

# THE Salvador Dali

COLLECTORS QUARTERLY®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

## Who Are the True, Living Dali Experts?

One year ago this month we announced publication of a limited number of signed, leather-bound editions of Robert & Nicolas Descharnes' new book, *SCULPTURES AND OBJECTS: The Hard and Soft of Dali*. Only 250 copies - signed by both Robert and Nicolas - were available by special arrangement exclusively through The Salvador Dali Gallery. The book has been a huge success, and copies are still available to our collectors.



Robert & Nicolas Descharnes

In this issue we'd like to tell you a bit more about Robert & Nicholas Descharnes, father and son respectively, and their extraordinary work as Dali experts and archivists. The Descharnes are the world's definitive authorities on Dali's paintings, drawings, sculptures and films, and their written expertise is the sole documentation acceptable to auction houses such as Sotheby's and Christie's.

Authors of more than 15 books about Dali and curators of a picture library archiving more than 60,000 photographs representing 40 years of collaboration, Robert and Nicolas are keepers of the living memory of Dali's incredible creative output.

Nicolas is the founder and administrator of the Descharnes Photo Library. He is involved, along with his father, in the assessment of original Dali works, and as a student of architecture, is particularly qualified in the area of Dali's architectural reveries. Nicolas literally grew up knowing Dali, spending many years with Dali and Gala in Cadaquès both socially and professionally.

Robert Descharnes is a photographer and writer with numerous films and books to his credit, including several well-known art books (on Antoni Gaudi and Auguste Rodin among others). But above all else he is known as the definitive expert on Salvador Dali, and since 1950 has been documenting and cataloguing Dali's paintings, drawings, sculptures and films.

To order your special edition copy of *SCULPTURES & OBJECTS*, please call us at 800-275-3254 or order on line at [www.DaliGallery.com](http://www.DaliGallery.com).

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## Dali's Letters to Picasso

From [www.ArtDaily.com](http://www.ArtDaily.com) - November 8, 2005

**B**etween April 11 and 28 of 1926, Salvador Dalí travelled for the first time to Paris. Thanks to the help of painter Manuel Ángeles Ortiz, he visited Pablo Picasso's studio, whom he considered his main artistic influence.

Dalí told Picasso, "I have come to see you before going to the Louvre." Picasso responded, "You did right to do so." This is where their relationship begins. A new book titled *Lettres à Picasso (1927-1970)*, published by Le Cabinet des Lettres, is based on a preliminary study by Laurence Madelaine.

The small book publishes for the first time a group of almost thirty post cards as well as some in telegram format and also a letter, all of which are kept at the Musée Picasso in Paris. Dalí uses all possible languages (Catalonian, Spanish and French) and of course, his characteristic peculiar spelling.

Laurence Madeleine, who last year published a group of letters sent by Gertrude Stein to Picasso, was very surprised that there is no letter from Picasso to Dalí.

Apparently Dalí's letters were never answered! ~



Dalí's Picasso - 1968

*"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."*

## **"The Order of Salvador" Recognizes and Encourages Salvador Dalí Supporters**

by Mary Jane Park, excerpted from *The St. Petersburg Times*, Oct. 10, 2005

**C**ostumed courtiers heralded the arrival of guests to the Order of Salvador gala on Oct. 21st at St. Petersburg's Salvador Dalí Museum. The trumpets blared loudly enough to startle one or two attendees. Florida's first lady, Columba Bush simply looked amused as she entered the building with her chief of staff, Jennifer Grace. Mrs. Bush has been honorary chairwoman of the Dalí centennial.

The grand ceremony is in keeping with the artist's enjoyment of pomp and ceremony and benefits the museum.

Aaron Fodiman, already a Knight Commander First Class in the Order of Salvador, was master of ceremonies at the investiture of new knights and dames, who greeted Eleanor Morse, a co-founder of the museum (she holds the title Dame Grand Collar), Knight Grand Collar Tom James and Receiver General Bill Hough.

The ceremonies are grand and have a purpose... to encourage support for the museum and to acknowledge its supporters. Dalí officials are in the process of a capital campaign aimed at raising millions of dollars to build a new museum on the former site of the Bayfront Arena.

The board of directors' first priority, James said, is "to ensure the longtime safety of our collection," which he said "is impossible to value in the marketplace."

The evening also marked a special occasion for Mrs. Morse. It was her 93rd birthday. ~

*Editor's note: Our very own gallery director Bruce Hochman was inducted into "The Order of Salvador" in 1996.*



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# The Surreal World and Influence of Dali

From *Hernando Today* - August 11, 2005

**S**T. PETERSBURG - The Salvador Dalí Museum's next major exhibition, *Pollock To Pop: America's Brush With Dalí*, will provide insight to the relationship between post-World War II American Art and Dalí's work from that era. The exhibition will present a moment in the history of art of great change, positioning major works of American post war art, especially those in the manner of Abstract Expressionism and Pop Art in dialog with one another and with the painting of Salvador Dalí.

Featuring some of the most significant works of modern art, *Pollock To Pop: America's Brush With Dalí* will run from December 9 until April 23, 2006.

"It is the aim of this exhibition to explore artistic dialogue in a sophisticated and multi-dimensional sense," said William Jeffett, Curator of Special Exhibitions. "The exhibition explores the panorama of options available to Dalí in the post-war years, highlighting those especially he saw on his habitual visits to New York each winter in the decades after the war," he added.

*Pollock To Pop: America's Brush with Dalí* will include art borrowed from major American museums, including the Metropolitan Museum of Art in New York, the National Gallery in Washington, D.C., private collections and foundations. Holding the largest collection of Salvador Dalí works outside the artist's native Spain, the Salvador Dalí Museum in St. Petersburg will also display selections from its permanent collection to complement the exhibition.



*Portrait of My Dead Brother - 1963*



*Velázquez Painting the Infanta Marguerita with the Lights and Shadows of his Own Glory - 1958*

"We are very pleased to bring such stellar examples of the American artists who changed the course of art, just as Dalí and the Surrealists changed its course before," said Hank Hine, Executive Director. "This exhibition, made possible by the generous loans of fellow museums and the sponsorship of Progress Energy, is significant as it is the first to look particularly at the vast influence American artists and Salvador Dalí had on each other," he added.

Among Salvador Dalí's art included in *Pollock To Pop: America's Brush with Dalí* are *Sistine Madonna* (1958) (Metropolitan Museum of Art), *Velázquez Painting the Infanta Marguerita with the Lights and Shadows of his Own Glory* (1958) and *Portrait of My Dead Brother* (1963) (both Salvador Dalí Museum).

Also included is the museum's most recent acquisition, "Gala Contemplating the Mediterranean Sea Which at Twenty Meters Becomes a Portrait of Abraham Lincoln" (Homage to Rothko), (Second Version) 1976).

Giotto; Venice, Rome, Amsterdam, Madrid, Berlin and Paris had variously commanded the leading role, until suddenly, all eyes were upon New York. The artists, who caused this excitement, Pollock, de Koon-ing, and Rothko, among others, had been steeped in Surrealism, in its procedures of spontaneity and its lacerating forms.

Now these artists began to externalize the psychic energy of their painting, pouring their vigor, confidence and even fear into the physical act of painting. Dalí paid close attention to these painters and their new art, identifying with their challenge to the status quo. They in turn were challenged by a new generation of painters concerned more with images derived from popular, mass culture and less with the texture of paint. Dalí again looked at this development as a springboard to new pictorial innovation.



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## Dali Close Encounters with Actresses



Two recent news items told of Dali's artistic encounters with famous actresses. Both actresses were flattered to have been asked to pose for the master, and each tells a unique and surreal story.

### MacGraw 'Appalled' by Dali

From [www.ContactMusic.com](http://www.ContactMusic.com) - Oct. 21, 2005

Actress Ali MacGraw was horrified when artist Salvador Dali sent her an iguana wearing pearls as an apology for sucking her toes during a portrait sitting.

The *Love Story* actress was never a fan of the painter but was complimented when he singled her out for his work.

She says, "I was an ego-saturated idiot blinded by the thought of being a muse. The sitting was a disaster, with Dali alternating between sucking my toes and disappearing behind his canvas for ages. Eventually I gave up on it.

"Dali sent me a bunch of rare orchids and an iguana with a bunch of imitation pearls around its tail. It was characteristically surreal, but I was appalled at the cruelty."

### A Consolation Prize for Lorraine Bracco

Excerpted from *The New York Times* - Oct. 20, 2005

From our own extensive traveling and socializing ... we learned that Lorraine Bracco was once asked to pose by Salvador Dali.

"Well, he thought I was beautiful and asked me to come to the studio the next day, you know, to paint me naked," she said. "And I was, like, 'I don't think so.'"

"Then I met him several times, and he always asked me. But the best part, on the one day that, I insisted, 'No, no, no,' he drew me a fantastic, um, I don't know how to say it, I mean I can, well, he drew me a ..."

Good reader, we will end our little travelogue here, with Mr. Dali drawing Ms. Bracco what we will describe, in light of our surroundings, as a giant, detailed, anatomically accurate *obelisk*.

The drawing now resides on her wall.



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## Five O'Clock Shadows

A peculiar umbral phenomenon occurred every day at exactly five o'clock at our Chicago "mini exhibit" at McCormick Place this October.

Sunlight streaming through an expo hall window onto Dali sculptures in our exhibit cast these astonishingly sharp and beautiful shadows of them onto the exhibit walls.



St. George and the Dragon

The spectacle made our staff recall Dali's "shadow technique" (albeit, in reverse) from his book *50 Secrets of Magic Craftsmanship*.

*"I recommend to you rather to project, as the ancient masters did, unusual shadows of your models on the wall, quickly tracing the outlines with the help of two or three of your pupils at a time. After a reflective choice you will easily be able to fill in the body of these outlines with the corresponding muscles and shadows from life, using the same models."*

*Editor's note: Dali sculptures are very active items on the art auction circuit lately. See AUCTION NEWS, page 8.*



The Unicorn

## The Invisible Eye: Salvador Dalí Snapshots by Enrique Sabater

The title of this [now past] exhibit of snapshots of Salvador Dali alludes to the eye that *sees* but is not *seen*. In short, it is an eye which is as much a voyeur as Dali himself, who loved to scandalize the public only to watch behind his moustache-mask, the priceless spectacle of a scandalized public.

Voyeurism is a mere question of confidence. A voyeur is not a person who hides in order to observe without being seen, but rather a person who, without taking any great pains, blends in with his surroundings to go unnoticed.

Enrique Sabater, a versatile and enterprising person and a compulsive photographer, reached the peak of Daliesque trust between 1968 and 1980. He went from being an acquaintance to being a loyal friend and Salvador Dali's secretary and right-hand man.

Invariably loaded down with two or three cameras, living -even sleeping- near the Dalis, Enrique Sabater became one more component in the landscape. In this way he succeeded in showing a Dali who, by ignoring the camera, behaved with a naturalness that was unknown up until then, instead of the famous personage that we all know so well.

Sabater tells a story that almost nobody has ever seen before: a series of pictures of the most private and unpretentious Dali (in other words, human) as well as his creative process in painting and sculpture; the dramatizations that he liked to direct as a private master of ceremonies; the host of internationally renown scientists and artists; even pictures of the unsociable Gala, his enigmatic muse, cleaning her husband's paintbrushes with patience; and pictures of the two of them resting on a garden bench as so many anonymous old couples must be doing everywhere now.

Article by Ricard Mas and Pere Vehi, Exhibition Curators



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*"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. Because of their very length ... the least change of light registers in the ends, immediately communicating itself to my eyes."*





## Chicago Art Institute Acquires Salvador Dali Sculpture

The Art Institute of Chicago has bought Salvador Dali's 1936 *Venus de Milo with Drawers*, one of the rarest and most important sculptures in the artist's output and a key object in Surrealism.

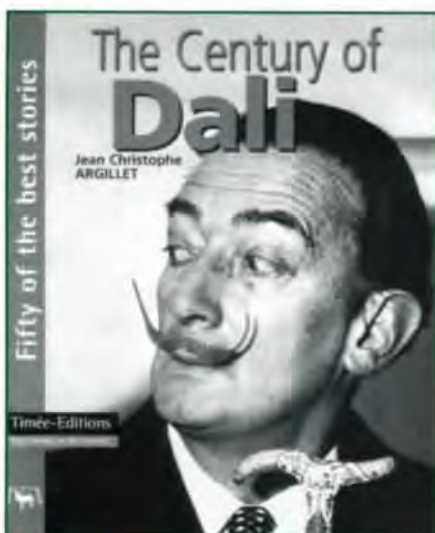
The piece, which was made from a commercial half-size plaster reproduction of the famous marble from antiquity, introduces six drawers from forehead to knee with white mink pompoms as drawer pulls.

The work was a highlight of the retrospective observing last year's centenary of Dali's birth. It also has a significant association: Dali said he engaged his friend Marcel Duchamp, one of the most daring and influential artists of the 20th Century, to help find a cabinetmaker to perform the alterations.

This is the first Dali sculpture to enter the Institute's Surrealist collection and is on view in Gallery 236.



*"The fact that I myself, at the moment of painting, do not understand my own pictures, does not mean that these pictures have no meaning."*



## The Century of Dali 50 of the Best Dali Stories by Jean Christophe Argillet

A charming little book came to our attention this year called *The Century of Dali*, a compilation of intimate, revealing stories from Dali's life. The author, Jean Christophe Argillet, grew up in Dali's world as the child of art publisher parents who were deeply involved with popular French and Spanish artists. Argillet's moving, unexpected anecdotes reveal a deeper Dali, beyond the tormented genius and charismatic personality touted by mass media throughout his career.

The following excerpt describes Dali's relationship with Captain John Peter Moore, who was personal secretary to Dali and Gala from 1964 - 1974. The relationship apparently didn't end well (no details are given here) but Moore gets even by purchasing a house next to the Dali home in Port Lligat and building a massive tombstone for himself in full view of Dali's house.

*Translated from French:*

An artist's life, precarious and extravagant, with its indispensable globe-trotting and social events, can never be organized in a traditional way, especially with strong personalities like Dali and Gala's.

For a long time the couple's secretarial work was handled by friends or by reception desks in the palatial hotels where Dali and Gala resided during their travels. But hotel receptionists have a great

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tendency to lose or forget messages, and are, in fact, totally disorganized.

John Peter Moore, a former captain of the British Secret Service, an elegant Irishman with a stunning resemblance to David Niven, became Dali's unofficial secretary in 1964. He was called "Captain" by everyone. His position was unofficial in the sense that he didn't have an office, though he always had a room in the same hotel. Business was discussed with complete indiscretion in corridors, hallways, at the bar, in the lobby or over the general hubbub of Dali's apartment.

Highly intelligent, worldly, refined, good with people, humorous, witty and a speaker of many languages, Moore handled just about anything to facilitate the private life and business of the couple. Working without a fixed salary, he was paid a more or less fluctuating commission for the sales and contracts he handled, contrary to common practice and despite the large sums of money involved.

Ostracized by the Dalis in 1974, Moore felt the brush off deeply and began to sublimate the idol with whom he no longer was in contact and for whom he still held a profound admiration and sincere attachment. Moore's collections of Dali's works amassed over the years and housed in one, then two and finally three museums in Cadaques, has become a veritable gold mine.

A prince of hoax -- a realm where Dali was king -- the Captain's eye was ever glued on Dali's property, opposite but on a slope lower than his own, in Port Lligat. Moore eventually decided to declare his geographic supremacy for all eternity by prematurely having his own tombstone built just about the house of Dali. ~



Moore and Dali

## Events and Exhibitions

### The Salvador Dali Museum, St. Petersburg, Florida

#### *Pollock To Pop: America's Brush With Dali*

December 9, 2005 - April 23, 2006

*Pollock To Pop: America's Brush With Dali*, which will provide insight to the relationship between post-WWII American Art and Dali's work from that era. The exhibition will present a moment in the history of art of great change, positioning major works of American post war art, especially those in the manner of Abstract Expressionism and Pop Art in dialog with one another and with the painting of Salvador Dali.

#### *Tilting at Windmills: Dali Illustrates Cervantes' 'Don Quixote'*

April 2005 - January 2006

In celebration of the 400th anniversary of the publication of the first volume of Miguel Cervantes' *Don Quixote de la Mancha*, the Salvador Dali Museum will be presenting an exhibition titled, *Tilting at Windmills: Dali Illustrates Cervantes' 'Don Quixote'*. This exhibition is on display in the Raymond James Community Room through January 2006.

#### *Returning Treasures: Selections from Dali Centennial Exhibitions.*

September 23, 2005 - November 27, 2006

The centennial of Salvador Dali's birth was celebrated in 2004 with many events and activities, including two major exhibitions that provided an important re-assessment and re-evaluation of the artist's work. ~



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## AUCTION NEWS



**Vénus spatiale (Space Venus), 1977 (pictured left)**

Printing/Casting 1984

Bronze with green and gold patina

Estimated: \$7,054 - \$10,582

Sold for \$25,622 at Christie's South Kensington, October 27, 2005

**Portrait De Femme Au Paysage**

Estimated: \$60,000 - \$80,000

Sold for \$144,000 at Sotheby's, November 3, 2005

**Fleurs Et Papillons, 1956**

watercolor, pen and ink over pencil on paper

signed 'DALI' (lower left)

Estimated: \$60,000 - \$80,000

Sold for \$108,000 at Christie's, November 2, 2005

**Lady Godiva Avec Papillons**

Estimate: \$10,449 - \$13,932

Sold for \$34,482 at Sotheby's, October 26, 2005

**Éléphant triomphale, 1977**

Printing/Casting 1984

Medium bronze with a green patina

Estimated: \$10,507 - \$14,010

Sold for \$44,839 at Sotheby's Olympia, October 26, 2005



**Le profil du temps, 1977 (pictured left)**

Printing/Casting 1984

Bronze with a green and gold patina

Estimated: \$10,507 - \$14,010

Sold for \$23,487 at Sotheby's Olympia, October 26, 2005

**L'Ange triomphant 1976 - 1984**

Bronze with blue patina

Estimated: \$10,582 - \$14,109

Sold for \$25,622 at Christie's South Kensington, October 27, 2005

**St. George and The Dragon, 1977 - 1984**

Bronze with green and brown patina

Estimated: \$10,582 - \$14,109

Sold for \$21,352

at Christie's South Kensington, October 27, 2005

**La persistance de la mémoire, 1980**

Printing/Casting 1981

Bronze with blue and gold patina

Estimated: \$7,054 - \$10,582

Sold for \$17,081 at Christie's South Kensington, October 27, 2005



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