

Vol. 22 No. 2 Mar-Apr 2012

THE Salvador Dali

COLLECTORS BI-MONTHLY JOURNAL®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

* * * Now In Our 22nd Year * * *

Robert Descharnes Awarded “Order of Arts & Letters” and Knighted

France’s recognition of his lifetime of contributions to the Dali art world...


Robert Descharnes, longtime friend, associate, and world expert in the work of Salvador Dali, was recently awarded the prestigious *de l’ordre des Arts et Lettres* (Order of Arts and Letters) in Azay-le-Rideau, France. The designation of Chevalier (Knight) was appointed by Frederique M. Mitterrand, Minister of Culture and Communication on December 15, 2011.

A formal ceremony at the Ministère de la Culture in Paris is to be held in the near future at which time the medal will be formally presented to Robert Descharnes by Minister Mitterrand.

In order to receive this coveted award one must have “significantly contributed to the enrichment of the French cultural inheritance.” The purpose of the award is the recognition of significant contributions to the arts, literature, or the propagation of these fields.

Unquestionably, Robert Descharnes, now 85, has committed his entire life to the arts, and primarily to the preservation and protection of the work of Salvador Dali.

Robert Descharnes is himself an artist -- an extraordinary and skilled fine art photographer. He continues to work and pursue his unwavering and unceasing commitment to Dali, along with the capable assistance of his sons, Nicolas and Oliver Descharnes.

He was recognized in January 2010 by the Real Circulo Artístico of Barcelona (Royal Artistic Circle of Barcelona), Spain, which issued a proclamation awarding Robert Descharnes its coveted Gold Medal, “For the merit which he [Descharnes] displays, the greatest authority in the world in the knowledge and defense of the work of the artist Salvador Dalí i Domench.” 



INSIDE

Espace Dali Holds Sabater Exhibit

PAGE 2

News Clips from the Dali World

PAGE 3

Dali Sighting: Afternoon with Dali

PAGE 4-5

Auction News: Many Dali Works in Big February Sales

PAGE 6-7

Events & Exhibitions

PAGE 8

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



Espace Dalí Presents *Signé Dalí*

Exhibiting the Enrique Sabater Collection through May 10, 2012

For the first time in France, Espace Dalí presents the collection of artworks signed and gifted by Salvador Dalí to his friend and secretary Enrique Sabater. Through May 10, 2012, the public will enjoy the opportunity to admire more than 100 artworks dedicated to Enrique Sabater including oils, watercolors, sketches, drawings, sketches of furniture, and photographs. They are a testament to the friendship which linked the Catalan genius and his secretary for more than twelve years.

Enrique Sabater told us how they met:

"It all started on a Monday, during the summer of 1968, when I went to the painter's house in Port Lligat, which he used as his studio. I was sent there by a news agency to interview Salvador Dalí. After showing my press card to Rosa, the housekeeper, I was introduced to the artist.


"Our conversation lasted a long time and, instead of feeling like a first meeting between strangers, we seemed two old friends meeting after long years of separation.

Sabater and Dalí

"Finally, when I had to leave, Dalí told me: 'All you are going to ask me will cost \$15,000, this is my usual rate for interviews.' Of course, I did not have that much money and could not gather that sum promptly, within a reasonable time.

"Salvador Dalí easily found a solution: 'Don't worry. Come and see me the day after tomorrow. Never mind whether you bring the money or not.'

"Since he had appreciated my kindness, I again knocked on the door in Port Lligat forty-eight hours later; a fascinating discussion, a pleasant tête-à-tête began and, in the background, the daily life of Empordà. Once again, while I thought that we would not have the opportunity to meet again, he added, as a postscript: 'Why don't you come back tomorrow?'

"That is what I did during the twelve years of my life I devoted to Salvador Dalí and his world." Exhibit info at: <http://www.daliparis.com/english/signé-dali-sabater-collection.html> 



"I do not paint a portrait to look like the subject. Rather does the subject grow to look like his portrait."

Exhibit Highlights...



(TOP LEFT) "Dalí, To Sabater, in July neither Woman nor Snail" * Ink on photograph by photographer Meli (Meliton Casals) * A Catalan proverb which states that it is better to avoid snails and women when it is hot

(ABOVE) In the home studio during work on *St. Peter's in Rome, Explosion of Mystical Faith in the Midst of a Cathedral* (1960-1974) Portlligat, 1974 © Enrique Sabater

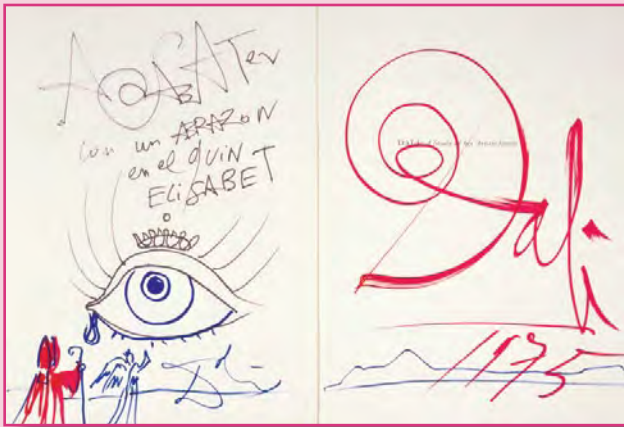
(LEFT) "To Sabater" Empordà Landscape, Oil on copper, 1978 © Collection Enrique Sabater



THE
Salvador Dalí
COLLECTORS BI-MONTHLY JOURNAL

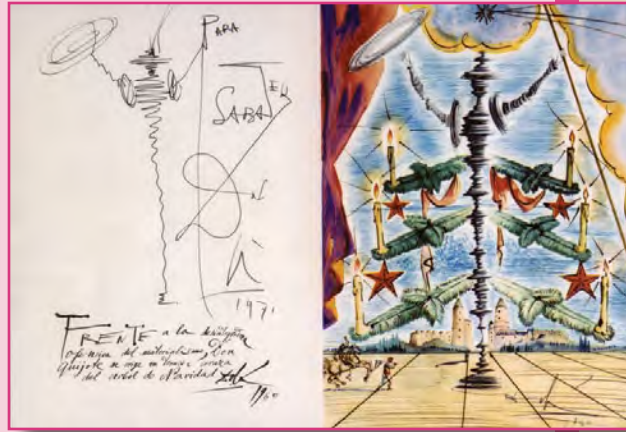
VOL 22 NO 2
Mar-Apr 2012

2



(ABOVE) "To Sabater with an embrace in the Queen Elizabeth"
Ink on paper - Dedication in the book *A Study of his art in Jewels*
(1970) during the crossing from New York to Europe on the
Queen Elizabeth II, March 2, 1975 © Collection Enrique Sabater

(BELOW) "To Sabater"- Ink on paper
Dedicatory passage made on a Christmas card from
the Hoechst Ibérica pharmaceutical laboratory (1960)
1971 © Collection Enrique Sabater



Dali Shorts - News Clips from the Dali World...

Steal This Dali

Art Loss Register reports Picasso is the "most stolen" artist with some 1,147 pieces registered as stolen, missing or disputed. Salvador Dalí ranked fifth on their list with 504 stolen. Britain is the country from which the most art from their "Top Ten Most Stolen Artists" seems to turn up missing.

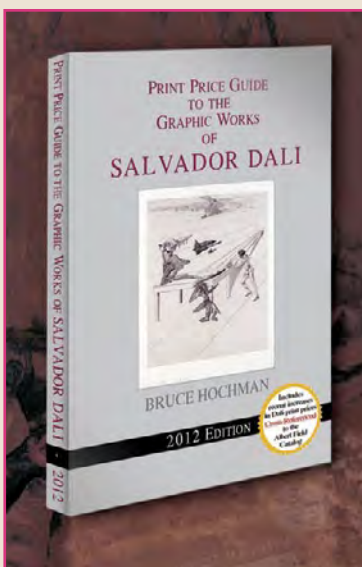
The Surrealist - Dali Movie in Limbo

The Surrealist in which Alan Cumming would play Salvador Dalí opposite Judy Davis as Gala, is on hold until financing is arranged. Filming however is still scheduled tentatively starting this summer at locations in Brussels, Belgium; Cologne, Germany; and Victoria, Australia, according to *Internet Movie DataBase*.

Dali Home Tour Video

You can take a five minute video tour of Salvador Dalí's home in Port Lligat, courtesy of Jack R. Johanson's posting on Vimeo at <http://vimeo.com/35561114>. Definitely worth the trip! 

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



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THE
Salvador Dalí
COLLECTORS BI-MONTHLY JOURNAL

VOL 22 NO 2
Mar-Apr 2012

3

Dali Sighting: An Afternoon with Dali

Excerpted from *Eclectica Magazine* by V. K. Reiter



One summer we found ourselves at Cadaquès, two couples temporarily united for a photo shoot of Salvador Dali. One husband was to produce the photographs; the other, the text. We wives were along for the sun and sea and local wine. The French photographer was world famous; his wife was American, tall, filiform, and black. We were from Hollywood, which was exotic but of a lower caste.

Outside Cadaquès is Port Lligat, where Dali had his summer home: an agglomeration of fishermen's houses he had transformed into a stronghold with red roofs and blaring white walls. When we arrived, a turquoise boat lay close in on the waters of the little bay. A young man, his back to the shore, was working the oars while Gala Dali sat perched on a stool in the bow, her loosened hair and diaphanous sleeves floating in the breeze.

The heavy front door opened, and Salvador Dali appeared looking like himself. After introductions, the photographer indicated where he meant Dali to stand while he took the photographs, but the spot was not to Dali's liking and he chose a portion of wall lined with sparse, drying bushes. Composing himself for the shoot, Dali said, "Wait, wait," and took careful inventory of

his attributes: the silver-topped walking stick, the oily hair smoothed flat, the needle-pointed moustache, the leg perched on a handy rock, the embroidered cowboy shirt hanging wrinkled just so over the shorts.

"Now," he said and struck a pose, head back, eyes bulging, cane raised. Photographs were taken, the pose was adjusted, and variations on his persona were introduced. The shoot ended. The photographer used up another roll of film taking pictures of each of us with Dali, souvenirs of the moment.

When my turn came, Dali took my hand and said, "Botticelli." This was unexpected. Whenever we were on a shoot with the photographer and his wife, it was she who was most often the center of attention. "Botticelli... at the Tate," Dali said. "When you are in London, go to see yourself: a portrait of a young man in half profile." "Botticelli" was flattering but "portrait of a young man" was unusual.

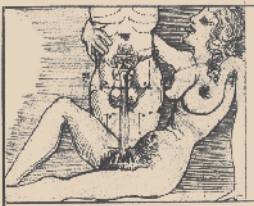
Dali invited us into the house. In the entry, a polar bear, front paws forward, neck encircled by heavy strands of blue beads, stood holding a tray for visiting cards. Behind him and to one side was a small room filled with very small chairs. One had to stoop to enter it, and Dali explained that this had originally been an oven for baking bread and roasting animals.

My husband, who had grown up in the entertainment industry in Hollywood, had worked as a screenwriter, as a publicist, as a magazine writer and editor, and had always professed a deep disdain for the whole business, was looking at Dali with an expression I had never seen before and that made me uneasy. Dali led us through the house and up a stairway set between the outer and inner walls that encircled the structure. Each landing held a sculpture: larger than human-sized figures made of rags, huge kites, and other brightly-colored ephemera. Windows and bowman's slits in the inner wall looked down onto the house and its many roofs.

"May I draw your wife?" Dali asked. The unfamiliar expression on my husband's face intensified, and suddenly I recognized it. This man who, from having worked so hard at inventing them, despised false personae and their accompanying planted items, had turned into a fan. "Of course," said my virulently possessive husband, not seeing, or ignoring, the look I gave him. Having received my husband's permission, Dali gripped my hand and hurried me from the room.

We circled through the house, down one level and up another until we reached a vast studio. High-ceilinged and grey, it was bare except for a table covered with paints and brushes and pencils and a stack of sketch

"Begin by drawing and painting like the old masters; after that do as you like -- you will always be respected."



THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 22 NO 2
Mar-Apr 2012

4

pads. One wall held a large canvas. A year or so later it would be declared an important painting, but at the moment it was unfinished, showing four figures in traditional Arab dress holding rifles, standing in a wide, off-kilter square, shooting at each other.

I looked at it for a long moment and then said, "Ah, yes." My appreciation evidently made Dali content, for he said: "Take off your clothes... I will draw you."

I hesitated, made dumb by my husband's descent into fandom and his acquiescence when Dali asked to borrow me. My husband was a man who would, at a party, immediately insinuate himself into any conversation I might be having, who would never allow me to meet with a publisher or producer if he was not present, who insisted on endlessly discussing any book or story I thought of writing so that the notion inevitably died. The resentment I had long ignored overcame me.

The ensuing struggle in my mind lasted near ten seconds. Then I took off my clothes. Holding my hand, Dali led me up a steep stairway, placing me at the top before descending the steps again. A large pair of predator's wings hung on the wall behind me. From his perspective, I was now a naked angel or a bird of prey or some such iconic figure. Holding a large artist's sketch pad in one hand and a carpenter's pencil in the other, Dali drew. I stood there.

"Sit down on the step and spread your legs," he invited.

"No," I said.

"For the drawing. Maybe I give you something to hold between your legs." Eagerly, Dali came up the steps and tried to hand me a jeweled rhinoceros horn.

"Forget it," I said.

He raised the rhinoceros horn to his lips. "May I kiss it?" he asked.

"I don't care what you do with it," I said and retrieved my clothes. When I was dressed, he showed me the drawings he had made of me.

Five minutes later we were back with the others who were waiting, with the polar bear, in the entry. I glared at my husband, trying to let him see that all was not well. "Thank you, Maestro," he said to Dali, and shook his hand gratefully. The fan expression had reached his shoulders, turning his posture obsequious. Once outside, my husband asked, "Did he give you the drawing?"

"What drawing? He just wanted to see me naked."


My husband stopped in mid-step, paralyzed by betrayal: Dali's, and his own of himself. I could see him tempted to return to Dali's house, but hesitating what to do. Then I saw him decide not to say anything, decide to be rational even as his profound, well known jealousy ate at him.

Over the next few days he would ask me to describe everything that had happened, to repeat every detail of my 35 minutes alone with Dali. He had timed it. During our trip home he managed to transform the episode into an amusing story he would tell at parties: "The Time Dali Drew My Wife." That afternoon, and his endless recounting of it, helped end our marriage.

Later, long after my divorce, I met Dali one more time, outside the St. Regis Hotel in New York. We recognized each other. He peered at me and said, "I know you."

"You made drawings of me in Port Lligat."

"Yes," he said, "I remember," but it was obvious he had made so many similar drawings in that studio, this particular one was in no way memorable. A black car drove up, and its door opened. Still staring at me, Dali edged toward the car, and as he did, he raised his cane, his head went back, his eyes bulged.

He did not mention Botticelli. 

"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."

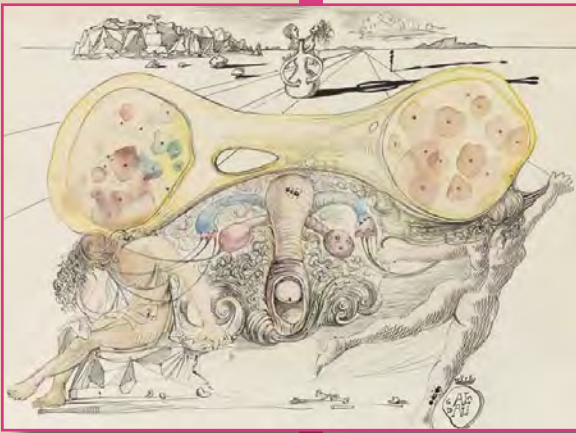


THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 22 NO 2
Mar-Apr 2012

5

AUCTION NEWS



Sans Titre (top left)
 Watercolor, pen, ink, pencil on paper, 1945
 Estimated: \$64,790 - \$113,380
 Sold: \$114,760 at Christie's London,
 February 10, 2012



Corrida, Las Banderillas (top right)
 Porcelain w/gouache, signed, dated, 1961
 Estimated: \$12,960 - \$19,440
 Sold: \$26,320 at Sotheby's London,
 February 9, 2012



Design for Poster Don Juan Tenorio (2nd left)
 Watercolor, gouache, pen, ink on card, 1949
 Estimated: \$113,380 - \$145,770
 Sold: \$138,080 at Sotheby's London,
 February 9, 2012



Birth of Venus and Eros (2nd right)
 Gouache, wash, pencil on card, 1950
 Estimated: \$32,390 - \$48,590
 Sold: \$48,590 at Sotheby's London,
 February 9, 2012



Peineta (3rd left)
 Gouache, pencil on paper, 1949
 Estimated: \$32,390 - \$48,590
 Sold: \$56,450 at Sotheby's London,
 February 9, 2012



Diner Surrealiste sur un Lit (3rd right)
 Pastel gouache on paper, signed, 1937
 Estimated: \$971,820 - \$1,295,760
 Sold: \$1,064,550 at Sotheby's London,
 February 8, 2012



The Kittens (bottom left)
 Gouache, photographic base on paper, 1972
 Estimated: \$32,390 - \$48,590
 Sold: \$95,320 at Sotheby's London,
 February 9, 2012



The Wings (bottom right)
 Pen, ink, watercolor, collage on paper, 1958
 Estimated: \$80,990 - \$113,380
 Sold: \$157,520 at Sotheby's London,
 February 9, 2012



Bureaucrat et Machine à Coudre (top left)

Pen & ink, pencil on paper, 1933
 Estimated: \$647,880 - \$971,820
 Sold: \$1,155,250 at Sotheby's London,
 February 8, 2012

Les Chanoines (top right)

Watercolor, gouache, pen, ink felt-tip on board, 1959
 Estimated: \$97,180 - \$129,580
 Sold: \$176,950 at Sotheby's London,
 February 9, 2012



Figure of Don Juan Tenorio (2nd left)

Watercolor, gouache & pencil on board, 1949
 Estimated: \$48,590 - \$64,790
 Sold: \$60,330 at Sotheby's London,
 February 9, 2012



The Profile of Time (2nd right)

Bronze sculpture (150 cm tall), 1977
 Estimated: \$129,580 - \$194,360
 Sold: \$351,880 at Christie's London,
 February 8, 2012



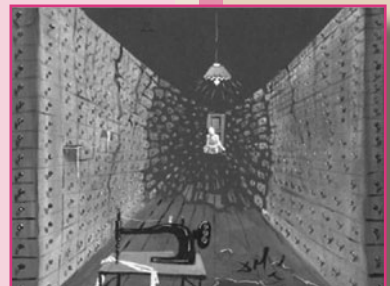
Scene de Tournage 1 (3rd left)

Pen & ink w/gouache on card, signed, 1951
 Estimated: \$80,990 - \$113,380
 Sold: \$180,840 at Sotheby's London,
 February 9, 2012



Scene de Tournage 2 (3rd right)

Pen & ink w/gouache on card, signed, 1951
 Estimated: \$80,990 - \$113,380
 Sold: \$167,230 at Sotheby's London,
 February 9, 2012



Machine à Coudre aux Parapluies (4th left)

Pen & ink w/gouache on card, signed, 1951
 Estimated: \$48,590 - \$64,790
 Sold: \$122,530 at Sotheby's London,
 February 9, 2012



l'Ecrivain (bottom right)

Pen & ink w/gouache on card, signed, 1951
 Estimated: \$19,440 - \$29,150
 Sold: \$52,560 at Sotheby's London,
 February 9, 2012



Les Tiroirs (bottom left)

Pen & ink w/gouache on card, signed, 1951
 Estimated: \$24,300 - \$32,390
 Sold: \$64,220 at Sotheby's London,
 February 9, 2012



EVENTS & EXHIBITIONS



Nunnington Hall

North Yorkshire, Nunnington, near York, U.K. YO62 5UY

Salvador Dali: The Surrealist Master -- Through March 18, 2012

The exhibition of 80 Dali pieces, including sculptures, original prints and photographs, is in collaboration with London-based Fairhead Fine Arts. The display includes works such as *Cosmic Rhino*, a bronze sculpture with the iconic "stretched legs" motif which Dali is famous for and *Helen of Troy*, a beguiling print where Helen is looking over the city walls out onto the incoming Trojan horse. Phone: 01439 748283.



Auckland Art Gallery

Corner Kitchener & Wellesley Sts., Auckland City, New Zealand

Dali to Degas -- Through June 3, 2012

Illustrating the story of modern art through painting, sculpture and works on paper. It begins with the revolutionary works of the French Impressionist and Post-Impressionist periods, and ranges through Cubism, Surrealism, German Expressionism, the British post-WWII period and American Pop. The 79-piece collection will be the first paid admission exhibition the gallery has hosted since it opened its renovated premises to the public in September. Find complete information about the exhibit online at <http://www.aucklandartgallery.com/> or phone +64 9 379 1349



Espace Dali Montmartre

11, rue Poulbot, 75018 Paris, France

Signé Dalí: The Sabater Collection -- Through May 10, 2012

For the very first time in France, Espace Dalí is exhibiting a collection of works that Salvador Dalí presented and dedicated to his friend Enrique Sabater. This temporary exhibition brings together over a hundred oils, watercolours, sketches, drawings and photographs that bear witness to the friendship between the Catalan genius and the man who was his secretary for over ten years. (See related story p. 2 this issue of the SDCBJ.) Find complete info online <http://www.daliparis.com/english/signé-dali-sabater-collection.html> or telephone: +33 1 42 64 40 10.

"And what is heaven?
Where is it to be
found? Heaven is not
to be found neither
above nor below,
neither to the right
nor to the left, heaven
is to be found exactly
in the center of the
bosom of the man
who has faith."



Complesso del Vittoriano

Via San Pietro, Rome, Italy

Salvador Dalí -- March 10 - June 30, 2012

The exhibition, organized in collaboration with the Foundation Gala-Salvador Dalí, proposes a novel approach to the figure of the artist explored in all its many different facets: painter, designer, thinker, writer, passionate about science, catalytic currents of the Vanguards, illustrator, goldsmith, director and set designer. It sheds light on an aspect still neglected in studies and exhibitions daliniane: the artist's relationship with Italy. Phone: 06 6780363/664. ~~~~~



THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 22 NO 2
Mar-Apr 2012

8

THE SALVADOR DALI COLLECTORS BI-MONTHLY JOURNAL

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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.