

THE Salvador Dali

COLLECTORS BI-MONTHLY JOURNAL®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

* * * Now In Our 27th Year * * *

Dalí at Hampton Manor in Virginia

Excerpted from *Southeastern College Art Conference Review*, Vol. XV No. 5, by Kevin Concannon

It was at Hampton Manor, near Bowling Green, Virginia that Dalí wrote his autobiography, *The Secret Life of Salvador Dalí*. Other houseguests at the time included Anaïs Nin and Henry Miller. It is clear from many letters that appeared in the *Richmond News Leader* and *Times-Dispatch* in the spring of 1966 that memories of Dalí's flying piano and half-submerged mannequins on the grounds of Hampton Manor were still vivid for many readers. A month before Dalí and his wife Gala arrived in Richmond in the flesh, Dalí's set and costumes for the Ballet Russe de Monte Carlo's production of *Bacchanale* -- for which Dalí had also prepared the scenario -- shocked Richmonders when they graced the stage of the Mosque on March 9, 1940. Dance historian Jack Anderson was very direct in his account of the production:

Prudish audiences blushed to behold the male ensemble with large red lobsters (as sex symbols) on their tights, and Nini Theilade, portraying Venus, created a sensation because she seemed totally nude. In actuality she wore flesh colored tights from her neck to her toes.

The Dalís lived at the 486 acre Hampton Manor near Bowling Green from August 1940 through April 1941. Their hostess, Caresse Crosby, had been a friend and patron of theirs ten years earlier in Paris, where she had lived before the war, running a small, but very influential press, the Black Sun Press, which had published first editions of Hart Crane, James Joyce, and T. S. Elliot. She had gained another type of fame even earlier as the inventor of the modern brassiere in 1913. It was she who had convinced the reluctant Dalí to make his first trip to America in 1934. In 1940, at Gala's request, she provided a letter indicating that Dalí was required in Virginia to collaborate on the publication of his memoirs for her new press; this letter was subsequently used by Dalí in his application for a visa he needed to flee the Nazis.

Numerous stories in the local Richmond papers as well as stories in *Life*, *Harper's Bazaar*, and *The New Yorker* offer a glimpse of this little-known period.

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Dalí painting in front of Hampton Manor, Bowling Green, Virginia. Published in Life magazine, April 7, 1941.

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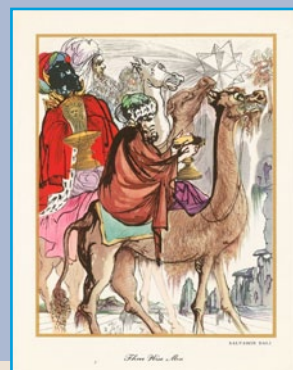
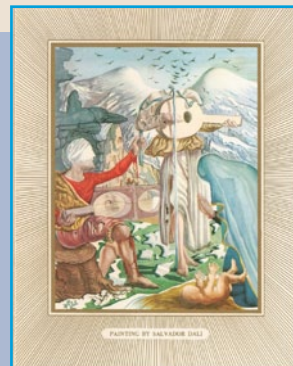
Santa with Drawers - 1948

Hallmark Once Gave Works by Salvador Dalí to the Masses

Excerpted from *Artsy.net*, 12/23/2016 by Alexxa Gotthardt

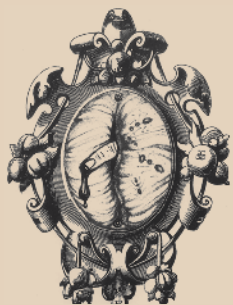
Salvador Dalí was no stranger to bizarre imagery -- in fact, many would say he invented it. But in 1948, the crowned Surrealist king painted perhaps one of the most unconventional works of his career. It showed a giant Santa Claus bursting from a snowy tundra, drawers protruding from his legendary belly. They contained Dalí's signature melting clocks and little white bunny.

"It was the founder of Hallmark's idea. Santas were always a hit," explains historian for the Hallmark Archives Samantha Bradbeer of the anomalous, albeit wonderful Dalí painting. "Dalí's first series of cards had just been pulled from the shelves, so he really wanted to design a popular card. He thought this might be it." Hallmark, the biggest greeting card company in the world, had commissioned Dalí, and other up-and-coming artists of the decade, to design holiday cards earlier that year. But Dalí's initial attempt -- which depicted a headless angel, a glowing but featureless baby Jesus, and three wise men atop snarling camels -- proved too avant-garde for the everyday buyer.



"Unfortunately, they just didn't sell," continues Bradbeer. "So that's when Dalí asked for our founder J.C.'s advice." Dalí's second go, however, didn't work out either. When the artist presented his unique Santa to Hallmark founder Joyce Clyde Hall, affectionately known as J.C., he wasn't a fan. While Hall graciously purchased the painting for Hallmark's permanent art collection, it was promptly stashed in a closet where it hid for many years. Only recently has it seen the light of day, on the walls of the company's sprawling Kansas City headquarters.

"Paladin of a new Renaissance, I refuse to be confined. My art encompasses physics, mathematics, architecture, nuclear science -- the psycho-nuclear, the mystico-nuclear -- and jewelry -- not paint alone."



Dalí Jewels Turn You into a Surrealist Artwork

Excerpted from *Artsy.net*, 12/23/2016 by Abigail Cain



In 1941, while Dalí was staying at the Virginia mansion of arts patron Caresse Crosby, he invited jewelry designer Fulco di Verdura -- who had worked for Coco Chanel and Paul Flato -- to visit and discuss a potential collaboration. Verdura described the meeting as a tremendous success. He and Dalí created jewelry that debuted



at Julien Levy Gallery alongside new paintings by the artist. Later that year, a series of their designs went on display at the Museum of Modern Art as part of a joint Dalí-Miró show. The pieces placed miniature paintings by Dalí within opulent, jeweled settings by Verdura. Most striking is the Medusa brooch, which is surrounded by a writhing nest of ruby-eyed, gold snakes.



Throughout the 1950s, Dalí dreamed up ever more intricate and fantastical designs. With the help of Argentina-born jeweler Carlos Alemany, who ran a workshop in the St. Regis Hotel, these complicated visions were realized in spectacular fashion. Most were one-offs, crafted from luxurious arrays of sapphires, emeralds, lapis lazuli, or malachite from the Belgian Congo.

Some were even mechanical, like a diamond-encrusted flower whose petals

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Dalí Retrospective in Italy: Between Dreams and Reality

Between Dreams and Reality is a collaboration of Dalí Universe with Imago Art Gallery and the City of Pietrasanta, Italy. This magical indoor-outdoor exhibition runs through Feb. 5, 2017.

Many artists have moved to Pietrasanta over time to open workshops and studios, and many renowned masters have chosen this Tuscan coastal town for their exhibits -- including Botero and Igor Mitoraj. Even

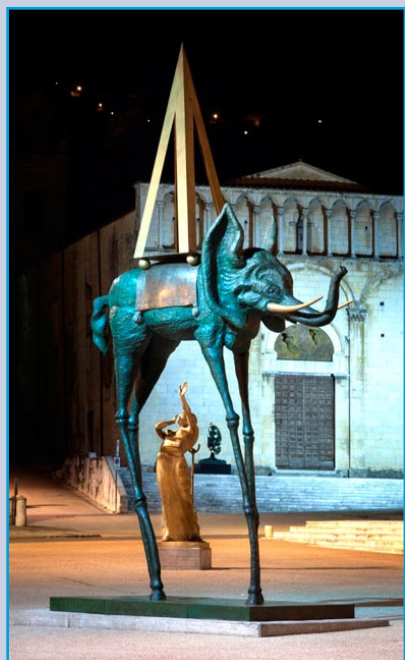
Michelangelo came to Pietrasanta to look for marble, and this is still an important center for marble work.

The monumental size Dalí bronze sculptures on exhibit in the city's beautiful Piazza Duomo have given it a distinctly surreal aura. In particular the towering *Space Elephant* (almost seven meters high), with enormous obelisk saddled atop it and long mosquito legs, stands out against the backdrop of the hills of Versilia. Another monumental work nearby, *The Woman Aflame*, is imbued with Dalinian symbolism.

In front of Pietrasanta's municipal town hall is the *Cosmic Rhinoceros*, (a.k.a. *Rhinocerototic Goose Flesh*) with its giraffe legs, armored skin and symbol-rich sea urchins piled on its back. Other iconic Dalí sculptures stand on the waterfront in Tonfano. The *Venus de Milo*, weighing over 900 kilos, embodies the obsession with the female form that affected Dalí throughout his life.

The fourteenth-century Church and Cloister of St. Augustine is currently deconsecrated and used for temporary art exhibits. Its façade presents stunning architectural motifs that are a perfect setting for this Dalí exhibition. Outside of it, one of the best known of Dalí's 'soft clock' images, the *Dance of Time I*, greets visitors. Inside the church and cloister, dazzling Dalí graphic works are displayed, as well as his shimmering Daum glass artworks and gold inlaid pieces.

For more info visit <http://www.thedaliuniverse.com/en/exhibitions/salvador-dali-tra-sogno-e-realta>



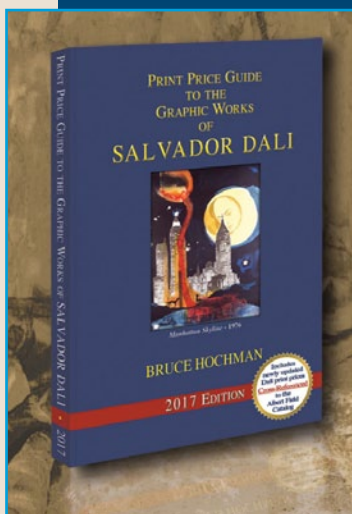
"We live now in a crisis of mysticism. Everything is metaphysical. We are in a new renaissance of religion -- and reunification of religions."



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New *Dalí* Graphic Novel: His Sketchy Life

Excerpted from *TheCreatorsProject.vice.com*, 12/13/2016 by Giaco Furino



Dalí, by Edmond Baudoin, in stores & available via www.Amazon.com
ISBN: 9781910593158
for preview & more details www.SelfMadeHero.com

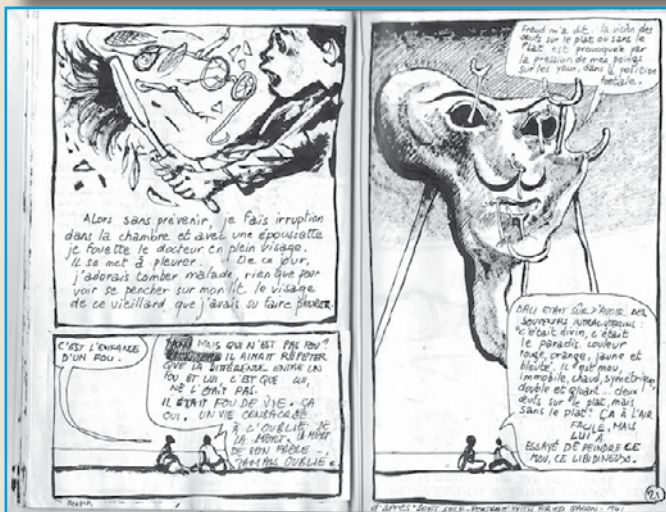
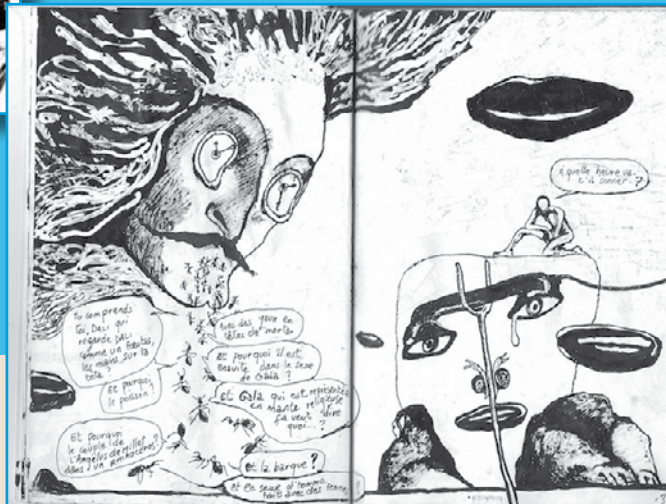
did he think of Picasso, Warhol, Hitler? *Dalí*, a new graphic novel by famed French artist Edmond Baudoin and translated from the French by Edward Gauvin, tracks the artist's life, from birth to death, in Baudoin's inimitable comic style.

With ink-splotted illustrations, *Dalí* merges a narrative of the artist's life with iconic images from his work, all in an attempt to balance the idea of Dalí as a person with Dalí the superstar artist. "My main problem was Dalí's reputation as a genius," Baudoin explains to The Creators Project. "I had to reduce him to the simplicity of a man; I don't believe in genius. In this, I was helped by the specialists who worked on the Pompidou Center's Dalí exhibition, and they kindly answered any questions I had." To dig deeper into Dalí's personhood, Baudoin studied his paintings, even played with them. "As a result, I was able to acquire a clear vision of the man himself. After that, I invented characters who were going to comment on his life and work: a boy and a girl visiting Cadaques, talking ants, and thinking rocks. Towards the end of the book, I myself begin to intervene in the analysis of his work."

These figures walk readers through the major movements of Dalí's art. But the book's true focus is on his personal life, from his earliest days as a child with a penchant for costumes, to the meeting of his first love, to a tempestuous relationship with Miró, on and on to his final moments, still wearing disguises and separating himself from sycophants.

To come to a sort of working relationship with Dalí, Baudoin explains that it was crucial to personally get into the artist's head. "Dalí said he created by using a method of 'critical paranoia' -- that is, he analyzed his dreams in his own way and put the results of his research on canvas," Baudoin explains. "I had fun using this same process to interpret his paintings. The book is the result of my own use of critical paranoia: there is no reproduction of his work; there is only the illustration, the interpretation of the origin of his dreams. I played at being Dalí. By making Dalí descend from his 'clouds' of genius, bringing him back to the state of human, simple human, I began to love him."

Melting clocks, spindly-legged creatures, ants crawling everywhere -- the images and major themes of Salvador Dalí imprint themselves into your consciousness. His paintings seem to reach both high and low culture, they're worth the effort of small pilgrimages to see in person, and they also emblazon posters in every freshman dorm room. Some lift Dalí and his work as the pinnacle, others sneer at its exposure. But how much do fans and detractors actually know about the enigmatic artist? Who were his loves, what were his passions, what



"At first I was interested in psychoanalysis, then in the theory of relativity and nuclear physics. Now I am obsessed with biology, molecular structure, cybernetics. But everything science is connected by art."



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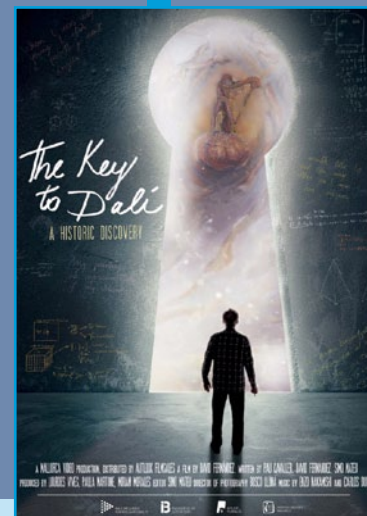
The Key to Dali at Evolution Film Festival

The Key to Dalí, directed by David Fernández, written by Pau Cavaller, David Fernández, & Simó Mateu. Documentary 80 min., Spanish w/English sub-titles. Premiered November 11, 2016 at the 5th Evolution Mallorca International Film Festival in Spain. Winner, Best Documentary Feature Film at the festival. Autlook Filmsales - <http://www.autlookfilms.com>

Unfolds the exceptional story of Spanish scientist Tomeo L'Amo, who bought an unknown painting in 1989. He strongly believed it was an original Salvador Dalí. A 25 year journey began as he investigated, invested enormous amounts and followed experts around the world until he met the one in Paris that changed his life.

CLICK BELOW to view the trailer on YouTube:

https://www.youtube.com/watch?v=74zI_y-PzAM&feature=em-share_video_user



Paintings Show Dalí Suffered from Parkinson's

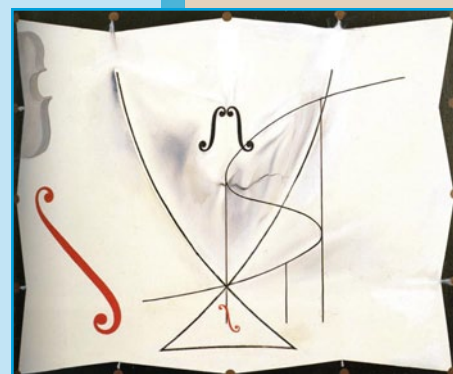
Excerpted from *The Telegraph*, 12/29/2016 by Sarah Knapton

Paintings can reveal whether an artist is suffering from Alzheimer's or Parkinson's disease, even before they have been diagnosed, scientists have shown. Researchers at the University of Liverpool studied more than 2,000 paintings by artists such as Salvador Dalí, James Brooks, Pablo Picasso and Norval Morrisseau. The research was published in the journal *Neuropsychology*, Vol 31, Iss 1. (You can purchase an abstract of this research at <http://psycnet.apa.org/?&fa=main.doiLanding&doi=10.1037/neu0000303>)

Dalí suffered from Parkinson's in later life while Brooks developed Alzheimer's. Scientists used a technique called 'fractal analysis' to study how their painting style changed as their illness progressed. The process looks for tell-tale repeats of patterns in an artist's work. Usually over time, the number of familiar patterns and brushstrokes increases. For the artists with Parkinson's -- Dalí and Morrisseau-- the measure rose and fell like an inverted U shape, rising in their 20s, peaking when they were about 50 to 60 years of age, and then declining after. But when Brooks and Dalí's later works were compared with the later works of Picasso and Monet, neither of whom had a neurodegenerative condition, the patterns decreased.

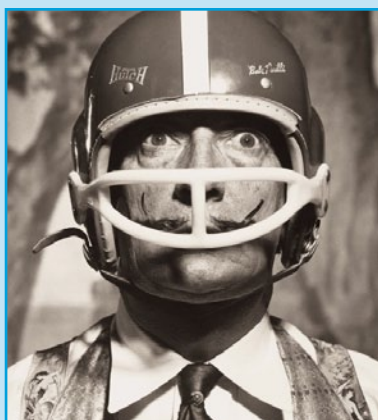
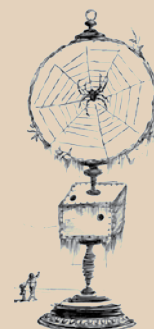
Study author Dr. Alex Forsythe, said: "Art has been embraced by psychologists as an effective method of improving life quality for those with cognitive disorders. We have built on this tradition by unpicking artists' 'handwriting' through analysis of their individual connection with the brush and paint. This process offers potential for detection of emerging neurological problems. We hope that our innovation may open up new research that will help to diagnose neurological disease in the early stages." The findings could also allow art historians to learn whether artists were suffering from conditions such as Alzheimer's in later life.

Dalí was thought to have first shown signs of Parkinson's around 1980, his hands starting to shake, making painting difficult. His last painting *The Swallow's Tail* was completed in 1983, and he died in 1989.



The Swallow's Tail - 1983

"Intelligence without ambition is a bird without wings."



Have a Surreal Super Bowl February 5!

"Surreal" Is the Word of the Year

Excerpted from *2Paragraphs.com*, 12/19/2016 by Niall McArdle

The ghost of Salvador Dalí is probably twirling his mustache with glee on hearing that *surreal* was chosen 2016 Word of the Year by dictionary and reference experts Merriam-Webster.

Defined as "marked by the intense irrational reality of a dream," Merriam-Webster noted that *surreal* is often looked up in moments of both tragedy and surprise, and that online searches for the word spiked three times in 2016: after the terror attacks in Brussels in March, after the coup attempt in Turkey and the terrorist attack in Nice in July, and following the U.S. election in November.

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Dalí Experience in Bologna

Dalí Experience in Bologna, Italy is a culturally innovative adventure, immersing visitors in the world of Dalí sculpture, graphics and *objets d'art*. The exhibit runs through May 7, 2017 at Palazzo Bellini in Via Barberia, one of the most famous historical buildings in Bologna's old town centre.

Organized by con-fin Art and the City of Bologna with support from regional newspapers *Il Resto del Carlino*, *La Nazione* and *Il Giorno*, the exhibition features more than 200 artworks from the Dalí Universe collection. Showcased are 22 museum-sized Dalí bronze sculptures and 10 glass sculptures Dalí created during the 1960s in collaboration with French glass maker Daum from Nancy. Also exhibited are 12 gold objects inlaid with 18k gold and more than 100 graphic artworks. Four monumental size Dalí bronze sculptures are positioned prominently throughout the city.

Lesser known aspects of the artist's life come alive via high-tech 3-D interactive multi-media animations, developed by the creative group "Loop."

A walking tour of the show acquaints visitors with the artist's various states of anima, revealing Dalí as a diverse cultural icon of the 20th century, fascinated by cinema, fashion, design, publicity, literature and psychoanalysis.

For complete information online, visit <http://www.dalixperience.it>

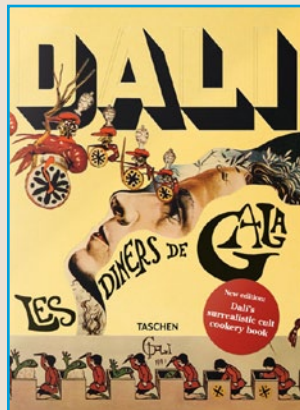
Dali's Crawfish Recipe

Excerpted from *NOLA.com*, 12/5/2016 by Doug MacCash

"At the age of six I wanted to be a cook. At seven I wanted to be Napoleon. And my ambition has been growing steadily ever since."

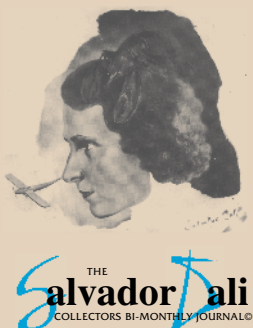
It may come as a surprise that Salvador Dalí apparently knew something about crawfish. Based on a recipe in Dalí's 1973 cookbook, we Crescent Cityites might be cooking crawfish all wrong. We boil a bushel of crawfish in a kettle, and when they're ready, spill them on a picnic table covered with *The Times-Picayune* and dig in. Generally we pour the left-over water down the storm drain, right?

Not Dalí. In his recipe for a *Bush of Crawfish in Viking Herbs*, the Surrealist suggests that crawfish be poached in a broth made with white wine, Vermouth, Cognac and dill. When the mud bugs are red and ready, he suggests they be presented under a cloche with cups of the precious broth served on the side. Brilliant! Why do we waste the broth?



Dalí's cookbook titled *Les Dinérs de Gala*, republished recently by Taschen, is named for his wife Gala, who is featured in many of his paintings. Not surprisingly, critics have found the book's recipes to be grotesquely luxurious, favoring odd cuts of meat and eccentric presentations. Here's the crawfish recipe from the book.

Bush of Crawfish in Viking Herbs: In order to realize this dish, it is necessary to have crawfish of 2 ounces each. Prepare the following ingredients for a broth: 'fumet' (scented reduced bullion) of fish, of consomme, of white wine, Vermouth, Cognac, salt, pepper, sugar and dill (aromatic herb). Poach the crawfish in this broth for 20 minutes. Let it cool for 24 hours and arrange the crawfish in a dome. Strain the broth and serve in cups.



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AUCTION NEWS

Portrait de Monsieur John Perona (top left)

Oil on canvas, 1949

Estimated: \$80,000 - \$120,000

Sold: \$223,500 at Christie's, New York
November 17, 2016

La Femme du Temps (top right)

Bronze sculpture, edition # 4/35, 1973

Estimated: \$8,000 - \$12,000

Sold: \$35,000 at Sotheby's, New York
November 15, 2016



Autoportrait et Explosion (2nd left)

Watercolor; brush, black ink, pencil, collage on paper, 1970

Estimated: \$15,000 - \$20,000

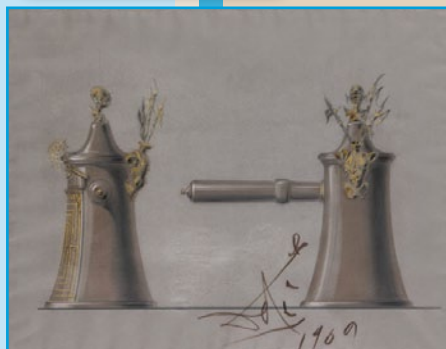
Sold: \$40,000 at Christie's, New York
November 17, 2016

Sans Titre - Projet de Chocolatière (2nd right)

Gouache, crayon, brush, ink & ink wash on paper, 1969

Estimated: \$30,000 - \$40,000

Sold: \$32,500 at Sotheby's, New York
November 15, 2016



Rapt d'Afrique (3rd left)

Pen & ink on cardboard, c. 1947

Estimated: \$106,500 - \$159,700

Sold: \$133,100 at Sotheby's, Paris
December 7, 2016



Projet des Costumes Paranoïaques pour Ballet (3rd right)

Watercolor; ink & pencil on board, c. 1942

Estimated: \$100,000 - \$150,000

Sold: \$100,000 at Sotheby's, New York
November 15, 2016



Composition: Programme du Film l'Âge d'Or (4th right)

Pen & ink on paper, c. 1930-35

Estimated: \$30,000 - \$40,000

Sold: \$32,500 at Sotheby's, New York
November 15, 2016

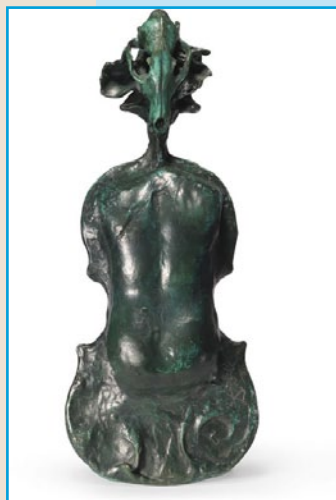


Le Violon - Violon d'Ingres (bottom left)

Bronze sculpture, edition # 2/3, 1966

Estimated: \$20,000 - \$30,000

Sold: \$37,500 at Sotheby's, New York
November 15, 2016



Souvenir Catalogue, Julien Levy Gallery (bottom right)

Printed cardboard with fold-out pages & press studs, 1936

Estimated: \$5,000 - \$7,000

Sold: \$11,250 at Sotheby's, New York
November 15, 2016



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Dalí in Virginia ... (Cont'd from page 1)

For *Life's* cameras, a bull was coaxed into the parlor to create a suitably surreal photo opportunity. Dalí also staged a *tableau vivant* for the canvas and the *Life* cameras that he called *The Effect of Seven Negroes, a Black Piano, and Two Black Pigs on the Snow*.

Among his many projects in Virginia during those seven months at Hampton Manor, Dalí “enchanted” the garden. Crosby had announced that this enchanted garden would be featured as part of the Garden Week tours in the spring of 1941, with the profits going to charity, but the plan never seems to have materialized.



Daddy Long Legs of the Evening...Hope!

Two other works created during that period show a more discernible Virginia influence. As *Richmond Times-Dispatch* writer Parke Rouse, Jr. pointed out, “Spiders -- That’s What Fascinates Dalí Most About Virginia.” “Future chroniclers of the little Spaniard’s art will note the sudden injection of this common garden insect into Dalí’s subconscious during the half year that he lived in Virginia.” Indeed in *Daddy Long Legs of the Evening...Hope!* of 1941, we see a spider as well as the characteristic Dalí ants crawling over the profile of the artist’s head that hangs from the soft figure draped over the tree branch. And as with the installation at Hampton Manor, a musical instrument is included here as well, in this case a violin. This picture was the first to be purchased by Eleanor and Reynolds Morse, Dalí’s greatest American collectors, and the founders of the Salvador Dalí Museum now in Florida. In a BBC television documentary, however, the picture is discussed briefly by Mrs. Morse with no mention at all of Virginian spiders. At the Dalí Museum, the spider is French!

According to Eleanor Morse:

Daddy Long Legs was also the first picture that was painted entirely in America. This painting is a war painting. And as you see, we have winged victory; we have an airplane; we have an inkwell signifying the signing of the peace treaty. And yet look at the Daddy Long Legs. In France there is a proverb that says if you see a daddy long legs in the evening, you’re going to have good luck the next day. And Dalí has deliberately painted the Daddy Long Legs.

More apparently evocative of Dalí’s days as a Virginia gentleman is the painting *Slave Market with Disappearing Bust of Voltaire*, also of 1940. While newspaper accounts place Dalí in Richmond movie houses and the Virginia Museum of Fine Arts, one can only speculate as to whether he had in fact seen any old slave markets. It is clear from the pictorial record, however, that the Black citizens of Virginia held a certain exotic appeal for the master, as *Harper’s Bazaar*, rather tastelessly and punningly suggested in its article titled “Massa Dalí in Ole Virginny.”

The racially charged subject matter of the *Life* magazine *tableau vivant* dubbed *The Effect of Seven Negroes, a Black Piano, and Two Black Pigs on the Snow* -- along with the racist title of the *Harper’s Bazaar* article -- contributed, I suspect, to the virtual disappearance of this bit of local history from the occasional accounts that pop up in local newspaper and magazine articles. Dalí’s personal politics had often been controversial; he was famously aligned with Franco, for example, and this, I think it is fair to say, did his art historical reputation no good either.



Slave Market with Disappearing Bust of Voltaire

It appears that the first major Dalí painting to be displayed in Richmond -- in June of 1966 -- was a variation of the just-mentioned *Slave Market with Disappearing Bust of Voltaire*. A circular version of the picture, called simply *Apparition of the Invisible Bust of Voltaire*, was on view under armed guard at Miller and Rhodes’ downtown store as part of a promotion for a jigsaw puzzle. Having made a big splash in 1966 with its round puzzles, Springbrook Editions, Incorporated commissioned Dalí to create a round picture to be transformed into one of its new line of puzzles. At the time, no mention was made in newspaper articles that it was based on one of the artists first paintings made in the United States -- in Virginia.

In 1956, the Dalí Jewels made their first appearance at the Virginia Museum of Fine Arts as a temporary exhibition. The ruby-encrusted electrically-throbbing heart remains among the best-remembered objects to

“Don’t bother about being modern. Unfortunately it is the one thing that, whatever you do, you cannot avoid.”




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grace the Museum galleries. When the Dalí Jewels returned in 1977 for a three-year extended loan, it was through Governor Godwin's connections with the Owen Cheatham Foundation, whose namesake was a Lynchburg native. The Cheatham Foundation acquired them from previous owners in 1958.

In 1981, while the Virginia Museum was seeking funds with which to purchase the collection, the Dalí Jewels were bought out from under them for the Dalí museum in Cadaques, Spain. Curiously, both catalogues from the 1956 and 1977-81 exhibitions at the Virginia Museum lack any mention of the fact that Dalí had created an earlier set of jewels while at Hampton Manor. This was, in fact, the primary subject of the *Harper's Bazaar* article. It was written by Fulco di Verdura, who had traveled to Virginia to discuss the jewels' design with Dalí. One of the drawings illustrating the article shows a cigarette case decorated with an ivory miniature of a spider by Dalí. 



Dalí, Gala, Henry Miller and New York bookseller Barnet B. Ruder at Hampton Manor on September 10, 1940. Ruder acted as agent in commissioning Henry Miller, Anaïs Nin, Caresse Crosby and other struggling scribes who secretly wrote anonymous erotic porn manuscripts for Oklahoma oil tycoon Roy M. Johnson's personal private enjoyment.




An evening at Hampton Manor finds everybody hard at work. Mrs. Dalí (left) collates notes for her husband's book. Dalí writes. Mrs. Crosby edits and types. On the floor sprawls a purebred Hereford bull which Mr. Dalí invited in for after-dinner coffee.

Salvador Dalí "Enchants" Virginia Hampton Manor

Excerpted from Life Magazine, 4/7/1941

This week *Life* pays a visit to Hampton Manor, near Fredericksburg, Va. Designed by one of America's greatest architects, Thomas Jefferson, this gracious and venerable estate is currently undergoing a sea of changes at the hands of Salvador Dalí. Here among young magnolia trees, Hampton Manor's first owner, John Hampton de Jarnette, used to sit playfully shooting arrows at visitors as they approached the house. Here today Artist Dalí busies himself from dawn to dusk "enchancing" grounds and gardens with such surrealist fancies as floating pianos, multicolored rabbits and spiders with faces of girls.

No dilettante, Señor Dalí has accomplished many things since he and his wife went to Hampton Manor last August. Their hostess, Mrs. Phelps Crosby, former owner of the recondite *Black Sun Press* of Paris, likes interesting guests and does not object when her visitors linger on. But they must be as industrious as they are stimulating. No one in the vicinity of Hampton Manor now denies that Dalí is stimulating. And in the last six months his industry has enabled him to produce five new paintings, all distinguished by his peculiarly exquisite craftsmanship; to paint miniatures for jewelry, and to complete chunks of his autobiography, *The Secret Life of Salvador Dalí*.

He arises at 7:30 each morning and puts on dark trousers, a black velvet jacket and a red vest. During the day he paints and "enchants." Evenings he writes. When his necromantic labors are completed, Hampton Manor will be opened to the public. Admission: \$1 before dark, \$1.50 afterward. Proceeds will go to the war relief. 




Dalí sketches his wife. He's nuts about her.

"I seated ugliness on my knee, and almost immediately grew tired of it."



Dalí Jewels ... (Cont'd from page 2)

opened and closed or a ruby brooch in the shape of a pulsing heart. A fully articulated starfish made from rows of diamonds, rubies, emeralds, and a single central pearl would go limp when picked up and could then be arranged to cling to a wearer's arm or hand -- or even breast, like one former owner who wore it with an asymmetrical dress.

Today, most of Dalí's jewels reside in the collection of the Dalí Museum in Figueres, Spain. 

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Celebrity Visitor at the Salvador Dali Gallery

Thanks for the private tour
of the Salvador Dali Gallery.
It was great seeing so many
of the artist's works in person.

Ed Asner

During the holiday season, seven-time Emmy Award winning actor Ed Asner and his son Matt made the trip down from Los Angeles to visit with us at the Salvador Dali Gallery and view the art displayed here. Gallery director Bruce Hochman was very pleased at the opportunity to be their tour guide. 

EVENTS & EXHIBITIONS



Palazzo Blu

Lungarno Gambacorti 9, 56125 Pisa, Italy

Dali: The Classic Dream -- Through February 5, 2017

More than 150 works from the Dali Museum in St. Petersburg, Florida, the Vatican Museums, and the Gala-Salvador Dali Foundation in Spain. These important Dali selections show the great inspiration he drew from the Italian tradition, especially Renaissance masters. Telephone +39 050 220 46 50 or for information online visit <http://www.theflorentine.net/news/2016/09/salvador-dali-pisa>



Espace Dali Paris

11, rue Poulbot, 75018 Paris, France

Joann Sfar: Salvador Dali, One Second Before Awakening -- Through March 31, 2017

Espace Dalí gave comic book story teller Joann Sfar free rein to create a display illustrating an imaginative path of sketched comic panels through the workings of Dali's artistic mind -- a captivating backdrop for the more than 200 Dali works on display. Telephone +33 (0)1 42 64 40 10 or for details online visit <http://www.daliparis.com>



Columbia Museum of Art

1515 Main St., Columbia, South Carolina 29201

Salvador Dali's Fantastical Fairy Tales -- March 11 through May 21, 2017

Featuring 36 colorful prints on loan from The Dalí Museum in St. Petersburg, this whimsical exhibition explores connections between art and literature, showcasing Dali's illustrations for literary classics including *Alice's Adventures in Wonderland*, *Don Quixote*, and Hans Christian Andersen tales such as *The Ugly Duckling*, *The Little Mermaid*, and *The Snow Queen*. Telephone 803-799-2810 or for details online visit <https://www.columbiamuseum.org/exhibitions/salvador-dali's-fantastical-fairy-tales>



Kunsthau Stadel

Wasser West 7, 21682 Stade, Germany

Salvador Dali: The Graphic Works-- Through January 15, 2017

Presented on three floors, more than 200 Dali drawings and illustrations, created to illuminate world literature and his own writings. Telephone 04141 44824 or for complete info online visit <http://www.museen-stade.de/kunsthau/salvador-dali> 

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The Salvador Dali Gallery, Inc. is a complete Dali resource, exclusively offering Albert Field's Official Catalog of the Graphic Works of Salvador Dali; Bruce Hochman's Print Price Guide to the Graphic Works of Salvador Dali; authentic Dali prints and originals, and this publication. Visit The Salvador Dali Gallery's website: www.DaliGallery.com