

THE Salvador Dali COLLECTORS NEWSLETTER.®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

*** Now In Our 21st Year ***

New Dali Museum Opens in Florida


Spanish royalty on hand for opening day fanfare, parade, entertainment & festivities

The new Salvador Dali Museum has opened in St. Petersburg, Fla., at 11 a.m. Jan. 11, 2011. An opening "Surreal Parade" of guests and dignitaries promenaded from the old museum building on the waterfront to the new one located eight blocks north for a ribbon-cutting ceremony led by the King and Queen of Spain's youngest daughter, S.A.R. la Infanta Cristina, Duchess of Palma de Mallorca. The procession included many VIP guests and dignitaries, entertainers, musicians, and a Dalí look alike in a horse and carriage.

Entertainment continued at the new building, beginning with a 30-second horn fanfare by the Florida Orchestra Brass Quintet, marking the beginning of a new era for the Dali Museum.

The new museum's design is causing quite a stir in cultural circles. Combining function with surrealism, the three-story concrete monolith rises with what appears to be an oozing glass amoeba attached to its side. A spiraling staircase inside ends in a corkscrew-like finial stretching to the domed ceiling 80 feet above.



The museum holds the largest collection of Dalí's work outside his native Spain: 96 oil paintings and more than 2000 other pieces, including several masterworks such as the colossal *Discovery of America by Christopher Columbus* and *The Hallucinogenic Toreador*. All of the oil paintings are on permanent display in the new building. 

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Salvador Dali Gallery director Bruce Hochman, Salvador Dali Archives president & CEO Frank Hunter and renowned Dali expert Nicolas Descharnes were on hand for the opening of the new Salvador Dali Museum building in St. Petersburg, Florida on January 11, 2011.



All web links in this PDF issue are clickable and will open the sites in a browser window.



Old Dali Museum Closes

Excerpted from *The St. Petersburg Times*, 1/3/2011

by Dominick Tao

On the last tour of the last day of the old Salvador Dalí Museum, veteran docent Janice Embrey wove the same path through the halls of surreal masterwork, narrating nuances of each painting to dozens of gathered patrons, but battling the welling pangs of nostalgia.

So many memories were infused in the building, in the mind-bending blurs of oil on canvas it has held since 1982. She remembered fondly the days of rapturous coos from tour groups as they felt the revelation of finding a hidden shape or meaning in the largest collection of Dalí's work outside of Spain. Friends and co-

workers met here, fell in love here, were married here. But at 6 p.m. Sunday (Jan. 2), the museum's gallery doors were shut to visitors for the last time.


Although a new Dalí Museum is scheduled to open eight blocks north at 11:11 a.m. Jan. 11 -- numerology was a fancy of the artist -- the old building at 1000 Third St. S drips of memories like a melting clock on a tree branch. "I can't believe I didn't cry," Embrey said after the tour.

For the past 13 years, Embrey has been giving tours at the museum. And to the last, the patrons, even visitors who have been to the museum many times over many years, still pelt her with questions. One was Carlos Bolado from Dunedin, who first visited the museum with his wife a decade ago -- and by some stroke of luck, or coincidence, decided to visit the museum Sunday. "We have so many memories here," Bolado said.

"The timing worked out. I don't believe in coincidence," Embrey interjected. "Dalí did. He would have called it subjective chance," she said.

Others expressly chose Sunday to visit the museum, and even in a final visit after years of patronage, those like Serge Baril and his wife, Aline Baril, discovered new things. "My wife had never seen the link in the face of Lincoln," Baril said, referring to the face of the 16th president surrounding a woman's naked backside in *Gala Contemplating the Mediterranean Sea*.

The new museum will overshadow the intimate nature of the former shrine to the Catalan master, with twice the space, its gravity-defying spiral staircase and a massive exterior geodesic glass edifice. The loss of close, soft-lit communion with the art and patrons, however, is what Embrey said she will miss most. But ultimately, she mused, that doesn't matter.

"Dalí's art will blow your mind no matter where it is," Embrey said. 

Mammoth Dali Masterworks on the Move

Excerpted from *The St. Petersburg Times*, 1/7/2011, by Lennie Bennett

Eight blocks. Half a mile. That's the distance between the old Salvador Dalí Museum and the new one, which opens on Tuesday (Jan. 11). Easy getting everything from one place to the next, right? Maybe if you're talking desks and paperclips.

Not, if you're transferring a collection of art by the Spanish master Salvador Dalí valued at \$500 million to \$700 million. Though the stroll is only about 10 minutes, you can't just stack the canvases on carts and roll them down the sidewalk.

Instead, it was a four-day, \$30,000 event with a mammoth, customized semi-trailer truck and a four-man team from U.S. Art, a Massachusetts company that moves art nationally, internationally or, in this case, up the street. The process began Monday (Jan. 3), the day after the old building was closed, and five days

"Mistakes are almost always of a sacred nature. Never try to correct them. On the contrary: rationalize them, understand them thoroughly. After that, it will be possible for you to sublimate them."



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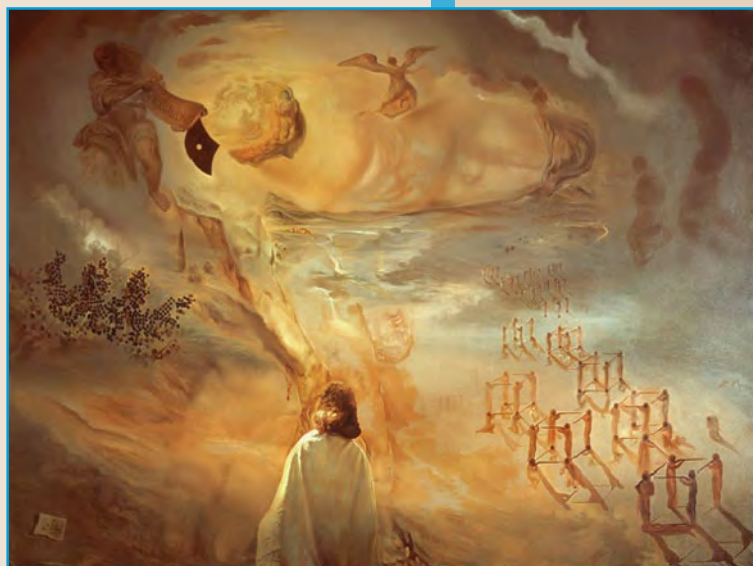
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before the first pre-opening events were scheduled at the new one at 1 Dalí Blvd. adjacent to the Mahaffey Theater. Saved for Wednesday were the four largest paintings, often called the masterworks, that have been displayed in the sunken area informally called the Pit at the old building. (A fifth masterwork had been on loan to the High Museum of Art in Atlanta and was shipped directly to the new building.)

They are the most fragile and most difficult because of their size and weight. Three of the four are too large to stand upright even in U.S. Art's largest truck, the jumbo jet of tractor-trailers measuring 69 feet long and 13.5 feet high. So U.S. Art's crating manager J.R. Gilbert, who has worked with the Dalí for 20 years, crafted an A-frame platform on which the paintings could rest at an angle.

The move was planned like a military maneuver and almost surgical in its execution. But there is always potential for mishaps. Supervising were Joan Kropf, curator of the collection, and Dirk Armstrong, assistant curator, and it was clearly stressful. Paintings, especially ones this large, are subject to warping if mishandled and, because they are works on canvas, can be easily torn or scratched.

Galacidalacidesoxiribunucleicacid (Homage to Crick and Watson), whose name is about as long as its length of 13-plus feet, was the first large work to come down. It's a typical Dalí narrative, full of mysterious references. Here, many are to the molecular structure of DNA, identified by scientists Crick and Watson in 1953. Armstrong estimates its weight at about 250 pounds. The painting made it without incident to the Styrofoam blocks on the floor and into its new crate. Metal clips on the painting bolted to the crate's frame would keep the painting stable in the crate, but first the holes for the bolts had to be penciled on the wood, the painting lifted out before drilling so there would be no contact with sawdust, then returned to the crate and screwed into place. Planks were fitted across it and nailed on, and the whole thing was wrapped in plastic. The crew hoisted it onto dollies and rolled it out to the dock where the tractor-trailer waited with a group of security guards. So far so good.




Galacidalacidesoxiribunucleicacid

A brief moment of frisson occurred when the painting threatened to slide off one of the dollies, catching one of the crew off balance and sending him into the arms of Kropf, who propped herself against him and the crate. The moment passed quickly and the painting was slid onto the A-frame in the truck, buckled in place and on its way. The trailer part of the truck, by the way, is triple-insulated, has a massive cooling system and locks that would require an industrial blowtorch to remove. While the elaborate alarm system was going off, of course. The ride to the new Dalí lasted less than five minutes.

Things went smoothly at the new museum with its wider loading dock and state-of-the-art freight elevator. The truck is also equipped with a hydraulic system that jacks the trailer up to the exact height of the unloading area, which saved much angst as the painting was carried off. The painting had made landfall in its new home, propped against a wall ready for hanging in just two and a half hours. Hanging required another hour. And there was no eyeballing as in an amateur home job, though there was the Home Depot Moment, quickly rectified without an actual trip to the hardware store. Gilbert realized the bolts he was using for the installation weren't long enough. Armstrong raced to the museum's shop (not the gift shop, the other one with supplies for framing and maintenance) and found longer ones.

Everything was measured down to the fraction of an inch and a leveler was applied before the painting went up. The standard for hanging a painting is usually about 60 inches from the center of the work to the floor, basically a bit below average eye level. Kropf, however, wasn't overly confident. "The first one's always the hardest," she said. She said it was quite possible that the painting would have to be moved slightly up or down, left or right. And because it's hung on a contrivance (invented by the curators), which is a piece of heavy wood fitted with cleat-like hinges and multibolted into the wall, it's more time-consuming than hammering a nail into drywall. (The Dalí's walls are 18 inches of solid concrete.)

But everything turned out perfect. Eight blocks and half a mile: *Galacidalacidesoxiribunucleicacid (Homage to Crick and Watson)* is going nowhere else anytime soon. 

"As for watches,
they would have to
be soft or not be
at all!"



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Woman Aflame

Dali Exhibit at Time Warner Center

Excerpted from *The New York Times* and *The New York Examiner*

Beniamino Levi, President of the Stratton Foundation, and Enrique Sabater y Bonany are the organizers of a delightful Dali exhibition titled *Dali: The Vision of a Genius*. Located on the first and second levels of Time Warner Center adjacent to Central Park in New York, the show continues through April 30, 2011.

The exhibit consists of sixteen stunning museum size bronze Dali sculptures from the Stratton Foundation, plus more than forty original Dali drawings, watercolors, collages and studies for important paintings on display for the first time ever in New York. These original artworks are on loan from the famous private collection of Enrique Sabater, who worked as Dali's private secretary and confidante from 1968 to 1981.

The highlight of the exhibition is two monumental sculptures that are leaving visitors awestruck -- *The Persistence of Memory* and *Woman Aflame*, standing respectively 16.5 feet and 11.5 feet tall. *Woman Aflame* arrived in two parts. It weighs just over 1,100 pounds. *Persistence of Memory* weighs just over 6,600 pounds. Installing *Persistence of Memory* required... well... persistence.

"It was delivered in three parts. The base alone weighs two and a half tons," noted Olivier Azevedo, president of Galerie Elysées on Central Park South that transported and assembled the exhibition. "The movers needed ten guys to push it. They had to do it in one shot and not stop. It was impressive," he said.

Dali Gallery director Bruce Hochman sent along these snap shots from the Nov. 3rd opening of the exhibit. Pictured left: gallery friend Larry Fox with exhibit organizer Enrique Sabater.



Pictured right: Dali Gallery collector Dr. Michael Rieders and Larry Fox with Dali expert Nicolas Descharnes.

"Those who do not want to imitate anything, produce nothing."



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"The physical absence of Salvador Dali means that we can evaluate his personality and his work in the context of this Century's plastic art with greater accuracy," Enrique Sabater wrote in the exhibition catalogue's introduction. And, looking at such an iconic collection of bronze sculptures, colorful lithographs, and watercolor sketches, one can't help but marvel at the "contemporary" state of craftsmanship (or perhaps this only reflects poor "labeling," when it comes to the medium involved).

At the exhibition opening Nov. 3, Sabater recalled his relationship with Salvador Dali, with whom he developed a very close friendship when he moved into the artist's home in the late 1960s. "When he spoke, he spoke of many things at once: philosophy, astronomy, art..." As he continued to recall his conversations with Dali, which he described as "very deep," his eyes revealed a sense of nostalgia. ~

High Exhibit Wraps Up with "Dali 'Til Dawn"



Those who think Spanish Surrealist Salvador Dali's masterpieces are better seen in the wee hours got their chance recently in Atlanta. For the final weekend of its *Dali: The Late Work* show, Atlanta's High Museum of Art presented "Dali 'til Dawn."

The exhibition stayed open for 31 straight hours, from 10 a.m. on Saturday, Jan. 8, through 5 p.m. Sunday, Jan. 9, when the show closed. The final celebration included three "insomniac tours" with exhibition curator Elliot King early in the morning on Jan. 9. The museum provided free coffee and energy drinks for those who needed an extra boost. ~

Playboy Mansion Dali Painting Auctioned

Excerpted from *CBS News* and *CBC News*

The auction dubbed *The Year of the Rabbit: The Playboy Collection* saw more than 125 artworks featured in the famed men's lifestyle periodical cross the Christie's New York auction block in early December.

Among the standout fine art pieces was Dali's *Playmate after Rokeby Venus*, a reclining nude that until recently hung over a mantel in Hugh Hefner's bedroom at the Playboy Mansion.

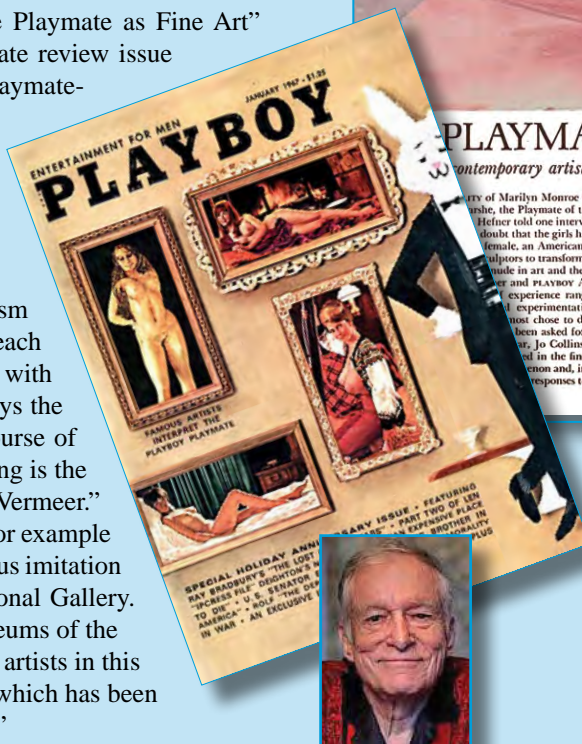
Described in the Christie's catalogue as acrylic with gouache, watercolor and charcoal, executed on paper and commissioned in 1966, the piece was estimated to fetch \$100,000 to \$150,000. It brought considerably more, the final bid being \$266,500.

Playmate was one of 11 works chosen for "The Playmate as Fine Art" pictorial for the magazine's January 1967 Playmate review issue that asked various popular artists to create Playmate-inspired art. This extraordinary Dali nude graced the first page of the pictorial (pictured at right).

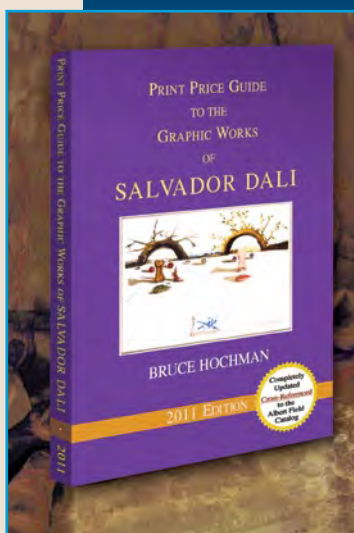
The blurb accompanying Dali's portrait on the page reads as follows:

"Salvador Dali: The enfant terrible of Surrealism who outlived the movement to outrage or dazzle each generation since. Dali has combined showmanship with a genuine classical artistry. 'The finest art is always the most photographic,' he told PLAYBOY in the course of a recent interview. 'For me the most important thing is the classical beauty of Raphael, Velazquez, Goya and Vermeer.' His deftly executed, languorous Playmate below, for example -- a 20 x 30-inch watercolor -- was done in conscious imitation of the Velazquez *Rokeby Venus* in London's National Gallery. Linking Dali -- who is exhibited in the major museums of the world -- and the generally much younger group of artists in this feature is an abiding interest in the human figure, which has been absent from so many aspects of art in this century."

"I'm a fan of Dali's and happy to be sharing it," a smiling Hugh Hefner told an auction interviewer. "It's a reclining nude, so that has always made it easy to personally identify with it."



"When I was seven years old my father decided to take me to school. He had to resort to force; with great effort he dragged me all the way by the hand."



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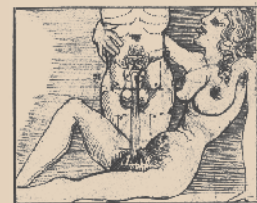
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Dali Museum Blends Practicality & Artistry

Excerpted from *The St. Petersburg Times*, 1/9/2011, by Lennie Bennett

The best architecture is always a blend of art and science, of designing a building that will remain standing and look good while doing so. In the case of the new Dalí Museum, the blend is seamless and brilliantly conceived. Repetitive forms, especially spirals, are used throughout the museum's grand first floor for a subliminal reference to Dalí's fascination with them and his use of them in his art.

The first directive of architect Yann Weymouth, senior vice president in the Tampa office of HOK, an international firm, was to make a home for the world-class art collection that is impervious to hurricanes. But ignoring the superb views of its downtown waterfront site would have been a travesty. Weymouth's response to the dueling imperatives was to create a three-story box made of 18-inch-thick concrete and miles of reinforcing steel for protection. For illumination and visual interest, he cleaved the monolith with an amorphously shaped glass structure he named the Glass Enigma. The solution is fabulously eccentric in true Dalí tradition.




The Glass Enigma is an homage to Buckminster Fuller's famous geodesic domes of the 1950s, one of which crowns Dalí's Teatre-Museu in Figueres, Spain. Weymouth's is of a new generation, designed using computer algorithms that allow freedom from the old symmetry. The technology is so new that it's the largest and most complex example of its application in the United States. He has described its irregular formation as a giant water drop rolling from its 75-foot perch on the roof and frozen as it succumbs to gravity. It's formed from 1,062 triangular glass panels, 1 1/2 inches thick, each made with three layers of glass, no two exactly alike, and held together in a steel grid. The glass is insulated, reinforced, laminated and tempered but certified only for a Category 3 hurricane, which is acceptable because the Enigma does not cover any walls in the galleries, archives or the systems that keep the art at controlled temperatures, so it would not affect those core parts of the museum if it were damaged in a storm.

The ground floor is a grand, multi-tasking space that houses a gift store, admissions and an information area plus a cafe, 100-seat theater and the Raymond James community room. The Enigma's full effect is seen on this floor. It soars 75 feet above the first level, capping the roof in an oval that references Dalí's use of eggs in his art. It balloons from an exterior wall, providing a huge window onto the waterfront, then torques into itself, suggesting movement and, finally, rest.

LED lights -- the kind used on airport runways -- are embedded in the concrete floor beginning at the entrance, forming a spiral that curves through the museum store and to the admissions and information desk. It, too, is curved, nestled at the base of the spectacular freestanding concrete staircase curling 60 feet into the air, mimicking a DNA strand. The spirals and other repetitive forms Weymouth uses link the various spatial areas with a visual harmony.

The heart of the museum is its galleries on the third floor of the building, elevated above the 100-year flood plane and tested to withstand a Category 5 storm. Along with the storage vault and climate-control systems, they are windowless rectangles on the north and south sides that can be sealed by metal roll-down shutters. But the galleries aren't dark, grim caves. They spread over about 9,000 square feet on one side and 6,000 square feet on the other and soar 18 feet, connected by an open, oval walkway.

The Enigma, in its journey down, bumps out at this point into another huge oval that forms a third-floor viewing area on the landing. From it, the waterside grounds are fully visible, another homage to Dalí's fascination with science and mathematics. The east terrace re-creates the golden rectangle and golden spiral, discovered in ancient times and used by artists through the centuries as two of the most perfect spatial ratios through history.

Further on, a gate between two stone "sentries" leads to a labyrinth made of podocarpus shrubs modeled after the one at Chartres Cathedral in France, crowned at its center by a cypress tree. Connecting the Dalí Museum and adjacent Mahaffey Theater are an open lawn, broad lawn steps and a grove of crepe myrtle trees. A large terrace on the north side overlooks the theater and greensward. It all pulls the two buildings together as a "campus," a mini-Lincoln Center as someone suggested. But this one has a water view. 

*"The world will
admire me. Perhaps
I'll be despised and
misunderstood but I'll
be a great genius."*



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Dali Has Most Famous Moustache

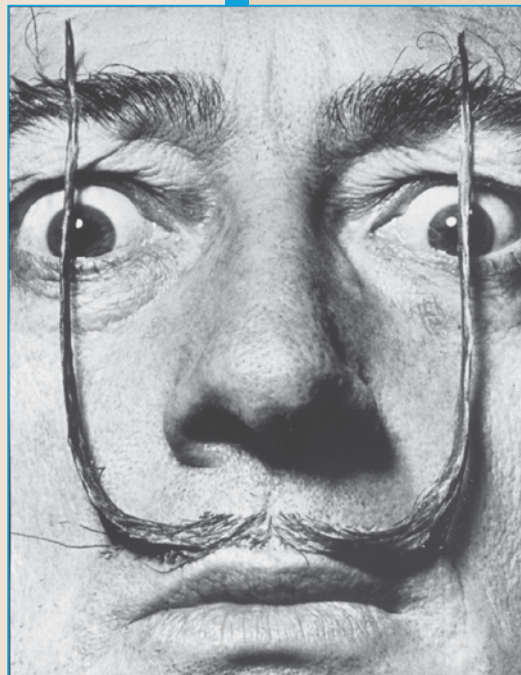
From *The (London) Telegraph*, 11/3/2010

The Spanish painter Salvador Dali's facial hair has been voted the best-known moustache of all time. The surrealist's meticulously waxed moustache is the most famous, according to almost a quarter of Britons.

The poll, which surveyed 14,144 British men for MSN Him, found 1990s wrestling star Hulk Hogan's trademark "handlebar" number came second with 18 per cent of the vote. Albert Einstein came third with 13 per cent, followed by 19th century philosopher Friedrich Nietzsche and then comic actor Charlie Chaplin.

MSN Him is sponsoring the Movember charity which encourages the growing of moustaches this month (Nov. 2010). The top ten most famous moustaches were:

Salvador Dali (24 per cent)	Freddie Mercury (11 per cent)
Hulk Hogan (18 per cent)	Daley Thompson (4 per cent)
Albert Einstein (13 per cent)	Bruce Forsyth (3 per cent)
Friedrich Nietzsche (12 per cent)	Jimi Hendrix (3 per cent)
Charlie Chaplin (11 per cent)	Ian Botham (1 per cent)



EVENTS & EXHIBITIONS



Palazzo Reale, Milan 12 Piazza del Duomo, Milan, Italy 20122

The Dream Is Near -- Through January 30, 2011

An exhibition focusing on the relationship between the artist's visions and his favorite themes: landscape, dream and desire. Dali's last exhibit at Palazzo Reale was in 1954. After 56 years, his works are back in Milan thanks to the Gala-Salvador Dalí Foundation in Figueras and loans from the Reina Sofia Museum in Madrid. Additional information at www.mostradali.it/home.php.



Modern Masters Gallery 23 Cork Street, Mayfair, London, W1S3NJ

The Unseen Dali -- Through February 28, 2011

The exhibition consists of more than 50 Dali paintings, watercolours, drawings & sculptures, including three iconographic sculptures from the 1960s: *The Shoe*, *Surrealist Object with a Symbolic Function*; *Buste de Femme Retrospectif*; and *Lobster Telephone*. Additional info. at www.modernmastersgallery.com or phone +44 (0) 2077349246.



Time Warner Center 10 Columbus Circle at 59th St., New York, NY 10019

Dali: The Vision of a Genius -- Through April 30, 2011

On the first and second floors of this Central Park-adjacent shopping and entertainment complex. The exhibition features 16 large sculptures from the collection of Italian modern art expert Beniamino Levi and more than 40 drawings and paintings from the private collection of Enrique Sabater y Bonany, who served as Dali's private secretary from 1968 to 1981. All pieces showcased in the exhibit are for sale. See related story p. 4 this edition of the SDCN.

"Then, continuing to stare at me with a fixity in which his whole being seemed to converge, Freud exclaimed, 'I have never seen a more complete example of a Spaniard. What a fanatic.'"



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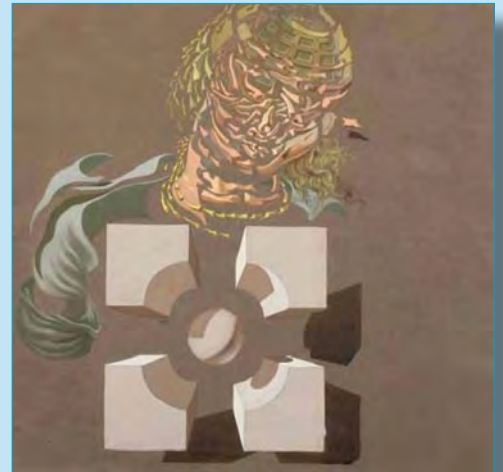
AUCTION NEWS



Allégorie de l'âme (pictured top left)
 Mixed media & collage on canvas, 1951
 Estimated: \$98,200 - \$122,780
 Sold: \$160,840 at Ader S.A.R.L. Paris,
 December 7, 2010

Tête raphaëlesque éclatée
 (pictured right)

Gouache on paper, 1951
 Estimated: \$30,700 - \$36,830
 Sold: \$51,570 at Ader S.A.R.L. Paris,
 December 7, 2010



Sans titre (pictured bottom left)

Pen & ink on paper
 Estimated: \$14,730 - \$22,100
 Sold: \$57,200 at Christie's Paris,
 December 2, 2010



Playmate after Rokeby Venus
 (pictured below)

Acrylic w/gouache, watercolor &
 charcoal
 on paper, 1966
 Estimated: \$100,000 - \$150,000
 Sold: \$266,500 at Christie's New York,
 December 9, 2010



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