

THE Salvador Dali

COLLECTORS NEWSLETTER.®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

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

Dali Auction Record Smashed!

Dali oil painting fetches a staggering \$21.6-million plus, as an anonymous buyer triumphs in frenzied London bidding war...

Dali's *Portrait of Paul Eluard* set a world record at Sotheby's auction house in London February 10 when it was sold for more than \$21.6 million.

An anonymous bidder paid \$21,688,635 (US) for the 1929 masterpiece, the most ever for a Surrealist work at auction, soundly shattering a record set only one day earlier at Christie's London for a Dali piece at auction when the Dali Foundation paid over \$6-million for a Dali oil painting (see story on p. 2 of this issue of the SDCN).

The 1929 Surrealist piece portrays French poet Paul Eluard, a pivotal figure of the movement, and demonstrates many of the key elements that defined the eccentric Spanish artist's style. It is arguably one of the finest Surrealist portraits.

Dalí and Eluard met in 1929, around the time when the artist was staying in Paris where he assisted Luis Buñuel with filming *Un Chien Andalou*. During his stay in Paris, Dalí came in contact with the Surrealists and invited them to visit him in Cadaqués in the summer. Among those who spent the summer with Dalí were Paul Eluard with his wife Gala and their daughter Cécile, as well as Buñuel and René Magritte with his wife. This visit would soon prove to be a major turning point for the young painter, and was to change both his private and artistic life.



Portrait of Paul Eluard

Robert Descharnes wrote: "Dalí felt flattered that Paul Eluard should have come to see him. With André Breton and Louis Aragon, Eluard was one of the leading lights of the Surrealist movement. As for Gala, she was a revelation, the revelation Dalí had been waiting for, indeed expecting. She was the personification of the woman in his childhood dreams to whom he had given the mythical name Galuchka." During the summer, Dalí and Gala took long walks along the cliffs near Cadaqués; Dalí fell madly in love with Gala, who would become his legendary, life-long companion and muse. At the end of her stay, "Dalí saw Gala off at the station in Figueras, where she took a train to Paris. Then he retired to his studio and resumed his ascetic life, completing the *Portrait of Paul Eluard* which the writer had been sitting for."

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sites in a browser window.

Gala-Salvador Dali Foundation Acquires *Study for "Honey Is Sweeter than Blood"*

Excerpted from *ArtDaily.org* and the Christie's auction catalogue



The Fundació Gala-Salvador Dalí acquired Dalí's *Étude pour 'Le miel est plus douce que la sang'* (*Study for 'Honey is Sweeter than Blood'*), at a Christie's London auction February 9 for a final price of \$6,080,550.

The sale held the record as the highest price ever paid for a Dalí piece at auction for exactly one day. A Dalí Surrealist portrait of Paul Eluard sold at Sotheby's London February 10 for a figure well above \$21-million.

One of the very first of Dalí's Surreal paintings, *Study for Honey is Sweeter than Blood* is a landmark work that, along with *Little Ashes* and *Apparatus and Hand* represents Dalí's first mature articulation of the neurotic dream-like imagery for which he is best known. It is a fully completed study for the painting that was arguably Dalí's most ambitious, complex and successful work to date -- the now lost 1927 painting *Honey is Sweeter than Blood* believed to be destroyed.

This painting represents a fusion of important influences and the first pictorial rendering of several key and recurring Dalínean motifs. An apparent beach scene reminiscent also of the Empurdan plains where so many of Dalí's hallucinatory dream-like paintings would be set, here, motifs of rotting donkeys, "tender amputations," sleeping heads, decapitated corpses, constructivist gadgets, needles casting long de Chirico-esque shadows, varicose veins and levitating breasts, all combine to form a manic and fascinating landscape of fetishistic mystery and imagination.

The painting was made at a time, when the twenty-three-year-old Dalí, having already worked through the influence of Picasso and De Chirico, was now enthralled with the creative and poetic potential offered by Surrealism, especially automatism, and was fast assimilating the influences of the movement's painters; Miró, Ernst and Tanguy. Dalí's paintings *Honey is Sweeter than Blood* and *Apparatus and Hand* -- two works that owed most to this new combination of influences -- were the two paintings he chose to represent his new direction at the 1927 Autumn Salon in Barcelona where their bizarre and disturbing imagery duly caused a scandal.

In a defensive article that Dalí wrote at this time published in the October issue of *L'Amic de les Arts*, he acknowledged the role of the subconscious on his work and admitted admiring the work of Miró and Tanguy. He wrote that he had indeed been experimenting with an automatism in the creation of these works, but nevertheless sought to assert his distance at this time from Surrealism. Reliant on spontaneous subconscious impulse he declared that his work was positioned in an essentially 'new orbit, equidistant from Cubism and Surrealism on the one hand and a primitive art such as Brueghel's on the other.'

The phrase "honey is sweeter than blood" seems to have haunted Dalí at this time. It crops up in numerous instances in his life, its most notable appearance perhaps being in his book *The Secret Life of Salvador Dalí* where as Dawn Ades has pointed out, Dalí describes the solitary pleasure of masturbation as "sweeter than honey" while Lorca is said to have regarded sexual intercourse as a fearful "jungle of blood."



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Sotheby's February Series Tops \$393.5 Million


Excerpted from *ArtDaily.org*

Sotheby's February Series of Impressionist, Modern and Contemporary Art auctions realized \$393,550,838. This exceptional sum, which far surpasses pre-sale expectations, not only represents the highest total achieved in London by any auction house this season, but also the second highest total for any sales season ever held at Sotheby's in London.

In the course of the two weeks of sales, Sotheby's established the three highest prices of the London season, leading the field in sales of Impressionist & Modern and Contemporary Art, as well as establishing the highest prices across a number of schools and periods. Sotheby's led in sales of Surrealist Art with a total of \$41,386,807. In addition to the exceptional record achieved by Dalí, a new auction record was achieved for a work on paper by Surrealist artist René Magritte with the sale of *Le Maître d'École* for \$4,040,718.

In both the Impressionist & Modern and Contemporary Art fields, Sotheby's set the highest prices of the season for works by Spanish artists. Salvador Dalí's masterpiece *Portrait de Paul Eluard* established a world record price for the artist and for any Surrealist work of art at auction, fetching \$21,688,635.

Other statistics on the Sotheby's February Sales Series:

- The sales attracted a total of 893 bidders from 61 countries across 6 continents
- 10% of the bidders in the sales were new to Sotheby's
- 53% of lots sold achieved prices above high estimate (with premium)
- Overall sell through rates: 84% by lot, and 92% by value 

Dali Sculptures Good as Gold at February Auction



Title: *Hommage à Newton*

Plaster

Created: 1969

Size: 52.36"

Estimated: \$89,570 - \$119,420

Sold for: \$172,050

Christie's London, King Street

February 10, 2011



Title: *The Persistence of Memory*

Bronze - Edition: 2/3

Foundry: Tesconi Pietrasanta


Inscribed & Signed

Size: 75.87"

Estimated: \$149,280 - \$208,990

Sold for: \$181,000

Christie's London, King Street

February 10, 2011 

"In order to acquire a growing and lasting respect in society, it is a good thing, if you possess great talent, to give, early in your youth, a very hard kick to the right shin of the society that you love. After that, be a snob."



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Art Fans Celebrate Return of Dali's Works

From *The (New Brunswick) Daily Gleaner* by Adam Bowie, 2/21/2011



Santiago El Grande

It was a special weekend for the Beaverbrook Art Gallery, which celebrated the return of the provincial art mecca's crown jewel to its proper home. Three paintings by legendary surrealist Salvador Dali -- including the epic 1957 piece *Santiago El Grande*, featuring a rearing white horse with St. James of Compostela, the patron saint of Spain, on its back -- returned to Fredericton last week from a six-month loan to the High Museum of Art in Atlanta, Ga.

To mark the occasion, gallery officials toasted the pieces' return with a weekend of special events, beginning Friday evening with a special lecture by Dali historian Dr. Elliott King -- who also served as the curator of the Atlanta exhibit.

The party continued Saturday night as more than 300 people filled the gallery for a surreal masquerade, with crowds dressing in lavish costumes, drinking and dancing, and having their pictures taken in proximity to many of the gallery's most prized pieces. Bernard Riordon, the gallery's director and CEO, said it was a wonderful experience that should help to establish new connections to the gallery for a younger crowd.

"A lot of people used some very creative ideas around Dali to make it a pretty special evening," he said. "There were face-painters and photographers and films were playing on Dali and people were dancing and enjoying music from the band. There were a lot of excited and enthusiastic guests.

"For the gallery, we have a lot of baby boomers involved. But we're trying to reach out to some new audiences, a younger demographic. And this really did it for us. It really got a lot of people into the gallery who may not have been there very often before."

Riordon said letting the paintings go out on loan helped remind New Brunswickers that we have something special at the local art gallery.

"That's why I think it was extremely important to participate in the exhibition *Dali: The Late Work* in Atlanta because with the painting gone for over six months, people, I guess, appreciate it more," he said. "The *Santiago El Grande*, and the two other portraits (of Sir James Dunn and Lady Dunn), were well seen and were written up and received critical acclaim all over the world. This is something that creates a sense of pride and a sense of artistic identity for New Brunswickers and should help us with our cultural identity and our cultural tourism."

On Sunday, many visitors took advantage of the opportunity to visit the gallery without paying admission.

Nicole LeBlanc was one of about 100 visitors who dropped by to see the restored Dali and check out the rest of the masterworks on display.

She listened to part of a presentation by gallery employee Gerry Rymes, who shared information about many of the important elements within the *Santiago El Grande* and provided context on its significance within Dali's career and to the gallery's history.

She said Rymes, who enticed a number of people from the group to lie on the floor beneath the painting because it can provide a three-dimensional effect when viewed upwards from below, helped bring the painting to life for a casual art fan such as herself.

"That was quite interesting. It's nice to have someone explain the importance of some of the elements within the painting and to speak to the history of it," she said. "It's really something. Everyone should come down and see it. We're so lucky to have it here."

"Drawing is the honesty of the art. There is no possibility of cheating. It is either good or bad."



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Dali Masterpiece Back in Scotland

Excerpted from *Hebden Bridge Times*, 1/26/2011



An iconic Salvador Dali painting is back in Scotland after it was loaned to a U.S. gallery for six months. *The Christ of St. John of the Cross* was the star attraction at a recent show of the Spanish surrealist's late works at The High Museum of Art in Atlanta, Georgia.

The artwork, voted Scotland's favourite painting in 2007, has now been returned to Glasgow following the overseas trip. It will go back to its permanent home at the city's Kelvingrove Art Gallery and Museum in February, where it will be displayed in a new location.

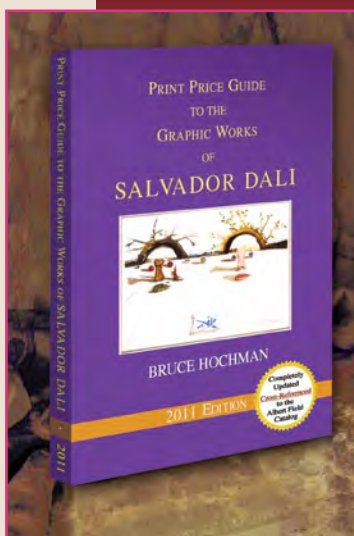
The picture, arguably one of the world's most famous paintings, has left the UK several times on loan since it was bought for Glasgow's collection in 1952. Before the most recent trip, it was last sent out on loan in 2000 to the National Gallery in London.

The Atlanta loan drew criticism from certain quarters last year, with one art critic reportedly questioning the wisdom of sending the painting overseas at a time when the Pope was due to visit Scotland.

However, Glasgow Life, which runs the city's museums, art galleries and libraries, said it was a "successful" loan.

The organization added that it emerged during the U.S. show that the painting was admired by Senator Robert Kennedy when it was on loan to America in the 1960s.

Councillor George Redmond, a spokesman for Glasgow Life, said, "The iconic *Christ of St. John of the Cross* is back home in Glasgow and will soon be back at Kelvingrove where hundreds of thousands of visitors will be able to enjoy it."



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New Museum Blends Practicality, Artistry

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



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, 1.5 inches thick, each made with three layers of glass, no two exactly alike, held together in a steel grid. The glass is insulated, reinforced, laminated and tempered but certified only for a Cat-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.

Landscape architect Phil Graham of Graham-Booth Landscape Architecture designed the grounds lush with flowering shrubs and trees interspersed with outcroppings of Florida limestone slabs that suggest the primordial rocks of Dalí's Catalanian homeland that he constantly painted into his landscapes. Visitors enter the museum through a grotto-like area on a walkway that bisects a small pool and is level with it to suggest a sense of walking through the water. A wall has been transformed into a vertical garden of Florida plants that sprout, along with small fountains of water, from a large artificial stone that seems to hold up a corner of the building. (It doesn't.) Misters create a slightly foggy atmosphere. Museum director Hank Hine named the Avant Gardens and says the grotto entrance is intended as a transition "from the ordinary world to the surreal."

The ground floor is a grand, multitasking 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. 

"The desire constantly, systematically and at any cost to do just the opposite of what everybody else did pushed me to extravagances that soon became notorious in artistic circles."



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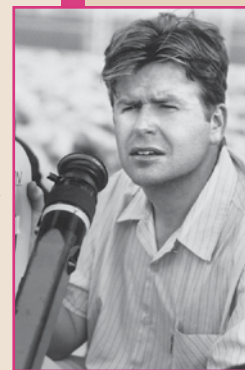
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West Still Wants to Make “Dali Fantasy Film”

From *FirstShowing.net* by Ethan Anderton, 1/25/2011

In an interview, movie director Simon West vaguely mentioned another interesting project that he's had in the works for years and says he'd like to finally get off the ground. He gives few details but the director said, “There's also *Dali*, which is a big CG/ thing about Salvador Dali that I want to do. I've just got a little stack of projects on my shelf that I'm trying to work my way through.”

Some kind of CG/fantasy flick about the Spanish surrealist painter sounds like quite a trip. 



Simon West

EVENTS & EXHIBITIONS



Time Warner Center

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

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

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.

Peninsula Fine Art Center

101 Museum Dr., Newport News, VA 23606

Goya, Dali, Warhol: Masterpieces from the Virginia Museum of Fine Arts -- Through March 27

This exhibition of 33 works includes paintings by famed European masters such as Francisco de Goya and John Constable and American masters such as George Catlin, as well as Modern and Contemporary art. Salvador Dali's 1944 painting *The God of the Bay of Roses* is one of the works on view. More info at www.pfac-va.org.




State History Museum (former Lenin Museum)

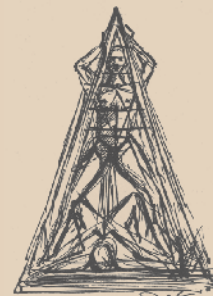
Revolution Square, Moscow

The Collective Unconscious -- Through April 25

The exhibition will include works by masters of Surrealism including Rene Magritte, Salvador Dali, Roberto Matta, H.R. Giger and others. A highpoint of the Surrealism movement is found in the works of Salvador Dali, who declared at one point in his life, “I am Surrealism.” It was thanks to his work that Surrealism developed from a relatively marginal avant garde direction into an influential artistic movement. The exhibition includes a series of late works by

Dali which represent the flowering of Surrealism. The curators have paid great attention to the design of the exhibition, transforming the grandiose rooms of the former Lenin museum into a Surrealist space through the use of installations and video projections. Right from the entrance visitors will experience the paradoxical fantasy of the early Surrealists, transformed by a contemporary digital consciousness. 

“We are all hungry and thirsty for concrete images. Abstract art will have been good for one thing: to restore its exact virginity to figurative art.”



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AUCTION NEWS

When Dali originals auctioning for a mere couple million bucks are back page news, you know it's going to be a great year for Dali art sales...



Les mille et une grâces des mille et un jours de l'Alhambra (top left)
Mixed media, gold paint, gouache, watercolor, charcoal & collage on paper, 1973
Estimated: \$328,420 - \$447,840
Sold: \$1,700,080 at Christie's London
February 9, 2011

Port Lligat au coucher du soleil (top right)
Oil on canvas, 1959
Estimated: \$1,791,360 - \$2,687,040
Sold: \$1,900,710 at Christie's London
February 9, 2011



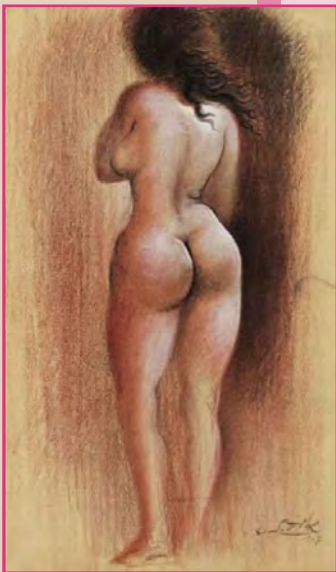
Atelier de l'artiste
Ink & brush & pencil on paper, 1947
Estimated: \$17,910 - \$26,870
Sold: \$52,020 at Christie's London
February 10, 2011

Dance of the Flower Maidens (middle right)
Watercolor & pencil on board, 1942
Estimated: \$74,640 - \$104,500
Sold: \$145,170 at Sotheby's London
February 9, 2011



**The Salvador Dali Gallery sold this piece to David Pearson for \$46,000 in 1996.*

Desnudo femenino de espaldas (bottom left)
Chalk & charcoal on paper, 1947
Estimated: \$59,710 - \$89,570
Sold: \$109,350 at Christie's London
February 10, 2011



Los niños cantores
Watercolor, gouache, pencil, pen & ink on card, 1968
Estimated: \$44,780 - \$59,710
Sold: \$73,520 at Christie's London
February 10, 2011

Saint Jean-Baptiste (bottom right)
Watercolor, pen & ink on paper, 1947
Estimated: \$37,320 - \$52,250
Sold: \$37,320 at Sotheby's London
February 9, 2011



**The Salvador Dali Gallery sold this piece to David Pearson for \$18,000 in 1996.*

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