

THE Salvador Dali

COLLECTORS NEWSLETTER.®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

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

Fundamentals of the Dali Economy

There's a global recession. But would you know it judging from Dali auction results?

There's plenty of evidence to show that Dali art remains on solid footing, despite the woes of sagging world financial and investment markets. News headlines have for months now been reporting crashes in the financial and real estate markets. But there have been NO headlines announcing "Dali art market crashes."

One strong indicator of the continuing popularity of Dali art is that the State of Florida has committed to building a new Salvador Dali Museum in St. Petersburg, double the size of the present facility there. Construction is well underway. This comes at a time when other museums and attractions nationwide, faced with declining attendance and shrinking budgets, have scaled back their programs and hours, some even closing their doors entirely.

The big buzz term at art galleries and auction houses of late has been "recovering market," and if auction results like those on p. 8 of this issue of the *SDCN* are an indication, Dali art is firmly positioned at the head of the pack.

Over the long term, authentic Dali artwork frequently sells for more than collectors initially paid for it. One example, *Le Spectre de Vermeer de Delft*, a 1934 Dali oil on canvas purchased in 1995 for \$140,000, sold at auction in Sept. 2007 for \$2,505,000 -- pretty good return on a 12-year investment. Plus, the owners had the pleasure of exhibiting and enjoying an exceptional work of Dali art for a dozen years.

Could hanging your bank CDs or stock certificates give you that? Acquiring Dali artwork will relieve you of the anxiety of looking in *The Wall Street Journal* to see if your investment is up or down.

Indeed, Dali art should not be considered as a pure investment. It is an investment in your enjoyment of Dali artwork in your home. And acquiring Dali artwork should not be viewed short term -- in the market today and out next week. ☺

When any investment market begins to turn, count on it, the "opportunists" will be out there right along with the "opportunities." Dali art is no exception.

With so many so-called "deals" being offered, it's more important than ever to acquire your Dali art via a reputable art dealer or auction house that gives a guarantee of authenticity.

Contact the Salvador Dali Gallery at 1-800-275-3254.

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Dali Curtain Call at Carnegie

Excerpted from *The Pittsburgh Post-Gazette*, 12/29/2009

By Sally Kalson with photos by Bill Wade

An enormous stage curtain created by Salvador Dali for the Ballet Russe de Monte Carlo was unfurled at the Carnegie Museum of Art in Pittsburgh recently for the first time since the museum acquired it 33 years ago. The purpose: to evaluate its condition, photograph it for the museum's internal use and figure out how to display it.

The work is so huge it had to be laid flat on the marble floor of the Hall of Sculpture. Measuring 49.5 feet wide x 26.5 feet high, it is almost 10 feet higher than the museum's tallest gallery ceiling.

"It's spectacular," said Louise Lippincott, the Carnegie's chief curator. "It's in amazing condition for something that's been rolled up in a dark closet since 1976."

The curtain was a gift from Leon Falk Jr. It is from the 1942 Ballet Russe production of *Labyrinth*, based on the Greek myth of Theseus, who killed the evil Minotaur and escaped from the monster's lair by following yarn woven by the beautiful Ariadne. Painted in black oil on beige canvas, it depicts a struggle between the Minotaur and Theseus, who has a knife in his hand.



Detail from Dali's *Theseus Minotaur* curtain

"It looks like a really large drawing in pen and ink, with some light colored highlights and one strip of an intense light blue to represent water," said Dr. Lippincott. "It's a very classic Dali with the imagery and brush strokes."

The work is signed "Gala Salvador Dali" and dated 1942. Dr. Lippincott said that was typical for the couple because Gala did a lot of the production and design. Salvador Dali, she noted, did paintings for nine ballets.

Labyrinth was choreographed by Leonide Massine to the music of Franz Shubert. It toured the country under impresario Sol Hurok and appeared in Pittsburgh in 1942, although Dr. Lippincott was still checking on the exact location.



Massine gave the curtain to Mr. Falk. It first went to the Pittsburgh Ballet Theatre, then to the Carnegie in October 1976 with the understanding that the ballet could use it should the need arise.

"I don't think that would be a good idea," said Dr. Lippincott. "It would probably shred."

The next step is figuring out how and where to display it. It could be left on the floor of the Sculpture Hall and roped off so that people could look down on it from the balcony. Or it could be hung in that room, which is two stories high.

"You have to be able to stand back from it," Dr. Lippincott said. 

"Gala would often reproach me for putting such great effort into the execution of insignificant and miserably remunerated orders. I would answer that in as much as I was a genius it was a veritable miracle that I got any orders at all."



National Galleries of Scotland Announces Exhibit Overviewing Surrealist Movement

From *ArtKnowledgeNews.com*, 12/23/2009

A comprehensive survey of Surrealist art, bringing together masterpieces by Salvador Dalí, René Magritte, Pablo Picasso, Alberto Giacometti and Joan Miró, will be the major summer exhibition at the National Galleries of Scotland's Dean Gallery July 10, 2010 through January 10, 2011.

Another World will be the centrepiece of the Scottish National Gallery of Modern Art's 50th anniversary celebrations and will offer a fascinating overview of arguably the most important art movement of the twentieth century. The exhibition will include major loans from public and private collections and will offer 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.

Surrealism is the name given to an art movement which began in Paris in the 1920s and soon spread around the globe. Meaning 'beyond realism', the term refers to the world of dreams, nightmares, the irrational and the strange. Today Surrealism has become part of our daily visual language, infiltrating every aspect of art, design and advertising.

The Surrealist collection of the Scottish National Gallery of Modern Art (SNGMA) is one of the largest anywhere in the world and rivals those found in New York, Paris, Chicago and London. As well as containing dozens of famous paintings and sculptures, it also includes a substantial number of prints, archival material, periodicals, books, letters and other publications.

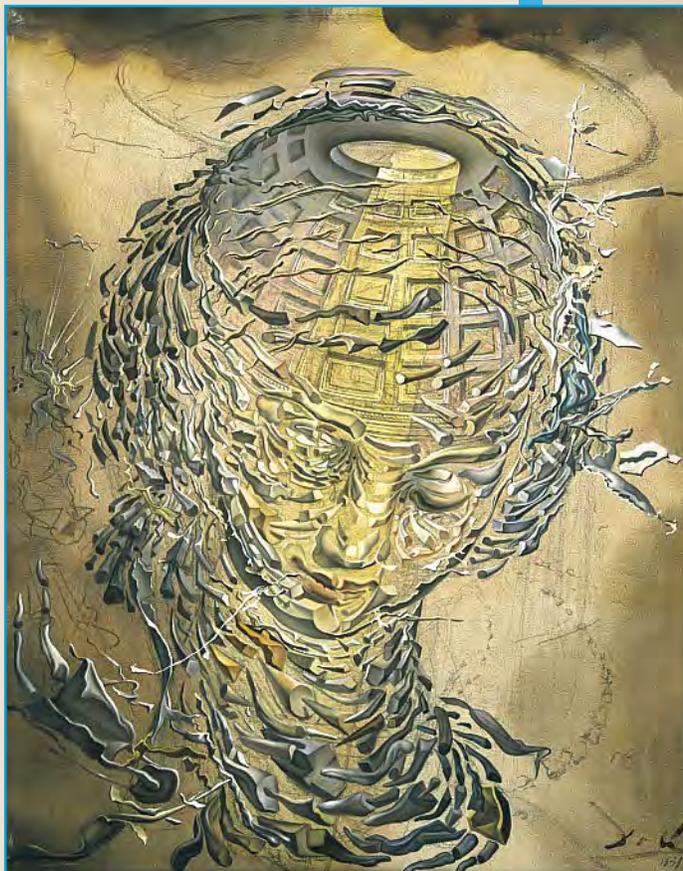
Another World will explore this collection in its totality and will include several print portfolios which have never been shown before by artists such as Salvador Dalí, Max Ernst and Yves Tanguy.

The holdings of Surrealist art are particularly rich thanks to two major acquisitions: in 1995 the SNGMA purchased part of the collection formed by the English Surrealist artist Roland Penrose; and that same year, Gabrielle Keiller bequeathed her magnificent collection to the Gallery.

Befitting an art movement which championed the irrational, *Another World* will be displayed in an unusual and exciting manner. Coloured walls will be densely hung alongside display cases filled with the Gallery's extensive collection of books and manuscripts. In this dynamic setting visitors will be able to experience the visceral intensity of Surrealist art shown as it was originally intended. This is the only UK showing of this major exhibition.

Simon Groom, Director of Modern and Contemporary Art, said: "The 50th anniversary of the Gallery provides us with a wonderful opportunity to celebrate our world-famous collection of Surrealist art. The collection contains over sixty paintings, including masterpieces by artists such as Dalí, Miró and Picasso, as well as four of Magritte's best paintings, collages and prints by Max Ernst, major sculptures by artists including Giacometti and Duchamp, and a vast collection of rare and beautiful, illustrated books.

"This will be the first time the entire collection will have been shown together, and will occupy the whole of the Dean Gallery. We have also negotiated some outstanding loans, to produce a really comprehensive and stunning exhibition."



Dalí's *Exploding Raphaelesque Head*



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Dali's Nightmares

Blog from *The New Yorker*, www.NewYorker.com, 11/9/2009 blogged by Margaret Talbot

Spellbound wasn't one of Alfred Hitchcock's best films -- the treatment of analysis is hokey, the plot is at once too complicated and too cleanly resolved, the violins swell cloyingly every time the bespectacled psychiatrist, Ingrid Bergman, claps eyes on handsome headcase Gregory Peck.



But the dream sequence designed by Salvador Dali is a stunner. It indulges various surrealist penchants for eyes (curtains are covered with large gazing orbs) and scissors (a man wielding a giant pair slices through those same curtains). A man with a shrouded face is reminiscent of Magritte's *The Lovers*.

But the sequence also manages to recreate the peculiar logic of nightmares, which I write about in the magazine (*The New Yorker* week of 11/9/2009), and to conjure that sense of passivity and bafflement with which we recall our weirder dreams. It evokes the way in which a figure in our dreams can suddenly become an entirely different person, and locations, too, can abruptly and inexplicably shift without our actually seeing the transformation.

"Suddenly I was running," the Peck character says, wonderingly, narrating his dream. There are brief lines of dialogue in the *Spellbound* dream sequence, but its more important elements are visual, as in most dreams. And it contains the theme of pursuit, which is the most common aspect of nightmares. In this case, Peck is being chased by a giant pair of wings, beating overhead and casting ominous shadows.



"He is really mad!
For as long as I
could remember I
had savored that
phrase with
delight."

Hitchcock's choice to call upon Salvador Dali was inspired. Surrealism had many affinities with psychoanalysis: the preoccupations with the unconscious mind, dream states, and the revelatory power of bizarre associations. But the surrealists admired Freud more than he did them. Where they revelled in strange imagery for its own sake, Freud saw value in it chiefly insofar as it could be interpreted. Invited by the surrealist poet André Breton to contribute to a collection of dream reports, Freud turned him down, saying: "the telling of the dream, what I call the 'manifest' dream, is of no interest to me."

But Dali was an exception. Freud met him in 1938, and admired him, writing that "the young Spaniard, with his candid, fanatic's eyes and his undeniable technical mastery, has impelled me to reconsider my opinion. It would in fact be quite interesting to study the genesis of a painting of this kind analytically."

For Hitchcock's part, he thought of Dali, he later told Francois Truffaut, because he "wanted to convey the dreams with great visual sharpness and clarity, sharper than the film itself. I wanted Dali because of the architectural sharpness of his work." But Hitchcock was shocked by some of the artist's original ideas for the film.

"He wanted a statue to crack like a shell falling apart," Hitchcock recalled, "with ants crawling all over it, and underneath there would be Ingrid Bergman, covered in ants. It just wasn't possible."

It wasn't possible, one supposes, because you didn't do that sort of thing to a star in nineteen-forties Hollywood. Hitchcock got to cover Tippi Hedren in birds, but that was twenty years later. For more visceral nightmare imagery, cinema would have to wait for directors like David Lynch. 



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Dalí d'Or & Bijoux de Gala at Espace Dalí

In tribute to the 20th anniversary of Dalí's passing, the Espace Dalí in Paris has become a showcase for gold pieces that the artist designed during the 1960s. The exhibition runs through January 20, 2010 and is curated by Alex Doppia and Beniamino Levi, major art collector and Dalí world expert.

Dalí d'Or-Objets Montés (Dalí Gold-Mounted Objects) were created by Dalí in order to emulate royalty in all its excess and splendour. Each gold coin is inlaid with the effigy of the great Catalan artist together with his wife and lifetime muse, Gala. He was inspired to style his coins after the most extravagant of kings, Louis XIV, the "Sun King," who created his Louis d'Or collection of coins adorned with his own image.

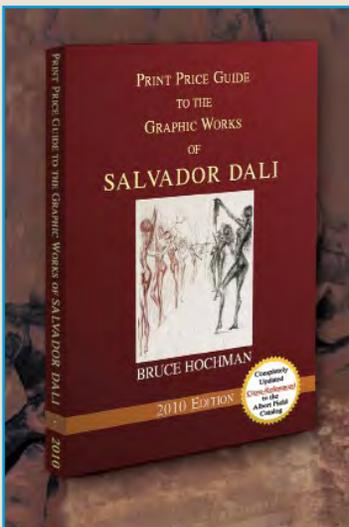
In a typically eccentric flourish Dalí went on to design twelve objects to be assembled from his Dalí d'Or coins. Using the coins which come in four different sizes and values, Dalí created fantasmagoric golden objects inspired by a mixture of sacred emblems, legendary animals and objects of every day use.



Espace Dalí also presents a unique collection of jeweled gold sculptures embedded with precious stones, diamonds, rubies, emeralds and sapphires, created in tribute to the artist and exhibited for the first time in France. These exquisite jeweled sculptures are among the most famous iconographic images created by Dalí during his lifetime.

Dalinian Pendants, the Tortoise Porte-Dalí-Bonheur, the Soft Watch, the Triumphant Elephant, and the Space Venus are just some of the Dalinian gold creations being shown during the *Dalí d'Or & Bijoux de Gala* exhibition.

"Just as I am astonished that a bank clerk never eats a cheque, so too am I astonished that no painter before me ever thought of painting a soft watch."



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Dali Sculptures Scale the French Alps



In December 2009, The Stratton Foundation, the Dalí Universe and Bartoux Galleries presented a fanciful exhibit of 14 imposing Dalí sculptures that transformed one of the most unlikely locations in the world into a vast open air mountain art museum.

The sculptures were airlifted into place in Courchevel, a ski area located high in the French Alps. Among the subjects on view are some of the most famous iconographic images created by Dalí. The imposing sculptures will remain on exhibit through April 25, 2010.

Seven of the monumental sculptures are situated in the heart of Courchevel; two sculptures can be admired from the ski run, one of which is positioned at the top of Vizelle at 2,659 meters altitude.

The sculptures overlook the beautiful panorama of Trois Vallees and all of Courchevel.

There are additional sculptures at the top of Chenus at 2,240 meters,

in Place du Rocher, the tourist office square, the Place du Forum and at la Croisette. Other sculptures are at the tourist office chalet, the Espace Diamant and Forum.

Stratton Foundation president Beniamino Levi is an avid art collector and has successfully organized more than 80 acclaimed exhibitions, seen by more than 10 million people worldwide. 



Brain Scanner Can Tell a Dali from a Picasso

From *NewScientist.com*, 11/26/2009

Patterns in brain activity can be used to determine whether someone is looking at a surrealist landscape by Salvador Dalí or the cubist lines of Pablo Picasso.

Yukiyasu Kamitani of ATR Computational Neuroscience Laboratories in Kyoto, Japan, and colleagues showed 12 students dozens of Picassos and Dalís while scanning their brains using functional MRI. A program then identified patterns in activity that were unique to each artist.

When fed brain scans produced by students looking at fresh paintings by the same artists, the program correctly identified the painter better than chance alone: it was correct 83 per cent of the time among the six students who were art majors and 62 per cent of the time among the others.

To identify the artists, the program relied on activity in multiple brain regions, not just visual ones. So John-Dylan Haynes at the Bernstein Center for Computational Neuroscience in Berlin, Germany, says the brain has an “abstract code” for different artistic styles, which could one day be used to classify art. 

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All Quiet on the Dali Movie Front

Whatever happened to all those Dali movies we kept hearing were in development and production back in 2009?

Despite have 2009's hottest rising star, Robert Pattinson, playing the part of a youthful Salvador Dali, *Little Ashes* opened in limited release in the U.S., Canada and U.K. last year to less than warm reviews. The picture is now in foreign release in Spain and Russia also. The lobby poster for its upcoming January 14 South Korea release is shown at right. *Little Ashes* will open in Australia on May 5, 2010.

Last time we checked with Room 9 Entertainment, they were scouting locations in and around Cadaqués for their production of *Dali & I: The Surreal Story*, then set for release "sometime late in 2010." Based on Stan LaurysSENS' controversial tell-all, the project touts Al Pacino as Dali and Cillian Murphy as LaurysSENS, but has run afoul of the Gala-Salvador Dali Foundation, which contends that the portrayal seriously maligns the image of the artist.

Meanwhile, Pacino's slate is now complicated by royal roles as King Herod in the upcoming *Mary Mother of Christ* and King Lear in *King Lear*. Room 9 more recently tells us their Dali movie is set for release "sometime late in 2011."

Similarly, director Simon West's production of *Dali*, uniting Antonio Banderas and Catherine Zeta-Jones as Dali and Gala, clashed with the Dali Foundation last year over script sanction. West cancelled scheduled summer shooting. The *SDCN* has not received responses to its requests for project status updates from either West's or Banderas's production companies. Word in the trades is that the picture is "still in development," but with targeted release date pushed back until "sometime in 2010-11."



EVENTS & EXHIBITIONS



Espace Dalí Montmartre
11 Rue Poulbot, Paris, France

Dalí d'Or & Bijoux de Gala -- Through January 20, 2010

In tribute to the 20th anniversary of Salvador Dalí's passing, the Espace Dalí has become a showcase for gold pieces that the artist designed during the 1960s.

Dalinian Pendants, the *Tortoise Porte-Dali-Bonheur*, the *Soft Watch*, the *Triumphant Elephant*, and the *Space Venus* are some of the Dalinian jewels that you can admire during the *Dalí d'Or & Bijoux de Gala* exhibition. See related story p. 5, this issue of the *SDCN*. Additional information, visit: www.DaliParis.com or phone +33 (0)1 42 64 40 10.



National Galleries of Scotland, Dean Gallery
73 Belford Road, Edinburgh, Scotland

Another World -- July 10, 2010 through January 10, 2011

Comprehensive survey of Surrealist art, bringing together masterpieces by Salvador Dalí, René Magritte, Pablo Picasso, Alberto Giacometti and Joan Miró, will be the centrepiece of the Scottish National Gallery of Modern Art's 50th anniversary celebrations. The exhibition will include major loans from public and private collections and will offer 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. See related story p. 3, this issue of the *SDCN*. Additional information, visit: www.NationalGalleries.org or phone 0800 328 1373.

"The two most beautiful and useful colors that exist are white and black... the true nobility of the art of every colorist depends on the knowledge of how to utilize these as the basis of your pictorial work."



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AUCTION NEWS



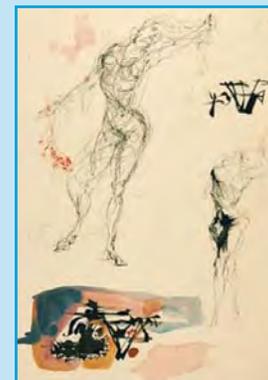
Etude pour "Gala et l'Angélu de Millet" (pictured l. top)
Pencil on paper, signed, 1933
Estimated: \$3,014 - \$4,521
Sold: \$16,010 at Christie's Paris, December 1, 2009



Statue de Zeus Olympien (pictured l. mid)
Oil on canvas, signed, 1954
Estimated: \$250,000 - \$350,000
Sold: \$482,500 at Sotheby's New York, November 5, 2009



Girafe en Feu
Gouache, charcoal, pen & ink, brush & ink on paper, signed 1937
Estimated: \$150,000 - \$200,000
Sold: \$1,874,500 at Sotheby's New York, November 4, 2009



Nu dans la plaine de Rosas
Oil on canvas, signed, dated 1942
Estimated: \$2,000,000 - \$3,000,000
Sold: \$4,002,500 at Christie's New York, November 3, 2009

Composition d'Oiseaux et Personnages Dans (pictured r. top)
Pen, pencil, felt pen, gouache, aluminum paper on board, 1981
Estimated: \$8,800 - \$11,725
Sold: \$42,860 at Artcurial Paris, November 3, 2009



Etude de Femme pour "Trilogie du Desert" et al (pictured r. mid)
Watercolor & ink on cardboard, 1946
Estimated: \$8,800 - \$11,725
Sold: \$13,520 at Artcurial Paris, November 3, 2009



Projet Sculpture pour Chateau Vaux-le-Penil (pictured r. bottom)
Pencil, felt pen on photograph/paper, signed, 1981
Estimated: \$1,760 - \$2,640
Sold: \$10,270 at Artcurial Paris, November 3, 2009

Etude de Personnage
Pen & ink on paper, 1939
Estimated: \$2,640 - \$3,670
Sold: \$7,570 at Artcurial Paris, November 3, 2009

Etude d'emblème pour le festival de Las Fallas (pictured l. bottom)
Watercolor & ink over pencil on paper, signed, 1954
Estimated: \$2,000 - \$3,000
Sold: \$10,630 at Christie's New York, September 22, 2009