

# THE Salvador Dalí

COLLECTORS BI-MONTHLY JOURNAL ©

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

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## 1926 Dalí Work on Loan to Foundation

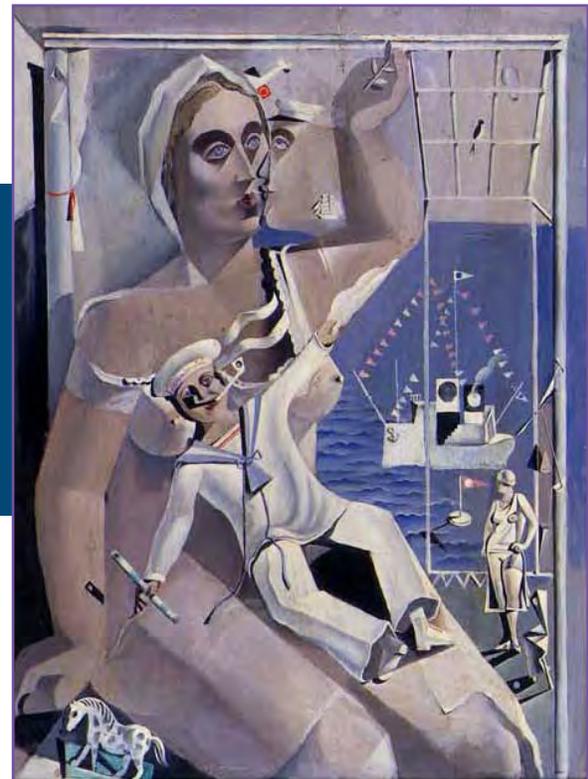
Excerpted from *ArtDaily.org*, 7/18/2012

The Fundació Gala-Salvador Dalí has received on loan from a private collection a 1926 Dalí work entitled *Depart. Homage to Fox Newsreel*. The piece is being exhibited through October 28 in the Loggias Room at the Dalí Theatre-Museum in Figueres, along with the painting *Venus and Sailor* (1925) and five drawings from the Dalí Foundation collection on the same subject-matter that are directly related with these paintings.

*Depart. Homage to Fox Newsreel* will then be exhibited at the Pompidou Centre in Paris November 21 - March 25, 2013 as part of a major retrospective on Dalí (see *Events & Exhibitions*, p. 7, this issue of the SDCBJ).

The work depicts a modern world in which cinema and the newsreel documentary genre are claimed by a pre-surrealist Dalí, a Dalí who stated along with Sebastià Gasch and Lluís Montanyà that cinema was an industry and should not be included in the fine arts.

“Advances in cinema are in response to a process that is clearly and strictly industrial and anonymous. Its anti-artistic beauty and poetry are the result of a standardisation running parallel to that of other industries: automobile, aeronautical, phonograph and so forth,” Dalí said, though he promoted Fox Newsreels and science documentaries to the category of the comic cinema of the time.



*Depart. Homage to Fox Newsreel*, 1926

*Venus and Sailor* is dedicated to the poet Salvat-Papasseit who died in 1924. This is the Papasseit who, in his first book *Poemes en ondes hertzianes*, made perfectly clear the fascination he felt for Marinetti, the Italian futurists, and for Apollinaire. Dalí's paintings of this era show a natural mixture of the smooth and abstract planes of late Cubism with neo-classical representational themes. *Venus and Sailor's* male character is a smooth spectral silhouette, while in *Homage to Fox Newsreel* the change of proportions, the double figure of the sailor and the superimposed profiles of the two heads introduce a futuristic dimension. 

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# Freud, Salvador Dali and a Truly Barmy Farce

Excerpted from *The Daily Mail (Online)*, by Quentin Letts, 8/9/2012

Sigmund Freud is a source of fascination to some, but I regard the old boy with the sort of suspicion we British generally reserve for Portuguese cooking. Playwright Terry Johnson also has his doubts about Freud, yet this tragicomic farce *Hysteria* invests too heavily in psycho-babble to work as mainstream satire.



Antony Sher (Sigmund Freud), Indira Varma (Jessica) and Will Keen (Salvador Dali) in *Hysteria*, a very clever farce.

The idea is a clever one. Indeed, cleverness gushes out of the production. It is everywhere, from Sir Antony Sher's punctilious portrayal of Freud to the ingenious set to the psychology gags to a startling, frightening vision of the gates of Auschwitz. Well before the interval, I had brain ache. This is one of those shows where a moment's lapse of attention leaves you flailing.

The story conjures up a meeting between Freud and surrealist artist Salvador Dali (Will Keen). The curtain rises on Freud's study in London's rainy West Hampstead. He is old, ill and is talking to an imaginary patient. Or is it all a dream? How very Freudian. The trouble with dreams on stage is that they insert another layer of fantasy. Your disbelief faces a two-ply prophylactic. The intellect may just about be able to follow it, but your heart may find it more trouble than it's worth. Perfectionist Sir Antony takes things painfully slowly. This may nourish his artistic integrity but it doesn't half constipate the opening 15 minutes. Who cares about the audience, eh?

A young woman, Jessica (Indira Varma), arrives at the French windows. Yes, French windows. Classic farce material. We soon have banging doors, simultaneous exits and entrances, misunderstandings, convoluted excuses, frustrated lusts: all the paraphernalia of farce and, Mr. Johnson is saying, of Freudian burlblings.

Feisty Jessica accuses Freud of having neglected needy patients. She accuses him of sexual hang-ups of his own. Freud is desperate to keep these damaging claims from his friend and family physician (an amiable, middle-class fellow done splendidly by David Horovitch). An example of the production's detail: snails are attached to the mudguards of Yahuda's bicycle.

Dali arrives. Whoosh! Mr. Keen is on manic form, a bundle of comic energy, strutting like a toreador. This Dali is an exhilarating egomaniac. He spots one of the snails on the cycle mudguard. Una tapa! He grabs it and gobbles it down.

Is the Spanish accent overdone? Maybe, particularly when alongside Sir Antony's guttural Freud. But within a trice we are deep into farce territory with Dali chasing a naked Jessica who has taken refuge in (naturally) a closet.

At this point I was loving it, but when the play entered more wordy stuff about Freudian analysis my inner wooden spoon struck hard butter. A second-half collapse of the Freudian edifice sees Lez Brotherston's set brilliantly transformed and various vulnerable women exposed. Should your taste run to such things, there is contemplation to be had on the sexism of Freud and the morality of ambitious shrinks. We are shown that surrealism, like psycho-analysis, is limited by its insistence on explanations. We see the links between personal responsibility and societal disorder.

Such fare mixes awkwardly with the more entertaining moments of farce. The evening represents a sustained assault on what Freud calls his 'movement' (what a religious expression that is) yet it would be stronger if it made its points via character and merry ego-popping rather than bejargoned dialectic.

*Hysteria* has closed its sensational run at the Theatre Royale in Bath and is now touring. 



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# Biblia Sacra Bible to be Published in Ukraine

A Bible illustrated with *Biblia Sacra* lithographs by Salvador Dali is being published in Ukraine. The entire print run of this edition -- a mere 500 copies -- bears replicas of the surrealist prints by the famed artist. Each copy will be produced on order -- orders can be made at <http://www.bibledali.com.ua>.

"This is a unique, handmade 900 page tome. It contains the text of the Old and New Testaments. Dali's lithographs have been printed using the most precise cutting-edge technology of color transfer. The cover is made of genuine leather. It is gilded and inlaid with precious stones such as diamonds, rubies, amethysts, and malachites. Printers, binders, and jewelers from three countries -- Germany, the Czech Republic, and Slovakia -- worked to produce this object of art." said Ivan Lopatchenko, PR manager of the Kharkiv-based Family Leisure Club company.



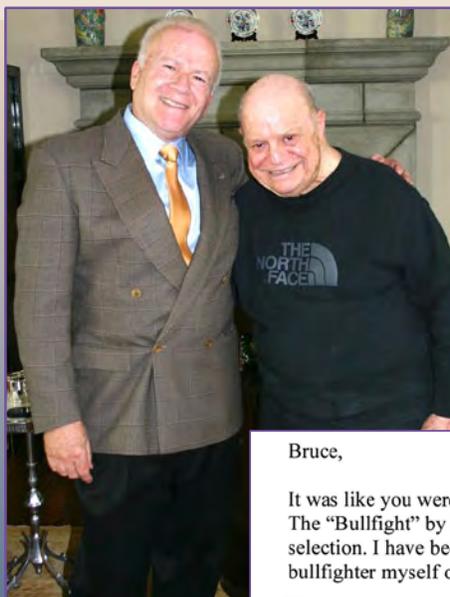
Salvador Dali illustrated key biblical plots in 1967-69, producing a total of 105 *Biblia Sacra* images. They are one of the largest-scale works in his oeuvre. The artist undertook the ambitious project with enthusiasm. Dali used a mixed media technique -- watercolors, India ink, gouache, pastel, pencil -- and lithography. The works measure about 48x35 centimeters. Surprisingly, Catholic hierarchs blessed the unexpected choice of the illustrator for the new edition of the Bible. A special set, gilded and set in white leather, was given as a present to the Pope.

Dali's Bible was published in Germany in the early 1990s, in the Czech Republic in 2011 and later in Slovakia. Now copies of this Bible embellish the libraries of presidents and top clergy in these countries. Pope Benedict XVI also has one.

The Ukrainian edition will be released in Kiev in October as part of a large exhibition featuring some 30 ancient masterpieces to be displayed in the Spiritual Treasures of Ukraine Museum.

*"Pop art is part of the healthy trend away from abstract expressionism -- which has become a caricature -- back to the maximum of visual reality. The finest art is always the most photographic."*

## Collector Notes...



Bruce,

It was like you were reading my mind. The "Bullfight" by Dali was a perfect selection. I have become quite the bullfighter myself over the years.

*Don Rickles*



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Actress and art collector Rebecca De Mornay visited the Salvador Dali Gallery recently. Gallery Director Bruce Hochman met with Barbara & Don Rickles at their home to deliver a piece of Dali art.

# Three Ways to Approach Salvador Dali

Excerpted from *The Australian Financial Review*, by Joanna Mather, 7/27/2012

There is a ferocious wind that blows across the Catalanian homeland of surrealist artist Salvador Dali. Catalans call it the *tramuntana*, and it is said to drive people mad. Dali has been labeled *atramuntanat*, or touched by the *tramuntana*, on several occasions. It's an allegory the artist himself promulgated, declaring all those born in the Empordà region to be "completely crazy."

Whether you think Dali a genius or madman, a visit to the so-called Dali triangle is intriguing and uplifting, albeit a little bit disturbing. The three spots that make up the triangle lie within easy driving distance of each other on the Costa Brava, north of Barcelona. They include the seaside house near Cadaqués that Dali shared with Gala, his wife and muse, the "castle" he bought for her in the bucolic village of Púbol, and the extravagant Dali Theatre-Museum at Figueres.



Dali Theatre-Museum  
in Figueres

At Cadaqués, the force of the *tramuntana* as it hurtles down from the Pyrenees mountains at more than 130 kilometres an hour combined with some of the Mediterranean's wildest seas to carve a beautiful yet haunting landscape.

Dali holidayed here as a boy, marvelling at the strange rock formations that would become an indelible part of his art. "Each hill, each rocky profile, could have been drawn by Leonardo [da Vinci] himself," he declared later in life.

It was also here that Dali met Gala, the other constant in his work, which extends way beyond painting to sculpture, film and jewellery design. The couple lived in a labyrinthine house just metres from the sea at Port Lligat, a bay just north of Cadaqués.

Bookings are essential to visit to the house, which remains as the couple left it, but are worth the effort. The decor is as surreal as Dali's art: taxidermal swans (past residents of the bay), a polar bear (also stuffed) and the tiny cage in which Dali kept live crickets (he was reportedly terrified of them as a child, although our guide tells us he liked their chirping).

Aside from the spectacular views from the terrace and the bizarre knick-knacks littered through the rooms, the highlight is the artist's studio, where light streams in onto two unfinished paintings.

Next stop on the Dali triangle is the theatre-museum at Figueres, where the artist was born, and died at age 85 in 1989. Dali, who had a seemingly boundless ego accompanied by an obsession with mortality (hence the penchant for taxidermy), created the elaborate theatre-museum over a decade and it opened in 1974. It was built on the ruins of Figueres' former municipal theatre, which was destroyed at the end of the Spanish Civil War. It is the largest surrealist object in the world and houses some of Dali's best known works, including the *Spectre of Sex Appeal* (1932), *Galatea of the Spheres* (1952) and *Gala Contemplating the Mediterranean Sea* (1976), which becomes a portrait of Abraham Lincoln from a distance if you squint or, better still, look at it through a camera lens.

It's gimmicky but even Dali detractors will be impressed. Also impressive is the Palace of the Wind room, where Dali and Gala's giant dancing feet feature in a ceiling fresco. Nearby is the Mae West room, where the furniture combines into the features of the actress's face, including the lip-shaped couch that has become a pop icon.

Many visitors miss Dali's surrealist jewels exhibit (it's included in the entry price). Some of Dali's quirky and confusing quotes are on a wall here, including one from 1959: "My art encompasses physics, mathematics, architecture, nuclear science -- the psycho-nuclear, the mysticonuclear -- and jewellery -- not paint alone." Another oft-missed opportunity is to eat at the Duran Hotel, which Dali frequented.



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The third destination is Gala's castle, a 1000-year-old restored fortress in the picturesque village of Púbol. Dali bought the property to fulfil a promise to make Gala the queen of the castle.

But anyone seeking to catch a glimpse of the "real" Gala will be disappointed. Dali's personality is omnipresent and the only things we learn about Gala are that she enjoyed covering objects with aluminium foil (nothing much is surprising at this point but it's worth a chuckle later) and entertained "gentleman guests" in Dali's absence.

Nobody knows much about Gala, whose real name was Elena Ivanovna Diakonova. She was 10 years Dali's senior and already a wife and mother when the pair met in 1929. Dali described himself as impotent and some Dalinian experts say she was more like a mother than a lover. Even *Galarina* (1944), which shows a bare-breasted Gala, is not erotic (apparently he is likening her to a bread basket).

In one of those deliciously perplexing scenarios, experiencing the Dali triangle has thrown up more questions than answers. Dali remains a mystery; his beloved Gala an even bigger mystery. A fellow traveller summed it up best when, asked if he liked Dali, he answered carefully: "I have an affection for him."

Much agreed. ☺

## New Book: *Dali in Holographic Space*

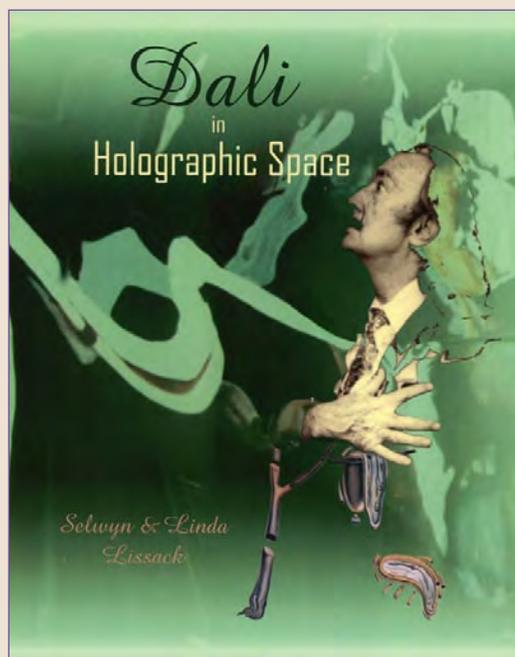
**D***ali in Holographic Space* is an epic journey into holographic space with the legendary 20th century Spanish artist Salvador Dali. It is a distinct translation of the magical blend of art and science as they collide, revealing the vast and intricate workings of Dali's mind and talents.

Many books have been written about Dali's prolific art and his eccentric personality. A lesser known fact is in the twilight of his career he actually achieved his goal of working in the third and fourth dimension when South African artist Selwyn Lissack introduced him to holography. A master of rearranging particles to show another point of view, Dali revealed in the technology which allowed him to work within a three dimensional canvas using laser light as his brush.

From 1971 to 1975, combining art and science to express his ideas, free from the confines of linear space, Dali created seven holographic works of art. *The Crystal Grotto*, a three dimensional holographic collage, a unique and majestic artistic blend of spirituality, nature and technology. *Submarine Fisherman*, a mixed media holographic display incorporating Freud's theories of the subconscious. *Polyhedron*, a holographic study in dimensions, showing there is more to the universe than earthy perceptions. *Holo's Holo's Velasquez Gabor*, a complex concept hologram showing two completely different moments in time, with two separate realities existing in the same space. *The Brain of Alice Cooper*, a 360-degree Holographic Stereo-gram with an image of the rock star Alice Cooper which appears to be floating in space.

A remarkable aspect of a 360 degree hologram is that it also records time allowing the artist to work in the 4th dimension. *Dali Painting Gala*, a 360-degree holographic stereo-gram. An intricate blending of images creating a multitude of perspectives and symbolic metaphors. *The Dali Melting Clock*, a concept of recycled molecules of a moment in time, conceived in the past, frozen in Dali's present day reality, to be reproduced in the future, completing a cycle of time.

*Dali in Holographic Space* may be purchased in the gift shop at the Salvador Dali Museum in St. Petersburg, Florida. It is also available for purchase online at [Amazon.com](http://Amazon.com). ☺



"Since then that anonymous crutch was and will remain with me, till the end of my days, the 'symbol of death' and the 'symbol of resurrection!'"



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## DALI SIGHTINGS

### George Parker: MadMan Meets Madman

Excerpted from *Business Insider* by George Parker, 8/20/2012

*Madison Avenue advertising icon George Parker shares this 1960s recollection of Dali at one of the adman's favorite New York restaurants, L'Etoile.*

**N**ot only was the L'Etoile cuisine extraordinary, but you could also rub shoulders with the likes of Liz and Richard, Barbara Streisand, and perhaps my most memorable sighting, Salvador Dali. My wife and I were having dinner at L'Etoile on night, when in walked the great Spanish artist.

He was wearing white tie and tails, a cloak, and a top hat. In one hand was a silver topped cane, in the other was a leash, on the end of which was a small ocelot. The hat check girl took his cape, hat and cane; the maîtred' showed him to his table which had two chairs, one for him, one for the ocelot.

He then proceeded to have dinner with his pal the ocelot, who of course had his own plate. He did not however share Dali's wine.

Can you imagine something like that happening today? The health and safety inspectors would be all over the place. The other customers would freak, and then sue the crap out of you, and the hat check girl would report you to the ASPCA. Particularly, as the ocelot was smoking a cigar. ☞

## Robert Hughes, Art Critic Superb, Dies

Excerpted from *The Deccan Herald (Bangalore, India)*, 9/2/2012

**R**obert Hughes died August 6 at age 74. He was simply the greatest art critic of our time," eulogised Jonathan Jones, art writer of *The Guardian*. "Hughes made criticism look like literature. He also made it look morally worthwhile. He lent nobility to what can often seem a petty way to spend your life. He could be savage, but he was never petty. There was purpose to his lightning bolts of condemnation."

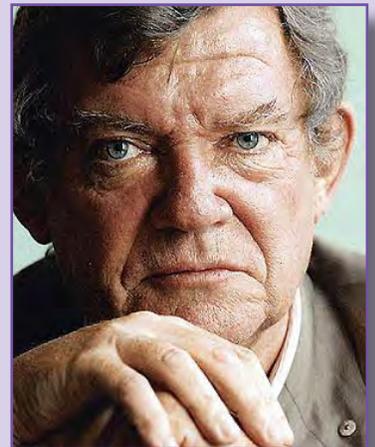
Hughes became an art critic when *Time* magazine was head-hunting someone who could write about art in a way non-experts could understand without being condescending. Here is Hughes' recollection of Picasso and Dali.

"Picasso was a superstitious, sarcastic man, sometimes rotten to his children, often beastly to his women, but there was scarcely a 20th century movement that the Spaniard didn't inspire, contribute to or beget. No painter or sculptor, not even Michelangelo, has been as famous in his own lifetime. Cubism was hard to read, willfully ambiguous, and yet demotic too. It remains the most influential art dialect of the early 20th century.

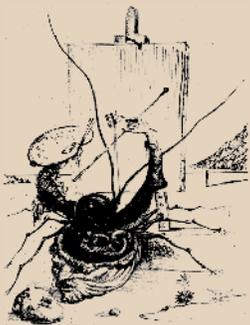
"On the other hand, Salvador Dalí was the apotheosis of the dandy who grew famous through shock-effects and scandal. I knew Dalí only slightly -- he held court at the St. Regis in New York, where he favoured new acquaintances with foul gusts of the worst human breath I have ever smelt.

"But other than Joan Miró, Dalí was the greatest modern painter born in Catalonia, one who was regularly brilliant on a small scale, and closer to cinema than any other painter of his day. Both Dalís -- by that I mean the disruptive youthful genius and the pretentious, whorish old fanatic -- are the same person. But one is a corrupted, 'grand' version of the other."

Hughes believed Dalí's *Soft Construction with Boiled Beans -- Premonition of Civil War* was among his greatest and most frightening works. "With this single painting," Hughes said, "Dalí moved into the territory of Goya. This, not Picasso's *Guernica*, is modern art's strongest testimony on war in general." ☞



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



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# EVENTS & EXHIBITIONS



## Christ Church Picture Gallery

St. Aldates, Entrance via Oriel Square, Oxford, UK, OX1 1DP

**Salvador Dalí Illustrates Alice in Wonderland** -- Through October 22, 2012

Lewis Carroll's *Alice's Adventures in Wonderland* is probably the best-known piece of literary nonsense ever written and Salvador Dalí is probably the best-known surrealist artist. It is not surprising, therefore, that Dalí set out to illustrate Carroll's book. Christ Church library holds one of the editions of the thirteen Dalí prints. They are on show at Christ Church Picture Gallery to commemorate 150 years since Charles Dodgson (alias Lewis Carroll) first invented and told the Alice story. Information online CLICK <http://www.chch.ox.ac.uk/gallery/visiting> or phone 0 1865 276172.



## National Chiang Kai-shek Memorial Hall

21, Zhongshan S. Rd., Zhongzheng Dist., Taipei City 10048, Taiwan, R.O.C.

**Salvador Dalí** -- Through September 30, 2012

The exhibition features approximately 100 large sculptures, oil paintings, illustrations, furniture, gold ornaments and colored glasses made by Dalí, showing the artist's diverse and rich creative life. While the last Dalí exhibition in Taipei (2001) featured mostly paintings, this exhibition focuses more on sculptures so that attendees get a more comprehensive view of Dalí's works. Highlights include the bronze sculpture *Woman Aflame*, a woman in flames decorated with drawers on her body, the statue *Space Venus* that portrays a female body with an egg that divides her torso into two and the sculpture *Profile of Time* that shows a clock melting over a tree. The exhibited items are provided by Switzerland's Stratton Foundation. Telephone 886-2-2343-1100 or for complete information online please CLICK <http://www.cksmh.gov.tw/eng/index.php>



## Centre Pompidou

Place Georges Pompidou, 75004 Paris, France

**Salvador Dalí** -- November 21, 2012 - March 25, 2013

More than two hundred works (paintings, sculptures, drawings, etc.) presented in a succession of chronological/themed sections: the dialogue between the artist's eye and mind and those of the viewer; Dalí, a pioneer of performance art, a creator of ephemeral works, a media manipulator who saw art as a global act of communication. Among the masterpieces exhibited are some of the great iconic pieces - *The Persistence of Memory* (1931); *Le Grand Masturbateur* (1929); *Le spectre du Sex Appeal* (1934); *L'Énigme sans Fin* (1938) – plus a hundred works on paper, objects, projects for stage and screen, films, photographs and extracts from television programmes that reflect the intense activity of the showman that Dalí was. Telephone +33 (0)1 44 78 12 33 or for complete information online CLICK <http://www.centrepompidou.fr/Pompidou/accueil.nsf/tunnel?OpenForm>



## The Merage and Allon Hillel Center

The David and Laura Merage Foundation Art Gallery

2390 S. Race St., Denver, CO 80210

**Aliyah: Rebirth of Israel by Salvador Dalí** -- Through December 31, 2012

A rare look at Dalí's connection to Israel. Published in 1968 in honor of Israel's 20th anniversary, Dalí's *Aliyah* is a little-known suite in which the late Spanish Surrealist portrays the epic history of the Jewish Diaspora, Israel's independence and Jewish return to the homeland. See the complete collection of 25 signed, color lithographic reproductions of original mixed-media Dalí paintings. Information online CLICK <http://www.hillelcolorado.org/dali/> or telephone 303-777-2773 x224.

*"Look! Salvador Dalí has just been born! No wind blows and the May sky is without a single cloud. The Mediterranean sea is motionless. So much the better! Salvador Dalí would not have wanted more!"*



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## Stark Galleries

Texas A&M University, College Station, TX 77843-4229

*Surrealist Visions* -- Through October 14, 2012

This engrossing exhibit includes original prints by all of the important artists of the movement: Max Ernst, Rene Magritte, Salvador Dali, Man Ray, Joan Miro, Andre Masson, Marcel Duchamp, Wilfredo Lam, Roberto Matta, Yves Tanguy and others. Also included is a rare set of 21 Surrealist photogravure postcards. Produced in Paris in 1937, this set shows the diverse styles of each member of the Surrealist group at the height of the movement. Telephone (979) 845-6081 or for information online CLICK <http://uart.tamu.edu/surrealist-visions>



## House-Museum Gala Dalí Castle

Gala Dalí Square, E-17120, Púbol-la Pera, Spain

*3D Dalí and Holography* -- Through December 31, 2012

This exhibition is devoted to Salvador Dalí's research into the sphere of holography. On show are two chronoholograms entitled *Alice Cooper's Brain* and *Dalí Painting Gala*, as well as a projection of a Super 8 reel showing Dalí in the process of painting Gala in order to make this second hologram. Telephone 34 972 488 655 or for complete exhibit information online please CLICK [http://www.salvador-dali.org/en\\_noticies.html?ID=152&CATEGORY2=29](http://www.salvador-dali.org/en_noticies.html?ID=152&CATEGORY2=29)



## The Salvador Dali Museum

One Dali Blvd., St. Petersburg, Florida 33701

*Royal Inheritance: Dali Works from Spanish National Collection* -- Opens October 1, 2012

Twelve important Dali works on loan from the National Collection of Modern Art in Spain. The exhibition begins with examples of Dali's precise technical skill in four paintings from 1918 to 1924 of pristine still lifes and nude studies demonstrating Dali's varied techniques and keen eye for realism in the face of the period's predominant interest in abstraction. The exhibition continues with experiments in abstraction and perception and includes a pair of paintings that create a three-dimensional experience; in *Las Meninas* (1975-76), Velázquez' famous painting of the same name is presented in a stereoscopic interpretation. *Composition* (1928) reveals Dali's preoccupation with the Spanish art movement called Anti-Art. This large abstract work, nearly unique in Dali's entire production, is without horizon or discernible referent. *Portrait of Gala with Turban* (1939) is an arresting portrait of the artist's wife. Rendered with meticulous dramatic highlights, the painting gives a sense of the mystique that made her the muse of Picasso and Eluard, as well as Dali. *A Propos of the "Treatise on Cubic Form" by Juan de Herrera* (1960) issues from Dali's Nuclear Mysticism and theories inspired by the Spanish mystic Ramon Llull and the Spanish architect Juan de Herrera. Among the last paintings of Dali's life, works from 1983 reveal the influence of the French mathematician René Thom's theory of "catastrophe" and Dali's continuing mystical fascination with aesthetic form. Information online CLICK <http://thedali.org/exhibits/upcoming.php> or phone (727) 823-3767. 



### THE SALVADOR DALI COLLECTORS BI-MONTHLY JOURNAL

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Published bi-monthly (January, March, May, July, September, November) by The Salvador Dali Gallery, Inc., 31103 Rancho Viejo Road, #2-193, San Juan Capistrano, California 92675.

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](http://www.DaliGallery.com).

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