

THE Salvador Dali

COLLECTORS QUARTERLY®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

The Philadelphia Dali Exhibit: “Brazen Visionary with a Surreal Self”

By Roberta Smith, excerpted from *The New York Times*, Feb. 18, 2005

The Philadelphia Museum of Art’s retrospective of the work of Salvador Dalí is a visual and psychic marathon. It fills 20 galleries, many quite large, with nearly 200 works of art, many quite small and so stupefyingly detailed that they require close study. At times, as one gallery follows another, the show begins to feel like a Surrealist labyrinth. Be prepared to catch a good case of Dalí delirium.

Dalí’s achievement can be hard to grasp. It is all but *de rigueur* to say that it has been obscured by his flamboyant temperament and indefatigable self-promotion and further trivialized by his pervasive influence that is not restricted to just legions of subsequent artists. There are entire genres of popular culture and kitsch that seem almost unimaginable without Dalí, including horror movies, science-fiction book covers and cartoons.

The mixture of radical and conservative forces in his art is also confusing. The Renaissance perspective and jewel-like rendering, combined with an aggressive sexual polymorphism, has sometimes seemed reactionary, literary and, well, sick. That is less the case these days, however, when artists recycle dead styles with aplomb, narrative and form are not seen as mutually exclusive and sexuality is no longer considered an either/or proposition.

It is always amazing to see, as this exhibition once more demonstrates, the extent to which Dalí absorbed Surrealism’s tenets while reading Freud word for word, devouring special magazines and catalogs from Paris and also studying firsthand the work of the original Surrealist, Hieronymus Bosch, which he saw at the Prado while studying art in Madrid.

By the time he got to Paris for a brief visit with his mother and sister in 1926, he was like a powder keg in search of a match. *Little Cinders*, executed in 1927 and 1928, is a fabulous lexicon of sexual references, painting and drawing techniques and avant-garde styles overseen by a blimp-like torso of uncertain sexuality. A painting that Dalí kept with him until his death in



Little Cinders, 1927-28

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Salvador Dali's Divine Images

Excerpted from *The Duke Magazine*, Jan - Feb. 2005



Purgatory Canto 18

Despite this censure, Dali continued to create his watercolors. His 100 illustrations were then reproduced as wood engravings in preparation for relief printing. Two engravers spent four years making the 3,500 wood blocks necessary for the project.

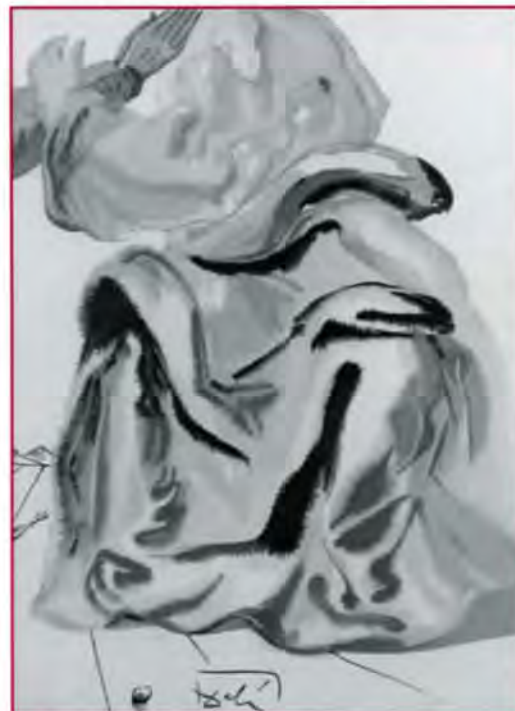
The *Divine Comedy* was published in six volumes—two each for hell, purgatory, and paradise. Dali's watercolor illustrations were printed on loose sheets and inserted within their respective cantos, or chapters, making it easy for a

reader to refer to a single illustration while turning the pages and reading on.

Although Dante and Dali were from different ages, their works share several characteristics. It is said that Dali was so affected by the events of World War II that he embarked upon a renewed quest for the divine, similar to Dante's own search for spiritual truth. As Dante had immortalized his beloved Beatrice in his verse, so had Dali depicted his own muse, Gala, his wife, in many of his illustrations of Dante's paradise.

Scholars have also argued that Dali succeeds at leading the reader/viewer through the stages of hell in much the same way that Virgil guides Dante on his imagined journey.

Several editions of *The Divine Comedy* as illustrated by Dali have been published [visit our website: www.DaliGallery.com to see many of these images, and then call us at (800) 275-3254 if you'd like to acquire one --ed.]



Paradise Canto 30



Inferno Canto 27



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Alternate Funding May Move Dali Museum

By Carrie Johnson, excerpted from *St. Petersburg Times* 1/15/05

The 2,800-square-foot waterfront warehouse that now houses priceless works of Salvador Dali's art would become a homeland security hub under a new plan floated by Mayor Rick Baker. City officials still say they hope the Legislature will buy the Salvador Dali Museum site for the University of South Florida St. Petersburg, which would allow the Dali to move to a bigger, more centralized location.

But in a fiscally lean year when hurricane damage is likely to gobble up millions of state dollars, Baker said he wanted a backup plan. Under Baker's plan, the federal government would pay \$6-million out of the homeland security budget for the prime waterfront location where the Dali now sits. The site would be used for port security research, tied into University of South Florida's College of Marine Science. The \$6-million would go to the Dali to offset the cost of building its new headquarters on the Bayfront Center Arena site.

Baker has shared his plan with a few civic leaders but said it was "literally just an idea right now."

Hank Hine, the Dali's executive director, said he has been meeting with legislators and remains optimistic about the Dali's chances of receiving state funding this year. In addition to the \$6-million for their building, the Dali needs at least another \$8-million in startup money.

"There seems to be a real energy and excitement about the plan," Hine said.

But City Council member John Bryan said it was wise of Baker to pursue another strategy since little appears to be happening on the legislative front. Although all members of the Pinellas County delegation have pledged their support, no bills have yet been introduced.

"We just really need someone who would really push it," Bryan said. "And so far that hasn't happened."

USF officials won't make acquisition of the Dali building a priority this legislative session, said director of government relations Jeff Muir, because "the whole project is still a work in progress." USF doesn't know yet whether it will try to fund the acquisition with state university construction dollars or from private donations with a match from the state.

Of course, USF would like to get money to move the museum, Muir said. The request appears on state funding request lists, but near the bottom of them.

Peter Betzer, dean of the College of Marine Science, said he did not feel comfortable discussing the plan yet.

"But ultimately I don't think there's any question this will be a student facility," Betzer said. "I think that is the long-range plan."

The Dali museum is currently in a one-story building on 1000 Third St. S, which puts it at risk of damage from high winds or hurricanes. Museum officials say they hope to build a new 50,000-square-foot headquarters in the site now occupied by the Bayfront Center Arena, which was imploded last month.

In November, more than 75 percent of St. Petersburg voters approved a referendum authorizing the move. Also approved was a measure transferring the Dali property to USF St. Petersburg, which needs room to expand.

Therein lies a small snag for Baker's federal funding plan. Although USF's College of Marine Science is located in St. Petersburg, it is technically a part of the Tampa campus.

Would a new referendum be needed if the building wasn't used by the St. Petersburg campus? Baker said he doesn't know the answer.

"We haven't even gotten that far down the road yet," he said.

*"And what is heaven?
Where is it to be found?
Heaven is not to be found
neither above nor below,
neither to the right nor
to the left, heaven is to
be found exactly in the
center of the bosom of
the man who has faith!"*



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An Innovative Tribute to Dali Takes the Form of a Surreal Quilting Bee

We thought we'd heard of just about every goofy gimmick to honor Dali during his centennial year, but the creative computer geeks at a website called www.tiles.ice.org have come up with something completely fresh and original.



It's basically a "digital quilting bee" based on Dali's most recognizable images. Visitors to the site are invited to study any piece of Dali's work and then contribute a 152 x 96 pixel "tile" of their own Dali-inspired designs to add to a large, collaborative quilt. The result is quite remarkable. Go to the website and scroll down to the "Tribute to Salvador Dali." The master himself would have loved this. 


*"He is really mad!
For as long as I could
remember I had savored
that phrase with
delight."*



More Dali Food for Thought

In our last issue we published an entertaining little piece by Marlene Parrish from the The South Florida Sun Sentinel called "Savoring Dali," in which the author describes her visit to Spain on a quest to learn about Dali's culinary quirks. Following is her sidebar offering a few additional tidbits about Dali's dining habits.

Of the 30 restaurants hosting Art and Gastronomy dinners this year, we chose Hotel Restaurant Llevant in the seaside town of Llafranc. All of the courses were served on specially designed and locally made dinnerware. Our reservations were for 10 p.m., Spain's fashionable dinner hour. This was our menu:

- Pa de crostons. This three-cornered crouton bread shaped like a toreador's hat is a favorite Dali design tool.
- Soup of mussels with saffron. Mussels and all shellfish are prominent in Dali's art. The base of his installation, *The Rainy Cadillac*, is paved with mussel shells and his bed was decorated with shells. Spanish saffron, of course, is world famous.
- Deep-fried lamb brain with Romesco. Romesco is a classic sauce of Catalonia. Lamb appears in Dali's writings and on a painting of Gala.
- Poached eggs with duck's liver and spinach. Eggs were a favorite Dali icon.
- Red mullet with bits of sausages. Mullet is a typical fish of the area and Dali loved the sweet *botifarra* sausage of Figueres.
- Marinated wild boar with beet puree. Wild boar is often seen on the Catalonian dinner table. The red beets represent a *barretina*, the scarlet cap of the region.
- Chocolate flan, chocolate ice cream and red berries. Dali loved chocolate. His favorite dish was said to be lobster with a chocolate sauce. 

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Author Examines Dali's "Dream Of Venus"

By Tiffany Lu, excerpted from *The Daily Pennsylvanian*, 2/24/2005

When the World's Fair opened in Queens in 1939, no one was sufficiently warned about the impact artist Salvador Dali would make with his surrealist funhouse, "Dream of Venus."

The freestanding building was "a pile of pink and white stucco ... with a model of Venus blown up to about one story in height ... in which you entered between her legs," said Ingrid Schaffner, senior curator at the Institute of Contemporary Art. Schaffner's lecture February 23, 2005 in Logan Hall to an audience of about 325 people focused on "Venus" as one of "the least-known works of one of the best-known artists."

The presentation included numerous photographs taken by the late *Life* magazine photographer Eric Schaal, who captured the exhibition with color slides.

Schaffner described the architectural masterpiece as stunning and vivid.

"You could not go into the first quarter because it was filled with water. ... There was a ubiquitous piano playing ... and the swimmers were all topless."

That was only the beginning.

"The next chamber was long and dry, occupied by a 36-foot-long bed, and a beautiful, blonde Venus," she continued.

Venus was the main attraction of the funhouse, which was created by Dali to exemplify Freud's ideas about dreams in art -- "the concrete irrational," Dali called them.

"The corridor is a gallery, with roaming giraffes -- flaming ones -- and a taxi cab with passenger Christopher Columbus," Schaffner said. "Oh, it's raining inside the cab, by the way."

She then directed a puzzling question at the audience.

"Okay, you're the shrink, and your patient has dumped all this on you. Now what?"

Schaffner provided explanations of the symbolism employed in the funhouse, from both Dali's personal life and his political standpoint.

The New York World's Fair was conceived by a consortium of New York City businessmen in 1939 in an effort to jump-start the economy and included a carnival, in which Dali's work stood.

The fair lasted only two years, and by the second opening, Dali's masterpiece had been altered by owners in order to display less surrealism and more sex appeal.

Dali considered it a disaster and left America as soon as the fair opened. 



Dali's "Dream of Venus" funhouse at the 1939 World's Fair



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Philadelphia Dali Exhibit

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1989, it juxtaposes a self-portrait with a head of his close friend, the poet Federico García Lorca. *Accommodations of Desire*, completed after his second sojourn in Paris, fleshes out this fraught vision with an astounding Renaissance verisimilitude. Set on the stage of a barren desert landscape, white pebbles in a series are plastered with variations on an image of a lion's head that invoke both frightening parental authority and female sexuality.

It has long been held in the art world that this explosion of talent didn't last long and that by the late 1930's, when Dalí was still a young man, his best years were behind him and his feckless nature was in ascendance. In the years after World War II, many friends and colleagues were put off by his energetic embrace of the Roman Catholic faith (he had been raised as an atheist), which resulted in the brittle, levitating Hollywood-style images of crucifixes on view at the close of this exhibition. (he called this phase of his art "nuclear mysticism.")

In some ways Dalí was doomed from the start. Named for an older brother who died at 2, several months before the artist's birth, Dalí was scarred by the idea that he was a poor substitute, yet also spoiled by parents fearful that he, too, might die. He was pathologically shy, which he learned to disguise with tantrums and outrageous behavior. He remained a fearful, sexually ambivalent man. He was dominated first by his intimidating father (who seems to have always referred to his son as "the boy") and then by Gala Dalí, his wife, muse and business manager.

He was also essentially apolitical; his acceptance of Franco reflected most of all his deep-seated need to be in Spain. The flat, barren landscapes in Dalí's paintings replicate the Empurdan plain around Figueres. The haunting, melting profile head of the *Great Masturbator*, which is a precursor of the famous melted watches and a recurring image throughout his work, was based on a stone that Dalí found on the beach near Cadaqués, the coastal town not far from Figueres where he and Gala lived half of each year from 1948 on.

The exhibition includes a couch in the form of Mae West's lips; two of Dalí's famous, kitschy lobster telephones; and a monitor playing the dream sequence he designed for Alfred Hitchcock's *Spellbound*. In the museum's video gallery, the film *Un Chien Andalou*, Dalí's famous collaboration with Luis Buñuel, alternates with *Destino*, a charming six-minute animated film that he and Walt Disney worked on in 1948 but that was not completed until 2003, long after both men were dead.

The show is sustained by Dalí's virtuosity and by his abilities as what might be called a high-concept painter, as well as by his involvement with that modernist taboo, spatial illusionism. Dalí did not simply resurrect Renaissance perspective. He used it as it had never quite been used before, to delineate an immense emptiness that was both terrifying and seductive, infinite and exact.

(continued on pg. 7)

Philadelphia Living The Surreal Life

by Gene Sloan, excerpted from
USA TODAY, 2/3/05

To celebrate Dalí at the Philadelphia Museum of Art, restaurants have unveiled Dalí-inspired food and drink. Hotels have launched Dalí-themed packages. And even stores are getting into the spirit with Dalí Deals.

The long-anticipated show, which will not travel to other U.S. locations, brings together more than 200 works by the famed surrealist, including the largest number of paintings ever displayed together, works on paper, sculpture and photographs of the artist. Many have never been seen in North America.

Among the offers:

*Hotels: Twelve properties are offering Dalí packages, including VIP tickets which can be used to enter the show anytime. Packages range from \$149 a night at the Best Western Center City for a room, parking and tickets to \$325 a night at the Four Seasons for a room, parking, tickets and breakfast for two (available on weekends only).

*Restaurants: McCormick & Schmick's is adding Dalí-themed items such as the Dill e Dalí, a crab and brie dish made with dill, and drinks such as the melon liquor infused MELONcholy Dalí martini. Twenty Manning is offering Vertigo, a cocktail named after a Dalí painting. And the Manayunk Brewery is brewing a special Melting Clock Doppelbock beer in honor of Dalí. Dozens of other restaurants have banded together to offer discounts and freebies to holders of the Advanta Dalí Deals Card, which can be printed for free from the Website: GoPhila.org/Dali.

*Shops: Dozens of offers include a 20% discount on Dalí prints at Newman Galleries (must show a Dalí Deals card). Janice Martin Designs is offering silk nightshirts with Dalí-inspired designs.

*Transportation: Amtrak is offering 50% off companion tickets on Northeast Corridor trains to Philadelphia.

*Museum: Tickets are \$20, adults; \$10, children 5-12. Info: 215-235-7469 or www.PhilaMuseum.org.

"War had transformed men into savages. Their sensibilities became degraded. One could see only things that were terribly enlarged. After a long diet of nitro-glycerine, everything that did not explode went unperceived."




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But the exhibition's most interesting lesson, from an artist whose images adapt so well to reproduction and are often criticized as being illustrational, is how physical and physically different his paintings are. From the very beginning of his career, this consummate master of *trompe l'oeil* illusion never stopped experimenting with the physical properties of his art, frequently foretelling important developments elsewhere.

A small, furious ink drawing from 1926 could easily have been made by Jackson Pollock 15 years later. From the late 30's onward Dalí's paintings present indications of the dry, brushy surfaces of Color Field painting; the precision of Photo Realism; and the layered, levitating forms of Neo-Expressionism. These qualities virtually collide in the hallucinatory *Railway Station at Perpignan* (1965), in one of the final galleries.

It shares this space with two other paintings: *Portrait of My Dead Brother* (1963) and *The Sistine Madonna* (1958), which is owned by the Metropolitan. Their Ben-day-dotted surfaces and ghostly images, so prescient of the work of the highly regarded German artist Sigmar Polke, could easily have been made yesterday. For better and for worse, Dalí is more than ever an artist of our time. 

Events and Exhibitions...

Philadelphia Museum of Art

◦ Dalí Retrospective - Through May 15, 2005 (*See cover story*)

Tues. - Sun., 10:00 a.m. to 5:00 p.m. & Fri. until 8:45 p.m. Information: (215) 235-7469

Related Events:

- Art History Course -- *Surrealism and Its Discontents*
- Art History Course -- *Dalí Dalí Dalí!: A Celebration of the Artist's Life and Work*
- Lecture -- *The Conquest of the Irrational: Salvador Dalí and the Limits of Surrealism*
- Lecture -- *Soft Furniture and Delirious Architecture: Salvador Dalí and Design*
- Symposium -- *The Dalí Renaissance: An International Symposium*
- Workshop -- *Salvador Dalí and the Art of Enjoying Catalan Wines*

Dalí Museum - Figueres, Spain

◦ Centennial Concert Program - May 8, 2005, 10 p.m.

"Intrada sobre el nom de Dalí", by Benet Casablancas

Barcelona Symphony/Catalonia National Orchestra, conducted by Antoni Ros Marbà


This work by Benet Casablancas had its first performance as the introduction to the Centennial Concert. It was written for symphony orchestra specially for this occasion and dedicated to Antoni Ros Marbà. The work focuses entirely and strictly on the notes D, A and B, whose note-names under the latin notation system together form the artist's surname, thus rendering him homage. With a formal design that is extremely concise and filled with vibrant and varied expression, the work is dominated by exultant fanfares that frame lyrical passages and a central fugato scherzando.

The Salvador Dalí Museum - St. Petersburg, Florida

◦ Dalí Revealed - through October 2005

Examining the sources of Dalí's obsessions. A portion of The Salvador Dalí Museum's enormous collection returns to view through October 2005 in *Dalí Revealed*, dynamically illustrating four themes of profound obsessions in Dalí's work: Land, Myth, Perception and God.

◦ Traces - through October 2005

The Salvador Dalí museum will open a newly created space within its galleries: *Traces (of the Avant-garde): A New Commission Gallery*. This new space will be devoted to a series of commissioned works to be presented over a two-year period. The Traces gallery will open with the work of Jordi Colomer, a celebrated Catalan video artist, who will design a video projection installation, commissioned by the museum, which will address the context and contents of the museum. 



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AUCTION NEWS



Passage de Port Lligat, 1950 - 1951

(pictured left)

Watercolor/paper, signed, dated, dedicated
"Pour le Prince et Princesse"

Estimated: \$34,000 - \$47,000

Sold for: \$102,000, Sotheby's London 2/5/05

Le Meunier Lucas Dans le Costume du Gorregidor

Watercolor, gouache, felt-tip pen, india inkcard, signed

Estimated: \$47,000 - \$66,250

Sold for: \$83,664, Christie's London, 2/10/05

Les Portiques Vers, 1935

Gold & black ink, brush, gouache/paper, signed, dated

Estimated: \$28,390 - \$37,850

Sold for: \$46,480

Rhinoceros Habille en Dentelles, 1956

(pictured right)

Sculpture, bronze, signed, dated

Estimated: \$47,300 - \$56,770

Sold for: \$59,090, Piasa, paris 12/8/04

Le Yin et le Yang, 1968

Bronze, signed

Estimated: \$3958 - \$5277

Sold for: \$12,413, Actuarial (S.V.V.) 2/22/05

Composition Surrealiste, 1947

India ink, paper, signed

Estimated: \$19,792 - \$26,389

Sold for: \$39,201, Actuarial (S.V.V.) 2/22/05



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Brana is a complete Dali resource, exclusively offering Albert Field's Official Catalog of the Graphic Works of Salvador Dali, Dali prints and originals, and this publication.

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