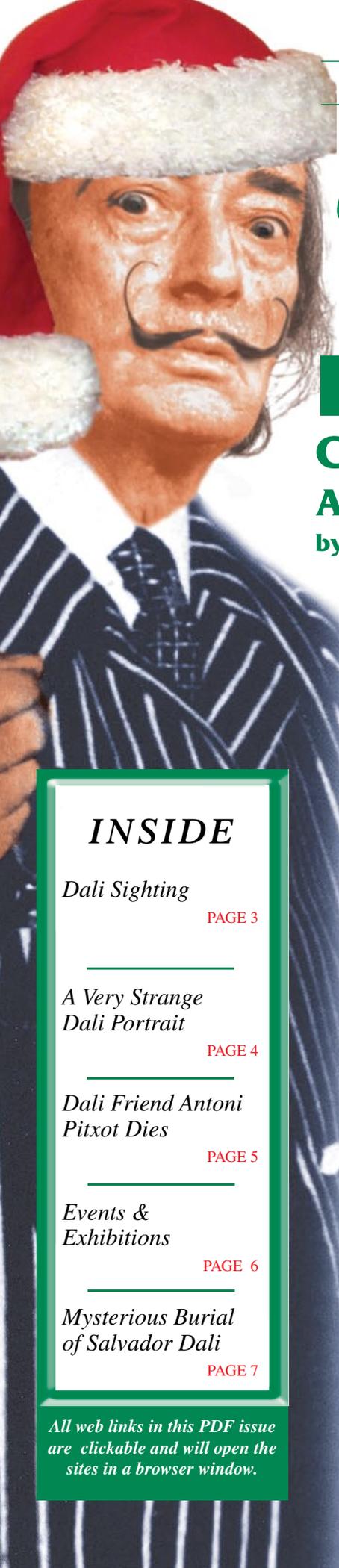


THE Salvador Dali

COLLECTORS BI-MONTHLY JOURNAL

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

* * * Now In Our 25th Year * * *



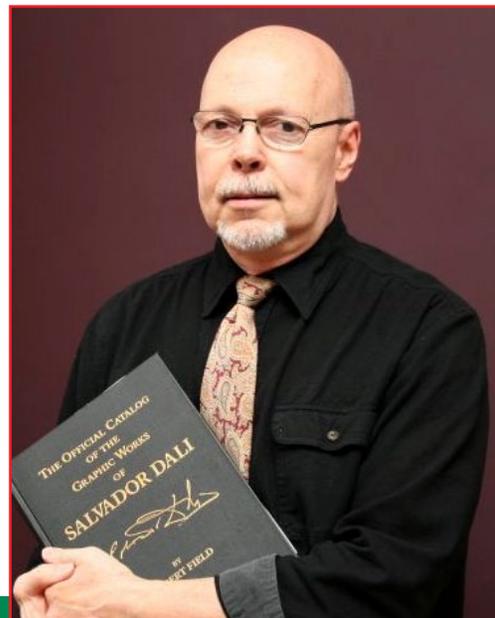
Caveat Emptor: The DOs and DON'Ts of Buying Authentic Salvador Dalí Limited Edition Prints

by Frank Hunter, Director, Salvador Dali Archives Ltd.

Before acquiring Salvador Dali artwork, it's important to shield yourself from post-purchase anxiety. While it may not be possible to be 100% PPA free, it is possible to limit its intensity, especially if you follow advice from experts.

The best advice is to educate yourself before the purchase. So, when you're out gallery hopping and happen upon that lovely little work you believe will go well in your study or living room, arm yourself with foresightedness. Note the name of the work, its medium, title and date, its numbering, and any other information about the work. Then go do your homework.

Here are some of the things we recommend you DO before your artwork purchase.



1. DO your research. DO read *The Official Catalog of the Graphic Works of Salvador Dali* by Albert Field, founder of the Salvador Dali Archives Ltd. Field explains the various types of prints Dali produced, the types of paper used for printing, watermarks, etc. It's not only a catalogue raisonné of Dali's prints, but also a primer of sorts for print collectors.

2. DO find out about the business. Before you hand over your good money to a private seller, auction house or dealer, find out how long the company has been in business. Be certain it is listed with your local Better Business Bureau and/or the County Consumer Affairs Bureau. And definitely search the Federal Trade Commission web site to determine if any complaints or lawsuits are pending for this particular business.

3. DO be sure that the artwork comes with a well qualified opinion of authenticity. Dali artwork is often advertised as being "certified" or "authenticated." An authentication, also called a COA (certificate of authenticity), is essentially an expert's opinion of the work in question. It should come from a verifiable Dali expert whose opinions on Dali art are respected worldwide by major galleries and auction houses that also rely on the authority of the Albert Field catalog.

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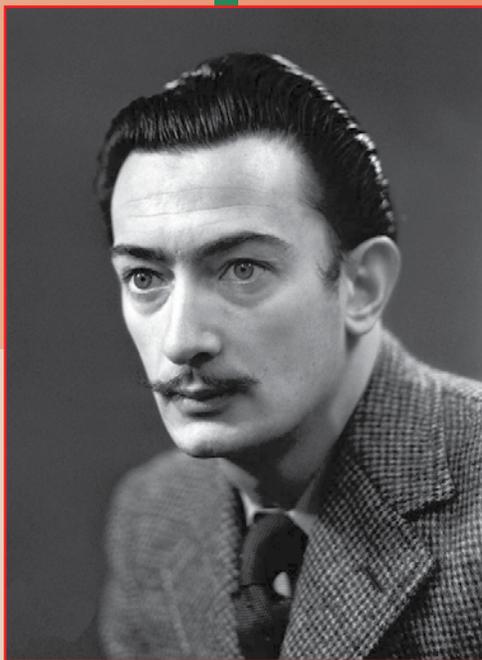
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All web links in this PDF issue are clickable and will open the sites in a browser window.

Buying Salvador Dalí Limited Edition Prints (Cont'd from page 1)

4. **DO** be sure the artwork comes with a return policy and a zero restocking fee.

5. **DO** make sure you pay for your purchase with a credit card. This is important in case the work arrives damaged. If gentler resolution measures fail, you can contact your credit card company and simply have the payment reversed.



6. **DO** be wary of too-good-to-be-true claims. Be wary of high-pressure sales tactics; after all, you will be the one who ends up living with the work. Acquisitions made under undue pressure often result in PPA.

Here are some things you should NOT DO, our recommended DON'Ts.

1. **DON'T** purchase artwork from television or on-line auctions without authentication from an independent expert. Only rely upon the expertise of independent experts with long-term experience. A document from a notary attesting to authenticity (often with a fancy seal) is meaningless and cannot be relied upon.

2. **DON'T** purchase artwork from a seller who states that "expertise (authentication) will be provided at a later date." Any such statement should be taken with a grain of salt – the "later" date may, in all probability, never come.

3. **DON'T** purchase artwork when the seller states: "If the artwork proves false, a full refund will be provided." This needs no explanation.

4. **DON'T** purchase artwork when the seller states: "This is a great investment."

Art should never be viewed as an investment, no matter how famous the artist or how expensive the work. If the work brings you joy, looks right in your home, and

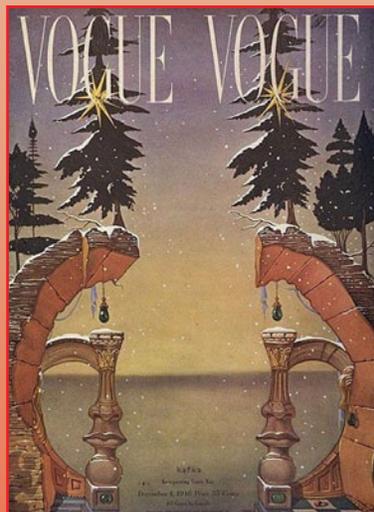
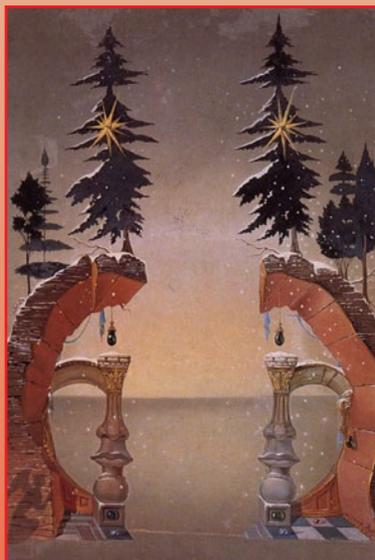
you like the message the artist is attempting to convey, then those should be enough reasons to buy art; anything else is icing on the cake.

Acquiring art should be an interesting and enjoyable experience. So, no matter how much or how little you spend, you should be able to feel comfortable with your decision to purchase a particular artwork, and not fret or be anxious. Good shopping!!

"The only difference between me and a madman is that I am not mad."

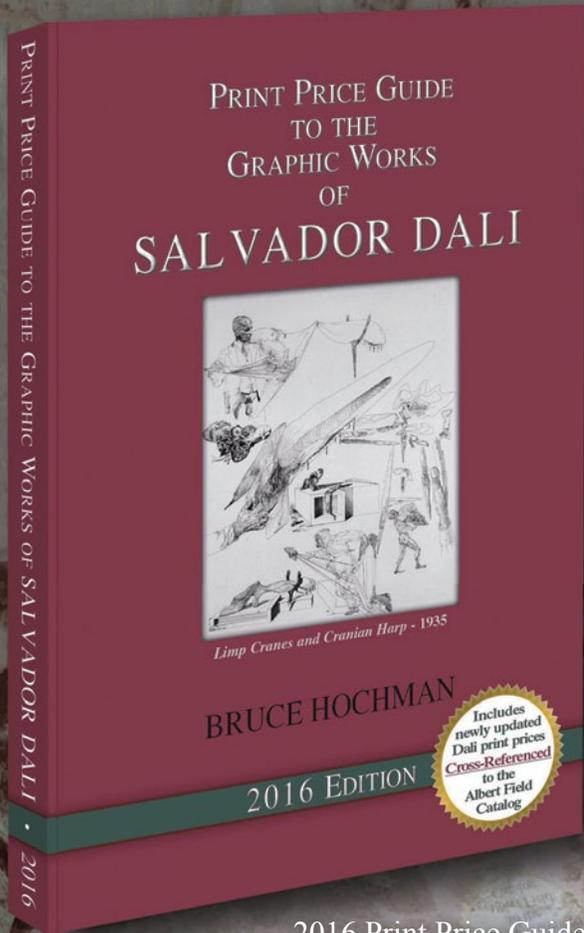
Have a Holly Dalí Christmas!

A little *Mad Magazine* cover folding magic reveals the intended optical trick behind Dalí's classic holiday illustration for the December 1, 1946 cover of *VOGUE Magazine*. Simply z-fold the cover so the tall tannenbaums overlap just so, and *voilà!* The madonna's face appears!



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DALÍ SIGHTING: Oscar Tusquets Blanca

Excerpted from *BlouinArtInfo.com*, 10/2/2015 by Jana Perkovic

Catalan architect & designer Oscar Tusquets Blanca has created everything from sculptural subway stations to sensual chairs, such as the lips sofas that resulted from his friendship with Salvador Dalí. He first met Dalí in 1974, while designing a wing of the Dalí Theatre-Museum. “The 10 years of intense friendship with Dalí were decisive in my personal and artistic training,” says Tusquets Blanca. “With him, I made books and furniture and created spaces in his Theatre-Museum in Figueres. My youth and the fact that I was an architect (his most admired profession) was the basis of our relationship. I can only say that he was the most original, creative, and amusing person I ever met.”



The lips sofa that Tusquets Blanca designed with Dalí in 1975 for the Theatre-Museum. (Oriol Maspons / © Oscar Tusquets Blanca)

Tusquets Blanca is a founder of furniture design company BD Ediciones de Diseño. Since 2004, BD Barcelona has produced the iconic Dalí lips sofa, from the original item created by Tusquets Blanca together with Dalí, for the Mae West salon at the Theatre-Museum in Figueres (the very first lips sofas were made in the 1930s). BD Barcelona now holds exclusive rights to manufacture Dalí's furniture designs, including the controversial *Xai*, a little lamp-table made from a taxidermy lamb.

Many Tusquets Blanca designs and architectural works reference Catalonian sensibility and heritage, yet he refutes the regional label. Perhaps this is because Tusquets Blanca is not interested in daily politics associated with Catalonian identity: “I consider myself inside a Western tradition that flows from Pompeian paintings until Dalí. Today, nothing looks so boring to me as the avant-garde. Dalí used to say that the politics is the miserable anecdote of history, an opinion that I completely agree with.” 

“This grandiose tragedy that we call modern art.”



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Story Behind a Very Strange Dalí Portrait

Excerpted from *The Huffington Post*, 11/5/2014 by Katherine Brooks



Dalí completed numerous portrait commissions in the 1940s through 70s, capturing the faces of some of North America's elite. One commission involved the small Maryland family of Montgomery M. Green, his wife Ann and their children. Mr. Green, a respected farmer and avid patron of the arts, had no direct relationship with Dalí but courageously reached out to his gallerist in New York with hopes of securing an introduction.

The bold move paid off. Dalí welcomed the Greens into his home in Cadaqués, Spain in 1962, and after a series of preparatory photographs (taken by Dalí's personal photographer, Robert Descharnes) and several preliminary drawings, the painter completed the *Portrait de Madame Ann W. Green et de son fils Jonathan* in 1963.

Inspired by the family's vacation home in Cape Canaveral, Florida, otherwise known as the Space Coast, the resulting family portrait features the faces of Ann and her youngest son Jonathan, surrounded by wildly cosmic imagery and some of the more Surreal iconography we've come to associate with Dalí. Jonathan appears dressed in his father's corduroy suit, equipped with what a Sotheby's auction catalog describes as an "embryonic helmet." As he floats before Ann amid the launch of a rocket, the image of mother and child evokes the relationship of Madonna and child.

The Green family was amazed by this painting, and it became a family treasure. Not only did they preserve the painting, they also kept rare movie footage of their trip to Dalí's home. You can view a clip from it at: http://www.youtube.com/watch?feature=player_embedded&v=UcPUZhtm_8Q

[Editor's note: This painting was auctioned November 6 at Sotheby's New York and sold for \$394,000.]

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



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The Crystal Clarity of Salvador Dalí

Excerpted from *Graphics.com*, 10/15/2015 by Chris Dickman

I headed up to Montmartre, for a visit to Espace Dalí, home of the largest collection in France of the works of Salvador Dalí. While always worth a visit, of particular interest was the recently-opened Daum, Variations d'Artistes, which will run until January 3, 2016.

The exhibition brings together works of not only Dalí but a range of artists, all created in the cast crystal known as *pâte de verre*, literally glass paste. Daum was founded in France in the late 19th century and is best known for its elaborate glass work from the Art Nouveau era.

But in 1904 the firm managed to perfect the *pâte de verre* technique, which was apparently first used by the ancient Egyptians as far back as 5000 BC. And it was in 1968 that the firm modernized the production of such pieces by switching to a process similar to the lost wax method of casting bronze sculpture, in this case involving the fusion of crystal fragments. While imitated, Daum remains the acknowledged leader in the creation of *pâte de verre* sculpture.

Along with the modernization of the production technique came the approach of creating limited editions of commissioned sculptures. Dalí was one of the first to participate and ultimately contributed 21 designs. Commenting on the medium, Dalí once stated that "Glass paste is truly a Dalinian material. Hence I have used it to create masterpieces; I am delighted with this new material, which has both the molecular elasticity of a snail, and the consistency of the Perpignan train station." Which pretty much sums up the Dalí pieces in this exhibition.



Close Dali Friend Antoni Pitxot Has Died

Excerpted from *The Telegraph*, 6/28/2015



Catalan artist Antoni Pitxot died June 12, 2015. He was 81. Pitxot's own artwork -- striking geology-themed paintings executed in heavy impasto -- was often overlooked, owing to his friendship and collaboration with Salvador Dalí, whose posthumous legacy Pitxot safeguarded.

Pitxot was from an artistic family and met Dalí in Cadaqués on the Costa Brava, an artist's haven: Picasso, Miro, Derain and Duchamp all worked in the port. It was Dalí who would become synonymous with the seaside town. Pitxot was introduced to Dalí in his youth by

his uncle, the renowned Catalan Impressionist, Ramon Pitxot, a longtime friend of the Surrealist and a Cadaqués regular.

Decades later, in the final years of Dalí's life, Pitxot was one of a tiny circle of trusted friends allowed into the Teatre-Museu Dalí, his home at Figueres, a monumental folly with ramparts of giant eggs and a vast geodesic glass dome. Each day Pitxot would travel inland from his home on the coast to see Dalí. But when Dalí died at age 84 in 1989, he left Pitxot out of his will. Instead he bequeathed his entire estate to the Spanish state. Pitxot, however, was to become vice-chairman of the Gala-Salvador Dalí Foundation and director of the Teatre-Museu Dalí, where he witnessed the artist's enduring appeal. "A director of the Museum of Modern Art in New York told me there are two artists who have indisputable attraction," Pitxot said. "If there were an exhibition of Dalí or Picasso, even after a year, there would be even more visitors."

Antoni Pitxot was born in Figueres on January 5, 1934 into an artistic dynasty of which Ramon Pitxot was the best known. Antoni studied drawing in his early-teens under Juan Núñez Fernández in San Sebastian (who also taught Dalí) and went on to exhibit in Madrid and Barcelona. During the 1950s his work blended realism and expressionism.



Dalí and Antoni Pitxot



Dalí and Pitxot with some of Pitxot's works

After moving to Cadaqués, where his family owned a holiday home, in the early-1960s he turned for inspiration to the rocks of the local shoreline to create anthropomorphic and allegorical works. He built sculptures from the slates and pebbles that he collected, forming figures and scenes, before reinterpreting these in oil on canvas. "I paint the things close to home, which are my stones," Pitxot said. "A stone has the same meaning as any landscape you can paint."

Dalí visited Pitxot's studio in 1971 and offered him a permanent exhibition space at Teatre-Museu Dalí. The building, which the pair co-designed, was built out of the former Municipal Theatre of Figueres and was

inaugurated in 1974. "It's obvious that other worlds exist," Dalí said. "They reside on earth and are precisely at the centre of the dome of the Dalí Museum."

In 1989 Dalí's will sparked outrage among Catalan nationalists, who railed against the artist's decision to leave his "goods, rights and artistic creations to the Spanish state, with the fervent assignment to conserve, popularise and protect his works of art." This meant that the Queen Sofia Art Centre in Madrid received a considerable amount of his work. "Dalí Disinherits Catalonia," declared the magazine *Cambio 16*.

Pitxot had to deal with sensitive issues, including accusations that Dalí avoided income tax in Spain and cosied up to Franco. "Franco represented power and a stable situation at one moment in time. If there had been another stable power, [Dalí] would have established a good relationship with that power," Pitxot said.

In 2004 Pitxot was presented with the gold medal for merit in fine arts by King Juan Carlos. 

"Have no fear of perfection - you'll never reach it."



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EVENTS & EXHIBITIONS



Walt Disney Family Museum - Diane Disney Miller Hall
104 Montgomery St., The Presidio, San Francisco, California 94129

Disney & Dali: Architects of the Imagination -- Through January 3, 2016

Disney and Dali collaborated on an animated short called *Destino*. Co-sponsored by the Dali Museum in St. Petersburg, Florida, this exhibit displays original paintings, sketches, film, photos and a series of written correspondence between the two artists. Telephone (415) 345-6800 or for details online visit <http://www.waltdisney.org/dali>



Bund18, Fourth Floor
18 Zhongshan East Road, Shanghai, China

Dali's Fantastic Universe -- Through January 10, 2016

Organized via The Stratton Foundation, this exhibition of 250+ works includes bronze sculptures, paintings, furniture and design work. Sculptures like *Alice in Wonderland*, *Space Elephant*, and *The Persistence of Memory*, plus *Divan Mae West* and 5 x 11 meter *Spellbound* painting. Telephone 021-64400379 or for details online <http://www.bund18.com/blog/dali-universe-bund18-shanghai>



Espace Dali Paris
11, rue Poulbot, 75018 Paris, France

Daum, Variations d'Artistes -- Through January 3, 2016

In collaboration with the famous master glassmaker Daum, Dali created more than 20 sculptural items in glass paste and various decorative objects in limited editions. (See related story on page 4.) Telephone +33 (0)1 42 64 40 10 or for details online visit <http://www.daliparis.com>



Judith & Norman Alix Art Gallery
147 Lochiel Street, Sarnia, Ontario N7T 0B4, Canada

Beaverbrook Masterworks: Santiago El Grande -- Through February 7, 2016

Dali's monumental *Santiago El Grande* is considered one of his most accomplished paintings. More than four meters high, the work is both majestic and unsettling, demonstrating Dali's profound technical mastery and the disorienting dream-like quality associated with his art. See it up close. Telephone 519-336-8127 or for details online visit <http://masterworksatjnaag.ca/exhibition>



Hirshhorn Museum and Sculpture Garden
Smithsonian Institution, 700 Independence Ave. SW, Washington, D.C. 20560

Marvelous Objects: Surrealist Sculpture from Paris to New York -- Through February 15, 2016

More than 100 Surrealist sculpture works from the 1920s - 1950s. Includes Dali's *Lobster Telephone* (1938) and *Venus de Milo with Drawers* (1936/64). Telephone 202-633-1000 or for complete info online visit <http://hirshhorn.si.edu/collection/marvelous-objects/#collection=marvelous-objects>



The Menil Collection
1533 Sul Ross St., Houston, Texas 77006

Secret of the Hanging Egg: Dali at the Menil -- Through June 19, 2016

On loan from the Dalí Museum in St. Petersburg, Dali's *Eggs on the Plate without the Plate* (1932) anchors this exhibit of 30 Surrealist works. Telephone 713-525-9400 or for complete info online visit <https://www.menil.org/exhibitions/241-the-secret-of-the-hanging-egg-salvador-dal-at-the-menil>



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The Mysterious Burial of Salvador Dali

Excerpted from *The World*, 8/8/2015 by Sandrine Morel

In the crypt of Púbol Castle in Catalonia, two contiguous graves were built, so that when two lovers met underground after death, they could again embrace. Since 1982, Gala has rested in the grave on the right -- but when Dali was buried in 1989, it was not in the grave on the left. He was instead buried in Figueres in the Theatre-Museum, his "last great work," he said of the place he designed himself the last 15 years of his life.

Salvador Dali specifically rests under the dome he described as "the center of the universe." Some 1.5 million visitors annually walk right over his tomb. They can also go down into the basement to see his burial marker, reading "Salvador Dali i Domenech, Marques de Dali de Púbol." So why is he buried here and not in Púbol? The controversy resurfaces regularly.

Salvador Dali and Gala married in 1934, and Gala became his principal model and appeared in many of his paintings. Dali bought her Púbol Castle in 1968, but to guarantee her privacy, could not visit her there without written permission. But together, they spent time in their home in Port Lligat. It was there that Gala died in 1982. In secret, Dali took her body to Púbol Castle. He then announced her death, and she was buried in the crypt that had been quickly built there when her health began rapidly deteriorating.

Dali then fell into a deep depression. For two years, he shut himself up in Púbol Castle. Following a 1984 fire in which he almost died, he moved back to the Theatre-Museum in Figueres, occupying a tower he renamed Tower Galatea. She was still in the heart of his thoughts when he died in 1989.

Three years earlier, he had hand written his last wish: "I want to be buried in Púbol with Gala." But when he died, the mayor of Figueres revealed that a month before his death, Dali had expressed his firm desire to be buried under the dome of his museum. There were no witnesses to this, no written document. The decision was challenged by some of Dali's close entourage. French photographer Robert Descharnes, who managed Dali's affairs, opposed it and gathered hundreds of signatures in protest, but to no avail.



"Dali always made important decisions in secret," explained Catalan journalist Josep Playa who interviewed the artist in 1986. "It would not be surprising that he decided to be buried beneath the work he was most proud of, like Gaudi and his Sagrada Familia in Barcelona."

"Gala had her private space and her freedom. So it also makes sense that they be separated," said Montse Aguer, Director of the Center for Dalinian Studies and an official with the Gala-Salvador Dali Foundation in Figueres.

"The museum was very important to him," confirmed Ian Gibson, author of a biography on the painter. "And his tomb is *so surreal*, grotesque, there right beside the toilets where you can hear all the flushing sounds. It seems to me very fitting that he be there."

The controversy goes on. Miguel Ramos Tornadijo reopened the debate in his 2014 novel *Dali, Corpore bis Sepulto* (*Dali, Twice Buried*). Following Dali's burial, a group of people devised a plan to recover his body and take it to Púbol Castle for a secret reburial. Tornadijo used this as the premise for his conspiracy novel, which relates what would have happened if that project had actually come to fruition. Tornadijo notes that he refrained from using actual names in the story as some of the individuals who inspired his characters were still living. 

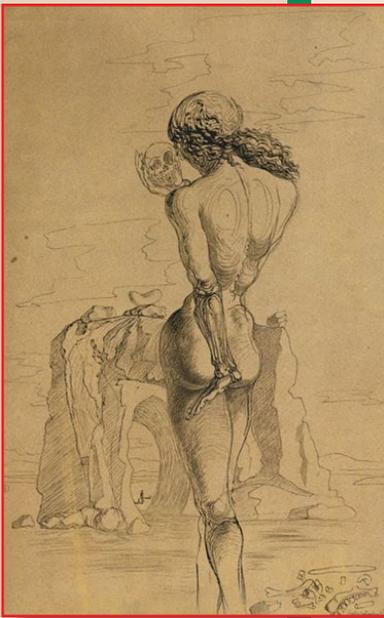


"The beginnings of my sentimental relationship with Gala were marked by permanent character of diseased abnormality, and by very distinct and pronounced psychopathological symptoms."



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AUCTION NEWS



Gradiva (top left)

Pen & ink on sandpaper

Signed & dated, 1933

Estimated: \$500,000-700,000

Sold: \$1,210,000 at Sotheby's New York, November 5, 2015

Previously Sold: \$44,000 at Sotheby's New York, May 15, 1985

Portrait of Ann Green and son Jonathan (middle left)

Oil on canvas

Signed & dated, 1963

Estimated: \$250,000-\$350,000

Sold: \$394,000 at Sotheby's New York,

November 6, 2015 (See related story on page 4.)



Pour le Chateau de Gala (top right)

Watercolor, gouache, brush & ink

on paper laid down on a card

Signed & dated, 1970

Estimated: \$120,000-180,000

Sold: \$370,000 at Sotheby's New York,

November 6, 2015



St. Peter's Basilica (middle right)

Pen and ink and brush on card

Signed & dated, 1958

Estimated: \$80,000-120,000

Sold: \$225,000 at Sotheby's New York,

November 6, 2015



Vulcain et Venus (bottom left)

Watercolor, gouache, brush & ink, pen & ink on paper laid down on card

Signed & dated, 1941

Estimated: \$100,000-150,000

Sold: \$137,500 at Sotheby's New York,

November 6, 2015

Buste a Tiroir (bottom right)

Gouache & pen, brush & ink on paper

Signed & dated, 1937

Estimated: \$700,000-900,000

Sold: \$490,000 at Sotheby's New York,

November 4, 2015



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