

DALÍ
DISRUPTION
+ DEVOTION



DALÍ DISRUPTION + DEVOTION

EDITED BY

Frederick Ilchman & Jennifer Cohen

WITH CONTRIBUTIONS BY

Jennifer Cohen

Hank Hine

Claire Howard

Frederick Ilchman

William Jeffett

Emma Kohlmayer

Jeff Koons

Julia Vázquez



Dalí: Disruption and Devotion is published in conjunction with the exhibition of the same name, organized by the Museum of Fine Arts, Boston, and The Dalí Museum, St. Petersburg, Florida, and presented at The Dalí Museum from November 7, 2026, to April 18, 2027, after exhibition at the Museum of Fine Arts, Boston, from July 6 to December 1, 2024, where it was curated by Julia Welch and Frederick Ilchman and displayed in the Lois B. and Michael K. Torf Gallery (Gallery 184). The book was designed by Pegie Stark, Stark Design.

The presentation at The Dalí Museum has been made possible by the support of Jake and Ingrid Jacobus, and of Adele Visaggio.

© 2026 Salvador Dalí Museum, Inc., St. Petersburg, FL

All rights reserved. No part of this publication may be reproduced, transmitted, or utilized in any form or by any means, electronic or mechanical, including photocopy, digital recording, or any other information retrieval system (beyond that permitted by Sections 107 and 108 of the US Copyright Law), without written permission from The Dalí Museum, except by a reviewer, who may quote brief passages.

First edition

ISBN, The Dalí Museum: 979-8-9884136-6-0

ISBN, Ludion: 978-94-6478-125-0

D/2026/6328/4

Front cover: Detail of Salvador Dalí, *The Angel of Port Lligat* (cat. 47)

Back cover: Detail of *Dalí in the Museo Nacional del Prado Painting “Infanta Margarita”* (fig. 1 on p. 85)

CONTENTS

7	<i>Introduction: Disruption and Devotion</i> Hank Hine
13	<i>Preface</i> Frederick Ilchman & Jennifer Cohen
18	<i>Dalí's Embrace of the Past</i> Jennifer Cohen
37	<i>Fantasy & Nightmare</i> Claire Howard
55	<i>The Last Old Master</i> Frederick Ilchman
80	<i>Velázquez & the Portrait</i> Julia Vázquez
99	<i>Not-So-Still Life</i> Frederick Ilchman
123	<i>Higher Callings</i> Emma Kohlmayer
146	<i>Inexorable Time</i> William Jeffett
169	<i>The Generosity of Art(ists)</i> Jeff Koons in conversation with Hank Hine
184	Notes
196	Works in the Exhibition
200	Further Reading
202	Index
205	Additional Image Information
206	Photography Credits
207	The Dalí Museum Board of Trustees & Staff





Introduction: Disruption and Devotion

The Dalí Museum and the Museum of Fine Arts, Boston, are institutions of conspicuously different scale and character. One, intimate and focused, its collection and programming centered upon the life and work of a single, inexhaustible artist; the other, encyclopedic, its galleries tracing the full arc of human image making across civilizations and millennia. My counterpart in Boston and I recognized early in our conversations that this asymmetry, rather than presenting an obstacle, offered a creative provocation. What might emerge if two museums so different in scope committed themselves not to the modest loan of a handful of works, but to an abundant exchange—one substantial enough to alter, however briefly, the character of each institution? One product is the catalogue whose exhibition you now encounter. The collaboration that produced it has been meaningful and rewarding.

The practical dimensions of this partnership deserve acknowledgment. Through innovative arrangements governing couriers, shipping, and insurance—developed with care by the staffs of both institutions—we were able to share significant portions of each collection while containing costs that might otherwise have rendered such an ambition impractical. The creative fruits of this initiative were two complementary exhibitions: *Dalí & the Impressionists: Monet, Renoir, Degas & More*, curated by Dr. William Jeffett, with the assistance of Julia Welch, Arthur K. Solomon Assistant Curator of Paintings, Art of Europe, at the MFA and presented at The Dalí Museum, and *Dalí: Disruption and Devotion*, which premiered in Boston and is now presented in St. Petersburg with this catalogue. Together they constitute a sustained consideration of the continuities that bind an artistic tradition across centuries of apparent rupture.

Dalí: Disruption and Devotion was curated by Dr. Jennifer Cohen, Director of Curatorial Affairs at The Dalí Museum, and Dr. Frederick Ilchman, Chair, Art of Europe, and Russell W. Baker Curator of Paintings at the MFA. Their essays in this volume are models of scholarly lucidity, and the exhibition itself bears the mark of their deep and

complementary expertise. We are grateful to them and to the governing bodies and entire staffs of both museums, whose devotions produced both exhibition and catalogue. In particular, I thank Boston's successive directors, Matthew Teitelbaum and Pierre Terjanian, for their spirited collaboration.

Dalí: Disruption and Devotion brings into dialogue stellar examples of European classical painting from Boston's collection and a rich selection of works by Salvador Dalí. What unfolds through our gallery is not merely a conversation between one artist and his predecessors, but something more consequential—a struggle, conducted in paint, over the very meaning of tradition and the terms by which an artist may claim membership in its canon. Dalí understood the Renaissance and Baroque inheritance with uncommon insight: its virtuosity in the physical handling of pigment, its commitment to chiaroscuro, its repertoire of mythological and emblematic subject matter, its abiding preoccupation with the mutability of the material world, and the spiritual aspiration in which the substantial and the transubstantial perpetually entwine. These were not, for Dalí, historical fascinations. They were the personal obsessions that defined his work and life.

The premise encoded in our title is precise: Dalí enfolded classicism in order to disrupt modernism and simultaneously enfolded his own iconography into the Western tradition in order to secure his place within it. The disruption runs in both directions. Against the reductive tendencies of the modernist avant-garde—its suspicion of beauty, its frequent renunciation of craft, its deliberately narrowing ambitions—Dalí mounted what he himself might have called a counter-reformation, drafting his own *Index Prohibitorum* and naming his apostates with polemical relish. Once formally expelled from the Surrealist movement, he proceeded to fashion that expulsion into a liberation, pursuing a classical Renaissance ideal and thus insisting that the most radical act available to an artist in the twentieth century was the recovery of the very visual tools that century most disdained.

And yet Dalí's classicism is never a passive homage. Although he avowed debts to both the Netherlandish tradition and to the painters of Spain and Italy, his pictorial light carries less of Johannes Vermeer's cool northern luminosity than the sterner, more stark illumination of the south—of Diego Velázquez, Jusepe de Ribera, and Luis Meléndez. His is more the severity of the Counter-Reformation than the measured permission of the Reformation. His landscapes

and still lifes, which seem in his hands nearly coextensive—rocks becoming loaves, objects becoming vistas and presences—constitute an elaborate personal iconography. The pale distance of mountains across the Empordà, the cradled bay of Cadaqués, anthropomorphic stone formations, the omnipresent figure of Gala: these elements accumulate into a dense brocade of private symbol that is woven, with great deliberateness, into the fabric of a shared cultural inheritance.

The exhibition is rich in *memento mori*, those images in which the abundance and vitality of the immediate moment fuel their own decay and thus hauntingly serve to establish dissolution and death as ever present. Fruit at the apex of ripeness, flesh at the height of beauty, time itself rendered as yielding as Camembert. Such images may provoke either resignation or rebellion. They ask whether what we witness is termination or continuity. If Dalí's dreamlike meditations on time, memory, sexuality, and mortality ultimately press toward the inevitability of temporal decay—without, as our authors note, the consolations of orthodox religious faith—then his deeper strategic ambition may be precisely the opposite of what the imagery declares. To enfold one's work into the fabric of cultural history is to elude the mortality it depicts. The goal, perhaps, is immortality—not transcendence of the body in any physical or theological sense, but permanence within the canon, the only eternity an artist can construct with a brush, pigment, and a bit of oil smeared across a cloth.

A conversation with artist Jeff Koons, included in this catalogue, offers a contemporary artist's reflection on these themes. Koons speaks of a domain of timelessness in which artists communicate across eras through shared humanistic preoccupations—a generosity of spirit, as he frames it, that consists in accepting the world whole and offering it back to others. His perspective illuminates what the exhibition itself demonstrates: that these pivotal classical works gathered here are not documents of a distant sensibility but expressions of a psychological intensity and a paradisaic longing that remain urgently present. The modernity of these older works is among the exhibition's most insistent revelations.

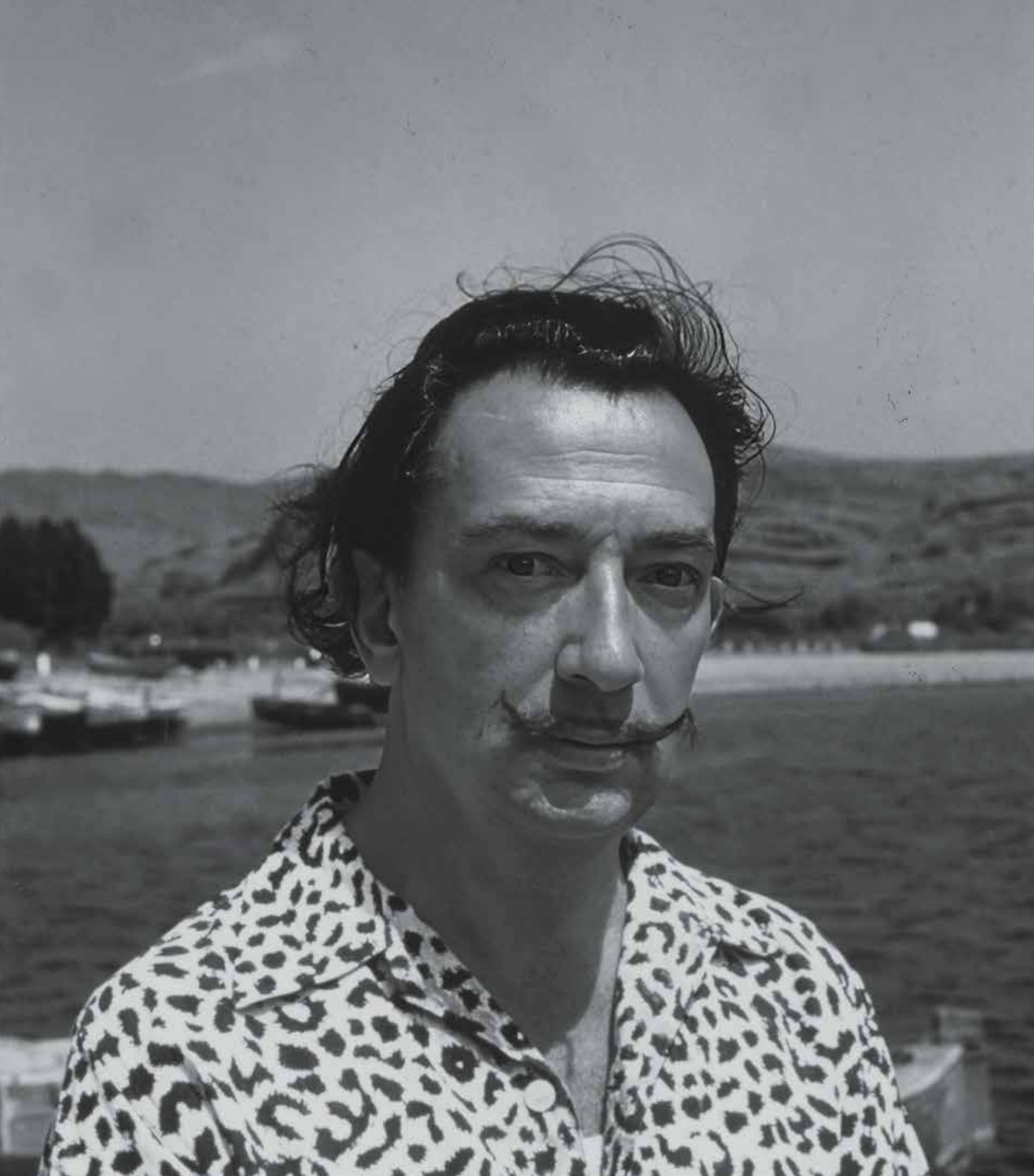
The proximity of Dalí's great works performs a service that scholarship alone cannot. To stand before a seventeenth-century *vanitas* with its painstaking fidelity to the textures of the perishing world, the spread cloth presenting the sustenance of this life—bread, fish, wine, and the tumbled walnuts bespeaking an exact hour in this world—and then to turn to Dalí's

Evangelical Still Life in which those same motifs of fish and loaf have second selves lit with a spiritual glow, is to remind us how inexorably matter yields to its essence. And to see El Greco's *Saint Dominic in Prayer* or Francisco Goya's Gabriel in the context of Dalí's saints, each portrayed as his wife, Gala, is to feel again that in an era of faith such ascendant beings walk among us as our neighbors and relations. Further, Dalí's transformations illustrate what was always latent in the classical tradition but had grown familiar to the point of invisibility: the anxiety beneath the mastery, the tension within the order, the dream held within the polished surface. Dalí recovers something of the hallucinatory intensity and the visceral theological urgency these works must have carried for their first viewers that centuries of reverent reproduction have softened into mere beauty. In this company, these masterworks of our tradition are made new again.

Hank Hine

Executive Director

The Dalí Museum



Dalí's Embrace of the Past

JENNIFER COHEN





*A hand, drawn by Monsieur Ingres with scrupulous objectivity,
a foot sketched by Raphael di Urbino, a face or leaf traced by Leonardo da Vinci—
remain and will remain more and more each day,
the greatest and rarest miracle of the sensibility and intelligence of man.*

SALVADOR DALÍ, 1943¹



Salvador Dalí is often remembered for a single, unforgettable image: a desert landscape populated by melting clocks. Titled *The Persistence of Memory* (fig. 1), this picture has long underwritten his reputation as a singular rebel who helped invent Surrealism in visual art. Yet Dalí developed his contributions to this seemingly unprecedented style on the basis of a deep and almost reverential study of a tradition stretching from the late fifteenth through the early nineteenth centuries, and also of the techniques of his more immediate modernist predecessors. In this sense, his most radical innovations did not reject the past but were, rather, powered by it. From adolescence on, Dalí treated the canon of European painting not merely as a backdrop against which the inventions of modern art, including his own, were to be measured and understood, but as the very medium through which he imagined, constructed, and continually restaged his work in order to surpass that canon on its own terms.

GROUNDING IN THE PAST

During his earliest formation as an artist, Dalí experimented with the expressive color and broken brushwork of Impressionism and Post-Impressionism, as well as the sharp geometric structures of early Cubism, all already historical movements or rapidly becoming so, even as he nurtured a deep fascination with earlier European masters, including Albrecht Dürer, Leonardo da Vinci, Michelangelo Buonarroti, El Greco

(Doménikos Theotokópoulos), and Francisco Goya, as well as the two he revered above all: Diego Velázquez and Johannes Vermeer.² This constellation of influences foretold a career in which immersion in art history became a pathway to originality and to self-fashioning as the heir to these great predecessors. This array of models also shaped Dalí's later devotion to psychological drama and finely calibrated characterization, figural elongation and spiritual intensity, intricate draftsmanship and minutely constructed figures, the play between close observation and imaginative invention, and ambitious explorations of both miniature and monumental scale.³

In 1919, while still a secondary student in his hometown of Figueres in his mid-teens, Dalí contributed to a small, hand-printed student magazine, *Studium*.⁴ In a dedicated "artistic section," he tried his hand at both criticism and visual analysis, revealing himself as already in fluent dialogue with European painting from the fifteenth to eighteenth centuries. At this time, Dalí, who was also taking evening classes at Figueres's Municipal Drawing School, absorbed and copied the illustrations in Gowan's Art Books, an inexpensive series of pocket-sized, mass-market volumes, each focused on a single European master.⁵ Dalí later recalled that his father gave him the complete set as a gift when he was still a boy, and that he spent "entire days" in his improvised studio (an old laundry tub) absorbed in their pages, committing the history of painting to memory, image by image.⁶

Dalí deepened his knowledge further at the Real Academia de Bellas Artes de San Fernando in Madrid, the most prestigious art school in Spain, which he entered in 1922. In the same institution where Goya had once served as professor and director, Dalí now studied perspective, anatomy, and art history in a rigorous program. There, he roamed the Museo Nacional del Prado to scrutinize the Spanish Baroque at close range, effectively embarking on a self-directed apprenticeship. His drawn studies



Fig. 1 Salvador Dalí. *The Persistence of Memory*, 1931. Oil on canvas, 9 ½ × 13 in. Museum of Modern Art, New York, Given anonymously, 162.1934

also reveal a growing fascination with the precision of Dutch painting, particularly Vermeer's work, which exemplified what Dalí would come to call "proper looking."⁷ Dalí's *Bouquet (L'Important c'est la rose)* (cat. 4), painted during his time at the academy, stages the simultaneity of his engagement with historical and modern art as he forged a personal style. Incorporating stylistic nods to Juan Gris, Henri Matisse, Paul Cézanne, Pierre Bonnard, and Jean-Auguste-Dominique Ingres, the painting has been described as a "hybrid, home-grown modernism," a local inflection of avant-garde currents born elsewhere.⁸ Through its sequence of roses shown from bud, through blossom, to dropping petals, the work also invokes the long tradition of floral still life, a genre brought to its height by Dutch and Flemish painters during the long seventeenth century, and charged throughout with vanitas symbolism alluding to the brevity of life. Compare, for example, Balthasar van der Ast's *Still Life with Flowers* (cat. 3), in which a bouquet is gathered in a translucent glass carafe so that every stem, water bubble, and refraction feels separately weighed and described, the curling leaves and blooms echoing the small snail, lizard, and grasshopper arranged on the table below—all creatures, like the brilliant flowers themselves, small and short-lived. This carefully contrived natural abundance becomes a meditation not only on ephemerality but also on worldly value, inflected by the history of tulipomania in the 1630s, when certain bulbs cost more than even a deluxe sort of painting such as this.



Fig. 2 Salvador Dalí. *The Basket of Bread*, 1926. Oil on panel, 12½ × 12½ in. The Dalí Museum, Gift of A. Reynolds & Eleanor Morse, 1981.1

Dalí's formal training in Madrid concluded in 1926, after he painted *The Basket of Bread* (fig. 2) during the final months of his studies. A bravura demonstration of his command of Old Master-style still life conceived in conscious emulation of Dutch and Spanish seventeenth-century painting, its single peasant loaf, set in a humble wicker basket on a draped white cloth and isolated against a dark ground, calls to mind both the quotidian bread of the Iberian table and the Eucharistic host. The painting's extraordinary finish and subtle tonal balance convinced the twenty-two-year-old that he had equaled his beloved Vermeer and

Francisco de Zurbarán, emboldening him to refuse to sit for his final examination. This refusal led to his expulsion from the academy, but it also freed him, both psychologically and practically, to explore more experimental directions. What emerged constitutes a radical affirmation that runs counter to narratives of the avant-garde as complete rupture: a body of work and philosophy that assert innovation can be rooted in what has come before. Dalí left Spain for Paris in 1929, and though in that city his break with academic convention drew him into the artistic and intellectual ferment of the Surrealist movement, dialogue with the past remained central to his artistic growth.

Across every phase of his career, Dalí approached the history of art not so much as an inheritance but as raw material for his own inventions, mining canonical works to defy the aesthetic conventions of his own time. Even at the height of his avant-garde experimentation, he often used linear perspective, a Renaissance innovation that modern artists considered exhausted, and frequently actively opposed. Equally distinctive was Dalí's devotion to the miniature; at the peak of his career, nearly half his works were small in scale and rendered with exquisite, jewel-like precision.⁹ Moreover, in 1942 Dalí announced that he aspired "to become classic."¹⁰ This aspiration manifested in several interwoven pursuits that undergirded a new painterly mode he ultimately called *nuclear mysticism*: a preoccupation with the golden-section ratio long associated with Greek architecture and rediscovered during the Renaissance, a renewed engagement with artists of the Renaissance and Baroque, and the composition of his technical treatise *50 Secrets of Magic Craftsmanship*, modeled on Renaissance painters' manuals.¹¹ Following his postwar reengagement with Catholicism, many of his compositions sought to reconcile spiritual tradition with the revelations of modern science, as in vast religious canvases like *The Ecumenical Council* (cat. 34). Through these works, Dalí cast himself not only as a new kind of master, but as the preeminent master of the modern age.



Fig. 3 Salvador Dalí. *Self-Portrait (Figueres)*, 1921. Oil on burlap, 14½ × 16½ in. The Dalí Museum, Gift of A. Reynolds & Eleanor Morse, 1983.¹

STAGING THE ARTIST

That self-appointment had deep roots; the young Dalí was already deeply invested in cultivating his image as an artist who stood in relation to those who came before. In *Self-Portrait (Figueres)* (fig. 3), the teenage Dalí used Rembrandt-inspired chiaroscuro and a carefully contrived costume to present himself as an eccentric outsider, deliberately courting attention through his appearance. Already his portraiture shifts the emphasis from probing psychology to staging a persona assembled from social and cultural signifiers.¹² In an even earlier self-portrait notable for its stylistic contrast with the aforementioned one, *Self-Portrait (Cadaqués)* (cat. 2), the young artist places himself in the long tradition of painters who depicted themselves at work in the studio, seated before canvas on easel, poised at the moment of creation. The bold color and expressive brushwork

of Dalí's intimate Cadaqués self-portrait reveals his admiration for Post-Impressionist and Fauvist painters of the 1890s and early 1900s, recalling, for example, Matisse's luminous interiors with windows and balconies opening onto the Mediterranean Sea. To produce this ostensibly spontaneous little canvas, Dalí did not simply glance in a mirror; rather, he engineered a small optical apparatus composed of three mirrors so he could paint himself in strict profile while at the easel: a mirrored chain of images that echoes the *mise en abyme* of art-historical citations embedded in the work's facture.¹³ Crucially, the easel and artist are situated within a multifocal composition, ceding centrality to the doors flung open to the blindingly bright outside world, suggesting the young painter's ambition to succeed and achieve public recognition.

Dalí's careful management of his image through painted self-portraits eventually expanded into a broader construction of a cult of personality, as seen in his self-fashioning through personal style, including his now-iconic mustache, as well as outlandish public stunts. Even when he had to share agency with another artist, the resulting work still appears highly controlled, as in the numerous photography sessions orchestrated by collectors like A. Reynolds and Eleanor Morse, and by professional photographers such as Robert Descharnes and Meli (Melitó Casals). The same year Dalí painted *The Ecumenical Council* (cat. 34), Meli photographed him in his studio (fig. 4) working on *Beatrice* (1958–60; The Dalí Museum, St. Petersburg) beside the Giuseppe Arcimboldo-inspired *Dionysus Spitting the Complete Image of Cadaqués on the Tip of the Tongue of a Three-Storeyed Gaudinian Woman* (1958; The Dalí Museum, St. Petersburg, cat. 38). Dalí wears a traditional Catalan peasant hat, part of the local rural dress he had embraced as part of his public identity.

In both his self-portraits and photographs of him at the easel, Dalí was already inserting himself into a long history of depictions of artists at work. Foreshadowing Dalí's triumphant, self-authorizing practice of self-portraiture, Maria Schalcken's *Self-Portrait in Her Studio* (fig. 5), one



Fig. 4 Meli (Melitó Casals, Spanish, 1910–1990). *Dalí in His Studio*, 1958, printed 1986. Black-and-white photograph, 14 × 11 in. The Dalí Museum, Museum purchase, 1986.15



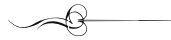
Fig. 5 Maria Schalcken (Dutch, 1645/50–before 1700). *Self-Portrait in Her Studio*, c. 1680. Oil on panel, 17 $\frac{3}{8}$ × 13 $\frac{1}{2}$ in. Museum of Fine Arts, Boston, Gift of Rose-Marie and Eijk van Otterloo, in support of the Center for Netherlandish Art, 2019.2094

of only two known paintings by the artist, shows her seated before a completed picture on an easel, with palette, brushes, and maulstick in hand. Fixing the viewer with her gaze, Schalcken emphatically points to her creation, asserting both authorship and artistic authority. Jan Steen's *The Drawing Lesson* (cat. 1) is another resonant precedent. In Steen's painting, the master appears fully absorbed in his task, surrounded by the paraphernalia of art making, including a plaster cast after Michelangelo's *Rebellious Slave* that pointedly foregrounds the traditional pedagogical practice of learning through copying acknowledged masterpieces. Here, however, the true subject is not the finished work but the act of making: like so many painters who turn their gaze on artistic labor, Steen paints a drawing lesson, showing an instructor turning away from his own loaded palette toward a youth (and, in a gesture especially relevant to Dalí's later practice, potentially folding his domestic life into the scene; it has been proposed that the student may be modeled on the artist's own son).¹⁴ Dalí took up the theme of the artist at work with unusual precision, as well as his characteristic self-referentiality; he was fascinated by the commanding representation of an artist seen from the back at his easel, thought to be a self-portrait, embedded in Vermeer's *The Art of Painting* (figs. 5 and 6 on p. 64), which he explicitly cites in *The Ghost of Vermeer of Delft Which Can Be Used as a Table* (cat. 16). He was equally drawn to Velázquez's *Las Meninas* (fig. 2 on p. 85), which he later referenced in *The Ecumenical Council* by inserting his own image where a painter's signature might traditionally appear.

LOOKING BACK AT DALÍ

For Dalí, retrospection and introspection were inseparable; to look inward was always to look back, to childhood experience. By the 1930s, his fascination with Sigmund Freud's ideas had transformed childhood memory, ambiguous and fallible as it was, into a kind of dream library from which the artist borrowed images throughout his career. Eggs, crutches, pianos, ants—he rehearsed these emblems of identity so insistently that they became instruments of a kind of self-canonization, acquiring

Over time, Dalí folded his own image, obsessions, and earlier motifs back into his works so insistently that many later paintings seem to look back at his oeuvre, turning individual canvases into pictures-within-pictures that restage his career.



the weight of Christian and mythological imagery. Through this evolving symbolic language runs Dalí's powerful impulse toward self-portraiture in painting that complements his impulse toward autobiography in writing, such that his entire oeuvre might best be understood as a form of self-portraiture, even when his image is transformed (as in the "Great Masturbator" motif), hybridized, inextricably part of the landscape, or nowhere to be seen.¹⁵ Owing to the success of his "branding"—his invention of so many iconic surrogates that point back to "Dalí" before any deeper interpretation can even begin—motifs like the soft watch or the trail of ants, as in *Surrealist Poster* (fig. 6), function almost as signatures in their own right.¹⁶

Over time, Dalí folded his own image, obsessions, and earlier motifs back into his works so insistently that many later paintings seem to look back at his oeuvre, turning individual canvases into pictures-within-pictures that restage his career. Following Dalí's own terminology, The Dalí Museum's founding collector Reynolds Morse dubbed this retrospective introspection "Dalínian continuity," wherein the artist framed the repetitive aspects of his work as intentional, creating webs of references within paintings across his career.¹⁷ Nowhere is this recursive logic clearer than in *The Disintegration of the Persistence of Memory* (fig. 7), a painting that returns to Dalí's canonical image of two decades earlier, referenced at the start of this essay. Revisiting *The Persistence of Memory* after it had come to epitomize his particular brand of Surrealism, especially in the

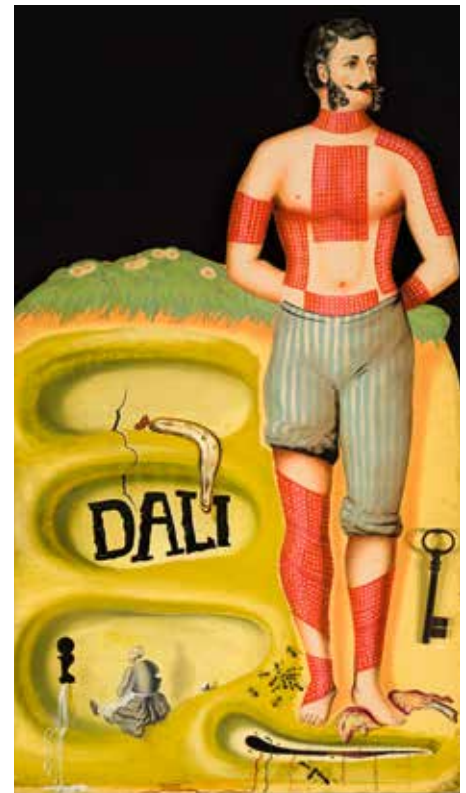


Fig. 6 Salvador Dalí. *Surrealist Poster*, 1934. Oil, lithograph, and key on panel, 27 × 15½ in. The Dalí Museum, Gift of A. Reynolds & Eleanor Morse, 2007.24

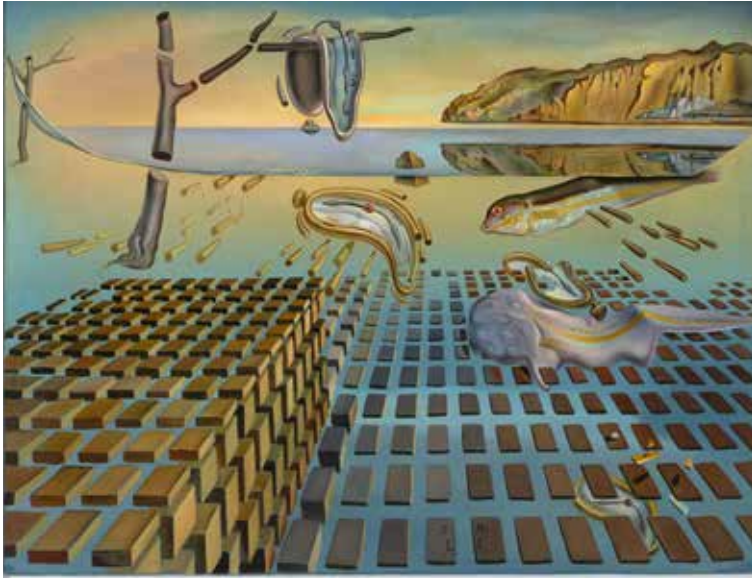


Fig. 7 Salvador Dalí, *The Disintegration of the Persistence of Memory*, 1952–54 (cat. 5)

United States, Dalí subjects his earlier composition to the atomizing logic of the nuclear age. The other plain extends far into the distance below hovering brick-like geometric solids that suggest matter itself breaking down; the familiar melting watches hover; the rock-head of the Great Masturbator and the dead olive tree fracture into their component parts. In the distance, missile-like forms thread the sky, binding dream imagery to atomic anxiety. *Disintegration* thus enacts Dalí's characteristic double movement: it acknowledges the iconic status of his earlier masterpiece while literally breaking it apart. But the deeper claim is implicit in the method itself. By submitting his own earlier work to the same revisionary scrutiny he brought to Velázquez and Vermeer, Dalí positions his art within the same continuum as the canonical paintings he spent a lifetime studying, and positions himself among the greats he emulated.





Cat. 1 Jan Havicksz. Steen
The Drawing Lesson, c. 1665–66



Cat. 2 Salvador Dalí
Self-Portrait (Cadaqués), c. 1918



Cat. 3 Balthasar van der Ast
Still Life with Flowers, c. 1630



Cat. 4 Salvador Dalí
Bouquet (L'Important c'est la rose), 1924

COLOPHON



Publisher
The Dalí Museum and Ludion

Publication Coordinator
Shaina Harkness

Production Assistant
Sofia Harris

Designer
Pegie Stark, Stark Design

Editor
Amy Peltz

Proofreader
Sarah Auld, with Annette Norwood

Printer
Graphius, Belgium

Printed and bound in Belgium in an edition
of 1000 hardcover on Galerie Art 150gsm paper
and set in Baskerville and DIN 2014