

# THE Salvador Dalí

COLLECTORS BI-MONTHLY JOURNAL

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

\* \* \* Now In Our 24th Year \* \* \*

## Catalonia Forgives Salvador Dalí at Last

Excerpted from *TheConversation.com*, 10/31/2014 by Alison Ribeiro de Menezes

Catalonia seems finally to have pardoned Salvador Dalí. Its gesture? To name a public square after him. Spain pays considerable attention to the names of its streets and squares. Its urban landscape is littered with names of the country's heroes and heroines. And their fortunes can rise and fall with the shifts of historical perspective.

One such shift is occurring at present, with various civic groups on a hunt for echoes of former Spanish dictator Francisco Franco, exposing suspect topographic features, monuments and public inscriptions and calling for their renaming. In this process, various historical figures are being re-evaluated -- as with Barcelona's promise finally to honour Salvador Dalí. Spaniards, Catalans, Basques, and Galicians are very conscious of the ways in which their environment records and memorialises history.



Franco and Dalí

Even so, the decision of Barcelona's city councillors to name a square after Salvador Dalí comes as something of a surprise, despite efforts to name a public space after him dating back at least a decade. Dalí has had a very uneasy history with his native Catalonia. There's his controversial fascination with the Nazis, evident in *The Enigma of Hitler* (1938). Or his return in 1948 to a Spain still under the firm grip of dictator Francisco Franco. Other artists steered clear, why couldn't he? He even painted a portrait of Franco's granddaughter in the 1970s.



*The Enigma of Hitler* - 1938

But most difficult of all in the context of contemporary Spain is the slap in the face delivered by Dalí's will. It was discovered following his death in January 1989 that in his will the painter had left his entire estate to the Spanish nation. This caused more than a little controversy. In an earlier will, he had proposed splitting it between Madrid and the Catalan Generalitat (the autonomous regional government).

Some 700 paintings, 3,000 drawings and

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All web links in this PDF issue are clickable and will open the sites in a browser window.



The Great Masturbator - 1929

watercolours, as well as two properties in Catalonia, were subsumed under the remit of the Ministry of Culture in Madrid. The resulting upset was certainly in keeping with the figure of Dalí, whose personality was at least as famous as his art. It seems appropriate given his predilection for self-promotional mythmaking, best seen in his witty and wholly unreliable memoir, *The Secret Life of Salvador Dalí*.

The bequest of his works to the central Spanish state sat very sour in Catalonia. “Dalí disinherits Catalonia,” declared the weekly political magazine *Cambio 16* when it was revealed. To the chagrin of many, paintings such as *The Great Masturbator* ended up in the Spanish capital, where it now hangs in the Reina Sofía Museum.

It’s a situation comparable to that of Picasso’s *Guernica*, also in the Reina Sofía but claimed by the Basque people. Both paintings are mainstays of the collection, although in the case

of Dalí’s legacy, an agreement was reached in 1990 between Spain’s then minister of culture, the late Jorge Semprún, and the Generalitat, whereby a large number of the Catalan’s works in fact stayed in Cataluña.

But Barcelona has now announced itself ready to re-evaluate Dalí. The historical record is to be reinstated in its urban streetscape. Behind this may be a desire to tap into the revenues of cultural tourism. Surrealism continues to intrigue, and Dalí has been the focus of huge attention in a recent exhibition at the Cultural Centre of the Banco Brazil, attracting almost a million visitors. What better reason to renew interest in this wayward son?

And so the city’s reclamation of Dalí for Catalan art and culture is in many ways both timely and pragmatic. The current right-wing government of the Spanish state evokes for many the political centrism and even the cultural and linguistic repression of the old dictatorship. As Catalonia considers the possibility of future independence or greater autonomy -- an illegal referendum takes place in November -- the rehabilitation of Dalí strengthens a resurgent Catalan cultural identity. Whatever the painter might have thought is perhaps beside the point, for historical figures are always subject to the shifting whims of cultural memory. ☺

“A true artist is not one who is inspired, but one who inspires others.”



## DALÍ SIGHTING

**R**enowned celebrity photographer Bettina Cirone reminisced with us recently about her memories of Salvador Dalí from when she was a young New York photographer in the 1960s.

“I remember when Dalí followed me and asked me to pose for him “tout nue (completely nude).” I told him, “Mais, je nai que des oses (I am nothing but bones).” He kissed my hand and replied, “J’adore les oses (I adore bones).”

Many times he and Gala took me to dinner at La Cote Basque. I remember too the King Cole room at the St. Regis and Andy Warhol and other luminaries visiting him there -- the astronauts after their moon landing ticker tape parade, and his adorable ocelot and margay who pounced on me like greeting dogs and played with my long red hair. I still recall how very pleased he was when plans were announced to open his museum in Florida.” ☺



You can read much more at Bettina’s Dalí blog - <http://bettinaslens.blogspot.com>



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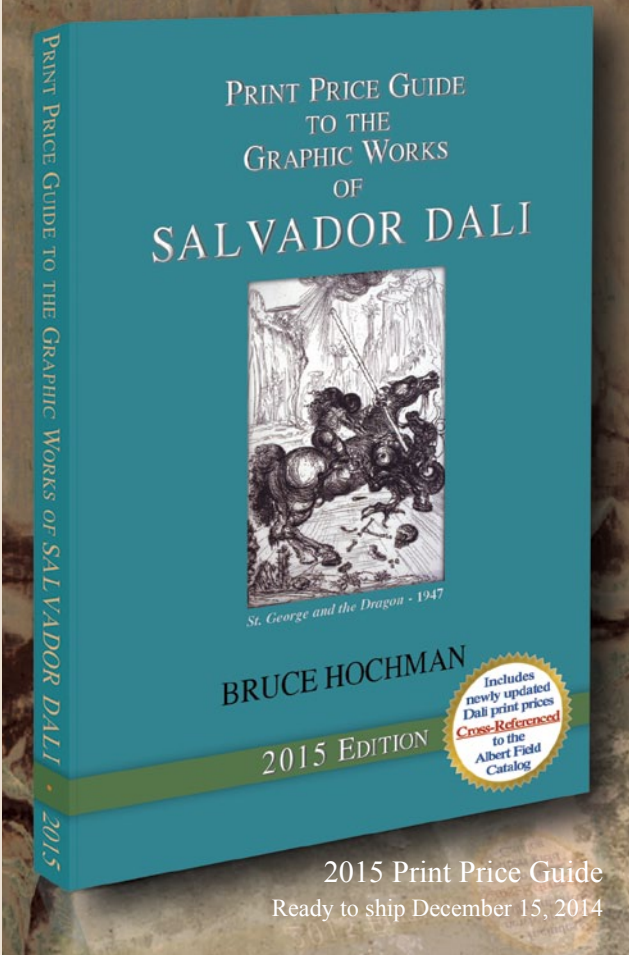
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## Mathematician: Dalí Painted by Numbers

Excerpted from *The Irish Times*, 10/14/2014 by Dick Ahlstrom



Corpus Hypercubus - 1954

Salvador Dalí was keen on math and science and liked incorporating these into his works. A mathematician who found himself in the unlikely role as math adviser to Dalí talks about their 10-year friendship. Brown University professor emeritus Thomas Banchoff says Dalí called him after reading about new ways of looking at art that Banchoff was developing.

"Dalí called us first because he had just finished a project on holographic art and wanted to do a project on stereoscopic paintings," Banchoff said. "He got me to come down with our photo apparatus during his annual stay in New York City."

Dalí would rent two suites, one as a residence for himself and his wife Gala and a second as his studio. "He held court," said Prof Banchoff. "People would come in and if he knew them he would speak to them in one of his three or four languages and then motion where to sit down. By the afternoon we would have formed a broad circle in front of him. We had been invited as ambassadors from mathematical land."

Dalí wanted real information, and Banchoff spent the next decade meeting the artist and discussing math related to four-dimensional images, playing with perspective and other issues. "There were several examples where he used geometrical themes," Banchoff said. "He was interested in Freud, relativity, DNA research. He would pick up a science theme and liked to be treated seriously by scientists and mathematicians."

Ironically, a Dalí painting with a math link actually inspired Banchoff as a boy. *Crucifixion or Corpus Hypercubus* is a Surrealist image of a crucified Christ pinioned to a "hypercube," a four-dimensional shape of interest to mathematicians. Banchoff saw it in 1955, writing a note to himself, "Dalí's *Crucifixion* was impressive." Twenty years later he became part of the artist's coterie, one of only a few who continued to meet with Dalí when he moved to France.

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



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# Harpo Marx and Dali: A Surreal Double Act

Excerpted from *The Telegraph*, 9/28/2014 by Serena Davies



In 1936, Salvador Dalí met Harpo Marx, vaudevillian extraordinaire and one quarter of Hollywood's ruling comedy gang, the Marx Brothers. Dalí had something of a crush on Harpo, his sibling Groucho joked: "He was in love with my brother -- in a nice way."

In fact, Dalí had something of a crush on film in general. We may associate him now with his paintings, but it was film that gave him his breakthrough. An inspired collaboration with Luis Buñuel on 1929's *Un Chien Andalou* was his passport into the Surrealist group. Indeed, Dalí appears to have remained obsessed with film the rest of his life. He wrote numerous scenarios for cinema too wacky to get made and worked with two of its masters, Alfred Hitchcock and Walt Disney.

Dalí first encountered Harpo at a party in Paris. They confessed a mutual admiration. He sent Harpo a Christmas present: a harp with barbed wire for strings and spoons for tuning knobs. Harpo was delighted and sent Dalí a photograph of himself sitting at the harp with bandaged fingers as if he'd been playing it and cutting himself on the wire. He told Dalí he liked *The Persistence of Memory*, and that if he wanted to visit him in California, he'd be "happy to be smeared" by him. Dalí did so the following year, claiming, implausibly, that he found Harpo, "naked, crowned with roses, and in the centre of a forest of harps, caressing a dazzling white swan, like Leda, and feeding it a statue of the Venus de Milo made of cheese."

Clearly enchanted, Dalí made drawings of the comic sitting at his harp, grinning with a lobster on his head. Dalí believed there was no difference between avant-garde art and popular culture, and nothing expressed this better than cinematic slapstick. "In art there is nothing to understand, just as there is nothing to understand in a comedy film," he wrote in a 1927 essay. He liked the humble, childlike qualities of silent movie comedian Buster Keaton. Harpo, too, was essentially a silent comedian. The Marx brothers made talkies, with Groucho's prattle at the heart of them, but Harpo -- his ego once bruised by a reviewer's comment on his voice -- became the brother who never spoke. His jokes instead were age-old clown: mugging, tripping people, the hat-swapping caper that Beckett immortalised later in *Waiting for Godot*.

It was the Marx Brothers' *Animal Crackers* (1930), a demented tale about a stolen painting, that Dalí declared "the summit of the evolution of comic cinema." In it Harpo shoots hats off women's heads and produces a wet fish, a flashlight and armfuls of cutlery from his trademark raincoat. He also plays the harp so sweetly the film suddenly threatens to turn into a romance. This was just the kind of unpredictable and inexplicable behaviour that the Surrealists cherished. Dalí described Harpo to Surrealism's founder André Breton as one of "the three American Surrealists" (along with Walt Disney and Cecil B. DeMille).

Dalí also wanted to get in on the act. He suggested writing a wildly absurd film called *Giraffes on Horseback Salad* for the Marx Brothers. A series of scenarios for it survive. Proposed scenes include burning giraffes wearing gas masks, cyclists balancing loaves on their heads and Harpo catching dwarves with a butterfly net. But Groucho told him it wasn't funny and the film was never made. This was the fate of most of Dalí's film plans. His collaborations with Buñuel, *Un Chien Andalou* and *L'Age d'Or*, were the only films made in their entirety during Dalí's lifetime (the Disney collaboration, *Destino*, was made posthumously). The dream sequence he devised for Hitchcock's 1945 thriller *Spellbound* was severely truncated in the final cut. The others didn't even get that far: Hollywood moguls couldn't cope with Dalí's demands for a film starring a wheelbarrow, for instance, nor another idea incorporating rat-chewing children.

As *Spellbound* shows, the studios were initially attracted by the possibilities for publicity that Dalí's fame promised, but they became cautious about committing to his more radical ideas." But perhaps Dalí didn't always care whether the films actually got made or not. The pleasure and point of it all was in the fantasy.

The irony is that with today's CGI, it would be no problem to create those burning giraffes on the silver screen.

"I do not understand why, when I ask for a grilled lobster, I am never served a cooked telephone."



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# Dali Up Close at the Winnipeg Art Gallery

Review excerpted from *CBC News*, 9/29/2014 by Trevor Smith

**M**yself at the age of 10 when I was the grasshopper child. Who in their right mind would give such a title to a painting? The same person perhaps that titled another: *Telephone in a dish with three grilled sardines at the end of September*.

People often wonder whether Salvador Dali was in his right mind. “The only difference between me and a madman is that I am not mad,” he is quoted as saying. Mad or not, his artistic genius is hard to deny. And his output was phenomenal. He produced more than 1,500 paintings and dabbling in sculpture, film and performance art.

There are several museums devoted to Dali’s work, located in Spain and the U.S. In addition, there are also many Dalis in private collections throughout the world. And there are several of them in a travelling exhibition from the Beaverbrook Gallery in New Brunswick that are currently on display here at the Winnipeg Art Gallery.

While other great artists painted what they saw, Dali painted what he thought. It is said that after a heavy lunch with a bottle of wine, he would take a nap in a favourite chair in front of his house. He would sit clutching a hammer in his hands with a metal bucket between his legs. As he dozed off, the hammer would fall into the bucket with a clang that would startle him back to alertness and allow him to remember his dream with amazing clarity. Then he would paint it. This was an age when Sigmund Freud was attempting to explain the meaning of dreams. Dali went one step better -- he showed us his dreams.

Dali’s private life was no less controversial than his works. The two great loves of his life were his initial relationship with the esteemed Spanish poet Federico Garcia Lorca, followed by his wife, muse and lifelong companion Elena Diakonova, known simply as Gala.

Gala was the equivalent of an art world groupie of the time, having previously been in relationships with Paul Eluard, Louis Aragon, Max Ernst and Andre Breton. Lorca was left aghast that Dali would even look at a woman, never mind one like her. Gala was to feature in many Dali paintings over the years. She would shock the locals by strolling topless through their tiny Catalan village on the Costa Brava just before the civil war. So when Dali painted her as the Madonna of Port Lligat it caused quite a few snickers among the local Catholic fishermen.

The centrepiece of the exhibit currently at Winnipeg Art Gallery is the massive *Santiago el Grande*, a four-metre canvas depicting St. James the Great rising out of the sea on a white horse while holding an oversized radiating crucifix as he leads his followers to the battle of Clavijo against the Moors. Painted in 1957, this also features Gala, shrouded in robes in the lower corner. It also shows us another of Dali’s trademark enigmas. The light and shadow on the horse’s neck is the exact same size and shape as the angels floating just above the horse’s snout. Another constant feature especially in some of Dali’s later works is himself. As an alternative to signing his paintings, he would often paint himself into the picture, mostly unobtrusively in the background. And he’s here in *Santiago El Grande* as a tiny prostrate figure barely visible at the bottom centre of the painting.

The Dali paintings and some of his sculptures, along with photographs of Dali himself made in collaboration with Phillippe Halsman, are just part of Lord Beaverbrook’s collection that is on loan at WAG. Yet it is the Dalis that are the undisputed attraction. It is maybe fortunate that Dali didn’t live in today’s world of celebrity gossip. I wonder what the tabloids would have made of him? Despite a marriage that lasted more than 50 years, it was unconventional to say the least. Gala had a rampant appetite for younger men while Dali, with his fear of sex, just liked to watch. He bought a Spanish castle for her to live and entertain in, yet he wasn’t allowed to visit himself unless he got advance written notice from his wife. Yet he was a master of self-promotion and Gala was a level headed businesswoman who took care of finances as he worked to leave his legacy for the world to enjoy.



Halsman and Dali

*“Mistakes are almost always of a sacred nature. Never try to correct them. On the contrary: rationalize them, understand them thoroughly.”*



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# EVENTS & EXHIBITIONS



## Gala Dalí Castle Púbol

Gala Dalí Square, E-17120 Púbol-la Pera, Púbol, Spain

*Aliyah* -- through December 31

Special exhibit at the castle museum showcasing Dali's 1968 *Aliyah* suite that commemorated the 20th anniversary of the proclamation of the State of Israel. For complete exhibit details telephone +34 972 488 655 or online visit <https://www.salvador-dali.org/obra/exhibitions/45/aliyah>



## Misericordia University, Friedman Art Gallery

301 Lake St., Dallas, Pennsylvania 8612

*The Divine Comedy & Halsman Photographs* -- through December 10

An exhibit of Dali's *Divine Comedy*, a series of colorful woodblock prints in which the artist reinterprets Dante's classic work -- just as Philippe Halsman ingeniously photographed the Spanish artist in a number of masterful images. For complete details telephone (570) 674-6250 or online visit [http://www.misericordia.edu/news/news\\_full.cfm?news\\_id=54129](http://www.misericordia.edu/news/news_full.cfm?news_id=54129)



## Winnipeg Art Gallery

300 Memorial Blvd., Winnipeg, Manitoba, Canada R3C 1V1

*Dali Up Close* -- through January 25, 2015

Revolving around *Santiago El Grande*, presents Dalí paintings, watercolors, drawings, jewelry and sculpture, plus photographs produced with Philippe Halsman. (See review p. 5 this issue of the SDCBJ.) For details telephone (204) 786-6641 or online visit <http://dali.exhibits.wag.ca/shows>



## The Salvador Dali Museum

One Dali Blvd., St. Petersburg, Florida 33701

*Picasso/Dali, Dali/Picasso* -- through February 16, 2015

More than 80 rarely loaned works -- paintings, drawings, prints and sculptures -- from more than 20 international museums and private collections. Telephone (727) 823-3767 or for complete info online visit <http://thedali.org/exhibit/picasso-dali-dali-picasso>



## Instituto Tomie Ohtake

Avenida Faria Lima, 201 | Entrada Rua dos Coropes, 88, São Paulo, Brazil

*Salvador Dali* -- through January 11, 2015

Includes 164 artworks and 56 documents from Dali's Surrealist period. On loan from the Fundacion Gala-Salvador Dali in Figueras, Spain, the Salvador Dali Museum in St. Petersburg, Florida, and the Queen Sofia Museum in Madrid. Telephone +55(11)2245-1900 or for complete info online visit <http://www.institutotomieohtake.org.br/programacao/exposicoes/salvador-dali>



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## Worcester Art Museum

55 Salisbury St., Worcester, Massachusetts 01609

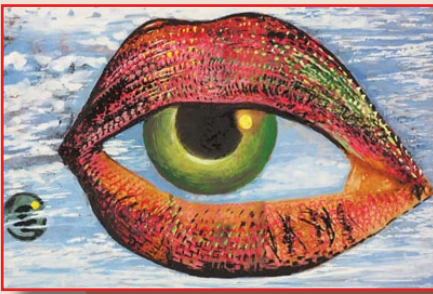
*Perfectly Strange* -- through January 4, 2015

A celebration of bizarre art. Includes Tarot images from Dali's 1976 *Trilogy of Love* suite. For complete details telephone (508) 799-4406 or online visit

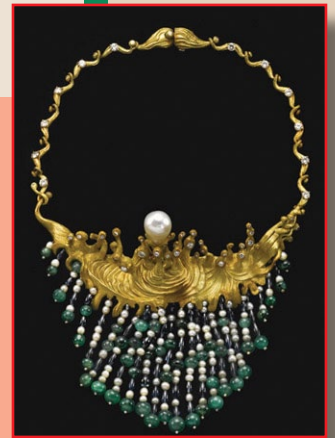
<http://www.worcesterart.org/exhibitions/perfectly-strange>



# AUCTION NEWS



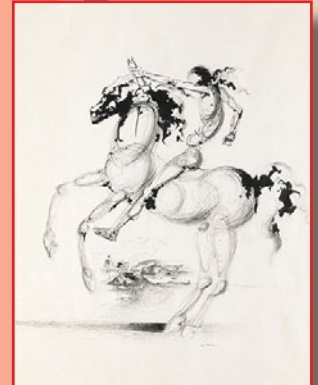
**C'œil et Lèvres (top left)**  
 Gouache on magazine paper  
 Not dated or signed  
 Estimated: \$115,000-165,000  
**Sold: \$870,000** at Christie's Shanghai, October 24, 2014



**Swirling Sea Necklace (top right)**  
 18k gold, sapphire & emerald beads, pearls & diamonds  
 Inscribed, 1963  
 Estimated: \$100,000-150,000  
**Sold: \$650,000** at Sotheby's New York, November 5, 2014



**L'Oeil Fleuri, décor pour le ballet Tristan fou (2nd left)**  
 Oil & tempera on canvas  
 Created 1944  
 Estimated: \$150,000-200,000  
**Sold: \$209,000** at Christie's New York, November 6, 2014



**Horse and Rider (2nd right)**  
 Pen & ink on paper  
 Signed, 1935  
 Estimated: \$350,000-450,000  
**Sold: \$413,000** at Sotheby's New York, November 5, 2014



**Rhinocéros en Désintégration (3rd left)**  
 Watercolor & ink on paper  
 Signed, 1950  
 Estimated: \$500,000-700,000  
**Sold: \$509,000** at Sotheby's New York, November 5, 2014



**Gastronomie Surréaliste (3rd right)**  
 Gouache, ink wash & collage on card  
 Signed, 1970  
 Estimated: \$60,000-\$80,000  
**Sold: \$106,250** at Sotheby's New York, November 5, 2014



**Angels of the Rebirth (4th left)**  
 Gouache, ink wash, sanguine, graphite, felt-tip & pencil on paper  
 Signed, 1966  
 Estimated: \$40,000-\$60,000  
**Sold: \$75,000** at Sotheby's New York, November 5, 2014



**Scène érotique avec un ange (bottom left)**  
 Watercolor, ink, ballpoint pen on card  
 Signed, 1965  
 Estimated: \$25,000-\$35,000  
**Sold: \$68,750** at Christie's New York, November 6, 2014



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## AUCTION NEWS *(Cont'd from page 7)*



**Don Chisciotte, Evocazione di Dulcinea (top left)**  
 Pen & ink, wash, aerography on card/masonite  
 Signed, 1964  
 Estimated: \$40,000-60,000  
 Sold: \$72,500 at Christie's New York, November 6, 2014



**Il moro incantato (2nd left)**  
 Watercolor & gouache, ink on paper  
 Signed, 1964  
 Estimated: \$40,000-\$60,000  
 Sold: \$68,750 at Christie's New York, November 6, 2014



**Sans titre (Les fées) (top right)**  
 Gouache, brush, ink, felt-tip, spray paint on card  
 Signed, 1967  
 Estimated: \$25,000-\$35,000  
 Sold: \$50,000 at Christie's New York, November 6, 2014



**Sans titre (Victoire) (bottom right)**  
 Gouache with ink, felt-tip pen on card  
 Signed, 1967  
 Estimated: \$25,000-\$35,000  
 Sold: \$50,000 at Christie's New York, November 6, 2014



**Sans titre (Songe de la petite fille) (bottom left)**  
 Watercolor, sanguine, brush & ink on card  
 Signed, 1971  
 Estimated: \$60,000-\$80,000  
 Sold: \$100,000 at Christie's New York, November 6, 2014



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### THE SALVADOR DALI COLLECTORS BI-MONTHLY JOURNAL

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