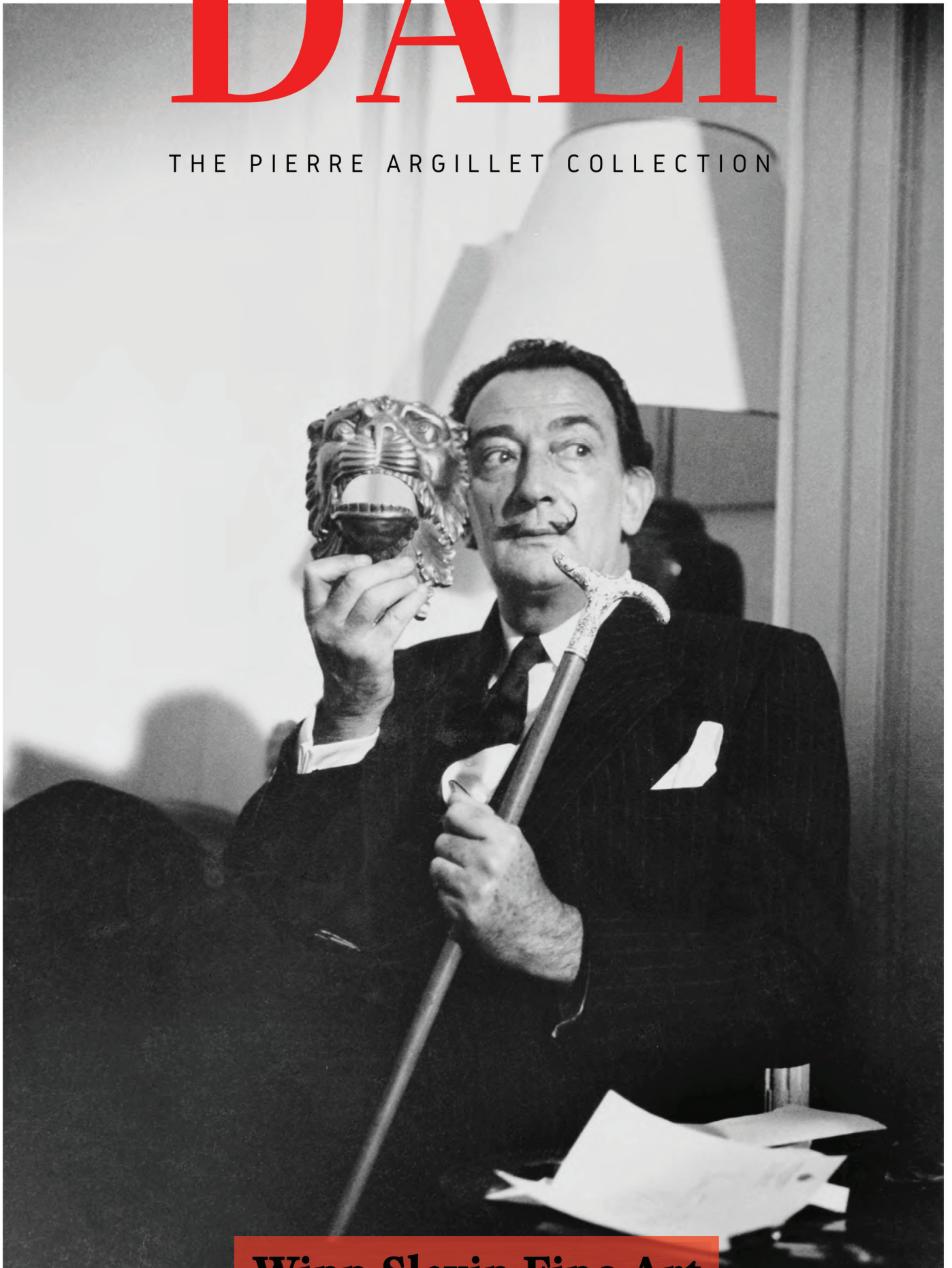


DALI

THE PIERRE ARGILLET COLLECTION



Winn Slavin Fine Art

Salvador Dali

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**EACH MORNING WHEN I AWAKE, I
EXPERIENCE AGAIN A SUPREME PLEASURE
- THAT OF BEING SALVADOR DALI.**

”

Dalí, Salvador (1904-89): Spanish painter, sculptor, graphic artist, and designer. After passing through phases of Cubism, Futurism and Metaphysical painting, he joined the Surrealists in 1929 and his talent for self-publicity rapidly made him the most famous representative of the movement. Throughout his life he cultivated eccentricity and exhibitionism (one of his most famous acts was appearing in a diving suit at the opening of the London Surrealist exhibition in 1936), claiming that this was the source of his creative energy. He took over the Surrealist theory of automatism but transformed it into a more positive method which he named 'critical paranoia'.

According to this theory one should cultivate genuine delusion as in clinical paranoia while remaining residually aware at the back of one's mind that the control of the reason and will has been deliberately suspended. He claimed that this method should be used not only in artistic and poetical creation but also in the affairs of daily life. His paintings employed a meticulous academic technique that was contradicted by the unreal 'dream' space he depicted and by the strangely hallucinatory characters of his imagery. He described his pictures as 'hand-painted dream photographs' and had certain favorite and recurring images, such as the human figure with half-open drawers protruding from it, burning giraffes, and watches bent and flowing as if made from melting wax (The Persistence of Memory, MOMA, New York; 1931).

In 1937 Dalí visited Italy and adopted a more traditional style; this together with his political views (he was a supporter of General Franco) led Breton to expel him from the Surrealist ranks. He moved to the USA in 1940 and remained there until 1955. During this time he devoted himself largely to self-publicity; his paintings were often on religious themes (The Crucifixion of St John of the Cross, Glasgow Art Gallery, 1951), although sexual subjects and pictures centering on his wife Gala were also continuing preoccupations. In 1955 he returned to Spain and in old age became a recluse.

Apart from painting, Dalí's output included sculpture, book illustration, jewellery design, and work for the theatre. In collaboration with the director Luis Buñuel he also made the first Surrealist films---Un chien andalou (1929) and L'Age d'or (1930)---and he contributed a dream sequence to Alfred Hitchcock's Spellbound (1945). He also wrote a novel, Hidden Faces (1944) and several volumes of flamboyant autobiography. Although he is undoubtedly one of the most famous artists of the 20th century, his status is controversial; many critics consider that he did little if anything of consequence after his classic Surrealist works of the 1930s. There are museums devoted to Dalí's work in Figueras, his home town in Spain, and in St Petersburg in Florida.

Pierre Argillet

Pierre Argillet was an avid collector of works by Futurists, Dadists and Surrealists, and very early on, met the major artists of the 20th century. In 1930, at the age of twenty, Argillet was deeply impressed by the "Chants de Maldoror" of Lautreamont. He began a spiritual journey along a path that was originated by Rimbaud and later pursued by Lautramont, Marinetti, Andre Breton, Tzara and de Chirico. He counted Duchamp and Jean Arp among his acquaintances, but when he met Dali, complicity led to a life-long friendship that lasted until the painter's death in 1989.

Be it luck or fate, Dali's delicious vision led to a long and fruitful collaboration between artist and publisher. They produced nearly 200 etchings. To name a few: Mythology (16 engravings), Christ, Sainte-Anne, Incantation. In 1966, Dali reworked seven pieces of the Bullfight set of Picasso, giving them with his macabre, yet humorous vision. Images hidden in the crowd and arena suggest the skull of a bull fighter. In another etching, a galloping giraffe catches fire as if in a tragicomedy. His subjects vary from windmills, parrots, fish and a statue of a woman.

In 1968, Dali illustrated "Night de Walpurgis" of Faust (21 engravings) using rubies and diamonds as engraving tools, a technique that lent an incomparable delicacy to the design; next came the "Poemes" of Ronsard (18 engravings) and "Apollinaire" (18 engravings). In 1969, Dali created "Venus in Furs" after Sacher Masoch (20 engravings), and between 1970-71, the Suites of Don Juan (3 engravings) and Hippias (11 engravings).

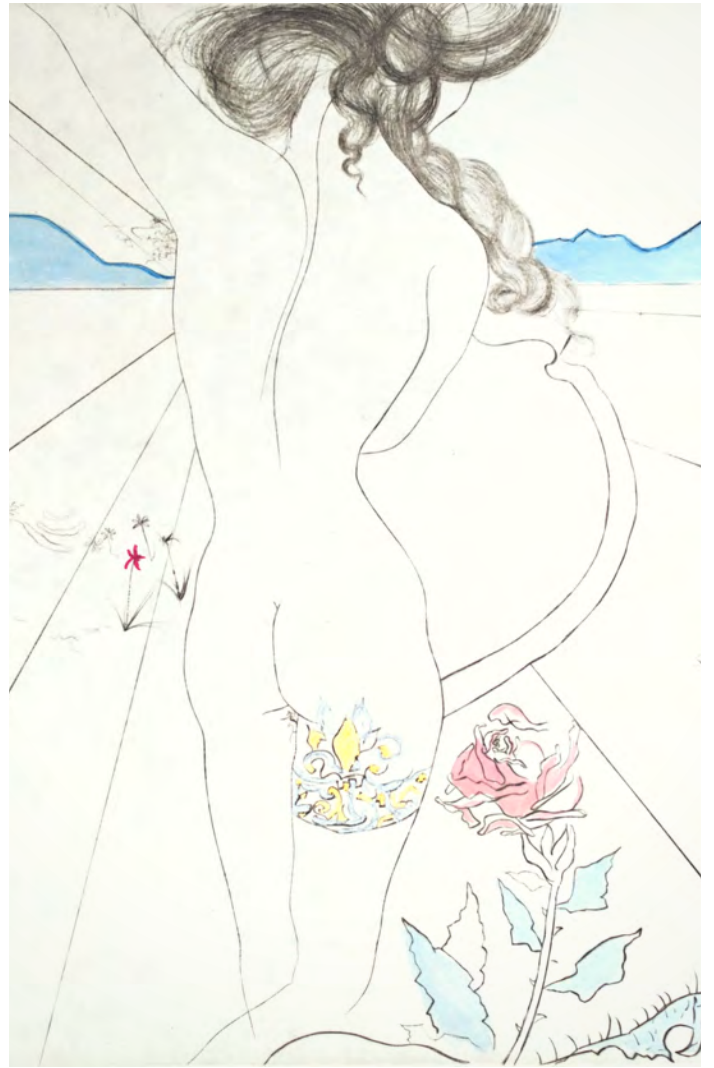
In 1974, artist and publisher parted ways. Pierre Argillet would only accept etchings done in the traditional way, on copper, and refused to go along with Dali's desire to make photo-based lithographs. By using this process, Dali went on to produce a large number of works that appealed to a more widespread audience than ever before, but they were also subject to more criticism.

The Pierre Argillet Collection demonstrates high standards of quality, and the impassioned collaboration between an artist and his publisher. This ensemble of works has appeared in the best-known museums in the world: Musee Boymans, Rotterdam 1971; Musee Pushkin, Moscow, 1988; Reynolds-Morse Foundation, St. Petersburg, FL; Kunsthaus, Zurich and Staatsgalerie, Stuttgart 1989; Isetan Museum of Art in Tokyo; Daimaru Art Museum, Osaka and the Hiroshima Prefectural Museum of Art, Japan, 1990. This collection's permanent home was formerly at the Museum of Surrealism in Melun, France and the Dali Museum in Figueras, Spain.





Woman in the Waves - 25" x 20"



Nude with Garter - 25" x 20"

LES HIPPIES

In 1969, Pierre Argillet came back from India with many photographs, which Dalí used as groundwork to create a series entitled "Les Hippies", his own interpretation of the "Love and Peace" years. The etchings reveal the superb, spontaneous and consummate technique of the artist at the peak of his maturity. Outlandish, surrealist characters or situations appear through intricate whirls or golden halos

Suite of 11 original drypoint etchings published in 1969 - 1970. 25 x 20 inches. Noted 1 - 145 Arches, hand-colored and I-C on Japanese paper, hand-coloring.



The Purple Boot - 15" x 11"



Winged Demon - 15" x 11"

VENUS IN FURS

Venus in Furs was a novel written by Austrian author, Leopold von Sacher-Masoch, whose word and name are the inspiration and origin of the word masochism. A novel about a man whose chief pleasure was to be thrashed by a beautiful woman wearing nothing more than a fur coat. Needless to say, this was an intriguing subject matter for Dali.

20 original drypoint etchings with roulette, of which 16 are 15 x 11 inches and 4 are vignettes. Published in 1969 in an edition of 295 on a combination of Japanese and Arches paper.



Bust of Mao - 15" x 11"



The Dragon - 15" x 11"

"POEMS" BY MAO ZEDONG

Mao Zedong, the iconic figure and absolute leader of Communist China and leader of the "Cultural Revolution" in China, was also surprisingly a calligrapher and graceful and eloquent poet. When Pierre Argillet brought Dali a book of Mao's poetry he was tickled and created a suite of political satires.

Suite of 8 original etchings reworked in drypoint published in 1967.
15 x 11 inches



Leda and the Swan - 30" x 22"



Oedipus and Sphinx - 30" x 22"

MYTHOLOGY

Dali illustrated Mythology by drawing very closely upon the symbolism of the ancient Greek legends. Using what he called "hazard objectif" (the meaningful manifestation of chance), he would often start with an abstract smudge, created in a single motion. He developed his theme from this sign of Fate, like the Pythia of Delphi who interpreted the Oracle from the smoke coming out of the cave. This is particularly noticeable in his etchings entitled: "Oedipus and Sphinx", "Theseus and Minotaurus", "Jupiter", "Pegasus", and "The Milky Way".

16 mixed media prints incorporating engraving and drypoint etching, with hand coloring, 22 x 30 inches. Published between 1963 - 1965.

Edition size: 150 signed and numbered examples on Arches and 120 on Japanese paper.



INDIVIDUAL COPPER ETCHINGS

1960-1972. 242 original copper etchings.

The spirit of Dalí is bigger than life, as exemplified by various interpretations. Dalí's views and visual imagery make them a work of art.

IMAGE ABOVE:
Nu Sanguine, 1968
Original Etching
22" x 15"

TOP:
Place Furstenberg, 1971
Drypoint Etching
20" x 25"

BOTTOM:
Bullfight Individual, 1966
Hand-Colored Original Etching
20" x 25"



Piano Under the Snow
20" x 26"

SURREALIST BULLFIGHT

Inspired from Picasso's "Tauromachie", these etchings epitomize Dalí's style with their burlesque touches. Bishops are seen blessing macabre parades, where the bull ends up in the grand piano, while a hallucinogenic matador, like a sad clown, gazes at the audience.

Parrots and fish turn into toreadors, while burning giraffe, a loin or a statue stand in the arena. Lastly, a huge monster coming out of a television set devours the whole scene. A Catalan theme revisited by Picasso, then "Dalinized", the "Surrealist Bullfight" is seen as a ghoulish, delirious farce.

Suite of 7 original etchings reworked in drypoint, with hand coloring and stencil. Published in 1966-1967. 20 x 26 inches - 1 - C Japanese paper, 1 - 150 on Arches



The Burning Giraffe
20" x 26"