands as a result of a unique encounter with the artist in Spain.

The artwork was created in 1978 when Dali and the owner, a 63-year-old retired company director, met at the Cerdantes Figueres Hotel in the city of Figueres, where the artist was born. Using the blank side of a menu, Dali, then aged 74, skilfully used a number of different inks to sketch a representation of one his earlier works. The manager of the hotel who witnessed the artist create the drawing, sign it and hand it over to the owner, also provided him with a statement of authenticity. The drawing was subsequently framed along with the statement and hung on the walls of the Sherborne home.

"The sketch is a unique original and is a copy of an original Salvador Dali picture by the artist himself and signed 'To my friend - Salvador Dali'," said Constable Michelle King, the investigating officer of Sherborne police.

The sketch was a representation of Dali's work, *A Spanish Knight*. Police revealed that the thieves had climbed over a wall between 12.15am and 6.30am local time to gain entry to the property.

Valuable paintings hanging in private homes have long been a favourite target of art thieves. Last year, a £50 million Leonardo da Vinci painting, *Madonna with the Yarnwinder*, was stolen from the Duke of Buccleuch's castle in Scotland. Despite the number of art thieves in operation, stolen works sell for about 7 per cent of the open-market rate, according to the specialist art squad in Italy, which deals with 2500 serious art thefts every year. 



Spanish Knight

"I made a wager that I would win the prize by painting a picture without touching my brush to the canvas. I did in fact execute it by tossing splashes of paint from a distance of a metre, and I succeeded in making a pointilliste picture so accurate in design and color that I was awarded the prize."



Dali Sighting

This sighting comes from a source who prefers to remain unidentified, other than to say he worked for the ad agency that launched the project described here.

As the theme for an Alka Seltzer television commercial in 1974, Dali painted what has become known as "The Dali Leotard." Alka Seltzer commercials were on the leading edge of advertising at the time and were widely acclaimed by both consumers and ad professionals.

One of Alka Seltzer's objectives in its advertising was to demonstrate the overall body relief that the product could provide. To literally "illustrate" the liquid delivery system used by the product, Salvador Dali was hired to

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paint a white leotard in such a way as to show Alka Seltzer traveling through the body from the stomach, radiating relief from head to toe.

Dali made a grand entrance when he arrived at the studio to shoot the commercial. He was wearing a cape and carrying a walking stick. He was also carrying an Easter lily which he'd plucked from a flower arrangement at the St. Regis hotel in New York, where he lived whenever he was working in the U.S. He felt that the flower might fit in with the commercial.

The white leotard was worn by a statuesque brunette. Dali approached the model vigorously, and with a paint stick marked a line from the clavicle to the stomach. He used a variety of techniques and paints to illustrate the path of the medicine spreading through the body -- red, yellow, white, green -- and finished the whole thing off with a bucket of yellow paint tossed across the model's midsection to emphasize Alka Seltzer's stomach action.

The leotard still exists, mounted on a body frame and cased in a Plexiglass case. Dali signed it "Dali" in red on the back and wrote "Gala," his wife's name, over the left breast. 

Events and Exhibitions...

The Genius of Dali in Sardinia

The island of Sardinia has devoted a large exhibition to Salvador Dali on the occasion of his 100th birthday. More than 100 graphic works of Dali and his contemporaries will be on display at the "Centro Comunale d'Arte e Cultura Exma" in Cagliari.

The lithographs from the 1970s and 1980s take up on themes from Dali's early masterworks such as "The Great Masturbator" and "The Madonna of Port Lligat." The show also includes works by Miro, Picasso, Max Ernst and Man Ray. Open daily from 10 a.m. to 1 p.m. and from 5 p.m. to 10 p.m.

Salvador Dali: Anthological Exhibition

At the Palazzo Grassi in Venice, Italy from Sept. 5, 2004-Jan. 9, 2005, before traveling to the Philadelphia Museum of Art, Feb. 6-May 15, 2005. More than 150 canvases will be on exhibit from the collection of the Gala-Salvador Dali Foundation, the

Centro de Arte Reina Sofia in Madrid, and the collection of the Salvador Dali Museum in St. Petersburg, Florida. After its closing in Venice, the exhibition will be hosted by the Philadelphia Museum of Art which is the only American venue of this major event.

Dali and Mass Culture

An exhibition of 400 art works and objects reflecting how the artist broke down barriers between high and low culture at the Salvador Dali Museum in St. Petersburg, Fla. (Oct. 1, 2004-Jan. 12, 2005) and Rotterdam's Boijmans Van Beuningen Museum (Feb. 15-April 15, 2005).

All Things Dali

The Visual Arts Center in Punta Gorda, Fla., will host events in honor of Dali's centennial year:


Oct. 12...A bus trip to the Salvador Dali Museum in St. Petersburg.

Oct. 14...A presentation on Dali by three artists at the Visual Arts Center at 7 p.m.

Oct. 21...Surreal costume party. Visitors are encouraged to come dressed as Salvador Dali or their "own inner surreal self." A \$100 prize will be awarded for the best costume.

Oct. 23...A hands-on workshop for kids followed by a birthday party and cake for Dali.

Oct. 24...A free showing of the Alfred Hitchcock film "Spellbound" with Dali dream sequence.

Oct. 29 - Nov. 4...Traveling exhibit of 31 photographic reproductions of works from the Dali Museum's permanent collection will be on display. A self-guided tour booklet accompanies the exhibit. The exhibit is free to the public and ends with a "surreal coffee house" at 7 p.m. 



The Madonna of Port Lligat



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Why Does Dali Still Delight?

Excerpted from *BBC News* - May 10, 2004

A century after his birth, why does Salvador Dalí remain one of the most famous artists of all time? Dalí was the pioneer of surrealist art, and some of his images - such as melting clocks, spindle-legged elephants and ants marching across hot deserts - are world-famous icons.

There are many different reasons why Dalí is such a global name. Andrea Padroni, managing director of the Dalí Universe gallery in central London, said it was partially because he was active in so many areas - not restricting himself to one type of art - indeed, not even restricting himself to the art world at all.

"He was very curious and very keen to discover everything that could be pushed to extremes, in every kind of sector - science to architecture," Mr Padroni told BBC World Service's *The Ticket* programme. "The heritage that he leaves now is something that went for everything. You can find bottles designed by Dalí, Dalí bread."

Alongside his compatriot Pablo Picasso, Dalí is among the most famous artists in history, with so much of his work represented in modern culture.

"His kind of imagining was very close to the kind of imagining that you can see now in culture of young people, in video games, in movies, in science fiction," said Mr Padroni.

He also had an influence on the pop art movement. Mr Padroni pointed out that Andy Warhol was a big fan of Dalí - and in particular the way he was "a big self-promoter." Dalí was really the first one to show others how to become an icon as an artist, especially after his move to the US in 1940 when he discovered the power of the media.

Writer Ian Gibson, author of the biography *The Shameful Life Of Salvador Dalí*, told *The Ticket* it was at this time that his images began to become world-famous.

"The newspapers took up this melting watch, and it became the most famous icon," Gibson said. "His whole life was devoted to achieving fame. He knew he had that talent, but he developed that fantastic personality with which to sell himself around the world."

Ever-controversial, Dalí was prepared to say whatever he thought would provoke. He once told the BBC that "Salvador Dalí, myself, is very rich, and loves tremendously money and gold".

This keen self-promotion through controversy, some art critics argue, is something that has been picked up by a number of modern British artists such as Damien Hirst and Tracey Emin.

"All the time he was playing with his fame. He was very aware of the power of words - this is very powerful in the Spanish tradition," said Mr Padroni.

He said it was clear that modern art had borrowed from Dalí not only in approach but in ideas as well.

But Dalí is not so revered in his home country, Spain, where some see him as a traitor. On his return from the US, Dalí supported the fascist Franco regime - even though it had been responsible for the death of his best friend, García Lorca.

Dalí also abandoned his life-long atheism for Catholicism, even meeting with the Pope. "Spaniards would feel that he betrayed his former self, he betrayed surrealism, he betrayed Spanish democracy, he betrayed his talent as a painter," Mr Gibson said.

But he said this was perfectly typical of Dalí. "He's a very difficult person to get to know. He's no normal human being."

"Look! Salvador Dalí has just been born! No wind blows and the May sky is without a single cloud. The Mediterranean sea is motionless...So much the better! Salvador Dalí would not have wanted more!"



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Dalí and the Cadillac

by Daniel Deleanu

It is well-known that during his lifetime Salvador Dalí was a great lover of automobiles and quite often an avid collector of rare cars. Among his favorite car brands there was always the Cadillac, the most notorious model probably being the so-called "Rainy Taxi".

Salvador Dalí expressed his love of cars very early in *The Yellow Manifesto*, a collective pamphlet dating from around 1928 and containing some of the keys for setting the automobile in context of the new era: "Cars have made the world evolve. A post-automobilistic sensibility has developed. And today's artists have created a new art in accordance with that sensibility. In accordance with their era." And he adds statements such as "the automobile and aeronautical show exist" and "we denounce the complete lack of youthfulness of our young people".

Unlike other Surrealists, Dalí often depicts the car in its manufacture, going much further and enriching the multiple interpretations given to the car, by applying to it his paranoic-critical method and his Dalinian outlook on the world. The automobile appears in very early works, such as the oil painting entitled "Bather" (1924), a portrait of his friend Joan Xirau; in a drawing from 1925, or in "Figueres Girl" dating from 1926, in which the word "Ford" appears, a work seen by Picasso when Dalí visited the artist in Paris. In "Imperial Monument to the Woman-Girl" (1929), he uses the fossilized car as a metaphor of timelessness, as viewed in the massive organic presence of the rocks of Cape Creus in Catalonia.



Bather (1924)

In his 1941 painting "Dressed Automobiles" (Fig.2), he also operates a dissociation of ideas by dressing the Cadillac up elegantly in drapes worthy of an haute couture boutique. By anthropomorphizing the Cadillac-his most favorite car make ever-the famous artist lends it glamour and distinction, changing it into an elegant feminine presence, as he also does in some passages of his 1944 novel *Hidden Faces*. And at the same time, he alludes to a twofold image, an optical illusion whose mysterious contours bring new and secreted meaning to our vision as spectators. As always, Dalí plays with reality, melts it down and gives it new dimensions.

The car is a faithful companion not only throughout his life, but also throughout his entire artistic production. In 1976 Dalí wrote in the first issue of *Empordà Artistic Weekly* about the celebrated Cadillac-Rainy Taxi:

... the famous Cadillac, of which only six exist, that I gave Gala as a present. One of them had belonged to President Roosevelt, another to Clark Gable, etc. This is the fourth reproduction of the famous Rainy Taxi, all now destroyed. The first was exhibited, with great success, at the Surrealist exhibition in Paris, the second at the World Exhibition in New York, and the third at the Surrealist retrospective at the Museum of Modern Art in New York. The fourth is this one on permanent exhibition at the Dalí Museum.

We should add that this Cadillac-Rainy Taxi was the central feature in the stalls section of the former municipal theatre of Figueres, now converted into the Dalí Theatre-Museum, and it has attracted the attention of the more than ten million people who have visited the museum so far. It is the Cadillac that Gala used to drive and in which the couple had, during their stay in the United States, driven from coast to coast. ~



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AUCTION NEWS

Femme Nue Sur Un Arc En Ciel - 1968
(pictured right)
Gouache, pen & ink and charcoal on paper
Signed & dated
Estimated: \$74,400 - \$111,600
Sold: \$131,688
Sotheby's London

*Portrait de Mme Phillips
avec agneau et agne - 1953*
Oil on canvas, signed & dated
Estimated: \$409,200 - \$520,800
Sold: \$651,000
Christie's London



Le Grenade - 1948 (pictured left)
Oil on canvas, signed & dated
Estimated: \$540,000 - \$720,000
Sold: \$1,139,994
Sotheby's London

Couverts 'a Poisson/Esquisses - 1959
Drawing/watercolor,
date monogram (Gala Dalí)
Estimated: \$18,600 - \$27,900
Sold: \$48,360
Christie's London

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