

THE Salvador Dalí

COLLECTORS QUARTERLY®

FOR THE DALÍ AFICIONADO AND SERIOUS COLLECTOR

* * * Now In Our 19th Year * * *

Foundation Acquires Early Dalí Oil Painting


Excerpted from *Art Knowledge News and ArtDaily.com*

The Fundació Gala-Salvador Dalí in Spain has acquired a 1923 Dalí oil painting entitled *Bathers of Es Llaner* from a private collection. The work is an oil on cardboard on wood measuring 72 x 103 cm. It was painted when Dalí was only 19 years old. *Bathers of Es Llaner* joins the permanent collection on exhibit in the Fishmongers Room at the Dalí Theatre-Museum in Figueres.

When his son was five or six years old, Dalí's father rented a small house in Cadaqués, following his good friend Pepito Pichot Gironés, whom he met while studying law at the University of Barcelona. The house was very close to the Pichot home at the Es Llaner beach, close to the sea. This is the place where Dalí daydreamed during the school year, getting to know the light and color necessary to create his works of art.



Dalí started painting when he was very young. His earliest works are dated between 1910-1914. Though he was 19 years old when he did this painting, experts would not say that he was a beginner. Influenced by his reading of magazines such as *Valori Plastici*, *L'Esprit Nouveau* and *Alt Empordà*, he watched Impressionism give way to new aesthetics with which he identified.

Dalí's Cubism in particular is on extraordinarily fine display in *Bathers of Es Llaner*. 

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Dali Foundation Exhibits Sketch Made for Marx Brothers

Excerpted from *ArtDaily.org*, August 31, 2009



The Surrealist Piano, 1937

The Fundació Gala-Salvador Dalí has presented their latest acquisition by the Surrealist artist: a drawing in charcoal and chalk titled *The Surrealist Piano* which can be seen in Púbol through September 30. The work was acquired via a recent auction at Christie's in London and was previously owned by the Marx brothers. [See *Auction News*, Page 8]

Since 1991, the Fundació Dalí has been involved in an intense acquisition program, adding more than 300 works to the collection at a cost of more than 30 million Euros. This money has been generated from its own operations.

When Dalí returned to the United States in 1936, he went to participate in the Museum of Modern Art in New York's anthological exhibition *Fantastic Art Dada and Surrealism*, as well as for his individual exhibition at Julien Levy's gallery. Dalí was fascinated by the work of the Marx Brothers and especially by the figure of Harpo Marx, whom he wanted to paint. Harpo invited Dalí to paint him via the following telegraph message which he sent to the painter January 31, 1937:

Dear Salvador Dalí: I have received a telegram from Jo Forrestal saying that you are interested in me as a victim. Fascinated by the idea. The movie I am filming will be finished in six weeks. If you come to the West, I would be happy to be painted by you. I have a counter offer: Will you pose for me while I pose for you? Happy new year from a great admirer of *The Persistence of Memory*.

Dalí indeed travelled to the West Coast. He sent Harpo Marx a harp, and it was this way that both appeared -- one playing the harp and the other taking notes -- in a *Los Angeles Examiner* photo in February 1937. During breaks in the filming of the Marx Brothers' *A Day at the Races*, Harpo outlined with Dalí the storyline for a 30-minute film. Some notes, a typewritten synopsis and several sketches are still extant. *The Surrealist Piano* was one of them.

The Surrealist Piano incorporates several typical Dalinean themes, from the phallic cypress tree reminiscent of Böcklin's *Island of the Dead* erupting through a piano, to the figure of a naked woman with the face of a clock. The scene from the movie synopsis that the picture illustrates is the embracing of the Surrealist Woman, "photographed from behind, or in circumstances where the face is hidden, in order to increase the enigmatic atmosphere of her personality" by the film's central character, Jimmy. For Jimmy, as for Dalí, the Surrealist Woman personifies a "world of fantasy, dreams and the imagination." Her friends are Harpo, Groucho and Chico Marx. In *The Surrealist Piano*, the Surrealist Woman is embraced at the piano, which simultaneously serves as a sacred spring filling a lake. At the top of the picture, in a scene that anticipates Dalí's later work on Hitchcock's *Spellbound*, is a landscape where a lone figure and long mysterious shadows extend steeply towards a horizon.

Recalling such earlier paintings as *Three Young Surrealist Women Holding in their Arms the Skins of an Orchestra* (1936) and *Necrophilic Fountain Flowing from a Grand Piano* (1933), *The Surrealist Piano*, with its embracing couple standing at the meeting point of a cello-shaped pool and a dissolving grand piano, is both a typical Dalinean dreamscape and a rare testament to the brief but fascinating collaboration between two of the most imaginative surrealist imaginations of the 20th Century. ~



Necrophilic Fountain Flowing from a Grand Piano, 1933

"The secret of my influence has always been that it remained secret."



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Salvador Dalí in Shanghai Exhibition Overview

Salvador Dalí in Shanghai was a rare exhibition of the Surrealist master's artworks that both delighted and surprised visitors to the Shanghai Art Museum (July 31 - Aug. 14) and to the Art Shaker (continued run through the end of August). Presented by the Stratton Foundation and the Dali Universe in partnership with Uwantart Gallery and the Art Fair Company, the show commemorated the twentieth anniversary of Dalí's death in 1989.

Curator of the exhibition and President of the Stratton Foundation, Benjamin Levi is an avid collector of and expert on Dalí's work. A personal friend of the artist, Levi assembled the collection over forty years, carefully selecting each piece to bring various aspects of Dalí's life work to the public eye.




Dalí will always arouse interest, speculation, discussion and most of all, pleasure. An exhibition of epic proportions, *Salvador Dalí in Shanghai* took visitors on an unforgettable tour of over 350 artworks -- the only collection of it's kind in the world -- featuring the largest grouping of bronze sculptures such as *Space Elephant* and *Buste de Femme Retrospectif*. The show also displayed a staggering number of rare graphics illustrating the great themes of literature, such as *The Divine Comedy* and *Hamlet*.



Shimmering glass sculptures, Dalí inspired furniture, collages of the mystical Tarot and *Mae West's Lips* remind us that Dalí was a multi-faceted artist who explored a range of themes and materials.

Another highlight of the exhibit was Salvador Dalí's vast and mesmerising original oil painting *Spellbound*, created for the set of Hitchcock's 1945 movie. On show for the first time in China were a collection of original drawings, watercolors and studies for important paintings. Dalí's famous *Sewing Machine with Umbrella in a Surrealistic Landscape* and the entire series of Cervantes *Don Quixote* are to name but a few. These original works came from a private collection, representing Dalí's creative development and genius at the height of his Surrealistic powers.



Outside the Shanghai Art Museum, four imposing monumental Dalí sculptures stood, including the famous *Persistence of Memory*, admired by all who passed by. 



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Drawings and Friendship - Dali's Gift to Cancer Specialist Who Refused Money

Excerpted from *The Toronto Star*, August 3, 2009, by Isabel Teotonio



It was an odd pairing: Spanish painter Salvador Dali and skin cancer specialist Dr. Edmund Klein. But over the course of nearly a decade, the relationship between patient and doctor flourished. Medical appointments -- held at the artist's homes in Paris and on the Costa Brava in Spain or at the St. Regis Hotel in New York City, where he spent winter months -- were often followed by dinners and late-night discussions about philosophy, science and religion.

"It was truly, to use Dali's expression, a melting of the minds," said Amy Szymoniak, daughter of the renowned dermatologist, whose patients included U.S. president Lyndon Johnson and actors John Wayne and Zero Mostel. "They really were masters and I think they appreciated each other's level of genius. They had a very dear friendship."

The Austrian-born doctor, who came to Buffalo by way of Toronto and Harvard, treated Dali between 1972 and 1980, but refused to accept payment. Instead the famed surrealist would take up pen, marker or crayon and draw images for Klein during

their meetings. The images, often drawn on a sketch pad or on the blank pages of books, were dedicated to Klein, whom Dali referred to as his "Grand Ami" and "Guardian Angel."

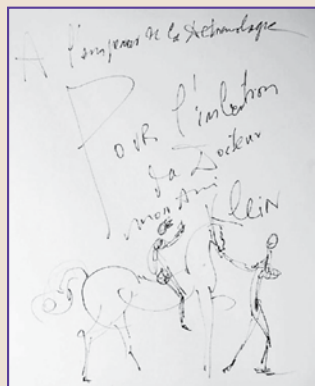
The 15 original sketches were exhibited for the first time ever at the U.B. Anderson Gallery in Buffalo in August. Images of angels and Don Quixote, one of Dali's favourite literary characters, figure prominently. Some of the sketches, made with an unsteady hand, were done late in Dali's artistic life and betray his deteriorating health.

Klein, who died in 1999, kept the originals in a bank vault but made copies of the work and displayed them in his office and home. Klein's wife, Martha, wants to sell the collection to raise money for the education of their nine grandchildren.



Dr. Edmund Klein

Klein's own pursuit of knowledge had, in a sense, been his salvation. Born in Vienna, the Jewish teen feared what would happen under the Nazi regime, so following the German occupation in 1938 he applied for school in England. He left behind his parents, who later died in a concentration camp. Penniless and alone in London, he lived in empty apartments and relied on the kindness of strangers. In the early 1940s, he and other Austrian and German Jews were rounded up by British authorities who, questioning their loyalty, sent them to internment camps in Canada. By the end of the war, a Toronto family sponsored the young man and he remained in Canada.



Klein became a Canadian citizen and studied at the University of Toronto, where he received his medical degree in 1951. He then moved to Boston to do clinical research at Harvard University and work at a children's hospital. It was also there that he met his wife, with whom he had five children.

In 1964, he became chief of dermatology at the world-renowned Roswell Park Cancer Institute in Buffalo. In 1972 his clinical research was honoured with a Lasker Award, one of science's most respected prizes. It was shortly after Klein received the Lasker Award that Dali first rang the family home, recalled Martha, who "nearly fainted" when she answered the phone. Initially, Klein wasn't a big fan of the artist's work, but over time, she says, "he became an admirer and they really became friends."

"We are all hungry and thirsty for concrete images. Abstract art will have been good for one thing: to restore its exact virginity to figurative art."



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A Little "China Dali"

From *People's Daily Online*, July 19, 2009

Some 24 sculptures and 21 prints by Dali were on display this summer at a show in Wenzhou, located in east China's Zhejiang Province. Here are a few pictures from the exhibition which opened July 18. ~



Newton Statue with Dolmen

High Court Saves Dali Sculpture Ensemble

Excerpted from *EarthTimes.org*, July 16, 2009

Spain's Supreme Court has ordered Madrid authorities to preserve a sculptural ensemble created by Salvador Dali which they had intended to split up.

Located on the central Salvador Dali Square, the ensemble was designed by Dali in 1985. It is comprised of a four-metre-high bronze statue of Isaac Newton, standing in front of a dolmen supported by three 10-metre pillars.

The local authorities decided in 2003 to redesign the square to include a fountain and an open-air sculpture museum. Their plan called for separating the two component of the Dali ensemble.

The dolmen was to have been moved a distance of 50 metres, and the Newton statue relocated to a park elsewhere.

Some Madrid residents launched the legal battle against the redesign plan which resulted in the high court's ruling. They argued that splitting up the ensemble would have destroyed the artistic integrity of one of Dali's last major works. ~

"Just as I am astonished that a bank clerk never eats a cheque, so too am I astonished that no painter before me ever thought of painting a soft watch."



Order the 2009 Salvador Dali Print Price Guide

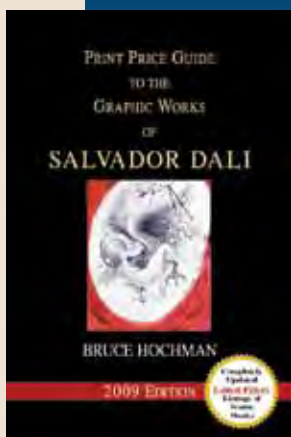
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What Was Eating Dali?

Excerpted from *TheAge.com.au*, June 14, 2009, by John Elder



Portrait of Gala with Two Lamb Chops Balanced on Her Shoulder - 1933

The legend goes that Salvador Dalí had to be talked out of eating his dead wife, Gala. Food was said to be one of Dalí's obsessions. This is at least true in terms of the symbols he employed in his paintings. Those logo-like melting clocks for example, inspired by a wheel of ripe camembert dripping over the edge of a table as the story goes. But often food makes a literal appearance on his canvases, such as *Soft Self-portrait with Grilled Bacon* (1941) or *Portrait of Gala with Two Lamb Chops Balanced on Her Shoulder* (1933), an early portrait of his wife.


At face-value, this portrait, on show as part of *Liquid Desire* at the National Gallery of Victoria through October 4, suggests Dalí nursed cannibalistic designs on his wife from early on. But NGV curator Laurie Benson sees the chops, and all talk of the artist eating his missus, as a metaphor for Dalí's obsessive love for Gala, "lamb chops being his favourite food." Later, when Dalí's father had his son arrested, beaten and thrown out of town (in reaction to Dalí taking up with Gala, a single mother 10 years his senior), Salvador used the sea urchin as a symbol of his father's violent betrayal -- not in a painting but in a film with Luis Bunuel, "where he shaves his head and puts a sea urchin on his head as a reference to William Tell shooting the apple."

But let's get back to those lamb chops for a minute. Professor Dawn Ades, a Tate trustee who organised the Dalí centenary exhibition in Venice and Philadelphia in 2004 and the author of standard works on Dalí and surrealism, says those chops are a way of diverting Dalí's cannibalistic anger towards his father, and perhaps a sign of his protective feelings for Gala. Eat the old man; keep him at bay.

"Food is one of Dalí's great sources for expressing a range of complicated feelings and ideas, and the lamb chop is quite complicated," says Ades. "The *First Portrait of Gala*, from 1931 has her face in a lamb chop. It's linked to the relationship he had with his father: his father hated Gala. I think some of those paintings are Dalí's way of working through his deep-seated feelings."

Ades, from the department of art history and theory at the University of Essex, met Dalí when a 23-year-old Ph.D. student on her honeymoon, touring surrealist hotspots in France and Spain. She was allowed to sit and watch him paint for a couple of days and then come along in the evening and ask intelligent questions in front of the Catalan intellectuals, when he'd be dressed up as the showman. She is one of a handful of international scholars who have campaigned to convince the rest of the world that Dalí should be taken seriously. "We've been working hard, trying to get people to really look at the paintings and not to assume they're the ravings of a slightly deranged man."

Consider *Soft Construction with Boiled Beans (Premonition of Civil War)* from 1936. Where Picasso's *Guernica* is a stark modernist (and almost doodle-like) study in fear, Dalí's painting is a horror-soaked shock in classical painterly light: a giant woolly-headed human-like thing, both male and female, tearing itself to pieces. A steak-like tongue is draped over one thigh. Scattered around are a few boiled beans to provide roughage. This is Dalí's humour at its most bitter. The creature is Spain.

Over the phone, Ades reads a quote from Dalí regarding the painting: "A vast human body breaking out into monstrous auto-strangulation. I embellish with a few boiled beans. For one could not imagine swallowing all that meat without some mealy and melancholy vegetable." To help get it down. 



First Portrait of Gala - 1931

"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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“Do sleeping park benches dream?...”

The SDCQ recently caught up with Kevin C. Brady, “sculptor at large” for an interview. Brady created the *Bench Asleep* metal work sculpture that now graces the grounds of the Salvador Dali Museum in St. Petersburg, Fla.

“Working in this town is very much working in the long shadow cast by Dali. Therefore, I’ve begun sculpting images of Dali utilizing light and shadow,” Brady told us. “Through this piece, I wanted to answer the age old question...’Do sleeping park benches dream?’”

Bench Asleep was originally designed as a temporary work for St. Pete’s “First Night” celebration, held every New Year’s Eve. Artists submitted designs with the theme “Green Benches,” one of the town’s historic features. Among the judges selecting the work to be displayed was Marshall Rousseau, then Director of the Salvador Dali Museum. Rousseau asked Brady if he could build the bench as a permanent fixture to be purchased by the museum. Constructed of Kevlar reinforced epoxy over stainless steel and foam, with a stainless steel crutch, it was built to last. The ends are cement cast into Brady’s molds by Florida Statuary & Molds.

Bench Asleep was first shown outside the Museum of Fine Arts in St. Petersburg on New Year’s Eve 2001. Early in 2002 it was relocated to the grounds of the Salvador Dali Museum. It is a very popular photo-op for visitors.

Visit Kevin Brady’s website www.kcbrady.com. He does commission works (maybe your own version of *Bench Asleep*?) and can be reached at (727) 820-9043 or via e-mail at kcbrady1@msn.com. 



“In my early life, you see, I believed that I was impotent. Since then, of course, I learned that this is not true. But I continue to use the crutches in my painting, only now it is sublimation.”

EVENTS & EXHIBITIONS



National Gallery of Victoria
180 St. Kilda Rd.
Melbourne VIC 3004, Australia


Salvador Dalí: Liquid Desire -- Through October 4, 2009

The first comprehensive retrospective of the work of Salvador Dalí to be staged in Australia and comprises more than 200 works in all media -- painting, drawing, watercolour, etchings, sculpture, fashion, jewellery, cinema and photography. It traces the genius of Dalí from his earliest years as an exceptionally talented 14-year-old, to the final majestic paintings created when the artist was in his 70s. For more exhibit details, times and ticket information please visit : <http://www.ngv.vic.gov.au>.



Château de Pommard
Bourgogne, France

Château de Pommard Exhibition -- Through November 25, 2009

Organised by the Stratton Foundation and by Dali Espace based in Montmartre, Paris, France’s largest museum dedicated to Dali sculpture and artworks. this exhibit includes sculptures of Dali’s most recognisable images, cast in bronze in museum size. The Chateau de Pommard is open every day, including Sundays and holidays, from 10 a.m. to 6 p.m. Admission is 17 Euro and includes a guided tour of the grounds and wine cellars as well as special wine tastings. 



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Auction Demonstrates High Demand for Dali Photos

Excerpted from *ArtDaily.org*

Artnet Auctions' ten-day online June auction titled *Icons: 20th-21st Century Photographic Portraits* featured more than 200 original fine art photographs of the iconic figures of fashion, film, music, politics, sports, literature and art. Screen stars led the sale with spirited bidding for photographs of various Hollywood legends.

There was also strong demand for portraits of artists, including Salvador Dali, Frank Stella and Pablo Picasso. Two 1970 photographs of Salvador Dali by the late Marc Lacroix sparked some frenzied bidding.

Dali and His Muse, Gala (pictured right) realized \$6,053, 400% above the low estimate, and *Dali's Profile* commanded \$5,610, 370% above the low estimate. 




AUCTION NEWS



Summer art auction seasons are typically quieter than other quarters. But this summer none the less was highlighted by sales of two extraordinary Dali pieces from the late 1930s.

***Le piano surréaliste* (pictured left)**
Charcoal & chalk on paper, signed, dated 1937
Estimated: \$225,960 - \$488,940
Sold: \$393,190 at Christie's London
June 23, 2009
(See related story Page 2 this issue of SDCQ)

***Etude pour "La sphere attaque la pyramide"* (pictured right)**
Gouache and chalk on paper, signed, 1939
Estimated: \$48,840 - \$65,120
Sold: \$89,950 at Sotheby's London
June 25, 2009 



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