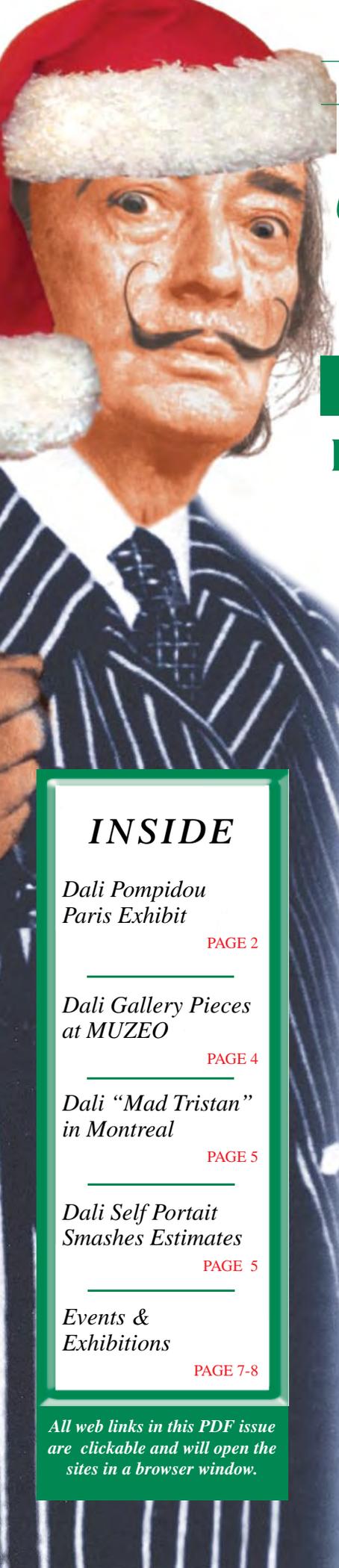


THE Salvador Dali

COLLECTORS BI-MONTHLY JOURNAL

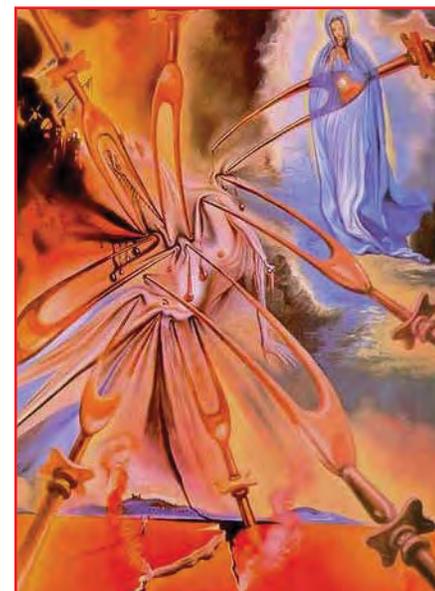
FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

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



Dali Documentary Premieres in Sedona

Revealing Dali's secret quest for God and redemption, *Dali's Greatest Secret* tells the story behind the painting that changed his life. Dali found himself trapped between atheism and Catholic belief in God. It is no surprise given that Salvador's father was an atheist and his beloved mother, who died when he was 16, was Catholic. Dali felt spiritually trapped.



"Heaven is to be found exactly in the center of the bosom of the man who has faith," he wrote in *The Secret Life of Salvador Dali*. "At this moment I do not yet have faith, and I fear I shall die without heaven."

But all that changed. In 1959, Dali was asked by World Apostolate of Fatima director John Haffert to paint a picture of the first part of the Fátima Secret, the *Vision of Hell*, as seen in 1917 by the child seers of Fatima.

"The painting was just a work for hire," remarked the film's writer/director Paul Perry. "But it turned into much more for Dali. By studying the Message of Fatima and description of the apparitions and visions and allegedly meeting Sister Lucia -- the only living Seer of 1917 -- Dali converted back to Catholicism, the religion of his childhood. But he kept the conversion to himself. It was to become Dali's greatest secret."

"Dali definitely became more religious during this period," said Dali expert and art authenticator Nicolas Descharnes. "But he hid it from the people in his inner circle. Only a special group of people knew of Dali's conversion and of his daily routine of mass, prayers and devotions."

"Dali was a constant seeker of truth in many arenas -- mysticism, history, science, God -- and he rediscovered God by accident through the *Vision of Hell at Fatima*, said Perry. "Dali's devotion to Fatima and the Secrecy surrounding this painting and his own conversion is one of the great untold stories in art."



Dali's Greatest Secret will be shown at the Mary D. Fisher Theatre, 2030 W. Hwy. 89A in West Sedona, Arizona, one day only: Saturday, November 17 at 4:00 and 7:00 p.m.

For tickets call the box office at (928) 282-1177

CLICK BELOW to view a clip from the film
<http://www.youtube.com/watch?v=zUAJIK-9pDY>

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

“Ambitious” Salvador Dali Pompidou Exhibit

Excerpted from *The Art Newspaper* (Online) November 2012

Salvador Dali opens at the Paris Centre Pompidou November 21, 2012 and runs through March 25, 2013. It then travels to the Museo Nacional Reina Sofia in Madrid and runs April 23 - September 2, 2013.



Is there anything left to be said about the arch Surrealist Salvador Dalí? The curatorial team behind this ambitious exhibition of more than 200 works by the archetypal artist-cum-showman at Paris’s Centre Pompidou believe Dalí’s innovations still merit discussion.

“There have been several reassessments recently with exhibits devoted to specific aspects of his work, such as painting, film and mass-media. This show based on a selection of paintings and films aims to synthesise these studies,” says Jean-Hubert Martin, the chief curator.

The curatorial staff, including Thierry Dufrêne and Jean-Michel Bouhours, argue that Dalí’s performance-based works make him a trailblazer of the genre and a forerunner of contemporary practice. A series of experimental film projects explored in the section entitled *Theatricality* reflect Dalí’s talent for improvisation. These include *Chaos and Creation* (1960), co-produced with Philippe Halsman, which according to the Museum of Modern Art, New York is often called the first artist’s video. The 17-minute work shows Dalí holding an easel that morphs into images of pigs, popcorn and a model in evening wear.

In the catalogue, Alfred Pacquement, the director of the Pompidou, says: “Dalí’s output is not limited to highly accomplished paintings. Projects for the theatre or cinema, films, television broadcasts, documents of all sorts must be included in his body of work, some aspects of which may irritate, but which testify to a genuine [form of] reality.” This element of performance, play and controlled chaos is reflected in the exhibition design. “To line up the masterpieces in chronological order would not suffice to understand Dalí’s genius, to use his own [self] description,” Pacquement adds.

The layout is inspired by Dalí, drawing on his concept for an exhibition of works presented at the Pompidou from 1979 to 1980. He told then director Pontus Hulten that the visitor should “embrace” the entire exhibition in a panoramic sweep. Large-scale paintings, such as *Tuna Fishing* (1966-67) subsequently hang on the periphery walls while the diagonal *Theatricality* section runs down the middle alongside a re-creation of the Mae West installation, comprising the *Saliva-Sofa*, seen at the Dalí Theatre-Museum in Figueres. Visitors enter the show through an egg, symbolising birth and fertility, and exit through a brain. “The curators’ idea involves entering a body, and leaving through a mind,” Pacquement says.

Other thematic sections throw light on Dalí’s motivations and hints of madness. *Myth and History* demonstrates the artist’s conflicted relationship with dictators such as Hitler and General Franco of Spain. “The Spanish Civil War [and Franco] along with Nazism perturb Dalí because of their large-scale manipulation of the crowds. This aspect scares him and threatens his individuality,” Martin says. “But he tries to play the game, protecting his own interests. He needs Franco’s permission to create his Theatre-Museum [launched in 1974].” Martin also points out that Dalí radically reconfigured perspective.

“The retinal representation of space using the single vanishing point was definitively outlawed [in Modern painting]. The only artist to maintain it in spite of everything was Dalí, in order to access images from an imaginary world.” This skill was evident in the “double” images, seen in the section “Surrealism and the Paranoiac-critical Method”.

This involves tapping into the subconscious mind, creating a surreal scenario through optical illusions and multiple images. Works on show include *Retrospective Female Bust*, 1933 (pictured above) and *The Architectonic Angelus of Millet*, 1933. Pacquement stresses Dalí’s “extreme precision” and “classical painting of perfect accuracy” are part of the artist’s legacy.

“But he was also that irritating person who used the contemporary media as much as they used him,” he adds. 

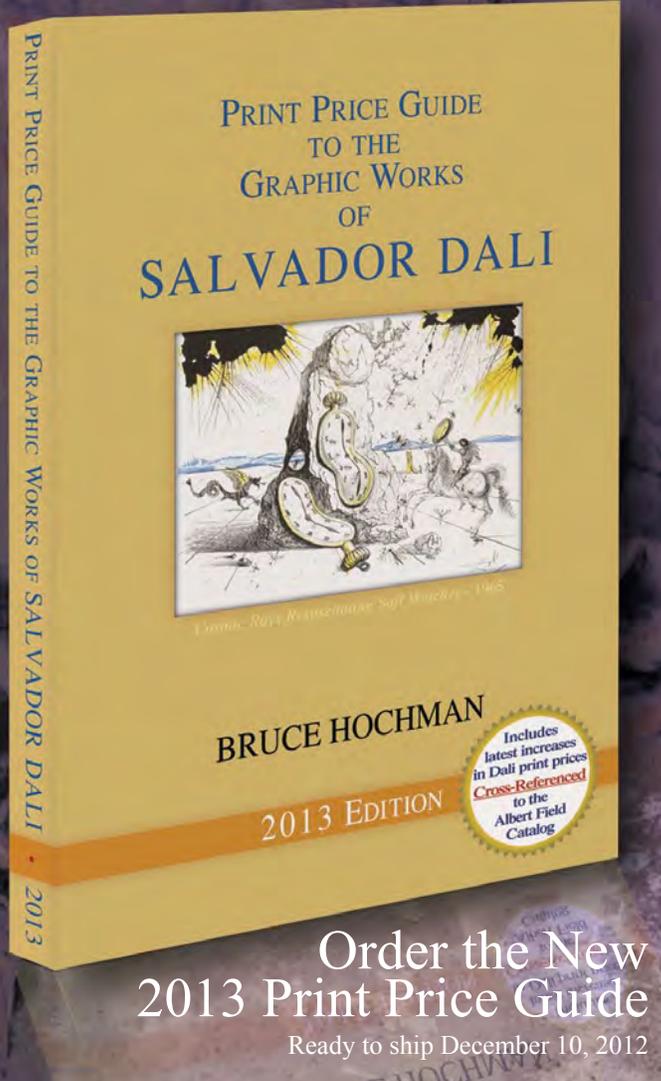


“The first art with which the painter must make himself familiar is above all architecture. Never music, which is the enemy of painters and injurious to them.”



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Dalí's Viral Swimwear Video

Excerpted from *Business Insider*, 9/18/2012 by Megan Willett

Chances are you've seen the viral video of Salvador Dalí's swimwear line "Nightmare Beachwear." But why was the famous surrealist designing swimwear in the first place? According to Dr. Elliott H. King, Assistant Professor of Modern and Contemporary Art History at Washington and Lee University and a leading expert in Salvador Dalí, the video dates from a Paris fashion show in May of 1965.

"Dalí had reached an agreement with the Wisconsin clothing manufacturer Jack A. Winter to design a line of clothing that would include beachwear and sportswear," King wrote in an email to *Business Insider*. "Winter had founded Jack Winter Inc., which started out producing men's slacks in the 1930s but became popular as a designer of women's sportswear."

The video shows Dalí and his models parading around in his bizarre line of swimsuits. One model wears a painting of two eyes over her breasts, while another appears flat-chested in a binding bikini (Dalí even holds up a cane in the video to demonstrate just how flat her chest is). But perhaps the most bizarre creation is a model who sports an inflatable baseball catcher on her back. "Mr. Winter was a sports enthusiast," King says, "so perhaps that combined with the fact that the designs were for sportswear helps explain the blow-up balloon baseball catcher the model wears around her shoulders."

Some of the inflatable toys even had an afterlife as Dalí's pool toys at his home at Port Lligat, according to King. As far as he knows, none of the designs were ever massproduced. Check out the video if you haven't seen it yet at this link http://www.liveleak.com/view?i=fc7_1347823987

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



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Dali Gallery Pieces Exhibited at MUZEO Show



The Salvador Dali Gallery provided authentication services as well as a number of Dali works for the *Spanish Masters* exhibit running at the MUZEO exhibition gallery, 241 S. Anaheim Blvd. in Anaheim, California, through January 6.

In addition to the Dali art on display, the show also features Francisco Goya's complete set of *Los Caprichos: Dreams of Reason and Madness* and Pablo Picasso's *Etchings of Love and Desire*.

Best known for his ability to translate dreams into artwork, Salvador Dali's artistic creations reflect the growing importance of the subconscious on the arts as well as his influence in later developments in pop and modern art. The Dali works on exhibit, known as *Selections from the Collections*, feature approximately 20 authenticated first-edition prints of hand signed lithographs and etchings.

MUZEO's hours are 10 a.m. to 5 p.m. daily. For ticket information call (714) 946-8936.

For complete MUZEO details online CLICK http://www.muzeo.org/exhibit_current.html



Remembering Damian Bruce (1959-2011)...

Our longtime collectors may remember Damian who was previously an art sales consultant with the Salvador Dali Gallery a number of years ago. He also freelanced as a feature writer for newspapers and magazines. In 1997, Damian joined his wife Edna in ESP Public Relations as her business partner. Their agency provided PR services for several high-profile companies and organizations and quite a number of well-known music and entertainment industry celebrities. We were saddened to discover recently that Damian passed following an illness in February of 2011. He was just 51. We will always remember him with fondness and with great respect for his considerable talents. He was a good man and a good friend.



Dali Sculptures Selling Strong at Auction

Salvador Dali sculptures continued to show strong sales results at Sotheby's New York on October 4, 2012.

Space Elephant (pictured left) created in 1981 is a cast bronze sculpture, lost wax process, with a glass obelisk and measures 35.75" high. Estimated at \$18,000 - \$25,000, it brought a sold price of \$37,500.

Alice in Wonderland (pictured right) created in 1984 is a cast bronze sculpture, lost wax process, and measures 35.25" high. Estimated at \$18,000 - \$25,000, it brought a sold price of \$34,375.



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Dali's Mad Tristan on View in Montreal

Excerpted from *The Globe and Mail (Online)* and *Radio Canada International*, 11/5-6/2012

A giant Dali painting will provide the background for a new Montreal acrobatic theatre show. The surreal depiction of Wagner's *Tristan and Isolde* was originally created as a backdrop for Dali's ballet *Mad Tristan* in New York 68 years ago. The scrim has not been seen since then.

It was found, restored, and on Christmas Eve in 2010, was offered to director Daniele Finzi Pasca and creative partner Julie Hamelin. The owner wanted the work back in its original place in the theatre.

Their latest collaboration, inspired by Dali's 30 feet x 50 feet scrim is an acrobatic theatre production called *La Verita*. It will have its world premiere in Montreal on January 17, 2013.

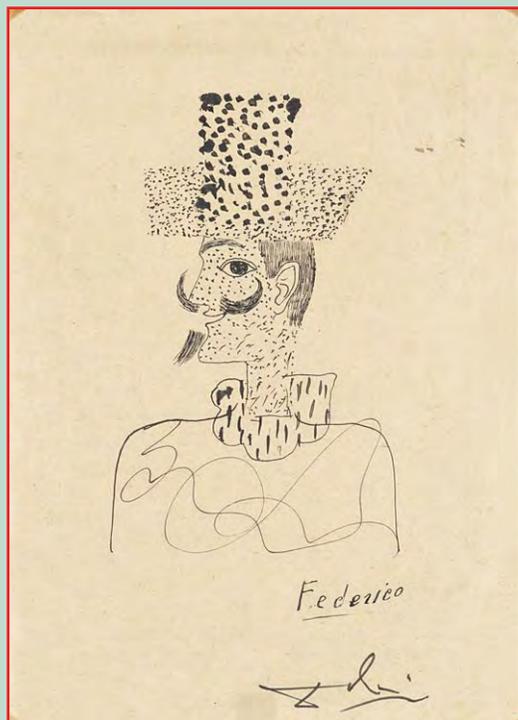


To view a video of the *Mad Tristan* scrim click link:

<http://www.theglobeandmail.com/arts/arts-video/video-long-hidden-dali-painting-back-in-the-spotlight/article4959655/>

Dali Self Portrait Smashes Pre-Sale Estimate

Excerpted from *ArtDaily.org*, 11/1/2012



An unusual self-portrait by Salvador Dalí sold for \$70,050 at Bonhams Impressionist & Modern Art sale at Knightsbridge October 30, far exceeding its pre-sale estimate of \$8,100 - \$11,350. Bidders competed in a packed saleroom for the *Autoportrait, dédié à Federico García Lorca*, an intimate drawing of Dalí created in 1928 and signed with a dedication to Lorca.

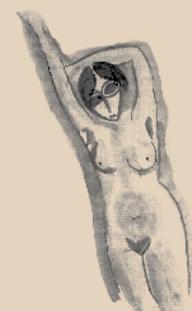
Drawn in black ink on the back of an invoice, this portrait reveals the intense relationship between Dalí and the great writer. Lorca was passionately in love with Dalí and expressed his feelings in *Oda a Salvador Dalí* two years before the drawing was created.

Lorca was one of the most significant European writers of the 20th century and the best known Spanish literary figure since Cervantes. The successful young Spaniards developed a close friendship in the 1920s, and although Dalí claims to have rejected Lorca's amorous advances, the two were inseparable until the artist met his future wife Gala. The portrait shows how close the two young men became at this time.

The complicated nature of the men's friendship was further compounded by Dalí's fondness for shocking people. When he was questioned about Lorca's death by firing squad during the Spanish Civil War in 1936, Dalí controversially commented that "it satisfied me deeply."

Ruth Graham, specialist in the Impressionist department, commented: "Dalí continues to interest and excite buyers by his striking and personal works. The self-portrait offered in this sale has such a fascinating background, which makes the piece all the more desirable. The sale drew buyers from around the world and bidders competed fiercely."

"Mustaches serve as antennae ... with my mustaches I feel more alert, that I am more acutely conscious of everything that goes on and especially of everything that moves around me."



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AUCTION NEWS

“Surrealist paintings by Salvador Dali continued to hold bidders’ interest at Sotheby’s and Christie’s.”

--Wall Street Journal, 11/8/2012



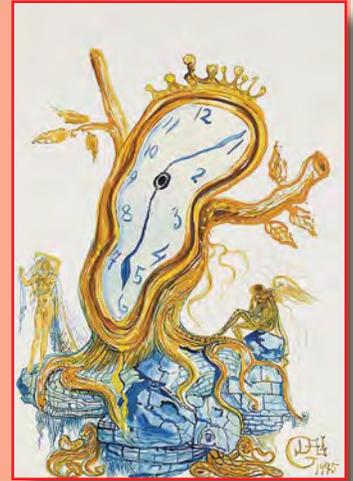
THE NOBILITY OF TIME (pictured top right)

Oil & gouache on board

Signed, 1975

Estimated: \$400,000-600,000

Sold: \$752,500 at Sotheby’s New York, November 7, 2012



PROPHÉTIE DALINIENE (pictured 2nd right)

Watercolor & ink w/pen & ink/paper on board

Signed, 1942

Estimated: \$250,000-350,000

Sold: \$602,500 at Sotheby’s New York, November 8, 2012



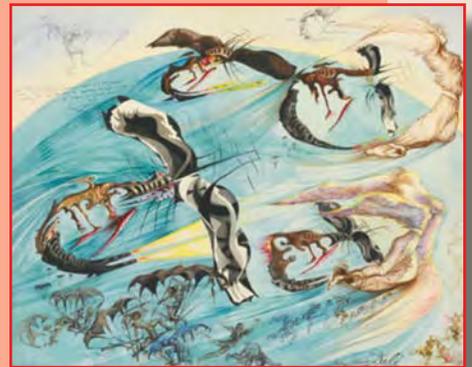
PAPILLONS (pictured 3rd right)

Collage, watercolor, pen & ink on board

Signed, 1950

Estimated: \$80,000-120,000

Sold: \$206,500 at Sotheby’s New York, November 7, 2012



LES COLOMBES (pictured top left)

Oil with watercolor & pencil on board

Signed, 1953

Estimated: \$12,000-\$18,000

Sold: \$32,500 at Christie’s New York, November 8, 2012



LES FLÉCHETTES (pictured 2nd left)

Oil & pencil on board

Signed, 1953

Estimated: \$12,000-\$18,000

Sold: \$21,250 at Christie’s New York, November 8, 2012



LES GUITARES (pictured 3rd left)

Oil & pencil on board

Signed, 1953

Estimated: \$18,000-\$25,000

Sold: \$50,000 at Christie’s New York, November 8, 2012



L'ÉTOILE DE MER (pictured 4th left)

Oil on board

Signed, 1953

Estimated: \$20,000-\$30,000

Sold: \$56,250 at Christie’s New York, November 8, 2012

LE SOLEIL VÉGÉTAL (pictured bottom left)

Oil & pencil on board

Signed, 1953

Estimated: \$15,000-\$20,000

Sold: \$37,50 at Christie’s New York, November 8, 2012

CAVALIER (pictured bottom right)

Blue ballpoint pen on canvas

Signed, 1976

Estimated: \$15,000-\$20,000

Sold: \$32,500 at Christie’s New York, November 8, 2012



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EVENTS & EXHIBITIONS



Centre Pompidou

19 Rue du Renard, Paris 75191, France

Salvador Dali -- November 21, 2012 - March 25, 2013

More than 200 works presented in chronological/themed sections. 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 iconic pieces exhibited are *The Persistence of Memory* (1931); *Le Grand Masturbateur* (1929); *Le spectre du Sex Appeal* (1934); *L'Énigme sans Fin* (1938) – plus 100 works on paper, objects, projects for stage and screen, films, photographs, clips from television programs that reflect the intense activity of the showman that Dalí was. (See related story on page 2 this issue of the SDCBJ.) 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, Colorado 80210

Aliyah: Rebirth of Israel by Salvador Dali -- 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. Telephone 303-777-2773 x224 or for complete information online CLICK <http://www.hillelcolorado.org/dali/>



William King Museum, United-Legard Galleries

415 Academy Dr., Abingdon, Virginia 24210

Dalí Illustrates Dante's Divine Comedy -- Through February 17, 2013

Dalí's visual interpretation chronicling Dante's symbolic journey through Hell, Purgatory and Heaven. Dalí labored nine years producing 100 watercolors illustrating Dante's classic epic with each print depicting a verse from the poem. The prints on view were translated from Dalí's watercolors into printed plates, a process in which two artists worked for five years hand-carving 3,500 blocks. Telephone 276-628-5005 or for complete information online CLICK http://www.williamkingmuseum.org/w2/2012_0913/dali-illustrates-dantes-divine-comedy/

The Salvador Dali Museum

One Dali Blvd., St. Petersburg, Florida 33701

Royal Inheritance: Dali Works from Spanish National Collection -- Through March 31, 2013

Twelve Dalí works on loan from the National Collection of Modern Art in Spain. The exhibition begins with examples of Dalí's technical skill in four paintings from 1918 to 1924 of still lifes and nude studies demonstrating his varied techniques and keen eye for realism in the face of the period's interest in abstraction. It continues with experiments in abstraction and perception, including paintings creating a 3-D experience. In *Las Meninas* (1975-76), Velázquez' famous painting is given a stereoscopic interpretation. *Composition* (1928) reveals Dalí's preoccupation with the Spanish Anti-Art movement. This large abstract work is without horizon or discernible referent. *Portrait of Gala with Turban* (1939) is an arresting portrait. Rendered with dramatic highlights, it reveals the mystique that made Gala Dalí's muse. *A Propos of the "Treatise on Cubic Form" by Juan de Herrera* (1960) issues from Dalí's Nuclear Mysticism. Among the last paintings of Dalí's life, works from 1983 reveal the influence of mathematician René Thom's theory of "catastrophe" and Dalí's continuing mystical fascination with aesthetic form. Telephone 727-823-3767 or for complete information online CLICK <http://thedali.org/exhibits/current.php>

"I have Dalinian thought: the one thing the world will never have enough of is the outrageous."



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(Continued on Page 8)

EVENTS & EXHIBITIONS (cont'd)



Grand Rapids Art Museum

101 Monroe Center, Grand Rapids, Michigan 49503

Real/Surreal & Salvador Dali -- Through January 13, 2013

As an adjunct to the museum's Real/Surreal exhibit, Dali's *Twelve Tribes of Israel* is also exhibited. Created in 1973 to celebrate the 25th anniversary of the State of Israel, these hand-colored drypoints depict the tribes founded by the twelve sons of Jacob as the tribal fathers of the Hebrew people. The delicate lines, bright colors and poetic imagery of this portfolio represent the most superb characteristics of Dali's talent. Telephone (616) 831-1000 or for complete information online CLICK <http://www.artmuseumgr.org/home/page/Salvador+Dali>



Los Angeles County Museum of Art

5905 Wilshire Blvd., Los Angeles, California 90036

Drawing Surrealism -- Through January 6, 2013

Explores the significance of drawing and works on paper to surrealist innovation. The exhibition examines the impact of surrealist drawing on a global scale, with approximately 200 works representing 90 artists from 16 countries. Telephone (323) 857-6000 or for complete information online CLICK <http://www.lacma.org/art/exhibition/drawing-surrealism>



House-Museum Gala Dalí Castle

Gala Dalí Square, E-17120, Píbol-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



Museo Nacional Centro de Arte Reina Sofia

Santa Isabel, 52, 28012 Madrid, Spain

Encounters with the 30s - Part 5: Surrealism -- Through January 7, 2013

More than 400 pieces from museums around the globe. Part 5 focuses on Surrealism. Works by Breton, Domínguez, Magritte, Picasso, Masson, Matta, Ferrant and Dalí are accompanied in this section by a projection which documents a Surrealism exhibition organized by the Museum of Modern Art in 1936. Appearing in it are works by Marcel Duchamp, Man Ray, Salvador Dalí and other artists.. Telephone (+34) 91 774 10 00 or for complete information online CLICK http://www.museoreinasofia.es/exposiciones/actuales/encuentros30_en.html



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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.