

ADAM AND EVE

In this exquisite artwork, Dalí illustrates the dramatic moment in the Garden of Eden. *Adam and Eve*, two classical figures in Greek and Roman style, were the first man and woman, forming part of the Bible story. Adam raises his hand in indecision, as Eve entices him to eat the apple from the *Tree of the Knowledge of Good and Evil*.



The image of the snake is coiled into the shape of a heart, a playful surrealist touch, juxtaposing the evil element represented by the snake and the heart shape that he creates, representing human love.

Dalí studied theology and had an uncertain relationship with Catholicism throughout his life. Dalí's mother was a stout catholic, his father an atheist. After much exploration, Dalí never fully succeeded in abandoning his childhood faith.

Date: conceived in 1968, first cast in 1984

Material: bronze

Technique: lost wax process

Edition: 276/350

Height : 52 cm

Edition : patina green/black

Maquette: original gouache, *Adam and Eve*, 1968

Direct intervention (created by Dalí): the idea, image, and original maquette

Indirect intervention (created by artisans): lost wax process and patina

EDITION 276 -350

ALICE IN WONDERLAND

In 1968 Dalí was commissioned to illustrate an edition of the *Alice in Wonderland* book. Dalí chose to represent Alice as a girl with a skipping rope, an image which first appeared in his oeuvre in the 1930's and was used in numerous oil paintings such as *Morphological Echo* (c.1935).

Like *Alice in Wonderland*, Dalí travelled a long and arduous road through the land of dreams by means of his artistic expression. He was drawn to both the incredible story line and the extravagant characters in Lewis Carroll's 1865 tale. Alice was one of Dalí's favorite characters. In the story, Alice falls asleep and dreams of falling down a rabbit hole into a fantasy world of magic 'drink-me' potions, eccentric creatures and absurd realities. For Dalí, she is the eternal girl-child who responds to the confusion of this nonsense world with the naivety and innocence of childhood.

Here, Dalí portrays Alice's innocence and naivety. Dalí created Alice's silhouette holding a skipping rope frozen in motion above her head, her hands and hair blossoming into roses, symbolizing feminine beauty and eternal youth. The crutch symbolizes stability, it gives her emotional support, acting as a link back to reality.



Date: conceived in 1977, first cast 1984

Material: bronze

Technique: lost wax process

Edition size:

Height : 90,5 cm

Edition : patina blue

Maquette: original gouache , *Alice in Wonderland*, 1977

Direct intervention (created by Dalí): the idea, image, and original maquette.

Indirect intervention (created by artisans): lost wax process and patina.

EDITION 115/350





BIRDMAN

The theme of the birdman comes from antiquity. In ancient Egypt he appeared as *Horus*, a God with a man's body and the head of a falcon; *Horus* being the Egyptian God of the sky. In this sculpture, Dalí combines two incongruous parts, substituting the head of a human figure with the head of a heron, sculpting a half-human, half-bird-like figure. Curves, drapes and hair emphasize the sculpture's fluidity and sophistication.

For the body of the sculpture, Dalí took inspiration from the statue of *Antinous* (1543) from the Belvedere Gardens in Rome, now part of the Vatican collections. *Antinous* was a young Bithynian Greek, a favorite of the Roman Emperor Hadrian. Dalí takes inspiration both from the figures posture, and from the position of the drape on the left arm.

In this sculpture, Dalí wishes to illustrate his vision of metamorphosis and his obsession with birds, and their anatomy.

Date: conceived in 1972, first cast 1981

Material: bronze

Technique: lost wax process

Edition size: 350 plus 35 EA

Height : 27 cm

Edition : patina blue

Maquette: original plaster, *Birdman*, 1972

Direct intervention (created by Dalí): the idea, image, and original maquette.

Indirect intervention (created by artisans): lost wax process and patina.

EDITION 341/350



DALINIAN DANCER

Dalí was fascinated with the art of dance and it was of great significance in his life and work.

He was especially attracted to the passion and flamboyance of the flamenco, known for its ability to explore the full range of feelings and emotions. He was an avid admirer of the “flamenco queen” of Spain, “La Chana”, and would often watch her perform, with his pet ocelot in tow.

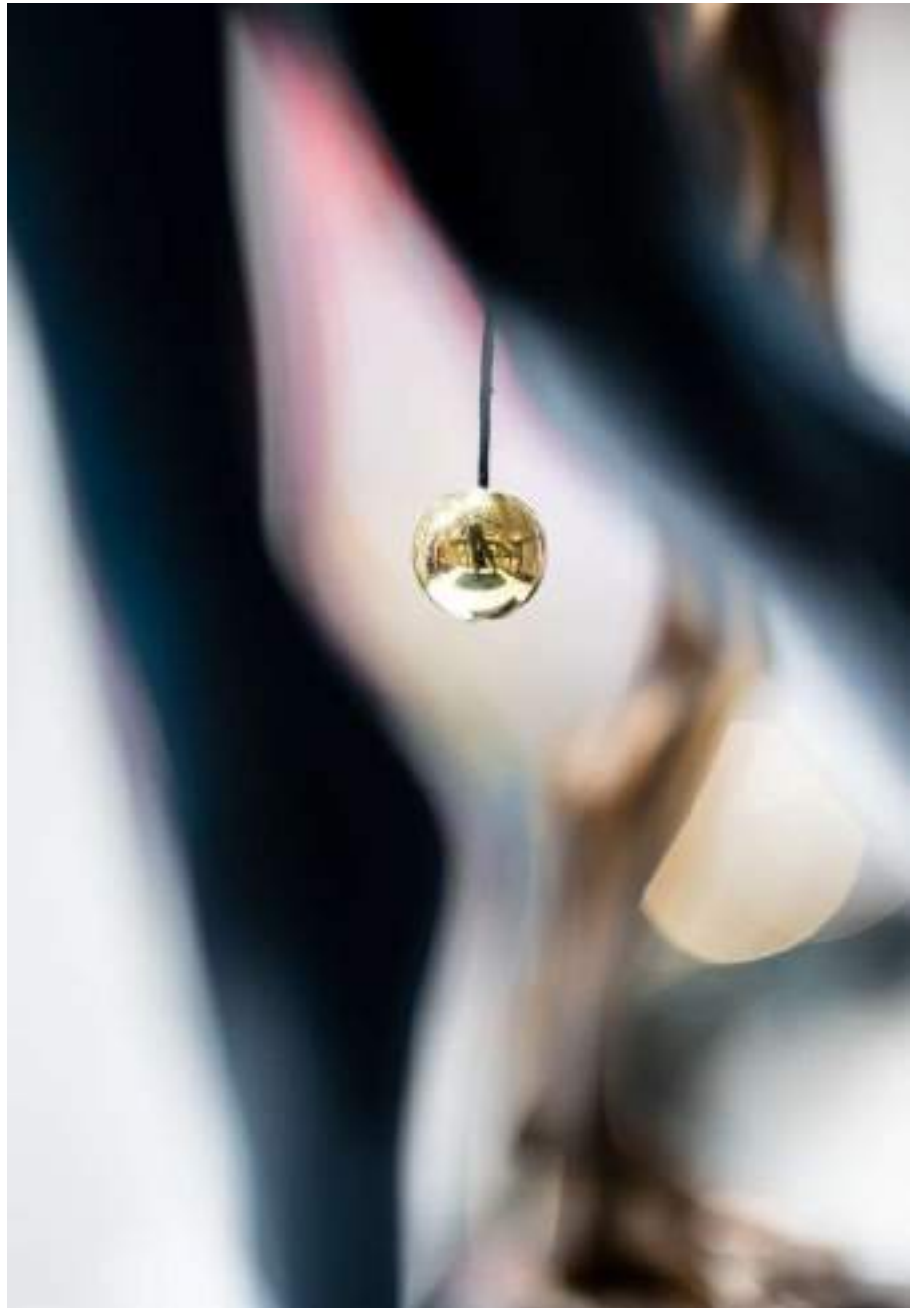
Elements of flamenco can be seen in this sculpture; the ruffles on the dress, its low neckline, and the hair pulled back in a bun. Dalí seems to capture the sense of movement perfectly. The dancer twirls around in a display of vitality and ecstasy, the layers of her skirt flaring out as she moves; the heaviness of the bronze contrasts with the lightness of the vibrant dancer. The faceless figure, a recurring motif in Dalí’s oeuvre, lures us in with her intense rhythm.

Undoubtedly it was Dalí’s fascination with ballet that influenced much of his art work. His close links with the stage and theatre, meant he collaborated with designers and dressmakers throughout the 1930’s and beyond, designing costumes, contributing to stage sets and writing librettos, such as *Bacchanale* (1939), and *Tristan Fou* (1936-1938).

Dalí depicted the Sardana dance in various paintings, the most famous being *The Sardana of the Witches* (1918) which he painted at a very young age. He was influenced by his father’s love of the Sardana, a traditional folk dance of Catalonia where dancers form a circle and follow choreographed steps, holding hands.

<u>Date:</u>	conceived in 1949, first cast in 1984
<u>Material:</u>	bronze
<u>Technique:</u>	lost wax process
<u>Edition size :</u>	350 + 35 EA
<u>Height :</u>	40,5 cm
<u>Edition :</u>	patina blue
<u>Maquette:</u>	original drawing, <i>Dalinian Dancer</i> , 1949
<u>Direct intervention</u>	(created by Dalí): the idea, image, and original maquette
<u>Indirect intervention</u>	(created by artisans): lost wax process and patina

EDITION 194/350



DANCE OF TIME I

The melting clock is the most recognizable Dalinian image and the artist chose to portray it consistently throughout his lifetime. Dalí became obsessed with the concept of time and used the melted watch image in many of his works.

Dalí brings to this sculpture a dynamism, where the clock appears to be literally “dancing”. Unrestrained by the rigid laws of a watch, time, for Dalí, moves to the rhythm of a perpetual dance, speeding up, slowly down, stretching out, liquefying.

The clocks illustrate an important theme in Dalí’s art; the contrast between the hard and the soft, a central preoccupation of the artist.

Dalí flips reality, taking the familiar image of a watch which is hard, solid and precise and inverts its characteristics. It is now the opposite, becoming soft, inaccurate, time bends to individual meanings. Again in this sculpture, the unexpected softness of the watch contrasts with the hardened sturdy tree trunk upon which the clock rests.

Some say that Dalí represents in his watches Albert Einstein’s theory of relativity of space and time; the dancing watch illustrating the concept of movement through time.

The *Dance of Time I* is presented alongside *Dance of Time II* and *Dance of Time III*.



<u>Date:</u>	conceived in 1979, first cast in 1984
<u>Material:</u>	bronze
<u>Technique:</u>	lost wax process
<u>Edition size :</u>	350 + 35 EA
<u>Height :</u>	38,5 cm
<u>Edition :</u>	patina green
<u>Maquette:</u>	original gouache, <i>Dance of Time</i> , 1979
<u>Direct intervention</u>	(created by Dalí): the idea, image, and original maquette
<u>Indirect intervention</u>	(created by artisans): lost wax process and patina

EDITION 251/350

DANCE OF TIME II

The melting clock is the most recognizable Dalinian image and the artist chose to portray it consistently throughout his lifetime. Dalí became obsessed with the concept of time and used the melted watch image in many of his works.

Dalí brings to this sculpture a dynamism, where the clock appears to be literally “dancing”. Unrestrained by the rigid laws of a watch, time, for Dalí, moves to the rhythm of a perpetual dance, speeding up, slowly down, stretching out, liquefying.

The clocks illustrate an important theme in Dalí’s art; the contrast between the hard and the soft, a central preoccupation of the artist.

Dalí flips reality, taking the familiar image of a watch which is hard, solid and precise and inverts its characteristics. It is now the opposite, becoming soft, inaccurate, time bends to individual meanings. Again in this sculpture, the unexpected softness of the watch contrasts with the hardened sturdy tree trunk upon which the clock rests.

some say that Dalí represents in his watches Albert Einstein’s theory of relativity of space and time; the dancing watch illustrating the concept of movement through time.

The *Dance of Time II* is presented alongside *Dance of Time I* and *Dance of Time III*.



<u>Date:</u>	conceived in 1979, first cast in 1984
<u>Material:</u>	bronze
<u>Technique:</u>	lost wax process
<u>Edition size :</u>	350 + 35 EA
<u>Height :</u>	30,5 cm
<u>Edition :</u>	patina green
<u>Maquette:</u>	original gouache, <i>Dance of Time</i> , 1979
<u>Direct intervention</u>	(created by Dalí): the idea, image, and original maquette
<u>Indirect intervention</u>	(created by artisans): lost wax process and patina

EDITION 105/350



DANCE OF TIME III

The melting clock is the most recognizable Dalinian image and the artist chose to portray it consistently throughout his lifetime. Dalí became obsessed with the concept of time and used the melted watch image in many of his works.

Dalí brings to this sculpture a dynamism, where the clock appears to be literally “dancing”. Unrestrained by the rigid laws of a watch, time, for Dalí, moves to the rhythm of a perpetual dance, speeding up, slowly down, stretching out, liquefying.

The clocks illustrate an important theme in Dalí’s art; the contrast between the hard and the soft, a central preoccupation of the artist.

Dalí flips reality, taking the familiar image of a watch which is hard, solid and precise and inverts its characteristics. It is now the opposite, becoming soft, inaccurate, time bends to individual meanings. Again in this sculpture, the unexpected softness of the watch contrasts with the hardened sturdy tree trunk upon which the clock rests.

Some say that Dalí represents in his watches Albert Einstein’s theory of relativity of space and time; the dancing watch illustrating the concept of movement through time.

The *Dance of Time III* is presented alongside *Dance of Time I* and *Dance of Time II*.

<u>Date:</u>	conceived in 1979, first cast in 1984
<u>Material:</u>	bronze
<u>Technique:</u>	lost wax process
<u>Edition size :</u>	350 + 35 EA
<u>Height :</u>	26,5 cm
<u>Edition :</u>	patina green
<u>Maquette:</u>	original gouache, <i>Dance of Time</i> , 1979
<u>Direct intervention</u>	(created by Dalí): the idea, image, and original maquette
<u>Indirect intervention</u>	(created by artisans): lost wax process and patina

EDITION 276/350

HOMAGE TO FASHION



As a boy, Dalí loved dressing up, ‘disguise was one of my strongest passions as a child’. Dalí paid meticulous care to his appearance, from his slicked back hair to his impeccable moustache.

Dalí’s relationship with the world of haute couture began in the 1930’s and lasted throughout his lifetime. In this sculpture, Dalí pays tribute to figures who influenced his art: Coco Chanel, Elsa Schiaparelli and model Amanda Lear. Schiaparelli was a regular collaborator, together they devised surrealist creations such as the *Shoe Hat* (1937) and the provocative *Lobster Dress* (1937) famously worn by Wallis Simpson, prior to her marriage to the Duke of Windsor. This remarkable sensual Venus poses in the stance of a supermodel, her head a bouquet of roses. Before her kneels a courtier, a dandy paying homage to his muse. Both figures lean on a staff for support, the staff or crutch a reoccurring Dalinian symbol.

The male child figure recalls Dalí’s 1934 painting *The Ghost of Vermeer of Delft Which Can Be Used As a Table*. The two artworks have striking similarities, identical kneeling position, the cane, the period costume; Dalí was a great admirer of the Dutch master Johannes Vermeer.

Date: conceived in 1971, first cast in 1984

Material: bronze

Technique: lost wax process

Edition size : 350 + 35 EA

Height : 51 cm

Edition : patina blue

Maquette: original gouache, *Homage to Fashion*, 1971

Direct intervention (created by Dalí): the idea, image, and original maquette

Indirect intervention (created by artisans): lost wax process and patina

EDITION 307/350



HOMAGE TO NEWTON

Dalí honors Isaac Newton (1642-1727), the English mathematician, who discovered the law of gravity when an apple fell on his head.

In this sculpture, based on the small image illustrated in the painting *Phosphene of Laporte* (1932), Dalí pierced the figure with two holes: one which portrays the absence of Newton's vital organs, whilst the empty head suggests open mindedness. Dalí implies that Newton has become a mere name in science, completely stripped of his personal identity and individuality.



Dalí was obsessed with the concept of hard and soft, here he plays with inverting the anatomy, showing the bones protruding from the body. As Dalí recounts in his autobiography, *The Secret Life of Salvador Dalí*: “The hip bones, which absolutely must be very prominent- pointed, so that one knows that they are there”.

In 1986 the King of Spain dedicated a large plaza in Madrid to Dalí and the artist created a monument of this image for its center, that is almost five meters high. The sculpture still stands there today.

<u>Date:</u>	conceived and first cast 1980
<u>Material:</u>	bronze
<u>Technique:</u>	lost wax process
<u>Edition size :</u>	350 + 35 EA
<u>Height :</u>	35 cm
<u>Edition :</u>	patina brown
<u>Maquette:</u>	original wax, <i>Homage to Newton</i> , 1980
<u>Direct intervention</u>	(created by Dalí): the idea, image, and original maquette
<u>Indirect intervention</u>	(created by artisans): lost wax process and patina

EDITION 119/350

HOMAGE TO TERPSICHORE

Terpsichore is one of the nine muses in Greek mythology; she was the goddess of dance and chorus. In his representation of Terpsichore, Salvador Dalí uses a reflected image, setting the soft, carnal muse against her “shadow”, the hardened, statuesque one. The elegant, sensuous figure of Terpsichore morphs into a geometrical body with sprouting branches.



The two dancing figures make a striking composition, juxtaposing the classical with the cubist. Dalí profoundly admired and respected Classicism and was also familiar with the techniques of Cubism pioneered by his contemporary Pablo Picasso. As a young artist, Dalí had his own Cubist phase during the 1920's which is reflected in several of his paintings, notably *Cubist Self Portrait* (1923). The dancer with the smooth and classical form represents Grace and the subconscious. The other angular, abstract figure represents the ever-growing and chaotic rhythm of modern life.

Dalinian elements are visible in the sculpture: figures without facial features underlining their purely symbolic significance, the branches symbolizing regeneration and new life.

Dalí's *Homage to Terpsichore* is an exquisite tribute to the goddess of dance.

<u>Date:</u>	conceived in 1977, first cast in 1984
<u>Material:</u>	bronze
<u>Technique:</u>	lost wax process
<u>Edition size :</u>	350 + 35 EA
<u>Height :</u>	70,5 cm
<u>Edition :</u>	patina green
<u>Maquette:</u>	original drawing, <i>Homage to Terpsichore</i> , 1977
<u>Direct intervention</u>	(created by Dalí): the idea, image, and original maquette
<u>Indirect intervention</u>	(created by artisans): lost wax process and patina

EDITION 44/350

HORSE SADDLED WITH TIME

The theme of lapsing time troubled Dalí incessantly. The artist stated “The mechanical object was to become my worst enemy, and as for watches, they would have to be soft, or not be at all”. The horse, one of Dalí’s favourite images, is saddled with Dalinian time. The famous soft-watch is used here in place of a normal saddle. The horse is portrayed as the representation of life weighed down and harnessed tightly by time. The sculpture signifies the omnipresence of time and the weight it has in all our actions.

The raging horse appears to protest against this unwelcome constraint, his movements a futile attempt to free himself. Time races on and reminds us of man’s fleeting voyage through life and our own mortality. This surrealistic beast cannot be ridden by man, for it is time who is the ultimate rider.

Dalí believed that time and space could not be dissociated, and this sculpture illustrates time in its disordered dimension, fluid, receding and transitory.

This sculpture is one of the first from the collaboration between Beniamino Levi, President of the Dalí Universe, and Dalí himself. For this sculpture, Dalí created the *maquette* in wax, moulding it with his fingers. The hand markings are visible in the body of the horse, its muscles and particularly the mane.



<u>Date:</u>	conceived and first cast in 1980
<u>Material:</u>	bronze
<u>Technique:</u>	lost wax process
<u>Edition size :</u>	350 + 35 EA
<u>Height :</u>	44 cm
<u>Edition :</u>	patina brown
<u>Maquette:</u>	original wax, <i>Horse Saddled with Time</i> , 1980
<u>Direct intervention</u>	(created by Dalí): the idea, image, and original maquette
<u>Indirect intervention</u>	(created by artisans): lost wax process and patina

EDITION 412/350



LADY GODIVA WITH BUTTERFLIES

Lady Godiva was an English noblewoman from the eleventh century, who, according to legend, rode naked through the streets of Coventry on horseback, to oppose taxation laws of the time, imposed by her husband the Earl of Mercia, becoming a feminine legend.

In this sublime sculpture, Dalí adds a surreal touch, adorning Lady Godiva's body with four fluttering butterflies, symbols often used in his artwork. Symbols of the soul and of change, butterflies insinuate rebirth, infinite transformations, metamorphosis, and natural beauty.

Lady Godiva's ride has inspired many artists, Dalí in particular used this image from 1976 both in bronze and in various etchings.

The Dalinian *Lady Godiva with Butterflies* does not hide beneath her abundant hair, but proudly announces her femininity. Her whole figure seems to radiate light and luminescence, the trumpet a symbol of victory pointing to the heavens and the future.



<u>Date:</u>	conceived in 1976, first cast in 1984
<u>Material:</u>	bronze
<u>Technique:</u>	lost wax process
<u>Edition size :</u>	350 + 35 EA
<u>Height :</u>	51 cm
<u>Edition :</u>	patina brown
<u>Maquette:</u>	original gouache, <i>Lady Godiva with Butterflies</i> , 1976
<u>Direct intervention</u>	(created by Dalí): the idea, image, and original maquette
<u>Indirect intervention</u>	(created by artisans): lost wax process and patina

EDITION 1234/350

MAN WITH BUTTERFLY

This image originates from Dalí's famous Tarot series, which was created specifically for his wife and muse Gala, who nurtured Dalí's interest in mysticism. The image, chosen to depict the "Devil" card, illustrates a figure falling towards the unknown, holding aloft a butterfly.

Dalí wished to see his two-dimensional artwork transformed into three-dimensions; here

the classical male figure is sculpted with immense detail, emblematic of the era of the Renaissance masters, whom Dalí was influenced by, specifically Leonardo da Vinci. The sculpture suggests harmony, perfection, his flowing hair in the wake of his movement portrays an image of "beauty".

Dalí's symbolism we see here is the butterfly. The butterfly represents metamorphosis and transformation, themes that particularly interested Dalí, together with immortality and incarnation. It is held aloft, seeming to represent the liberated spirit and progress to a higher awareness. In mythology, the butterfly represents the immortal soul; Dalí was on a quest for transcendence through his art.

The sculpture *Man with Butterfly* leaves the banality of the everyday grounded world in a celebration of life force, in which the man and the butterfly symbolize the duality of body and spirit.



Date: conceived in 1968, first cast in 1984

Material: bronze

Technique: lost wax process

Edition size : 350 + 35 EA

Edition : patina green

Height : 55,5 cm

Maquette: original gouache, *Man with Butterfly*, 1968

Direct intervention (created by Dalí): the idea, image, and original maquette

Indirect intervention (created by artisans): lost wax process and patina

EDITION 349/350





NOBILITY OF TIME

The classic Dalinian symbol of time takes centre stage in this sculpture. Dalí's soft watch is draped against a tree whose roots entwine a stone. The watch is stretched, its malleable form seems to take the shape of the tree. The trunk sprouts new roots and leaves grow from the branches, symbolizing new life.

In the sculpture, a crown adorns the watch. The terminology “crown of a watch” usually refers to the mechanical device which allows us to wind and set the hands of a clock. Without this important component, a watch won't wind and cannot keep time.

Dalí plays with this notion, since time on a Dalinian watch is timeless, irrelevant and cannot be set. Dalí's watches have no motion and lose all meaning, the essence of time is lost and melts away. The crown of the watch, in this case can be interpreted as a royal crown, symbolizing the “nobility” of time, indicating time's mastery over human beings. Time reigns supreme over man, governing our existence in the real world, immutable and uncontrollable by man. By the side of time stand two recurring images: a meditative angel representative of the Spirit, and a female figure covering herself with a shawl.

Date: conceived in 1977, first cast in 1984

Material: bronze

Technique: lost wax process

Edition size : 350 + 35 EA

Height : 60 cm

Edition : patina brown

Maquette: original gouache, *Nobility of Time*, 1977

Direct intervention (created by Dalí): the idea, image, and original maquette

Indirect intervention (created by artisans): lost wax process and patina

EDITION 25/350

PROFILE OF TIME

Echoing Dalí's 1931 painting *The Persistence of Memory*, in which the famous melted watch appears for the first time, this sculpture is an ingenious creation - full of symbolism and hidden meanings. Dalí became obsessed with the flow of time and portrays the clock as soft, a type of symbolism he reserved for those objects he loathed. "*The mechanical object was to become my worst enemy, and as for watches, they would have to be soft, or not be at all!*"

The soft watch liquefies lamentably over the tree forming a double image. Tilting ones head to the left a hidden image appears; the clock face changes into the artists profile, an eye, a pointed nose and the 9 suggestive of Dalí's moustache. Dalí enjoyed surprising people and encouraged them to participate in his art.

The shape of limp clock immediately recalls Dalí's 1929 work *The Great Masturbator*, a self-portrait with a distorted long head in profile looking downward. This peculiar shape is based on a specific rock formation in his hometown, emphasizing the influence of Dalí's native landscape in his art, besides the olive tree, another significant image for Dalí.

Dalí enjoyed rotating images, experimenting with malleability; he manipulated and mutated everyday objects to disrupt reality, blurring the boundaries between the unconscious and conscious. The melting clock evokes sensations of timelessness found in the dream world, the watch is fluid, almost sinuous and time becomes meaningless. But there is also a melancholic atmosphere suggestive that time is running out and of man's constant battle against time.



Date: conceived in 1977, first cast in 1984

Material: bronze

Technique: lost wax process

Edition size : 350 + 35 EA

Height : 51 cm

Edition : patina green

Maquette: original gouache, *Profile of Time*, 1977

Direct intervention (created by Dalí): the idea, image, and original maquette

Indirect intervention (created by artisans): lost wax process and patina

EDITION 159/350

SAINT GEORGE AND THE DRAGON

Dalí transforms the traditional iconography of the legend of Saint George, in a symbolic and interpretive work. The Saint is the brave knight in shining golden armor, represented in the act of inflicting the mortal blow on the dragon and saving the life of the princess of Selene at his side.

Metamorphic touches find their way into this sculpture: the dragon's wings morph into flames and the tongue is formed like a crutch, one of Dalí's favored symbolic elements.

The absence of facial features both in Saint George and the princess, is a typical Dalinian reference, underlining the purely symbolic significance of the figures.

In this sculpture Dalí focuses on the duality between life and death and good and evil.

A larger size version of this sculpture was presented to Pope John Paul II in 1995 by the Dalí Universe for display in Rome's Vatican collection.



<u>Date:</u>	conceived in 1977, first cast in 1984
<u>Material:</u>	bronze
<u>Technique:</u>	lost wax process
<u>Edition size :</u>	350 + 35 EA
<u>Height :</u>	46 cm
<u>Edition :</u>	patina green/brown
<u>Maquette:</u>	original gouache, <i>Saint George and the Dragon</i> , 1977
<u>Direct intervention</u>	(created by Dalí): the idea, image, and original maquette
<u>Indirect intervention</u>	(created by artisans): lost wax process and patina

EDITION 348/350

SNAIL AND THE ANGEL

The snail occupies an important place in the Dalinian universe, as it is intimately connected with Sigmund Freud, whom Dalí came to regard as his spiritual father. Dalí was surrounded by psychoanalytical influences and theories of the subconscious were incorporated into his art. Dalí longed to meet Freud and once sketched his head with the likeness of a snail, in the form of a spiral symbolizing “a morphological secret”. When he finally met his idol, he was struck by a specific scene near Freud’s house; on the saddle of a bicycle was a red hot water bottle on which crawled a snail!

Dalí was obsessed with snails, they were a fetish of his and a source of inspiration for his artistic oeuvre. Apart from being one of his favorite foods, he was fascinated by the natural geometry of their shells and the idea of duality: hard exterior and soft interior, just like the egg and the lobster.

Dalí adds a surrealist touch to the sculpture; paradoxically, the snail, universal symbol of the idle passing of time, has been granted wings, and is seen here riding rapidly on waves. An angel lands softly on its back, bestowing the gift of swift movement. This messenger acts as an intermediary between real and imaginary worlds and holds triumphantly a crutch, another important Dalinian symbol.

The snail’s languid pace contrasts with the angel’s speedy flight; a sharp distinction is also drawn between the ponderous movement of the snail and the agile gracefulness of the angel.



Date: conceived in 1977, first cast in 1984

Material: bronze

Technique: lost wax process

Edition size : 350 + 35 EA

Height : 44 cm

Edition : patina green

Maquette: original gouache, *Snail and the Angel*, 1977

Direct intervention (created by Dalí): the idea, image, and original maquette

Indirect intervention (created by artisans): lost wax process and patina

EDITION 189/350



SPACE ELEPHANT

The image of an elephant carrying an obelisk is portrayed in one of Dalí's best-known paintings *The Temptation of St Anthony* (1946). Four elephants led by a horse in a desert landscape, carry symbolic objects which represent various temptations. The obelisk, symbol of knowledge and power, is Dalí's homage to Gian Lorenzo Bernini's sculpture in Rome.

Dalí's elephants have exaggeratedly long legs which raise them up towards the sky. These thin, multi-jointed legs juxtapose with the heavy body of the elephant. The obelisk alludes to a tiring burden, yet the artist distorts reality making it weightless, an illusion of it almost floating above the saddle. The combination of these contradictory elements create a sense of disarray and metaphysical imbalance that can only exist in a dream-like world.

This surreal creature, moving through space towards the heavens, symbolizes a flight of fantasy to a mesmerizing universe. The image of the elongated legs in addition to the tall pointed obelisk, alludes to man's pursuit of 'reaching higher'.

The legs of the elephant originally had claw-like feet during the sculpture's creation. Doubtful of this element, Beniamino Levi President of the Dalí Universe, approached Dalí to modify it. After initial resistance and with Gala's support, the feet changed to horses hooves.

Like the soft watch, the Elephant became an important symbol, an unforgettable image used repeatedly in his oeuvre.



Date: conceived and first cast in 1980

Material: bronze

Technique: lost wax process

Edition size : 350 + 35 EA

Height : 94 cm

Edition : patina brown

Maquette: original plaster, *Space Elephant*, 1980

Direct intervention (created by Dalí): the idea, image, and original maquette

Indirect intervention (created by artisans): lost wax process and patina

EDITION 273/350



SPACE VENUS

Venus is the goddess of beauty and Dalí pays homage to the female figure and his attraction to female beauty in this sculpture, by adding his own surreal elements. The underlying form in this sculpture is of a classic female torso, to which four Dalinian symbols are added: a soft watch, ants, an egg and a separation of the body into two parts. The watch is draped over the neck to give us two opposing messages, that beauty of the flesh is temporary and will vanish, while beauty of art is timeless and eternal.

Ants crawl across the abdomen; they are symbols of decay and decomposition. Dalí watched ants as a child with both fascination and repulsion, he used them often in his oeuvre, and they serve as a reminder of human mortality. The sculpture is divided into two, revealing an egg. The egg is a favorite Dalinian theme given the duality of its hard exterior and soft interior and is a positive symbol. It represents life, renewal, continuation and the future.

On the clock face the numbers five and eleven are missing, did Dalí wish to indicate the date he was born?

Date: conceived in 1977, first cast in 1984

Material: bronze

Technique: lost wax process

Edition size : 350 + 35 EA

Height : 65 cm

Edition : patina blue

Maquette: original gouache, *Space Venus*, 1977

Direct intervention (created by Dalí): the idea, image, and original maquette

Indirect intervention (created by artisans): lost wax process and patina

EDITION 289350

SURREALIST NEWTON

Dalí pays homage to Isaac Newton for his discovery of the law of gravity symbolized by the apple falling from a tree. The famous apple has been transformed into a hard sphere hanging from a string. It appears to be halted mid-flight, the cord representing the fall of the apple.

In this sculpture, Dalí implies that the living being Newton has become a mere name in science, entirely stripped of his personality and individuality. His incredible and revolutionary laws of motion take centre place obscuring all personal details of Newton himself.

To depict this transformation, Dalí has pierced the figure with two eye-catching holes, the oval in the head suggests open mindedness whilst the large opening in the torso portrays the absence of Newton's physical body. The opening in the chest and the way light shines through is a perfect symbolic allusion to another of the physician's discoveries, on the subject of light.



Date: conceived in 1977, first cast in 1984

Material: bronze

Technique: lost wax process

Edition size : 350 + 35 EA

Height : 49 cm

Edition : patina blue

Maquette: original drawing, *Surrealist Newton*, 1977

Direct intervention (created by Dalí): the idea, image, and original maquette

Indirect intervention (created by artisans): lost wax process and patina

EDITION 307/350

SURREALIST PIANO

In this sculpture, Dalí transforms the image of a grand piano into a surreal dancing object.

The traditional wooden legs of the piano are replaced with actual female legs, booted feet and skirted frills. By adding these unique, surprising features, Dalí transforms the mundane and inanimate into an animated object, typical of Dalí's Surrealism. The result is a lively ensemble that can dance as well as play, which could only exist in Dalí's surreal universe. Adding human characteristics to objects is typical of Dalí's oeuvre; he explored this notion in particular with furniture and musical instruments.

The addition of the golden female figure gives the sculpture an elegant and graceful dimension. Her ballet dancer pose suggests a classical performance which contradicts with the bawdy music hall dance implied by the piano's frilled petticoats. Living in Paris during the Roaring Twenties, Dalí was influenced by the flourishing music and dance scene during this period.

Dalí used the image of the piano consistently over the years in several of his paintings and real life piano's in several of his installations: a grand piano in the sea in Port Lligat, one hoisted from a tree in the garden of Caresse Crosby, his friend and patron at Hampton Manor, Virginia, USA. He also chose the figure of the piano joined with a female body as part of his installation *Dream of Venus* for New York's World Fair in 1939.



Date: conceived in 1954, first cast in 1984

Material: bronze

Technique: lost wax process

Edition size : 350 + 35 EA

Height : 60 cm

Edition : patina black

Maquette: original drawing, *Surrealist Piano*, 1954

Direct intervention (created by Dalí): the idea, image, and original maquette

Indirect intervention (created by artisans): lost wax process and patina

EDITION 234/350

SURREALIST WARRIOR

This sculpture illustrates King Louis XIV, also known as the 'Sun King', who reigned in France during the seventeenth century. Dalí depicts a striking warrior on horseback, going into battle, with his arm raised in a victory salute. Dalí painted the Sun King on gouache in 1971 and it was here the image of the *Surrealist Warrior* was born.

The image of the warrior, as created by Dalí, represents all victories, real and ethereal.

Dalí's surrealistic interpretation of the warrior includes the addition of a window of light, portrayed through a hole in the chest, inspiring us to see that which is not evident, as well as that which encompasses the dream world beyond everyday reality; Dalí was convinced that heaven could be found in the heart of the man who believes.

Horses are found ubiquitously in Dalí's artworks, representing freedom and power. Dalí's *Surrealist Warrior* portrays a serene horse, the addition of the bareback warrior implying certain victory and royal supremacy.



Date: conceived in 1971, first cast in 1984

Material: bronze

Technique: lost wax process

Edition size : 350 + 35 EA

Height : 51 cm

Edition : patina brown

Maquette: original gouache, *Surrealist Warrior*, 1971

Direct intervention (created by Dalí): the idea, image, and original maquette

Indirect intervention (created by artisans): lost wax process and patina

EDITION 327/350

TRIUMPHANT ANGEL

Religious imagery fascinated and intrigued Dalí throughout his lifetime. For Dalí, angels expressed grace, nobility and lightness. Dalí once said “nothing is more stimulating than the idea of an angel!”. The face and trumpet in the sculpture, echo the Cubist style pioneered by Pablo Picasso, who Dalí admired. It is interesting that Cubism and Surrealism co-exist in this sculpture.



From the 1940s, when Dalí began weaving strong religious themes into his artworks, angels appear frequently in his oeuvre. Dalí rejected his family's Catholicism early in life, only to re-embrace it again in later years. For Dalí, angels represented divine awareness, purity, protection and illumination. The key element of the sculpture is the trumpet, it links heaven and earth, bringing and reflecting divine light.

The angel's wings are in perfect equilibrium, referencing Dalí's obsession with geometrical precision. This sculpture embodies Dalí's idea of heavenly achievement and aspiration.

<u>Date:</u>	conceived in 1976, first cast in 1984
<u>Material:</u>	bronze
<u>Technique:</u>	lost wax process
<u>Edition size :</u>	350 + 35 EA
<u>Height :</u>	50 cm
<u>Edition :</u>	patina blue
<u>Maquette:</u>	original drawing, <i>Triumphant Angel</i> , 1976
<u>Direct intervention</u>	(created by Dalí): the idea, image, and original
maquette	
<u>Indirect intervention</u>	(created by artisans): lost wax process and patina

EDITION 179/350



TRIUMPHANT ELEPHANT

The elephant, Dalí's symbol of the future, is one of his favourite images, often typically depicted carrying objects on their backs. Dalí subverts the idea of the elephant being heavy and strong, by giving it impossibly long legs. It is an example of pure Daliesque whimsy, a fantastic image created by juxtaposing the immense weight with the fragility of the thin joints. There is a sense of otherworldliness as Dalí's elephants defy the laws of nature moving effortlessly, almost gracefully.

These spindly legs remind us of stilts and crutches, which Dalí used so often in his work.

The elephant was a recurring theme, first appearing in his 1944 painting *Dream Caused by the Flight of a Bee Around a Pomegranate a Second Before Awakening*.

The *Triumphant Elephant* is one of the artist's most iconic and instantly recognizable images.

The figure resting lightly on the pachyderm's back is an angel, an image which featured widely in Dalí's oeuvre. In Dalinian psychology, the messenger represents the subconscious that guides man through life. The elephant raises his trunk triumphantly as the jubilant herald mirrors this action trumpeting success and hope for the future.

Dalí's fascination with elephants was such that when Air India commissioned him to create a souvenir in 1967, Dalí presented a porcelain ashtray; a swan which transformed into an elephant when turned upside down. In lieu of payment, the eclectic Spaniard asked for a baby elephant which was duly flown from Bangalore to Geneva.



Date: conceived in 1975, first cast in 1984

Material: bronze

Technique: lost wax process

Edition size : 350 + 35 EA

Height : 53 cm

Edition : patina green

Maquette: original gouache, *Triumphant Elephant*, 1975

Direct intervention (created by Dalí): the idea, image, and original maquette

Indirect intervention (created by artisans): lost wax process and patina

EDITION 117/350

UNICORN

In this sculpture Dalí eulogizes his relationship with his beloved wife Gala, the heart-shaped opening in the wall representing their love. In his autobiography, Dalí illustrates Gala riding a Unicorn, *Gala, mounted on the Unicorn of my Fate*, suggesting that the image of the Unicorn and eternal love for Gala were, for Dalí, sources of inspiration.

The Unicorn is a mythical creature prominent in legends as a symbol of purity, it was also adopted as the sign or ideal representation of the “perfect” knight. The horn of the Unicorn was believed capable of neutralizing any poison.

The Unicorn’s horn pierces the wall through a heart-shaped opening, from which blood drops. Universally celebrated as a benevolent creature that appeared in many diverse cultural traditions, the Unicorn is admired as beautiful, mysterious, difficult to tame. The distinguishing factor is the single horn; it is of significant interest, and is a recurring image in Dalí’s art. Dalí was intrigued by the rhinoceros’s horn fascinated by its perfect spiral logarithmic forms, as well as seashells shaped like horns.

Dalí’s Unicorn becomes a compositional synthesis full of multiple messages; the symbolism of the wall, the bleeding heart, Dalí’s love for Gala, and the woman in the foreground who adds to the feminine and sensual aspect of the sculpture.

<u>Date:</u>	conceived in 1977, first cast in 1984
<u>Material:</u>	bronze
<u>Technique:</u>	lost wax process
<u>Edition size :</u>	350 + 35 EA
<u>Height :</u>	57 cm
<u>Edition :</u>	patina green
<u>Maquette:</u>	original gouache, <i>Unicorn</i> , 1977
<u>Direct intervention</u>	(created by Dalí): the idea, image, and original maquette
<u>Indirect intervention</u>	(created by artisans): lost wax process and patina

EDITION 6/350



VISION OF THE ANGEL

Salvador Dalí reinvents and twists a classic religious depiction through an unusual surrealist interpretation; in his unique way he alters the traditional image of God and the Divine Trinity.

In this sculpture, Dalí wished to illustrate the *oneness* of God and the Divine Trinity of the Christian dogma. At the center of the artwork, we see a giant thumb reaching upwards. The strength and supremacy of God the Father is represented by the thumb from which all life emerges, symbolized by the young branches.

To the right of this divine being stands humanity: a man-figure bursting with life's vitality which represents the Son of God. He directs his branches yet again upwards but is also rooted to the earth.

On the left of the Creator, the presence of the winged-figure represents the Holy Spirit. The angel is depicted in a meditative act, his chin resting on his hand and his wing supported by a crutch. The figures of angels, reoccurring in Dalí's oeuvre, often borrow traits of Gala, and they represent for Dalí, purity and nobility. He appears to be contemplating the crack in God's facade, a mortal flaw exposing the brickwork within.



Date: conceived in 1977, first cast in 1984

Material: bronze

Technique: lost wax process

Edition size : 350 + 35 EA

Height : 44 cm

Edition : patina green

Maquette: original gouache, *Vision of the Angel*, 1977

Direct intervention (created by Dalí): the idea, image, and original maquette

Indirect intervention (created by artisans): lost wax process and patina

EDITION 144/350



WOMAN AFLAME

This sculpture recalls Dalí's 1937 oil painting *Burning Giraffe*, and unites two of his favorite motifs: female figure with drawers and fire.

The female figure here is composed largely of flames. These inextinguishable flames represent burning passion spreading from the feet upwards. Rising flames modelled in bronze give the impression that the whole figure is consumed by fire and seems to have a life of its own.

The woman's physical appearance acquires a new perspective: crutches support her arched body and she is compartmentalized by drawers. Influenced by Freud's theories, drawers were used by Dalí to symbolize the unconscious. As Dalí once said "The human body is full of secret drawers that can only be opened by psychoanalysis". Aligning the figure's torso and front leg, these partly opened drawers represent concealed sexuality of women. They act as an "entrance" into a woman's interior world and represent our deepest desires and the mystery of hidden secrets.

The faceless figure represents all women, her beauty arising not merely from her sensuous form, but from a sense of inner mystery that seems to derive as much from what she chooses to withhold as to reveal.

Originally the figure was completely curved backwards. Mr Levi recounts Dalí throwing the wax model to the floor in a moment of rage when he suggested straightening the bust slightly. Without Gala's help in reasoning with Dalí, the sculpture would not exist as it does today in this expressive, intimate form.



<u>Date:</u>	conceived and first cast in 1980
<u>Material:</u>	bronze
<u>Technique:</u>	lost wax process
<u>Edition size :</u>	350 + 35 EA
<u>Height :</u>	84 cm
<u>Edition :</u>	patina green
<u>Maquette:</u>	original wax, <i>Woman Aflame</i> , 1980
<u>Direct intervention</u>	(created by Dalí): the idea, image, and original maquette
<u>Indirect intervention</u>	(created by artisans): lost wax process and patina

EDITION ---/350

WOMAN OF TIME

A radiant woman carries a soft watch over her arm, the iconic Dalinian symbol of time, and holds in her hands a rose stem, symbol of beauty and harmony. The elegance and graceful form of the woman's unusual dress recalls the Liberty Style popular in the early twentieth century.

Dalí's *Woman of Time* sculpture is a homage to feminine grace and beauty, whilst the soft watch alludes to the women's awareness that beauty fades with time. Dalí combined the symbolism of female allure and the concept of time in many of his sculptural works, he reveres refinement, elegance, and charm, all of these are depicted here in this exquisite rendering of the feminine figure.

As the title suggests, the artist poses the question: does beauty depend on time or is it eternal?



Date: conceived in 1973, first cast in 1984

Material: bronze

Technique: lost wax process

Edition size : 350 + 35 EA

Height : 65,5 cm

Edition : patina green

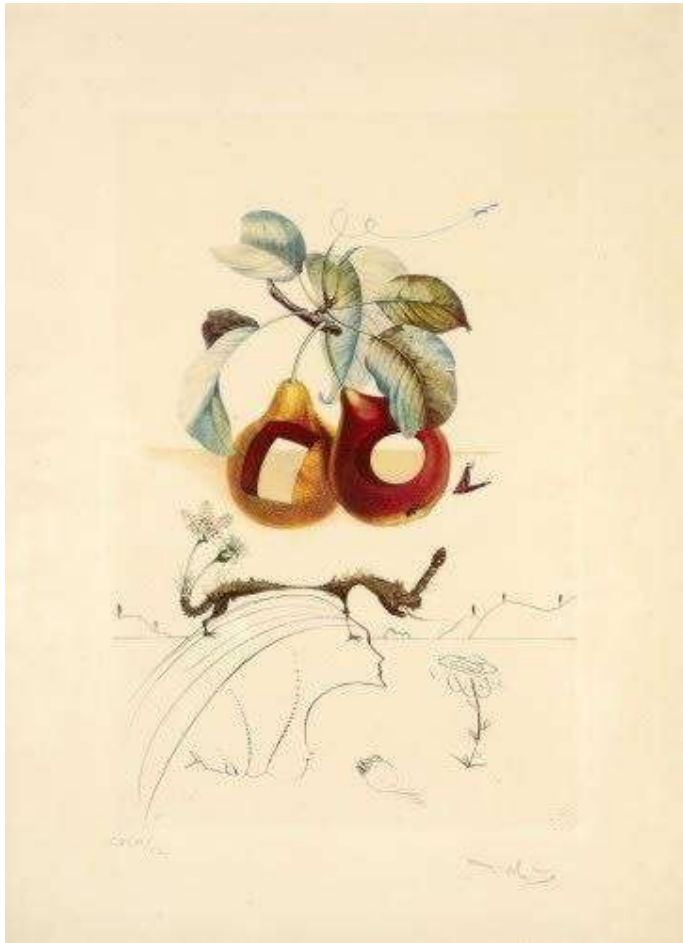
Maquette: original drawing, *Woman of Time*, 1973

Direct intervention (created by Dalí): the idea, image, and original maquette

Indirect intervention (created by artisans): lost wax process and patina

EDITION 286/350

The wonderful world of
CHA CHA



Les Fruits Troues

Printmaking process using fine limestone or chemically treated zinc plates. The image is drawn onto the stone or plate with greasy ink or crayon, then the stone is wet down. When the greasy printing ink is applied, the wet areas repel the ink, while the drawn areas retain the ink. Printing is made on slightly dampened paper.

There are usually no plate lines in lithography. The stone or zinc plate is usually much bigger than the "imaged" parts of them. The artist can draw with lithographic crayons, or with greasy lithographic ink. S/he can also scrape the engrave the stone to create clean open areas. Salvador Dali used to illustrate books with his lithography.

Date: 1969

Material: Color Lithograph and Dry Point on Arches Paper

Technique: Printmaking process using fine limestone or chemically treated zinc plates

Edition Size: 26" x 34", Edition of 200 plus 5 AP





Memories of Surrealism

Lithograph is a printmaking process using fine limestone or chemically treated zinc plates. The image is drawn onto the stone or plate with greasy ink or crayon, then the stone is wet down. When the greasy printing ink is applied, the wet areas repel the ink, while the drawn areas retain the ink. Printing is made on slightly dampened paper.

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Date: 1975

Material: Lithograph on Arches Paper

Technique: Printmaking using fine limestones or chemically treated zinc

Edition Size: 31" x 23" . Edition of 175

The wonderful world of
CHA CHA



La Famine

Lithograph is a printmaking process using fine limestone or chemically treated zinc plates. The image is drawn onto the stone or plate with greasy ink or crayon, then the stone is wet down. When the greasy printing ink is applied, the wet areas repel the ink, while the drawn areas retain the ink. Printing is made on slightly dampened paper.

There are usually no plate lines in lithography. The stone or zinc plate is usually much bigger than the "imaged" parts of them. The artist can draw with lithographic crayons, or with greasy lithographic ink. S/he can also scrape the engrave the stone to create clean open areas.

Moses and Monotheism was a book written by Sigmund Freud in 1939. It was later on illustrated by Dali in 1975.

Date: 1975

Material: Engraving and Lithograph on Soft Glove Sheepskin

Technique: Image drawn on stone or plate with greasy ink and pressed down to print on desired surface.

Edition Size: 25 2/5" x 19 7/10", Edition of 250

Transfer of Traditions

The wonderful world of
CHA CHA



Lithograph is a printmaking process using fine limestone or chemically treated zinc plates. The image is drawn onto the stone or plate with greasy ink or crayon, then the stone is wet down. When the greasy printing ink is applied, the wet areas repel the ink, while the drawn areas retain the ink. Printing is made on slightly dampened paper.

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