

РЕЦЕНЗИИ

*REVIEW

OTTE, Torsten: *Salvador Dalí & Andy Warhol: Encounters in New York and Beyond.* – Zurich, Switzerland: Scheidegger & Spiess, 2016. – 416 p.

Adrià Harillo Pla¹, PhD student in Philosophy
Complutense University of Madrid

The book here reviewed is a work by the lawyer and art historian Torsten Otte who, through his art history studies as well as in social and legal sciences, has gifted this book *Salvador Dalí & Andy Warhol: Encounters in New York and Beyond*, which contains an interesting perspective that is rarely seen in the works of this field.

The significance of this book lies in the fact it enables the establishment and development of relations between the two artists in a context as unique as the city of New York in the last decades of the last century. Frequently, both artists are treated as referents of the artistic movements of Vanguard and Pop Art, respectively. Warhol himself, in some of his statements, came to regard the Catalan artist as a kind of precursor of Pop Art. However, in these types of analyses carried out from the art history point of view, the economic aspects of the personality of both artists are commonly omitted, something that, if art is accepted as a temporary and social reflection, seems to be untrue to reality. As capitalism began its development in the second half of the century, it was an important factor of influence on both these artists.²

The book, documented through bibliographic materials and interviews with important people who lived during that period and held relationships with these artists, allows to deepen the artistic aspect, but also to have more information to analyze this link from an economic point of view. Dalí, as Avant-garde and understood as the precursor of the Pop Art movement, changed enormously throughout his career, something typical of modern art that rejects and renounces the rules, making it useless to look for a canon.³ From a completely romantic stance, there are those who consider that art is linked to truth. If for the artist does not exist norms, something can not be valued qualitatively and, therefore, once inserted in the market, – a place in which buyers and sellers demands can be satisfied through an agreed code (money) –, art can not be valued on the basis of whether it is valuable, but its value, and it must be borne in mind that the products most in demand are not always the best.⁴ Art, from the avant-gardes, ceased to be empirical and aesthetic, the category of beauty was no longer its intrinsic category and, being that you cannot want what

¹ **Об авторе.** Адриан Харилло Пла – обладатель степени бакалавра в области философии автономного университета Барселоны и магистра в области арт-рынка. В настоящее время разрабатывает докторскую степень в философии мадридского университета и университета Флориды. Член испанской Ассоциации арт-критиков. У него имеет большое количество научных статей в специализированных и общих СМИ. Его академический интерес основан в отношениях между философией искусства и рынка. Работал в качестве профессора университета, а также редактора в прессе и в национальном музее и Интернациональном галереи современного искусства».

² Some academics have used the concept of empty art, reflective art or transformer art, depending on their function. Personally, the third opinion seems to me unrealistic, and although it could change it, the intention of Warhol and Dalí was not to be revealed against its establishment and context.

³ I have spoken here that it changes, not that it evolves, since if there is no canon, it can not be measured qualitatively.

⁴ There are concepts such as marketing, advertising, price and its psychological influence of price on the consumer behavior etc. regardless of the objective characteristics of the product.

you don't know exists. Dali did a great task in this sense, creating demand. The Catalan went so far as to claim that he was at first a genius of propaganda and then discovered that he was a true genius and that his most unlikely ideas were turned into checks.¹ Dalí was extremely intelligent in this sense, and really was an important seed for Warhol as if art is no longer a craft, and therefore price does not depend on size, hours of work, materials, etc. and is bought and valued more with the ears than with the eyes, propaganda is a key and distinctive element.² Much of this importance is due to the fact that, for the first time and without hiding itself, Dalí understood that the presentation and framing of art is almost as important as the art itself, influencing the viewer's perception and opinion of his art.³

While it is true that Dalí constantly spoke of himself as a genius, in his always contradictory discourse he went on to say that he steals ideas from others on a constant basis, something that is far removed from the romantic idea of genius and which, again, a previous step for the later Pop Art.⁴ Only in this way is it possible that, once again, Dalí affirms that if he has one new pimple, he can make money as some people may believe it's interesting or maybe even art and that without rules, a system of rewards and punishments cannot be established, which can further breed these type of attitudes.⁵ A work, therefore, is

¹ Dalí, Salvador, and Mas, Ricard. *La vida pública de Salvador Dalí: a través de sus mejores entrevistas*. Barcelona: Parsifal, 2004. p. 180.

Also in this same book, but in different parts, can be read more phrases in this way like: "Approximately in autumn of 1965 begins to sign blank papers to, later, stamp lithographs in them. The first day, in knowing that people were paying 100 dollars for each, he signed 10.000", p. 147.

"A dollar painted by Dalí have much more value than a real dollar", p. 183.

"In my life there are two things: Gala, my wife and then the money. These are the only two things I love", p. 190.

"In the world nothing is more spiritual than the Money", p. 201.

"I'm terribly greedy, how much more money I have, better I'm feeling", p. 201.

"I would do anything for money", p. 202.

"I constantly steal ideas from others", p. 208 In another order of ideas, in this same interview Dalí claims to be very afraid of death, as Warhol in his book "The Philosophy of Andy Warhol (From A to B & Back Again)".

² Art is bought more with the ears than with the eyes and is that lower is the objective criteria, the explanation must be greater. Neither is possible to think that this explanation is disinterested or universal, as Kant intended. Is not possible because are profit-making institutions, hierarchies, egos in the market... Of course, a certain confidence in the market is necessary, one can not think, as Adam Smith said, that the base is: "give me what I want and I will give you what you want", but that trust also favours the abuse of confidence, and is that only can lie us someone in which we trust. As the objective criteria doesn't exist, need to rely on the experts of the art world. In this market context, why we should rely on their morals rather more than on their interests?

³ The use of the word "propaganda" in this case is important. While the goal of the advertising is promote the consumption of a product or service between the public, the propaganda is the diffusion of ideas and information to induce or intensify specific attitudes and actions with the intention of convincing a (public) audience to adopt the attitude or action that it represents (consumption of a product or service). He tries it through feelings or reason.

⁴ "I constantly steal ideas from others" Dalí, Salvador, and Mas, Ricard. *La vida pública de Salvador Dalí: a través de sus mejores entrevistas*. Barcelona: Parsifal, 2004, p. 208. In another order of ideas, in this same interview Dalí claims to be very afraid of death, as Warhol in his book "The Philosophy of Andy Warhol (From A to B & Back Again)". Pop art was stealing icons, symbols ... and nothing happened. An example of this is the Reappropriationism of Mark Bidlo for example, who reinterpreted the Brillo Box of Warhol, one Brillo Box whose design was not original of Warhol. On the other hand, it can not be said that working on a canon, as in the past, is the same as copying.

⁵ Dalí, Salvador, and Mas, Ricard. *La vida pública de Salvador Dalí : a través de sus mejores entrevistas*. Barcelona: Parsifal, 2004, p. 187. This sentence of the pimple said for Dalí remember another sentence of Frank Sinatra, who said: "I could appear on the stage and make a pizza and still they would come to see me". Perhaps the greatest example of this idea that all that an artist does is art is "Merda d'artista" by Piero Manzoni. The important is accept that the artists also respond to economic

worth what someone is willing to pay for it and the payment demonstrates satisfaction, is a tautology, but competition does not always ensure the triumph of the best or the best valued, and that the market is not democratic, the voice that is most significant is the one with the most purchasing power and the market is not free. Consequently, art has a value and also a price, a price that someone sets and someone pays, but competition does not always ensure that the most expensive piece of art is necessarily the best¹.

In the past, the category that pursued art was that of beauty, and its aesthetic peculiarities were clearly related to emotion². In fact, emotions have fulfilled important biological functions; they are a basis for moral norms, but that man has emotions does not mean that he shares what they provoke, that they are cultural. Beyond that, in a globalized world like the present one, in which the great institutions seem to praise some artists without any possible discussion, to some it gives them the impression that the art is internalized for the experts, who do not need a consciously reflection³. However, there is much experimental evidence on the cognitive and psychological effects of market exposure. If there are no rules, something is not prohibited, therefore, is allowed. Everything should be accepted as art, something that is impossible in terms of demand. Finally, the easier it gets, the less it costs us, which is typical of the hedonism of our society.

There is a belief that every question presumes a conceptual framework and with the expiration of the framework expires its problems, with the new appear new that were unimaginable. The art market is an institution that responds to demand: if you asked it for quality, the market would produce it, something that is not true. Considering this and that some conceptual frameworks seem to be changing, this book is a good way to try to understand to what extent the relationship between these two stars was important for art and especially for understanding what their role in the general history of art will be when the current conceptual framework has been overcome⁴.

stimulations, now and always. The difference is that Warhol and Dali, in this sense, they were honest, maybe not with the romantic idea of art but yes with themselves. In the Art History we can find a lot of examples about this situations, like when sweepers pulled work from John Chamberlain or another cleaning woman cleaned work of Martin Kippenberg, in fact, Danto said that art is dead for another reasons. but maybe if there are no rules, it has died of freedom.

¹ It is important to consider for this that art is an asset of asymmetric information and one Veblen asset.

² The emergence of the concept of "Stendhal Syndrome" demonstrates this fact.

³ In one period in which art depends more on speech than on image, that is a contradiction. There are people who can detect things without one rational process, only with the experience, but that is dangerous, and in the capitalist market only win who wins. Without rules, it is a fight to the death.

⁴ "Stars" used as Rosen (1981), who invented the concept of star to refer to the person who has a superior difference of income than the real difference between talent-result.

Also in this way: Hamilton, Richard. «*Art and Design*», *Popular Culture and Personal Responsibility*, 1960, p. 135–155.