

THE Salvador Dali COLLECTORS QUARTERLY®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Previously Unshown Dali Painting Added to Self-Portraits Exhibition

Excerpted from www.Salvador-Dali.org - Jan. 21, 2008

The Gala-Salvador Dalí Foundation has presented a previously unshown oil painting that now goes to form part of the exhibition on Salvador Dalí's self-portraits being held at the Dalí Theatre-Museum in Figueres, Spain, through the end of the summer 2008 season. The work is called *Untitled. Self-Portrait Splitting into Three or Harlequin*, ca 1926, and comes from a private collection.

In creating this painting, Dalí used the rear side of a landscape canvas he had painted earlier, *Untitled. Landscape with Olive Trees*, ca 1923 and painted, as was usual during this period, directly onto the canvas. In it, we see a split face, painted using intense colors.

This unfurled or split image, with which he represents himself, is open to various interpretations. Some authors uphold that Federico García Lorca is present in the production of Dalí's work, and specifically in some canvases from the years 1926-27, coinciding with the time at which the two men were most closely attuned with one another.

Other authors feel, rather, that it is Pablo Picasso's influence that is decisive in the works that Dalí created in 1926. Dalí visited the Malaga painter in April of that year on a trip that he made to Paris accompanied by his sister and his aunt. Picasso, for whom Dalí felt great admiration, received him and showed him his latest works, which he would soon be hanging at the gallery of his dealer, Paul Rosenberg. Viewing those canvases made a deep impression on Dalí, and in the works he created from then on we find significant references to and analogies with Picasso's works dating from that year.

Thus, *Self-Portrait Splitting into Three or Harlequin*, ca 1926, shows features in common with other works, such as: *Still Life by Moonlight*, 1926; *Still Life by Mauve Moonlight*, 1926; *Barcelona Mannequin*, 1926; *Two Figures*, 1926; *Still Life. "Invitation to Dream,"* 1926; *Table in Front of the Sea. Homage to Eric Satie*, 1926; *Head*, 1926; *Watermelon and*

(continued on pg. 5)



Untitled. Self-Portrait Splitting into Three or Harlequin (ca 1926) shows features in common with other Dali works below: Harlequin (1927) and Self-Portrait Splitting into Three (1927).



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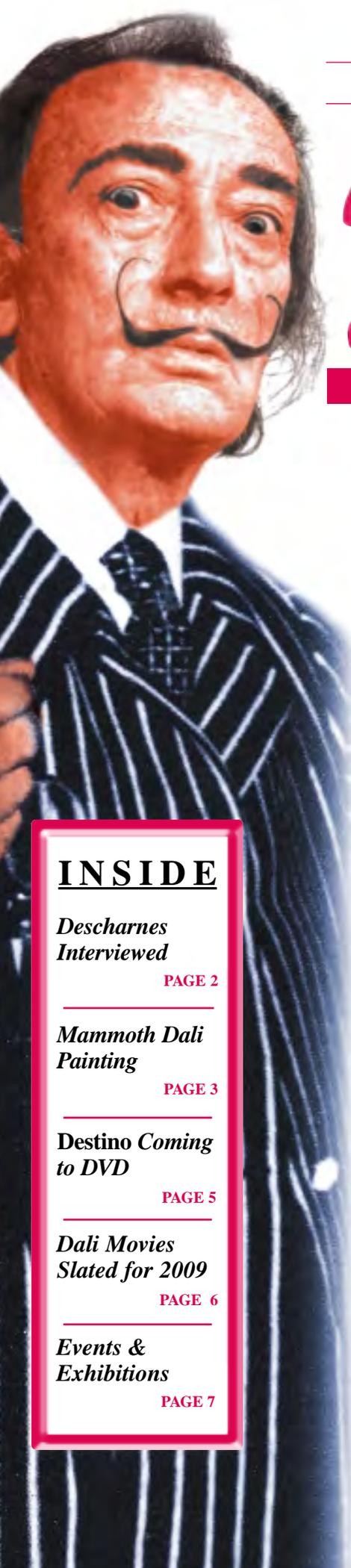
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The Third Dimension of Dalí's Works

Excerpted from *The Sarasota Herald-Tribune*, Jan. 17, 2008, by Kevin Costello



Robert Descharnes

Robert Descharnes first met Salvador Dalí in 1950 and remained an inseparable friend to the artist until Dalí's death in 1989. Descharnes became Dalí's secretary and biographer. The 81-year old is the author of the catalog of Dalí's sculptures and is considered the foremost authority on the artist. Recently he visited Sarasota to promote an exhibition of Dalí's bronze and glass sculptures.

"Dalí created something new in art," said Descharnes, "a new way of seeing the world ... his approach to making sculpture is unusual. In the morning he would work on his paintings. Then after lunch, he would take a swim, and then look around the pool for objects to assemble into a sculpture. At least that's how it began."

The fact that Dalí produced a lot of sculpture is not widely known. In fact, the artist worked on sculpture throughout his life. He was always modeling something or assembling miscellaneous objects into sculptures the artist would often refer to as exhibiting "paranoiac energy."

The origin of this aleatory process and attitude to life is Freudian. In the late 1800s, Sigmund Freud, the father of psychoanalysis, began to treat mental patients suffering from what was called hysteria. Freud developed the theory that symptoms of a hysterical person were the results of repressing emotional anguish from past psychological traumas. Eventually the medical establishment acknowledged that Freud had proved the power and importance of subconscious thought. In its relation to the arts, Freud's proof was one of the great cultural breakthroughs of the 20th century. Artists, writers and film makers, particularly Surrealists like Dalí and his film partner, Luis Buñuel, were deeply influenced by Freud.

But why? Like the Dadaists before them, Surrealist artists were profoundly affected by the absurdity and carnage of the first World War. By its end in 1918, a whole generation of young men who had survived the war carried both physical and psychological scars. By 1922, the Dadaists had gone their separate ways, but Dalí, along with Max Ernst, Marcel Duchamp, Man Ray, Jean Arp and writers such as André Breton and Paul Éluard, began the Surrealist movement. The Surrealists brought with them out of the Dadaist movement not only a reverence for the absurd and irrational as a true reflection of the modern world, but also an interest in collage and sculpture made from everyday objects, what Marcel Duchamp called "ready-mades."

The genesis of much contemporary installation art, with its atmosphere of intrigue and physical encroachment upon the viewer, can be seen in Dalí's sculpture. In 1974 Dalí created a room based on the face of the actress Mae West, now in the Teatro-Museo Dalí in Figueras, Spain. This installation was based on a collage of the actress Dalí created in 1935. In 1930 Dalí created *The Butterfly Hat*, made from cream-colored wax flowers and butterflies, that predates a great deal of current mixed media art both in attitude and design.

"Dalí's sculpture is about the space around the sculpture," said Descharnes, "and how his sculpture activates the enclosing space."

Examples of this utilization of enclosing space can be found in the Dalí bronze sculpture *The Surrealist Angel* (1983), loosely based on the *Venus de Milo*. The head is a four-sided pyramid angled in such a way as to appear to be looking down to its right; but more than this, the angel's torso has a hole in it. Consequently the space behind the figure is contiguous with the front. It is at once a beautiful, sinister and intriguing image.

Grand Venus de Milo With Drawers (1964) portrays the famous Greek statue as a chest of drawers. Her

"Democratic societies are unfit for the publication of such thunderous revelations as I am in the habit of making."



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The Surrealist Angel (1983)

upper chest, the nipples of her breasts, abdomen and knees have knobs on them, as you would find on a writing table. The transformation of this icon of establishment art into a pseudo-utilitarian object is both a sexual pun and an oblique critique of classical beauty.

Surrealism continues to influence contemporary culture beyond fine art. Print and TV advertising, music videos and cinema still reference Surrealism to varying degrees. The shock value of Surrealism, however, has been nullified by a world that is in many ways more absurd than its creators could have envisaged.

“I don’t know; perhaps it’s too soon to speculate on the historical importance of Surrealism,” said Descharnes, “but I think in some ways the world today is surreal.”

Dali in Little Tiny Pieces

Editions Ricordi of Milano, Italy manufactures Ricordi Arte fine art edition jigsaw puzzles, including several masterpieces by Salvador Dali. The puzzles come in an assortment of sizes and piece counts of 1000, 1500 and 2000 -- all quality finish, suitable for framing on completion. Available through Amazon online and in game & puzzle retail stores worldwide. Download the Ricordi Fine Art Puzzles Catalogue at www.EditionsRicordi.com.



If you like computer screen jigsaw puzzles rather than tabletop, you can download and assemble *The Persistence of Memory* right on your monitor at <http://Puzzles.About.com/library/jigsaws/dali03h.exe>. Download a jigsaw of *Reflections of Narcissus* at <http://Puzzles.About.com/library/jigsaws/dali01e.exe>.

Dali in One Great Big Piece

What’s the largest Dali painting? At 18 meters wide (approx. 59 feet), it must certainly be a work titled *March of Time Committee - Papillon* in the Descharnes Dali paintings catalog. According to fine art aficionado and Dali enthusiast Rick Yamet who now owns the piece, it was created by Dali circa 1940 and used as the backdrop for a large corporate product roll-out gala event during the early 40s.



Above: A photographer worked from the nose bleed seats of a gym to fit this floor shot of Dali’s 59-foot Papillon.



At right: A view of Papillon from the 1940s.

“After that, it ended up stored in a New York warehouse until 1974 when my father purchased it,” Yamet told the *SDCQ* recently in a phone interview. Yamet’s father later met with Dali in a restaurant at the St. Regis Hotel in New York and heard a detailed history of the piece from the master himself. Because of deadline constraints and the sheer size of the work, Dali employed assistant artists to complete the clouds and other background details of the piece, but personally painted *Papillon*’s major features, including the surreal butterfly itself, the eye, and of course, the gigantic Dali signature.



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“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.”

Dalí & Film at St. Petersburg Museum

Excerpted from www.ArtKnowledgeNews.com, Feb. 13, 2008

The Salvador Dalí Museum in St. Petersburg, Fla., is the current tour stop through June 1 for *Dalí & Film*, the first exhibition examining the profound relationship between Dalí's paintings and films. The exhibit features more than one hundred works from collections all over Europe and America, together with films, photographs, film scripts and drawings. It reveals how Dalí combined his skills in painting with the new and exciting possibilities of the moving image to define a new art.

A number of important works drawn from the Dalí St. Petersburg museum's own extensive collection, including *The Disintegration of the Persistence of Memory* (1952-54) and *The Ghost of Vermeer of Delft which can be used as a Table* (1934), have been added to the show which has already toured London and Los Angeles.



The Disintegration of the Persistence of Memory (1952-54)

Dalí is perhaps the most recognizable and important artist of the twentieth century, and the dream-like images he invented in his paintings are engraved in the public consciousness. This new exhibition demonstrates that Dalí, influenced by the illusionary space that can be created in painting, his surrealist inventions and his love of film, helped define the conventions of this new medium. His brilliant films and his film-inspired paintings created some of the most memorable and influential images in avant-garde art.

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

“Dalí explored his obsessions in each medium in which he worked -- the relationship between his paintings and his films provides a fascinating insight into his imagination,” said Hank Hine, Salvador Dalí Museum Executive Director. “There was a time when film convention was invented, was constructed frame by frame. Dalí was one of its most significant inventors. Painting was his resource.”

Like the artist himself, Dalí's relationship with film is complex and contradictory. “The best cinema is the kind that can be perceived with your eyes closed,” Dalí wrote in 1927, recognizing both the power and mystery of the medium. Dalí approached film as both an inspiration and an outlet for experimentation. The cross-fertilization of ideas between film and painting can be seen in *The First Days of Spring* (1929) and *The Persistence of Memory* (1931), two paintings with compositions that dissolve into other images as they would in moving pictures. These works coincide with the artist's first movie collaborations with the celebrated Spanish director Luis Buñuel in 1929-30. Just as Dalí brought new images into the popular imagination in his paintings, he also invented some of the most memorable images on film.

It is no surprise that Dalí's interest in film led him to Hollywood. While exiled in the United States during the Second World War, he gravitated to Hollywood to work on major studio productions with Twentieth Century Fox, Alfred Hitchcock, Walt Disney and the Marx Brothers. His dream-like vision proved ideal for the 1940's movie industry where total immersion in Dalí's imagination became possible for a mass audience -- and where his impact still resonates today.

The complete exhibition features his major film projects, including *Un Chien andalou*, (1929) *L'Âge d'or* (1930), *Spellbound* (1945), *Chaos and Creation* (1960) -- the first time a major artist used video -- and the Dalí/Disney animated short *Destino* (1946), seen alongside Dalí's most famous paintings, including *The Persistence of Memory* (1931), *The Metamorphosis of Narcissus* (1937), as well as major works on loan from other museums and collections. 



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Dali Self Portraits (continued from p. 1)

Mandolin, 1926; *Self-Portrait Splitting into Three*, 1926-27; and *Harlequin*, 1926. We find in these works similar iconographic motifs: split faces, eyes that become a single eye, severed heads that glide above a black shadow, some of them inspired in the works that Dalí saw at Picasso's studio, and present also in *Self-Portrait Splitting into Three*.

The work *Untitled. Self-Portrait Splitting into Three or Harlequin*, ca 1926, undoubtedly enriches the exhibition that can be visited in the Dalí d'Or Room (antecrypt) at the Dalí Theatre-Museum, devoted to the self portraits and set to run until the end of summer 2008. Hours and admission details at www.Salvador-Dali.org/Museus/Figueres. 



Design Image from *Destino*

Disney/Dali *Destino* Coming to DVD in 2008

Walt Disney Studios Home Entertainment recently announced it plans to release the short film *Destino* as part of a *Walt Disney Treasures* two-disc DVD set on November 11, 2008. Work on *Destino* began in 1946 as a collaboration between Disney and Salvador Dalí.

"*Destino* is a first-hand example of Disney's interest in avant garde and experimental work in animation," a Walt Disney Home Entertainment staffer told the *SDCQ* in a phone interview. "It was to be awash with Dalí's iconic melting clocks, marching ants and floating eyeballs. But *Destino* was not completed at that time. In 2003 it was rediscovered

"I do not paint a portrait to look like the subject, rather does the person grow to look like his portrait."

by Walt's nephew, Roy E. Disney, who took on the challenge of bringing the creation of these two great artists to fruition."

This *Walt Disney Treasures* set will also include an all new feature-length documentary examining how the partnership between Disney and Dalí developed.

Another feature included in the package will be a short entitled *The Disney That Almost Was*, about other Disney projects that never fully emerged. 



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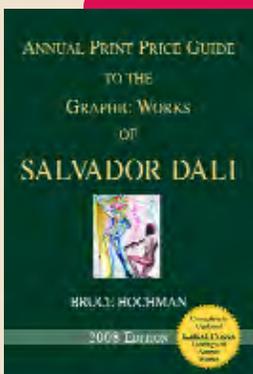
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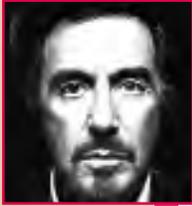
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Dali Movie Production Slate Update

Three Dali flicks race to wrap and release in 2009...



Pacino

Dali & I: The Surreal Story -- Director Andrew Niccol's screen adaptation of Stan Lauryssens' book, starring Al Pacino as Salvador Dali, began shooting in New York and Spain in early 2008. The movie explores the life of Dali through the eyes of young art dealer Lauryssens who knew Dali and Gala. It spans the 1960s - 80s, covering Dali's flamboyant later period when most of his great work was behind him, and focusing on a mentor-protégé relationship between Dali and Lauryssens.



Pattinson

Lives and Deaths of the Poets -- A comedy by director/screenwriter Leland Steigs, starring Patrick Michael Strange as Salvador Dali. This production is currently filming in Alexandria Virginia and Washington D.C.

Little Ashes -- Paul Morrison directing a script by Philippa Goslett, and starring Robert Pattinson as Salvador Dali. This picture focuses on the young life and loves of artist Salvador Dali, filmmaker Luis Bunuel and writer Federico Garcia Lorca. Principal photography in Spain has wrapped and the picture is currently in post-production. 

Little Ashes Took Years to Catch Flame

Excerpted from www.FilmFestivals.com, interview by Tom Fogg

"Drawing is the honesty of the art. There is no possibility of cheating. It is either good or bad."



Cenicitas (Little Ashes), 1927-28

Motion picture productions don't happen overnight. It's taken nearly a decade for the Dali feature *Little Ashes* to generate the heat it needed to spark and get made. This interview was conducted with the project's early producers a month before the 2001 Cannes Film Festival where they went looking for funds to make the film. *Pikka Brassey, Philippa Goslett (screenwriter) and Moira Campbell made up the East London based film production company Wanton Muse that initially developed Little Ashes.* --Editor SDCQ

Tom Fogg: Tell me about *Little Ashes*.

Pikka Brassey: The story went that we entered a competition and we had to put in a few ideas, I did an outline for *Little Ashes*. It won the competition, it got script edited, and then I had to write it, a bit of a surprise to say the least. That draft got funding from a big EU organisation called Media 2.

Tom Fogg: What's the story about?

Philippa Goslett: It's set in Spain in the 1920's, and it's essentially about the love affair between a very young Dali and the great Spanish poet Garcia Lorca. Dali was only 18 at the time. He is in no way the man he became in later life, none of the moustaches and flamboyance, although there is at the end of the film. He started off as a student totally paralysed with nerves, he couldn't even speak to people he was so shy, and he desperately wanted to become part of this erudite set that Bunuel and Lorca were involved in. It's about his gradual transformation into the caricature that he created for himself.

Tom Fogg: Who is Garcia Lorca?

Philippa Goslett: He was a playwright and a poet who's very well known in Europe but not so well known over here [in the U.S.]. His assassination was ordered at the outbreak of the Spanish civil war by Franco, partly for being too forthright in his political opinions, but also for being a homosexual. It's

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about a love affair between two men in a society where that was still taboo. There's very little of the actual war in the film.

Tom Fogg: Is Bunuel featured much?

Philippa Goslett: Not too much because Bunuel moves to Paris half way through the story. He became very jealous of their relationship.

Pikka Brassey: The element of the story that really works is young people and their sexual confusion. It transcends the fact that they become famous figures, but the fact [of] who they are becomes a really interesting way in.

Moira Campbell: It's about choices in life -- either going with who you are, or choosing to become someone else to achieve your goals in a much more public sense. 

Events and Exhibitions

The Salvador Dali Museum - St. Petersburg, Florida *Dalí & Film -- Through June 1, 2008*

Featuring more than one hundred works from collections all over Europe and America, together with films, photographs, film scripts, and drawings, this exhibition reveals how Dalí combined his skills in painting with the new and exciting possibilities of the moving image to define a new art. The Dali Museum in St. Petersburg is the third of four tour stops for this remarkable exhibit, detailing the interrelationship of Dalí's paintings and film experiences. *See story page 4, this issue of the SDCQ.* Further information phone 727-823-3767 in the U.S. or visit www.SalvadorDaliMuseum.org on line.

The Leventis Municipal Museum of Nicosia - Nicosia, Cyprus *Salvador Dali: The Myth of Surrealism -- Through March 25, 2008*

Minister of Education and Culture Akis Kleantous lauds the exhibition as an important cultural event, giving the people of Cyprus the opportunity to see masterpieces by Dali, who sealed the artistic creation of a whole era with the power of his inspiration and imagination. Kleantous notes that children will have the opportunity to learn about Dali's concerns, adding that the connection between culture and education is "one of the most important aims" of the government's strategic plan concerning culture. Open 10:00 a.m. - 4:30 p.m. Further information, contact 22 661 475 in Cyprus. 



Banderas

Banderas Buys Dali at Charity Auction

From The Associated Press

Antonio Banderas and wife Melanie Griffith bought two works by Spanish artists Salvador Dali and Joan Miro at a Santiago, Chile charity auction event in December. "They bought the two works for a price higher than their commercial value because the proceeds of the auction went to UNICEF," Denise Ratinoff, head of the auction house, told *The AP* by telephone. "And it helped a lot, because their presence in the auction made many other people also pay steeply for what they purchased." The Dali etching the couple bought was *Cheval en Rose (Rosy Horse -- see Official Catalog of the Graphic Works of Salvador Dali by Albert Field, p. 103).*

Banderas's attachment as star to a Dali movie project seems to be off the radar screen at the moment.
--Editor SDCQ 

"I believe that the moment is near when by a procedure of active paranoiac thought, it will be possible to systematize confusion and contribute to the total discrediting of the world of reality."



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AUCTION NEWS

Sotheby's and Christie's in London had blockbuster early February art auctions, defying fears sparked by a global credit crunch.

"Vendors are not worried and we are not worried about the bottom falling out of the art market as the world experiences financial turbulence," Christie's director Olivier Camu told an AFP reporter. "This is the highest value series of sales in this category Christie's has ever staged in Europe," Camu said.

And prominent among them were these works by Dali...



Nu féminin hystérique et aérodynamique (pictured left)

Bronze sculpture painted white, 1973

Estimated: \$20,000 - \$30,000

Sold: \$53,700 at Christie's London, Feb. 4, 2008

The Life of Mary Magdalene (pictured below left)

Oil on canvas, 1960

Estimated: \$300,000 - \$400,000

Sold: \$552,000 at Christie's London, Feb. 4, 2008

Athena

Black ballpoint pen & watercolor, 1965

Estimated: \$140,000 - \$200,000

Sold: \$264,550 at Christie's London, Feb. 5, 2008

Study for La Naissance des désirs liquides

Pen & ink on paper, 1932

Estimated: \$120,000 - \$160,000

Sold: \$288,500 at Christie's London, Feb. 5, 2008

Mad Mad Mad Minerva (pictured right)

Oil, gouache, brush & ink, collage, 1968

Estimated: \$200,000 - \$300,000

Sold: \$312,500 at Sotheby's London, Feb. 6, 2008

Dali Noche (Giraffe Candelabra)

Pen, brush, ink, watercolor, gouache & ballpoint pen, 1957

Estimated: \$200,000 - \$300,000

Sold: \$480,150 at Sotheby's London, Feb. 6, 2008 



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