

THE Salvador Dali

COLLECTORS NEWSLETTER.®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

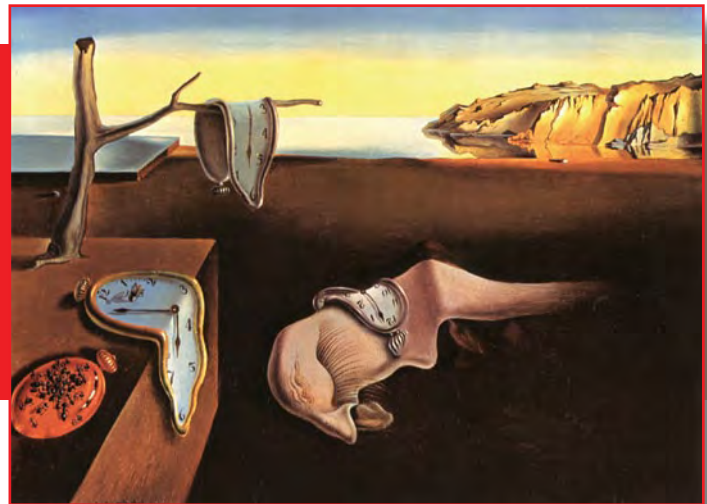
* * * Now In Our 20th Year * * *

Persistence Joins High Exhibit November 16

Dali's iconic Surrealist painting *The Persistence of Memory* will be added to the High Museum of Art's *Salvador Dali: The Late Work* exhibit on Nov. 16. It is being loaned to the highly successful Atlanta show through its close on January 9, 2011 by the Museum of Modern Art in New York. The High's Dalí exhibition brings together many works from the artist's later career as well as several works not seen in the United States since the 1950s.

Painted in 1931, *The Persistence of Memory* is widely recognized as Dalí's most famous painting. "It represents Dalí in ways few paintings have for other artists," said exhibition curator and Dalí scholar Elliott King.

"It's no exaggeration that this '10 x 14 inches of Dalí dynamite' is the image that made him a celebrity, setting the stage for all the art and antics that followed."



According to his autobiography *The Secret Life of Salvador Dalí*, the painting was done one evening after dinner while his wife Gala was out. Dalí was looking at a landscape that he had painted, trying to think of something memorable and fantastic to insert into it. Nearby was a piece of Camembert cheese that had begun to melt.

As he looked at the melting cheese, he got the idea to paint a soft clock. When Gala came home, Dalí put his hands over her eyes, revealed the painting and asked what she thought. Her response was that once someone had seen it, they would never forget it, hence the title *The Persistence of Memory*.

Salvador Dali Gallery friend Holly Campfield and daughter Alisha Gibson at the High Museum's Dali exhibit -- photo courtesy of Alisha's husband John Gibson. Holly was much taken with the Dali jewelry in the show, especially a jeweled starfish brooch. Alisha and John were quite impressed by several large-scale Dali paintings such as The Ecumenical Council on loan from the Salvador Dali Museum in St. Petersburg.



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Antics Aside, A Dali of Constant Ambition

Excerpted from *The New York Times*, 9/2/2010, by Roberta Smith

Dalí: *The Late Work* at the High Museum of Art largely lays waste to the presumption that late Dalí is bad Dalí, and that most Dalí is late. In so doing it joins other exhibitions that have done their share to loosen the grip of canonical European and American painting and sculpture on the history of art. These include reconsiderations of the perennially disdained “late work” of established 19th and 20th-century painters like Dalí, fresh assessments that have helped overturn closely held notions of connoisseurship, quality and historical significance, while eroding the cult of youth.

On first perusal the High Museum exhibition seems destined to confirm art-world assumptions about Dalí. There are definitely some not-so-great, possibly terrible paintings here, including the commissioned portraits, like the one of Walt Disney. It turns out that the only person Dalí painted convincingly was his wife, Gala. In addition Dalí is overwhelmingly present -- in photographs, on film, in quotations emblazoned on the wall -- and is often fairly obnoxious, eyes abulge, signature mustache adroop.

Once the art takes over, this is a terrific, even shattering show. Organized by Dalí expert Elliott H. King, it includes works from foreign museums that have not been seen in the United States for more than 50 years, as well as generous loans from the intrepid Salvador Dalí Museum in St. Petersburg.

In the opening gallery Dali does parlor tricks with his facial hair, shaping his mustache into a paint brush, bull’s horns and a dollar sign. The second gallery is devoted to his exuberant collaborations with photographer Philippe Halsman. Dalí glowers at a rhinoceros; he leaps into the air amid a swath of flung cats and water. He paints a Medusa’s head on Gala’s forehead, and apes Velázquez’s painting *Las Meninas* against a woozy backdrop of gingham.

Further on, a typical exhibition documentary plays opposite a wall checkered with photographs of Dalí hanging out at Max’s Kansas City and admiring quotations from Alfred Hitchcock, Andy Warhol and Jeff Koons. Elsewhere Dalí appears in a television studio in 1960, lecturing and sketching on a blackboard and then, in a manner reminiscent of Yves Klein, orchestrating a Happening while Halsman adeptly serves as interviewer-straight man. Abstract Expressionism, abstract painting in general and the work of Mondrian in particular are extensively dissed throughout.

Then, suddenly, there’s something surprising: Dalí mentions his belief in the power of “strictly visual communication.” Strange words from a man who manipulated every aspect of his life and person to get attention. But the paintings bear him out. Each one is a furious little world -- or a quite large one -- unto itself, a visual rabbit hole of recognizable forms, motifs and symbols, from the structure of the atom to the Madonna and Child.

At the exhibition’s center is an artist who spent most of his life dissecting and diversifying the almost freakish skill that first earned him his reputation as a painter, while also making prints, designing jewelry and even dabbling in holograms. He was motivated by many things: religious faith, love of the old masters, a striking interest in science and his passion for the austere landscape and shorelines of his beloved Catalonia. And always there was the desperate, desperate desire to be current, to be part of his own time and in step with or preferably a bit ahead of its art -- and, of course, to best the competition. One of the earliest late Dalís here is *Debris of an Automobile Giving Birth to a Blind Horse Biting a Telephone* from 1938, a lush, witty riposte to Picasso’s *Guernica*, as well as a



Debris of an Automobile Giving Birth to a Blind Horse (1938)

“The day that people begin to study my work seriously, they will see that my painting is like an iceberg of which only a tenth of its volume is visible.”



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technical tour de force of scratching and rubbing through black paint laid over white.

Dalí mixed these motivations in different ratios from painting to painting. In works like *Christ of St. John of the Cross* (1951), for example, a very now crucifixion image, he comes close to being a modern Renaissance painter, with faith his chief subject. An astute balance of showmanship and restraint, this work seems to present a God's-eye view, eerily evoking years before fact the famous "Earthrise" photograph taken during the 1968 Apollo 8 mission. The painting may show the cross ascending to heaven, with its occupant shedding his suffering as it goes. In any event, he is a healthy young man, with rippling muscles free of cuts and bruises and short wavy brown hair free of thorny crown. His face, while not visible, is surely movie-star handsome.

In this work Dalí takes Renaissance perspective to new heights of strangeness; in others he attempts to reconcile religious belief with new threats to it, including the discovery of the atom and the Godlike power of the atomic bomb. In *Madonna of Port Lligat* (1950), in which Gala is cast as the Virgin, everything is in suspension, like the floating atoms that make up matter, and both mother and child are rendered transparent by squares cut in their torsos. Before them on a dark, low altar widely spaced objects that can be read symbolically -- a folded cloth, a shell, a fish, a bowl -- form a still life out of Zurbarán.


You learn in this show that, jokes aside, little is actually superfluous. Dalí's face-off with the rhinoceros, for example, is given weight by the frequent appearances of rhinoceros horns in paintings and drawings. Often they swirl and coalesce like oddly shaped atoms into the silhouettes of figures or heads, as in *The Maximum Speed of Raphael's Madonna* (1954). Dalí was drawn to the horn because its growth patterns adhere to a mathematical formula -- the Fibonacci series that would later attract Mario Merz and Donald Judd.

Dalí's anticipation of Pop, Neo-Expressionism and even photo appropriation in paintings like the Metropolitan Museum of Art's 1958 *Sistine Madonna* -- which makes you think of both Roy Lichtenstein and Sigmar Polke -- is well known. This show elucidates his constant dialogue with the loose, gestural brushwork of Abstract Expressionism, which in Dalí's hands is often a kind of refined calligraphy usually executed in shades of white and gray. In *Saint Surrounded by Three Pi-Mesons* (1956) the suspended notational brushwork brings to mind Mark Tobey. In the gray, cloudy, *Portrait of Juan de Pareja, Assistant to Velázquez* (1960), which is full of delicate rivulets of thin paint, the competition may be Yves Tanguy, whose refined Surrealism was influenced by Dalí.

Dalí's desperation may be at its feverish best in his paint surfaces. Born with a Renaissance touch, he never stopped trying out different ways of manipulating his materials. On one wall you find the grisaille *Beatrice*, a cloud, really, of grisaille textures that suggests the ghost of a gown on the ghost of a woman, and a colorful tour de force of Surrealist nastiness that sums up Dalí's early work, painted in the same two year span (1958-60). This is *Dionysus Spitting the Complete Image of Cadaqués on the Tip of the Tongue of a Three-Storeyed Gaudian Woman*. Look closely: it is all there.

Is late Dalí better than the early shining prodigy? This exhibition suggests that this comparison is almost apples and oranges. The point may be that although many artists produce great and historically important works while young, in modern times at least they don't really know themselves, or art (which may be the same thing), until they are much older.

Had Dalí died in 1938, he would have had a very nice, neat, narrow niche in the history of art. By living and working as long as he did -- he stopped painting in 1983 and died six years later -- he left a legacy that is incalculably richer, psychologically and artistically, and much more instructive.

It is sad that this show will not travel and tantalizing to imagine its repercussions in big, artist-dense cities like New York or Los Angeles. It is well worth the trip to Atlanta. 



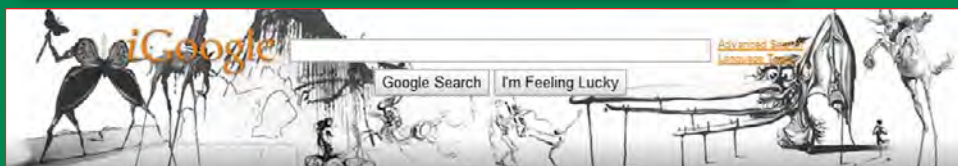
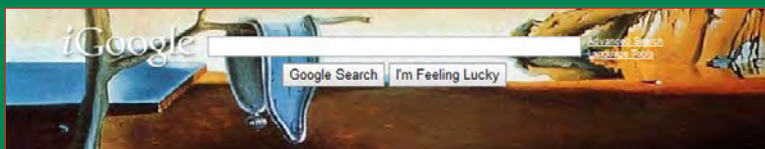
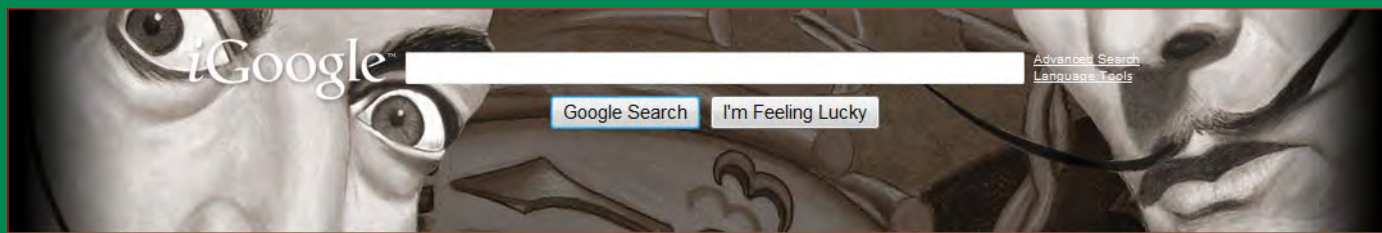
The Madonna of Port Lligat (1950)

"I was making my first technical discoveries, and they all had the same origin. I would start out by doing exactly the contrary of what my professors told me."



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Cool iGoogle Dali Homepage Headers...

Set up an iGoogle homepage at www.Google.com and you can pick from an assortment of Salvador Dali header themes.



The Dream Is Near - Dali in Milan

After more than 50 years, Salvador Dali's genius is back in Milan: Palazzo Reale houses a great exhibition investigating the relationship between this Spanish artist and the landscape, the dream, the desire. Under the curatorship of Vincenzo Trione, *Salvador Dali. Il sogno si avvicina (The Dream is Near)* runs through January 30, 2011.

Dali is back in town for the first time since his exhibition in October 1954 in the Sala delle Cariatidi at Palazzo Reale. This same Cariatidi's room was so inspiring for Dali that he used it as the model for his mansion in Figueras,.

The exhibition features more than 50 Dali paintings and the movie *Destino* by Dali and Walt Disney, never before screened in Italy. It is made possible via an extraordinary collaboration of the Fundacio Gala-Salvador Dali and numerous museums and institutions, including the Museo Nacional Centro de Arte Reina Sofia of Madrid; the Dali Museum of St. Petersburg, Fla.; the Boijmans Museum of Rotterdam; the Animation Research Library of the Walt Disney Animation Studios of Burbank, Calif.; the Peggy Guggenheim Collection of Venice; the Mart of Rovereto, and the Vatican Museums.

The exhibition is designed by architect Oscar Tusquets Blanca, Dali friend and collaborator. Together with the master of Surrealism, he conceived the Mae West room in the Figueras museum with the famous Dali sofa *Mae West Lips*. The Mae West room is reproduced inside this exhibit exactly as Dali originally imagined it. ~

A Date With Destino...

Walt Disney Studios Home Entertainment is releasing both *Fantasia* and the new *Fantasia 2000*, on DVD and Blu-Ray November 30. Bonus features on only the Blu-Ray edition include these Dali extras:

Dali & Disney: A Date With Destino (82 min.) -- This feature length documentary explores the collaborative relationship between Walt Disney and Salvador Dali, revealing how and why the *Destino* short came to fruition under the lead of Roy E. Disney in 2003 so many years after its inception in 1946.

Destino (approx. 7 min.) -- The legacy of Walt Disney and Salvador Dali lives on in this highly celebrated short film. ~



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Royal Highness to Attend Museum Opening

Excerpted from www.Luxist.com, 9/29/2010 by Annie Scott

On January 11, 2011 (1/11/11) at 11:11 a.m., the new Salvador Dali Museum will open in St. Petersburg, Fla., with a grand opening party to be attended by Her Royal Highness Infanta Cristina of Spain as guest of honor.

St. Petersburg may seem an unlikely home for Dali, but the museum actually originated there in 1982 after St. Petersburg offered financial support to collector and industrialist A. Reynolds Morse and his wife Eleanor to house their already substantial collection. Today, the museum houses the largest collection of Dali masterworks outside of Spain. Annual attendance is over 200,000 bringing an estimated \$50 million to St. Petersburg.


The opening of the new, visually stunning \$36 million building will double the space of the current Dali Museum to 66,450 square feet. Construction began in December 2008, and the innovative structure can reportedly withstand a category five hurricane. The roof is 12-inch thick solid concrete. The walls are 18 inches. All this is to protect the precious Dalis, of course, of which there will be 2,140, including 96 oil paintings.

A special exhibit titled *Viva la Revelacion!* will be on display at the new museum throughout 2011. 



Delta Airlines Flying High on Dali Exhibit

Ever flown on a plane with a mustache? This Delta jet sports a painted-on Dali 'stache in honor of Atlanta's High Museum of Art Dali exhibit.

Atlanta-based Delta is a sponsor of the exhibit. The plane flies various routes, so it's hard to figure out how to book it. But you have a chance if you fly in or out of Atlanta on a domestic flight. 

"If your picture can be copied by a house-painter, don't be surprised if by his honest work he earns almost as much as you do."



Order the new 2011 Salvador Dali Print Price Guide

Ready to ship December 15, 2010

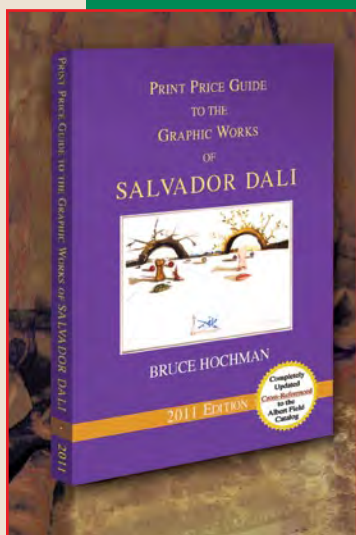
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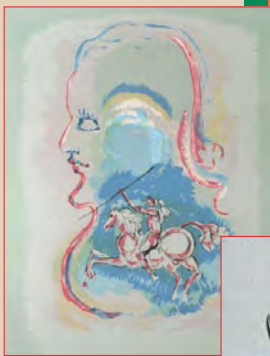
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www.DaliGallery.com



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Horseman & Rhinoceros Benefit “Eye on Jacob”

“Eye on Jacob” Foundation fundraiser titled “A Summer Night to Remember” featured live and silent auctions of items donated to help bring awareness and fund family support groups and research into Usher’s Syndrome.



“Horsemen” were well represented at the event. Seen here, Lafitte Pincay III, Dali Gallery director Bruce Hochman, former jockey Lafitte Pincay, Jr., & Nadia.

The Salvador Dali Gallery donated a Dali print titled *Dream of a Horseman* and a Dali Rhinoceros sculpture for the event. Ruby Oertle was the successful bidder for the *Rhinoceros* sculpture.



Eye on Jacob chair and founder Sonia Desormeaux with her son Jacob Desormeaux



Gallery Gives Dali Art to N.O. School

The Dali Gallery joined in the effort to restore a New Orleans public school devastated by Hurricane Katrina. “We were very inspired by a recent ESPN broadcast showing the efforts to rebuild Eleanor McMain Secondary School,” said Dali Gallery director Bruce Hochman. “We wanted to do something to show our support for this project.”

But what could a fine art gallery in California do to assist with this kind of project? “We did what we were able to do,” Hochman said. “We offered to donate a piece of Dali fine art to be enjoyed by everyone at the school.”



The school’s principal, Bridgette Frick, immediately returned Mr. Hochman’s call, saying the school would be delighted to receive the piece, titled *The Earth Goddess*. She said it would be displayed in the teachers’ lounge with a plaque noting its title and The Salvador Dali Gallery as donor.

The Earth Goddess is a cooperative lithograph made from an original Dali gouache in 1980. It measures 29” x 21” and features several iconic Dali symbols, including an ant, a giraffe, and a storm cloud in an upper corner. The piece is signed in pencil by the artist.

“We hope it fits in well with the updated decor, facility modernizations and outstanding fitness equipment that other donors have furnished for this project,” Hochman said.



ELEANOR McMAIN SECONDARY SCHOOL

5712 South Claiborne Avenue
New Orleans, Louisiana 70125
Phone (504)324-7500 Fax (504) 862-5117
Bridgette B. Frick, M.A.+30, Principal



October 14, 2010

Dearest Bruce:

I am writing to express my heartfelt thanks for the generosity shown toward our school. I was extremely moved when I received the beautiful piece of art. It is people like you that make the world a better place. I appreciate the support that you have shared with us in an attempt to make McMain a better place for our students.

I shared the art with our staff on Tuesday during faculty meeting. They were very surprised and graciously appreciated your fine gesture as well. We discussed the portrait at great length as the art teachers assisted my in the sharing. We have secured the art in the conference room for now. We have to carefully plan the auction whereby the piece will be appreciated by others and profitable to the school.

Best regards,
Bridgette B. Frick



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EVENTS & EXHIBITIONS



The High Museum of Art

1280 Peachtree Street, N.E., Atlanta, Georgia 30309

Dali: The Late Work -- Through January 9, 2011

Focusing on Dalí's art after 1940. More than 40 paintings, drawings, prints and other Dalí ephemera. *See related stories, front page & p. 2-3, this issue of the SDCN.* Additional info at www.High.org or phone (404) 733-4444.



The Salvador Dali Museum

1000 Third St. South, St. Petersburg, Florida 33701

History of the Dali Collection -- Through December 2010

Drawn from museum archives and stories by museum friends & family, examines its 28 year history as it prepares to move into its new building in January 2011.

Selections from Albert Field Bequest -- Through December 2010

Albert Field (1916-2003), Dalí's official archivist, donated his research material, books, watercolors, prints and objects to the museum. This is the first time a selection of these items has been on view. Additional info at www.SalvadorDaliMuseum.org or phone (727) 823-3767.



National Galleries of Scotland, Dean Gallery

73 Belford Road, Edinburgh, Scotland

Another World -- Through January 10, 2011

Comprehensive survey of Surrealist art, bringing together masterpieces by Dalí, René Magritte, Pablo Picasso, Alberto Giacometti and Joan Miró, is the centrepiece of the Scottish National Gallery of Modern Art's 50th anniversary celebrations. The exhibition includes major loans from public and private collections and offers visitors the chance to see the Scottish National Gallery of Modern Art's world-famous collection of Surrealist art in its entirety for the first time. Additional information at www.NationalGalleries.org or phone 0800 328 1373.



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. Dalí'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. *See related story p. 4 this issue of the SDCN.* Additional information at www.mostradali.it/home.php.



Modern Masters Gallery

23 Cork Street, Mayfair, London, W1S3NJ

The Unseen Dali -- Through February 28, 2011

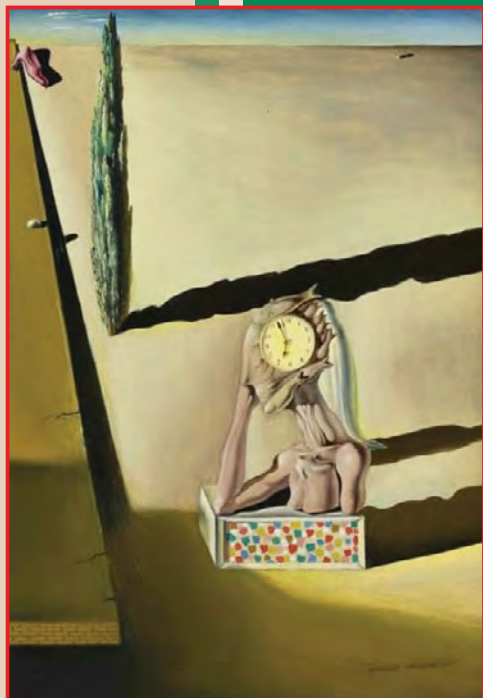
The exhibition consists of more than 50 Dalí paintings, watercolours, drawings & sculptures, including three iconographic sculptures from the 1960s: *The Shoe*, *Surrealist Object with a Symbolic Function*; *Buste de Femme Retrospectif*; and *Lobster Telephone*. Additional info. at www.modernmastersgallery.com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

"The two most fortunate things that can happen to a painter are, first, to be Spanish and, second, to be named Dali. Those two fortunate things have happened to me."



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AUCTION NEWS



La Femme Poisson (pictured top left)

Oil on canvas, 1930

Estimated: \$2,000,000 - \$3,000,000

*Sold: **\$2,322,500** at Sotheby's New York
November 2, 2010*

Desert Landscape (pictured below)

Oil & tempura on canvas, 1944-45

Estimated: \$250,000 - \$350,000

*Sold: **\$1,142,500** at Christie's New York
November 4, 2010*



Illustration pour la Sainte Bible (pictured bottom left)

Watercolor & ink on board, 1964

Estimated: \$60,000 - \$80,000

*Sold: \$134,500 at Christie's New York
November 4, 2010*

L'ange de l'alchimie

Watercolor; gold paint, brush,

ink & felt tip on paper, 1974

Estimated: \$60,000 - \$80,000

*Sold: \$98,500 at Christie's New York
November 4, 2010*

Guerriers Grecs Portant pour la Bataille

Pen & ink w/brush on card, 1943

Estimated: \$100,000 - \$200,000

*Sold: \$146,500 at Sotheby's New York
November 3, 2010*



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Toll free 800-ASK-DALI (800-275-3254). 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.