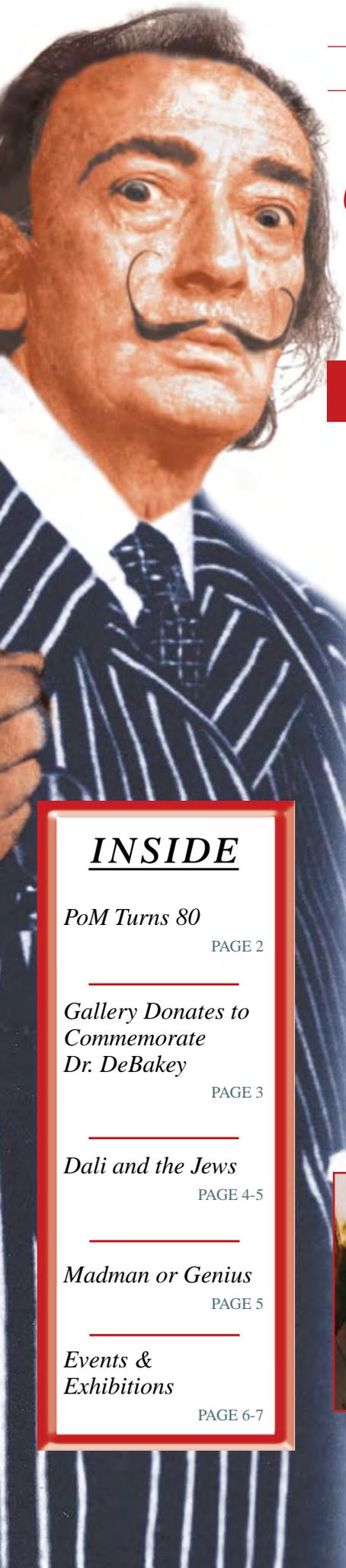


THE **Salvador Dali** COLLECTORS NEWSLETTER®

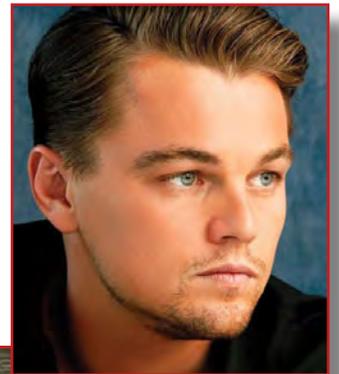
FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

*** Now In Our 21st Year ***



Leonardo DiCaprio Buys Dali Painting for \$1.4 Million at Christie's Auction

Actor Leonardo DiCaprio was successful bidder for a Dali oil painting at Christie's *Impressionist and Modern Art Evening Sale* May 4 in New York. DiCaprio's surrealist acquisition, *Chevaliers en Parade*, is a work on canvas, signed by the artist and dated 1942. Estimated at \$1.2 to \$1.8-million, the full price paid with buyer's premium was \$1,426,500.



"He bid on the Picassos, but it was clear the Dali was what he wanted," said Rachel Stekson who works in a Manhattan gallery. "He turned around and was like, 'Yes!'"



The SDCN caught up with Salvador Dali Gallery director Bruce Hochman to recall a private after hours tour he gave Leonardo DiCaprio at our Dali at UCLA exhibit back in the summer of 2001...

"Leonardo arrived with an entourage of about 20 people, including his then-lady Gisele Bundchen and his mother," Bruce remembers. "Odd thing was, he was in a wheelchair. He told me he had torn an ACL ligament playing a game of pickup basketball. He took his time rolling through the exhibit and looked at absolutely everything -- it was so obvious even back then just how taken he was with Dali's work."

"Unfortunately we didn't have anything in the price range of his Christie's auction purchase to sell him that night," Bruce quips.

INSIDE

PoM Turns 80

PAGE 2

Gallery Donates to Commemorate Dr. DeBakey

PAGE 3

Dali and the Jews

PAGE 4-5

Madman or Genius

PAGE 5

Events & Exhibitions

PAGE 6-7

The Persistence of Memory Turns 80

Excerpted from *The Deccan Herald*, by Girdhar Khasnis

Salvador Dali was only 27 when he painted *The Persistence of Memory* in 1931. An iconic image of the 20th century, it is credited for not only enthralling and intriguing viewers, critics, and scholars, but also for raising deep psychological questions about time and timelessness, illusion and reality, and about life and death.



Rendered with striking colours and incredible precision, this surprisingly small painting -- just nine-and-a-half inches by thirteen inches in size -- has Dali bringing together several disparate but compelling elements including a fly, a lifeless olive tree with a protruding leafless branch, a herd of crawling ants, and a monstrous figure with a long delicate nose and hanging tongue-- often recognised as the portrait of Dali himself!

The most arresting portions of the painting are the three watches -- super-soft, melting, dripping, and limp timepieces -- which instantly grab the viewer's attention.

According to the New York Museum of Modern Art in whose permanent collection *The Persistence of Memory* resides, the watches are "irrational,

fantastic, paradoxical, disquieting, baffling, alarming, hypnotic, nonsensical and mad -- but to the surrealist these adjectives are the highest praise." For the artist himself, the soft watches were nothing more than "the tender, extravagant and solitary paranoiac-critical camembert of time and space" and "like fillets of sole, they are destined to be swallowed by the sharks of time."

In his autobiography, *The Secret Life of Salvador Dalí*, published in 1942, the artist explains in detail the origin of the painting. It happened on an evening in 1931. Dali was living with his lover Gala (she became his wife in 1934). On that evening in 1931, they had planned to go to a movie with friends. At the last moment, Dali developed a slight headache, felt tired and decided to skip the engagement. Gala left with the friends while Dali stayed home and decided to go to bed early.

"We had topped off our meal with a strong Camembert, and after everybody had gone I remained a long time at the table meditating on the philosophic problems of the 'super-soft' which the cheese presented to my mind. I got up and went into my studio, where I lit the light in order to cast a final glance, as is my habit, at the picture I was in the midst of painting. This picture represented a landscape near Port Lligat, whose rocks were lighted by a transparent and melancholy twilight; in the foreground an olive tree with its branches cut, and without leaves. I knew that the atmosphere which I had succeeded in creating with this landscape was to serve as a setting for some idea, for some surprising image, but I did not in the least know what it was going to be."

He was about to turn out the light, when instantaneously he 'saw' the solution. "I saw two soft watches, one of them hanging lamentably on the branches of the olive tree. In spite of the fact that my headache had increased to the point of becoming very painful, I avidly prepared my palette and set to work."

By the time Gala returned from the theatre two hours later, the picture was completed. Dali made her sit down in front of it with her eyes shut: "One, two, three, open your eyes!"

He looked intently at Gala's face, and saw upon it the unmistakable contraction of wonder and astonishment. "This convinced me of the effectiveness of my new image, for Gala never errs in judging the authenticity

"It is not necessary for the public to know whether I am joking or whether I am serious, just as it is not necessary for me to know it myself."



THE **Salvador Dali**
COLLECTORS QUARTERLY

VOL 21 NO 3
May-Jun 2011

2

of an enigma.”

Dali asked Gala: “Do you think that in three years you will have forgotten this image?” She replied: “No one can forget it once he has seen it.”

Thus was born *The Persistence of Memory*, arguably Dali’s most famous painting.

First shown at the Pierre Colle Gallery in Paris in June 1931, *The Persistence of Memory* was bought for \$250, by American Julien Levy, who called it “10 by 14 inches of Dalí dynamite.”

The painting was featured in the United States at a show titled Newer Super Realism in November 1931 where it created an immediate sensation and received immense publicity with journalists from coast to coast jostling to write stories about the “Limp Watches.” It kept moving from show to show before reaching MOMA. Ever since its first appearance in public, the enigmatic painting has been subject to countless observations and interpretations.

It is described, among others, as an arena of silence; a frozen nightmare -- in which nothing moved or made a noise; a paranormal vision where the dream did not dissolve; an image which led the viewer into a state of radical doubt about the supposedly fixed nature of reality.

For eminent art critic Robert Hughes, it was looking down the wrong end of the telescope at a brilliant, clear, shrunken and poisoned world. “One could not imagine walking on that stretched, satiny beach among the oozing watches. This atmosphere of voyeurism lent force to Dali’s obsessive imagery of impotence, violence and guilt.”

According to MOMA, *The Persistence of Memory* is aptly named, for the scene is indelibly memorable. “Hard objects become inexplicably limp in this bleak and infinite dreamscape, while metal attracts ants like rotting flesh... Time is the theme here... Mastering what he called ‘the usual paralysing tricks of eye-fooling,’ Dali painted with what he called ‘the most imperialist fury of precision,’ but only, he said, ‘to systematise confusion and thus to help discredit completely the world of reality.’”

While the brilliance of many of his early works including *The Persistence of Memory* remained unquestioned, Dali became increasingly known for his personal eccentricities and indifferent paintings in later years.

When Dali died on January 23, 1989, Hughes wrote: “With some artists, death is only a ratification of decay: it releases them from the humiliations of their late careers. So it was with Salvador Dali... He was the first modern artist to exploit fully the mechanism of publicity. He appropriated the idea of the artist as demonic obsessive. Armored in paradox, he was a household word rivalling Picasso in fame, at least in the eyes of a mass public that knew him as an eccentric first and a painter second.”

“The difference between false memories and true ones is the same as for jewels: it is always the false ones that look the most real, the most brilliant.”



Dali Gallery Donates Dali Etching

The Dali Gallery has donated a Dali etching in memory of Dr. Michael E. DeBakey, an incredibly brilliant and gifted surgeon who died in July 2008 just months before his 100th birthday. You can read about Dr. DeBakey at http://en.wikipedia.org/wiki/Michael_E._DeBakey.

The gallery received the following letter of thanks...

Mr. Hochman -

Your kindness in wanting to honor the memory of Dr. DeBakey is remarkably gracious. The Salvador Dali etching will be prominently displayed in such a manner as to bring recognition to Dr. DeBakey while crediting you as the donor.

Thank you for choosing to honor Dr. DeBakey in this way.

THE
Salvador Dali
COLLECTORS QUARTERLY

VOL 21 NO 3
May-Jun 2011

3



Aliyah

Dali and the Jews

Did the *Aliyah* Series Show a Love for Israel?

Excerpted from *The Jewish Daily* by Jillian Steinhauer, 4/4/2011

According to a rising crop of scholars, there is more to Dalí than his outlandish personality and surrealism. These people wonder about the post-World War II Dalí -- Dalí who wrote a manifesto on nuclear mysticism; Dalí the Catholic, the optical illusionist and, perhaps most surprisingly, the creator of Jewish art.

An exhibition last fall at Atlanta's High Museum of Art tackled some of these questions. Organized by art historian Elliott H. King, *Dalí: The Late Work* celebrated the artist's lesser-known, post-1940 output of paintings, films and sculptures, including works that hadn't been seen in the United States for more than 50 years. Lauding King's achievement, *New York Times* art critic Roberta Smith wrote that the show "lays waste to the presumption that late Dalí is bad Dalí, and that most Dalí is late."

Now, another, albeit much smaller, exhibition in Atlanta is carrying forward the momentum: *Aliyah, the Rebirth of Israel*, which is on view at Emory University's Marcus Hillel Center through the end of June, presents a suite of 25 lithographs from mixed-media paintings made by Dalí in 1967-68. Commissioned by Shorewood Publishers for the 20th anniversary of the founding of the State of Israel, the series is a colorful and evocative Zionist history. Shorewood displayed the original paintings at the Huntington Hartford Museum, in New York City, and then sold them; their current whereabouts are unknown.

Fortunately, the publisher also made 250 sets of prints of the highly expressionistic artworks, and David Blumenthal, a professor of Judaic studies at Emory, owns one of them. His wife, Ursula, bought it for him nearly 30 years ago in remembrance of their first date, when David had taken her to see *Aliyah* at the Huntington Hartford. It was Ursula's idea, too, to show the prints at Emory's new Hillel building on the heels of the exhibition at the High. David acted as curator. Assuming that role, he decided to organize the series thematically rather than according to its original numbering. Blumenthal speculates that after Shorewood received the final prints from the lithograph houses where they were made, the publisher simply lumped them all together. "As near as I can tell," he said, "there was no order."

To rectify this, he grouped the works -- with the exception of the first and final prints -- into four categories: *Exile and Hope*, *The Yishuv* (the pre-Israel Jewish settlement), *Shoah* and *Independence*. The first category includes a haunting image of a dark, nearly abstract, kneeling figure -- the matriarch Rachel. Broad passages of muted color sweep around her, and a delicately rendered young girl lays her head beside the woman. A print from the last group features a white figure stretching its arms against a background of spiraling violet-and-blue streaks. The first measure of *Hatikvah*, the Israeli national anthem, sprawls above her head and across the page.

For the project, Blumenthal also delved into the world of Dalí scholarship, which had vehemently dismissed the many print suites the artist made as commissions starting in the 1960s. "Though ever popular with collectors and the public at large, critics and scholars have widely judged these graphics as predominantly commercial ventures with little artistic interest or merit," King notes on the Web page for the Hillel exhibition. Though Blumenthal could hardly hope to reclaim the artist's entire printed output, he undertook considerable research about *Aliyah* in an attempt to understand both the images themselves and the relationship -- Dalí's to Judaism -- out of which they grew. He tested a number of proposed theories: Did Dalí secretly have Jewish ancestors? Did his wife, Gala? Did the artist feel some kind of empathy for the Jewish people? Or, conversely, was he simply trying to build a Jewish market, even exploit the Jews for commercial benefit?

The picture is complicated by the fact that Dalí displayed an intimate fascination with Hitler and Franco in the 1930s and '40s, much to the dismay of his fellow surrealists. And *Aliyah* is not his only Jewish-themed work: He produced other paintings, as well as two sculptures, *Menorah* and *Western Wall*, whose images he licensed to Jean-Paul Delcourt in 1980. Delcourt has since built a small industry of Dalí Jewish art products.

"Drawing is the honesty of the art. There is no possibility of cheating. It is either good or bad."



THE **Salvador Dalí**
COLLECTORS QUARTERLY

VOL 21 NO 3
May-Jun 2011

4

What to make, then, of a man whose political leanings seem at odds with his artistic output? For Blumenthal, the contrast is not as harsh as it seems. "I think that Dalí was not ideologically a racist, anti-Semite, communist, socialist, fascist or anything," he said. "He was an artist. He absorbed everything from the environment, took it in, and then transformed it and sent it back out again."

For those who remain skeptical, it may be helpful to refer to George Orwell, who, in a 1944 review of Dalí's autobiography, mused, "One ought to be able to hold in one's head simultaneously the two facts that Dalí is a good draughtsman and a disgusting human being."

As for the *Aliyah* series, Blumenthal concludes simply that it was a professionally executed commission, pointing out that some of the greatest artworks in history have been as much -- compositions by Mozart and Bach and, this writer would add, paintings by Rafael, Rembrandt and others.

"Part of the responsibility of a scholar is to say that this stuff, even if it's commissioned, is serious," Blumenthal said. Indeed, when one lets the art of *Aliyah* speak for itself, its bold expressionism and moving imagery answer the question on their own. 



Hatikvah



Salvador Dali: Madman or Genius

Excerpted from the *Westfield (N.J.) Leader*

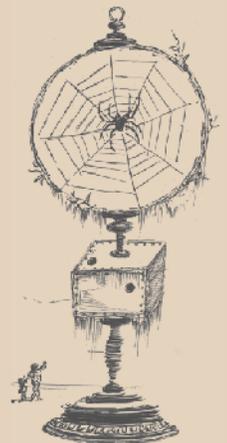
Salvador Dali: *Madman or Genius*, an exhibit by Peter Matino based on illustrations by Salvador Dalí, will be on display through May 31 at the Westfield Memorial Library in Westfield, New Jersey.

While attending American University as a business major in the 1970s, Mr. Matino worked part-time at the Smithsonian Institute. While gazing at the world's greatest masterpieces, he was stunned and overwhelmed by Dalí's *The Last Supper*.

"I had never seen any other painting that I could compare to it," Mr. Matino said. "Since then I have collected Dalí's artwork. As a local businessman, I am dedicated to the cultural development of our community. I hope to reach the younger people because I had never heard of Dalí until I was in college. He changed the way I see the world."

The library is located at 550 East Broad St. For more information about the exhibit, phone (908) 789-4090. 

"Repulsion is the sentry that guards the gate to all that we most desire."



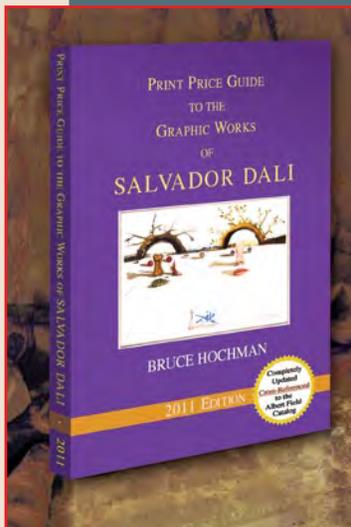
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THE **Salvador Dali**
COLLECTORS QUARTERLY

VOL 21 NO 3
May-Jun 2011

5

EVENTS & EXHIBITIONS



The Fondazione Palazzo Strozzi 50123 Firenze, Florence, Italy

Angry Young Men: Picasso, Miró, Dalí -- Through July 17, 2011

This exhibition, previously at the Kunsthalle in Bonn, is dedicated to the early work of Picasso, Miró and Dalí, which played a decisive role in the beginning of modern art in Spain. The exhibition concentrates on Picasso's pre-cubist period 1900-1905, while Juan Miró's works of 1915-1920 are presented along with Salvador Dalí's from 1920-1925, both artists painting in the period before Surrealism. Each artist is represented by 25-30 masterpieces selected to show aspects of each artist in their earliest periods, works that are rarely shown in mainstream catalogues and exhibitions. Additional info www.palazzostrozzi.org or phone +39 055 2776461/06.

ALIYAH
THE REBIRTH OF ISRAEL
BY
SALVADOR DALÍ



The Marcus Hillel Center, Emory University 735 Gatewood Rd., Atlanta, GA 30322

Aliyah: The Rebirth of Israel -- Through June 30, 2011

Published in 1968 to honor Israel's 20th anniversary, Dalí's *Aliyah* portrays the history of the Jewish people's return to their homeland. This exhibit is a complete collection of the 25 signed, colored lithographic reproductions of original mixed-media paintings by Salvador Dalí. This is the premier Atlanta exhibit of the complete collection, on loan from Prof. David Blumenthal. The prints are accompanied by a large-format book written by Gerson D. Cohen with an introduction written and signed by David Ben Gurion, the first prime minister of Israel. Additional info www.emoryhillel.org/dali or phone (404) 963-2548. (See related story p. 4-5 this issue of the SDCN.)



Georgia Museum of Art 90 Carlton St., Athens, GA 30602

Dali Illustrates Dante's Divine Comedy -- Through June 19, 2011

At the recently expanded Georgia Museum of Art on the University of Georgia campus, showcases prints of the 101 watercolor illustrations in Dalí's *Divine Comedy* suite. The Italian government commissioned the project to celebrate the 700th anniversary of Dante Alighieri's birth, then bailed following howls

that a Spaniard was selected. Undaunted, Dalí kept working on his illustrations of all three of *Comedy's* parts -- *Inferno*, *Purgatory* and *Paradise* -- and found a Parisian publisher. Between 1959-1963, engravers carved 3,600 separate wooden blocks used to create the prints, peppered with Dalí's unique imagery. Additional info at www.georgiamuseum.org/art/exhibitions/on-view/dali-illustrates-dantes-divine-comedy or phone (706) 542-4662.



ArtScience Museum at Marina Bay Sands 10 Bayfront Ave., Singapore, Malaysia 018956

Dali: Mind of A Genius -- May 14 - October 30, 2011

Enter the surreal mind of Salvador Dalí and explore more than 250 artworks highlighting the creativity of Dalí across different mediums, including bronze sculptures, rare graphics, furniture, gold jewelry and crystal pieces in three themed areas -- *Femininity and Sensuality*, *Religion and Mythology*, *Dreams and Fantasy*. Featured are *Dance of Time I* (Dalí's famous representation of melted clocks), *Woman Aflame* (sculpture uniting two of Dalí's obsessions - drawers and fire), *Spellbound* (a huge painting featured in Alfred Hitchcock's movie of the same name) and the *Mae West Lips Sofa* (inspired by actress Mae West's sensual lips). Additional info at www.marinabaysands.com/ArtScienceMuseum or phone +65 6688 8826.

THE
Salvador Dalí
COLLECTORS QUARTERLY

VOL 21 NO 3
May-Jun 2011

6

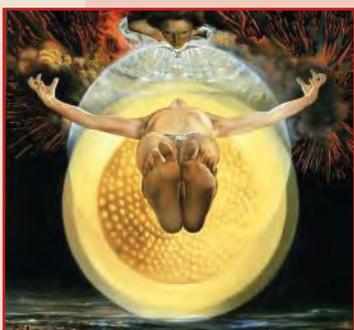


Gallery of Modern Art

Stanley Place, South Bank, Brisbane, Queensland, Australia

Surrealism: The Poetry of Dreams -- June 11 - October 2, 2011

On loan from the Centre Pompidou in Paris and featuring more than 180 paintings, sculptures, photographs, works on paper and films by more than 56 artists, dating from 1913 through late 1970s. As well as Dali and Magritte it will contain works by Max Ernst and Joan Miro and represent the first major exhibition of surrealist art in Australia since 1993. Additional info http://qag.qld.gov.au/exhibitions/coming_soon/surrealism_the_poetry_of_dreams or phone + 61 (0)7 3840 7303.



The San Diego Museum of Art

1450 El Prado in Balboa Park, San Diego, CA 92101

From El Greco to Dalí: The Great Spanish Masters

July 8 - November 4, 2011

Five centuries of Spanish art from various movements offers a fascinating aesthetic journey, displaying the continuities and breaks with tradition that have marked Spanish art. The works of El Greco, José de Ribera and Bartolomé Esteban Murillo, take the visitor to the heart of Catholic Reformation art. Goya and Sanchez Coello counter religious art with portraits of Spanish Monarchs. Works by Joaquin Sorolla highlight national identity characteristic of 19th century Spanish art. The exhibition finishes with a dialogue between Cubism and Surrealism by the Spanish masters who revolutionized western art: Pablo Picasso, Joan Miro, and Salvador Dalí. Additional info www.sdmart.org/art/exhibit/el-greco-dal%C3%AD or phone (619) 232-7931.

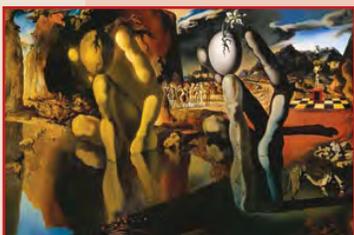


Púbol House-Museum Gala Dalí Castle

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

Dali by Halsman -- Through December 31, 2011

2011 marks the seventieth anniversary of Dali and Halsman's first encounter in the United States in 1941. The exhibit is comprised of 88 photographs of Dalí taken by Philippe Halsman (plus a gouache by Dalí painted on a photograph), in all of which Dalí's involvement was both physical and conceptual. The pictures in this exhibition were kept by Dalí throughout his life. They are reminiscences of his collaboration over 37 years with another alchemist of the creative process. Additional info at www.salvador-dali.org/en_noticias.html?ID=138&CATEGORY2=29 or phone 34 972 488 655.



The Fruitmarket Gallery

45 Market Street, Edinburgh, Scotland EH1 1DF

Narcissus Reflected -- Through June 26, 2011

The central focus of the exhibition is undoubtedly Salvador Dalí's ultra-famous *Metamorphosis of Narcissus* -- displayed alongside a poem he wrote to accompany it -- and the implausibly impressive hand-drawn collage, *Narkissos*, by one-name wonder, San Franciscan artist, Jess, shown here for the first time outside of the USA. The strength of these two works alone is enough to sustain the entire show. 

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



THE **Salvador Dalí**
COLLECTORS QUARTERLY

VOL 21 NO 3
May-Jun 2011

7

AUCTION NEWS

Dali auction results remain very strong at the major auction house spring sales.



Princess Arthchild Gourielli-Helena Rubinstein (pictured top left)

Oil on canvas

Signed, 1943

Estimated: \$1,000,000-1,500,000

Sold: \$2,658,500 at Sotheby's New York, May 3, 2011

Madone Microphysique (pictured middle left)

Oil on canvas

Signed, 1959

Estimated: \$500,000-700,000

Sold: \$962,500 at Sotheby's New York, May 3, 2011

Jeune femme dans un paysage (pictured top right)

Oil on canvas

Signed, 1954

Estimated: \$200,000-\$300,000

Sold: \$818,500 at Christie's New York, May 5, 2011



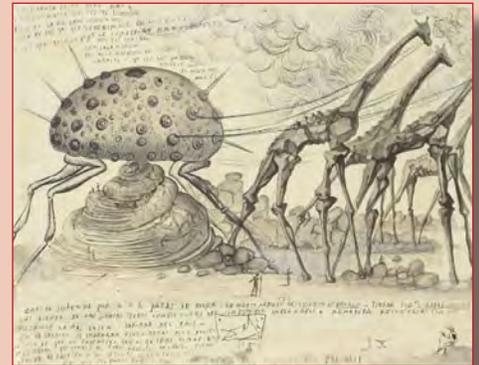
Burning Giraffes Leading Urchin (pictured middle right)

Gouache, brush & gray wash, pen & ink on paper

Signed, 1957

Estimated: \$120,000-\$180,000

Sold: \$242,500 at Christie's New York, May 5, 2011



Trio Féminin (pictured bottom left)

Gouache & pastel on paper

Signed, 1970

Estimated: \$400,000-\$600,000

Sold: \$662,500 at Christie's New York, May 4, 2011



Tête d'ange (pictured bottom right)

Gouache & pen & ink on board

Signed, 1954

Estimated: \$80,000-\$120,000

Sold: \$194,500 at Sotheby's New York, May 4, 2011



Don Jose, Carmen, Acte IV

Gouache, watercolor & ink wash on paper

Signed, 1968

Estimated: \$80,000-\$120,000

Sold: \$158,500 at Sotheby's New York, May 4, 2011



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THE
Salvador Dali
COLLECTORS QUARTERLY

VOL 21 NO 3
May-Jun 2011

8