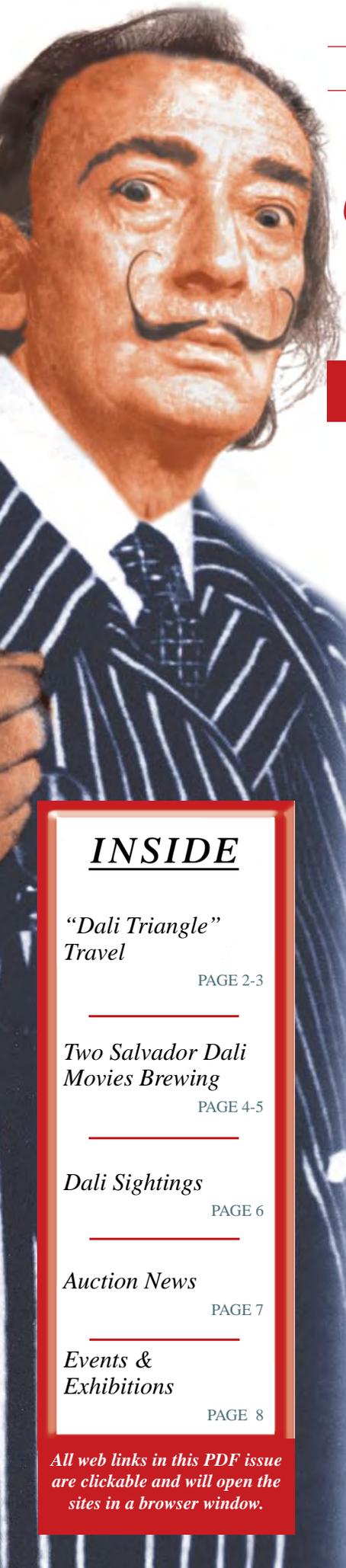


# THE Salvador Dali

COLLECTORS BI-MONTHLY JOURNAL ©

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

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



## Bruce Hochman Recalls Mike Wallace

Our thoughts and condolences are with the family and close friends of *60-Minutes* great, Mike Wallace who died recently at age 93. Salvador Dali Gallery director Bruce Hochman first met Wallace in 1987 when the newsman spoke with Dali archivist Albert Field. Wallace was preparing a feature on Dali art fraud that *60-Minutes* aired that December.



“When Mike visited with Albert in New York, I distinctly remember they were crossing Lexington Avenue going into a gallery. Albert pointed out a *Lincoln in Dalivision* artwork, gesturing to the ‘Dali’ signature on the piece. He quipped that it might have been signed by ‘Joe Dali or somebody else Dali’ but definitely not the artist Salvador Dali. It was an unauthorized edition.



Albert Field (seated) with Dali Gallery director Bruce Hochman.

“Several years later I was working with Albert Field on compiling and publishing his very important *Official Catalog of the Graphic Works of Salvador Dali*. I remembered that meeting with Mike and contacted him at CBS to ask if he would give us a testimonial quote we could include on the dust jacket of the book. With characteristic newsman verve, Mike responded laughingly, ‘Yeah, Bruce -- over my dead body,’ and we both chuckled about it as he wished us well with the book project. I’ve always admired Mike’s work and will miss him greatly.” 



Mike Wallace interviewed hundreds of people and reported on many issues over the 65 years of his journalism career. One of the most iconic interviews the *60-Minutes* legend conducted was this 1958 session with Salvador Dali. Click the link below to view it on YouTube.

[http://www.youtube.com/watch?v=XhyHIKHIEZY&feature=player\\_embedded](http://www.youtube.com/watch?v=XhyHIKHIEZY&feature=player_embedded)

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# Lost in Spain's Salvador Dalí Triangle...

Three Museums Honoring Dalí Feature Mind-Boggling Paintings & Sculptures

Excerpted from *U-T San Diego*, by Jennifer Coburn, 4/27/2012

Standing beneath the geodesic glass dome at the center of the Dalí Theatre-Museum in Figueres, my 14-year-old daughter, Katie, and I are overwhelmed, unsure which direction to look first. Our eyes bounce between Dalí's seemingly hallucinogen-inspired paintings and equally surreal sculptures.

Katie spots Dalí's photographic oil, *Gala Nude Looking at the Sea*, which at a distance of 18 meters appears as *President Lincoln*, while my attention is focused on a brick niche where a rhinoceros head, rust octopus and cubist angel hover over a statue of Moses.



What we fail to notice is that we are standing on the grave of Salvador Dalí, the Spanish artist widely known for his melting clock imagery. A discreetly placed stone rests in the center of the floor, a surprisingly quiet marker for the artist who was known for his bizarre exhibitionism. Dalí once showed up for a lecture in Paris in a Rolls-Royce stuffed with cauliflower. He also appeared at a surrealism show dressed in a deep-sea diving suit.

Perhaps Dalí's unapologetic flamboyance was an indulgence only for life. Or the artist might be coyly playing posthumous hide-and-seek with visitors to his museum. There is a great deal that is left for us to interpret.

Throughout the exhibition rooms, the museum offers titles and dates of Dalí's work but is devoid of descriptive panels and audio guides. Guests must simply imagine what inspired Dalí to create *Bust of a Retrospective Woman*, which sports a corn-on-the-cob scarf and a baguette hat.

"Don't bother about being modern. Unfortunately it is the one thing that, whatever you do, you cannot avoid."



The Fundació Gala-Salvador Dalí, or the Gala-Salvador Dalí Foundation, manages the world's largest collection of the artist's work: more than 4,000 paintings, sculptures, jewels, furniture and sketches. It operates three museums in Figueres, Port Lligat and Púbol, creating the "Dalí Triangle" in the Catalonia region of Spain. Our three-day surreal road trip begins in Dalí's birthplace of Figueres, a two-hour train ride from Barcelona. The museum itself is a surreal structure, ornately adorned with whimsical statues of golden Oscar-like figures, multiple oversized eggs and other Dalínian iconography.

Dominating the theatric space in the center of the Figueres museum is a massive oil painting designed for the 1941 premiere of the ballet *Labyrinth*. Although the composition of a hallowed bust of a faceless figure is by far the largest piece in the area, it has fierce competition for attention.

An enormous glass window leads to a courtyard with a centerpiece sculpture as perplexing as Dalí himself. On the hood of a classic black Cadillac stands a statue of a rotund Queen Esther, given to Dalí by Austrian artist Ernst Fuchs. Suspended over the back of the car is an overturned rowboat dripping with faux water droplets. It is capped with an ordinary black umbrella. For one euro, visitors can prompt a downpour inside Dalí's *Rainy Taxi*, which is occupied by a life-size model chauffeur and mannequin passenger. Dalí swears he was not on drugs.

The museum houses an impressive collection of Salvador Dalí artwork but is also rich with the surrealist's personal history. In 1919, when the building served as the Municipal Theatre, 14-year-old Dalí had his first art exhibition with Figueres painters Josep Bonaterra Gras and Josep Monturiol Puig. Twenty years later, the theater was destroyed by a fire during the Spanish Civil War. The site remained in ruins until 1970 when construction of the Dalí Theatre-Museum began. Designed by Dalí, the museum opened its doors in 1974. Salvador Dalí spent the last five years of his life in a building connected to the museum until his death in 1989.

It is a short walk to the Sarfa bus station, which is located across the street from the Renfe train stop where we arrived from Barcelona.

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After an hourlong bus ride that hugs the mountainside, we are in Cadaqués, the seaside village where Dalí spent his childhood holidays. When he was 28, Dalí purchased a fisherman's hut in the neighboring town of Port Lligat and added to the home for more than 40 years. Today it is an expansive multi-split-level estate, the site of the Salvador Dalí House-Museum.

Upon our arrival in Cadaqués, Katie and I see no taxis. The bus station offers no maps. Yet we cannot seem to muster a panic. We give each other a Euro-shrug and wander down a street where people are coming and going in swimsuits. From here, we easily find the main road, a smooth stone path that outlines the bay. One side is filled with restaurant tables and diners; the sea side is sparsely populated with tourists swimming and scuba diving. Sea gulls squawk overhead, surrounding the fishing boats docking for the day.

The next morning, a redheaded pixie at the smoothie shop gives us directions to Dalí's home in Port Lligat as she blends our breakfast drinks. It is a 15-minute walk up, then down a hill to Port Lligat. Several senior citizens make the trek without issue, though sadly, neither the unpaved path to Port Lligat nor the terrain of the Dalí home is wheelchair-accessible.

In true Dalínian style, the architecture is beautiful chaos, whitewashed multilevel gone wild. Guests wonder aloud why there is a rowboat pierced by a tree in Dalí's front yard.

While the Theatre-Museum in Figueres allows guests to roam freely, the Museum-House in Port Lligat requires reservations so guided tours can be given to groups of eight to 12 at a time. Multilingual art historians provide background and insight, though some questions are unanswerable. This is, after all, the house of Dalí.



At the conclusion of the 40-minute tour, visitors are set loose to explore the grounds, which include a phallic lap pool with the Michelin Man standing on guard. Stuffed plush snakes coil the beams of the makeshift cabana.

Katie and I retrace our route the next day, taking the Sarfa bus from Cadaqués back to Figueres, then hopping on a Barcelona-bound Renfe train. We are the only passengers to depart the train at Flaça, a half-hour from Figueres. From here, it is less than three miles to the medieval castle in Púbol that Dalí bought for his wife and muse, Gala, as her private getaway.

Of the three Dalí museums, the castle in Púbol houses the least artwork. It is an expression of Dalí's devotion to Gala, to whom he gave the castle as a gift. She accepted it with the condition that Dalí only visit when given a written invitation.

In 1971, the complex artist told *Vogue* magazine that he took masochistic delight in Gala's request. He likened his wife to the castle, calling her impregnable. Despite the fact that Gala rarely invited her husband to her retreat (and reportedly entertained several lovers), he refurbished the 14th-century castle, painted ceilings and walls, and landscaped the lush gardens to her exact specifications.

Guests can view Gala's dresses, furniture and bed, along with several Dalí creations like Gala's golden throne with an ethereal fresco. Visitors see the famed stork-legged elephant sculpture in the garden that leads to a pool with 27 busts of the German composer Richard Wagner.

Our visit ends at the crypt of Gala, the Spartan opposite of the artistic playground that serves as Dalí's burial ground. Her clearly marked casket sits at the center of a cold cellar without distraction. Outside is their car, Gala's leopard purse still sitting in the passenger seat.

Katie and I head back to Barcelona more baffled and delighted by Salvador Dalí than when we began our journey. Returning to the city is like waking from a colorfully bizarre dream which makes little sense, but leaves you thinking about it all day. We are oddly fulfilled by our utter lack of definitive understanding of Dalí and his work.

This, I believe, is exactly how the surrealist master would want it. 

*"Liking money like I like it, is nothing less than mysticism. Money is a glory."*



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# Rodriguez to Play Drag Queen in Dali Pic?

Excerpted from *The New York Post*, 4/10/2012



**Y**ankees baseball player Alex Rodriguez has been approached to play a drag queen in an upcoming indie movie on Salvador Dali -- *The Surrealist* starring Alan Cumming. Producers think A-Rod would be ideal in the role as Dali's "factotum social secretary" Potassa (a stunning, leggy drag queen).

"It's quite a good idea and has a serious side to it," says the director, Philippe Mora. "Dali was obsessed with baseball. Walt Disney used to take him to games. At first it sounds hilarious, but it's a serious offer." Mora said the idea to approach A-Rod was cooked up by Richard Dupont, a Dali and Andy Warhol acolyte who also points out A-Rod "has great legs."

"Potassa would ring everyone and say, 'Dali's in town, come meet at this restaurant,'" explains Mora. In 2007, Dupont told *New York* magazine, "Potassa was always wearing a beautiful gown from Oscar de la Renta or Halston, and . . . would run around with a big bottle of Champagne and say, 'Champan-ya!'"

Mora says Dali's baseball obsession extended to an animated short created for Disney in 1946, "Destino," which featured a ballet dancer who falls for a slugger. (The film was completed and released in 2003.) A-Rod's casting, of course, is still just an idea. "It's early days," Mora said. The role might not seem to be macho A-Rod's cup of tea, but then, he did date Madonna.

But a source close to A-Rod says, "He's really focused on the season, and on winning a championship." His rep had no comment. 

## Mora to Shoot Dali Film Scenes in Australia

Excerpted from *SBS.com.au*, 4/10/2012

**F**ilmmaker Philippe Mora has been based in the US for more than 30 years, but he identifies strongly with Australia, where he spent his formative years and began his career. So he's thrilled to be shooting in Oz *The Surrealist*, a 3D movie about an imaginary threesome between Salvador Dalí, his tempestuous wife Gala and the Mona Lisa. Alan Cumming will play the Spanish artist alongside Judy Davis as Gala.

Some believe Mona was actually male so Mora is toying with the idea of casting an actress to play a bloke impersonating a woman, a la *Victor/Victoria*, or an actor playing a woman. The supporting characters should be fun to cast as the gallery includes Pablo Picasso, Luis Buñuel, Alfred Hitchcock, Walt Disney, Sigmund Freud, Andy Warhol, John Lennon and George Harrison.

It will be Mora's first Australian-based production since he shot *According to Occam's Razor*, a mockumentary on aliens and UFOs starring Austen Tayshus, in 2000. The \$US20 million film is a co-production between Australia's Column Pictures (in which Mora is partnered with Charles Waterstreet and Fred Bestall), Canada's Arrow Entertainment (which is also the sales agent) and Germany's Peter Kreutz.

"It's the film Salvador Dalí would have wanted you to see about himself," Mora told SBS Film from his home in Los Angeles. "It's a surreal fantasy about his love affair with the Mona Lisa. In his imagination he's in this ménage a trois with Gala and the Mona Lisa, and Gala gets very jealous."

Why the 3D format? Mora explains, "Dalí himself got obsessed with 3D in the early 1950s when the first 3D renaissance occurred in Hollywood. He started doing paintings that required anaglyph glasses to see and he did about 150 paintings in anaglyph 3D."

The plan is to go into pre-production in September with filming to start in January. Helped by Film Victoria, Mora already has shot some location footage in Mornington Peninsula southeast of Melbourne, which resembles the Spanish coast. 

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



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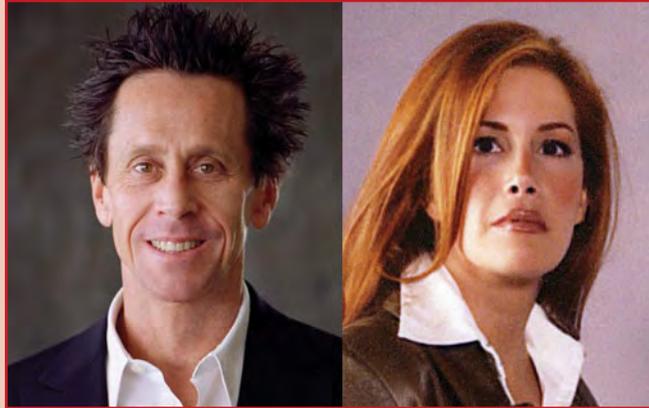
# Imagine Entertainment Hires Writer for Dali Pic

Excerpted from *CinemaBlend.com*, by Kristy Puchko, 3/20/2012

With news that they've hired an up-and-coming screenwriter, Imagine Entertainment has jumped into development on a biopic about Salvador Dalí.

Paige Cameron has been selected to script the currently untitled picture after impressing Imagine's execs with her passion, knowledge of Dalí, and storytelling savvy.

Imagine's Brian Grazer will be executive producer alongside Anna Culp, who worked as Grazer's assistant on a number of features, including his Oscar-winning biopic *A Beautiful Mind*.



*Imagine has tossed its formidable hat into the Salvador Dalí movie ring. Imagine partner and executive producer Brian Grazer, pictured left, and screenwriter Paige Cameron.*

This Dalí-centered drama seems determined to stick to the truth of the artist's life and long-time romance with his wife Gala, as it is the only production endorsed by the Gala-Salvador Dalí Foundation. This foundation was founded by Dalí in 1983 to manage his estate, and it has granted Cameron exclusive access to its extensive archives of letters and other materials for her research.

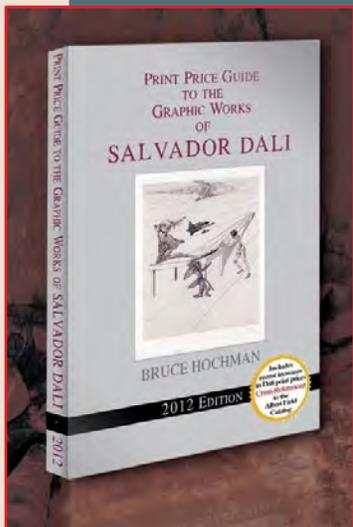
The screenwriter, who has one short (*Hills Like White Elephants*) and two screenplays (the bull-riding drama *Leaving Ten Sleep*, the Louis Armstrong biopic *Satchmo*) to her credit, has plenty to pull from. The surrealist painter not only had a fascinating career, but also a very public life with his spirited muse and partner Gala.

Like many eye-catching celebrity couples, the Dalís were known not only for their work but also for their tempestuous marriage. The two were notorious for their scandalous exploits, including a high society masquerade ball where they appeared costumed as the Lindbergh baby and his kidnapper.

Still, it seems the Foundation has faith that Cameron will capture Dalí with aplomb, as their managing director Joan Manuel Sevillano has stated, "The Gala-Salvador Dalí Foundation's interest in a biographical film has always been limited to one that would involve an A-list team.

"We are delighted to have this project in the hands of Imagine, a production company whose taste and exacting standards of execution are in keeping with Dalí's legacy, as well as Paige Cameron, a screenwriter we admire and trust."

*"Surrealism is destructive, but it destroys only what it considers to be shackles limiting our vision."*



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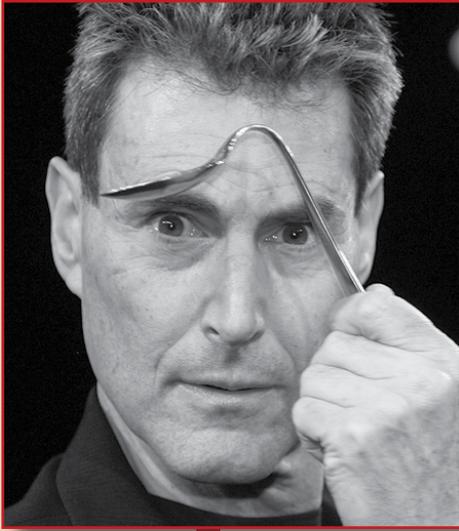
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## DALI SIGHTINGS

### Uri Geller: Meeting of Minds

Excerpted from *The Telegraph* by Jessica Salter, 4/3/2012

**P**syhic entertainer Uri Geller relates this memorable anecdote about Salvador Dalí: "I met Salvador Dalí in New York in the 1970s, and I knew him for about two years. I bought his *Space Elephant* sculpture later to remind me of him. I really don't know if Dalí was influenced by me -- but you see in his paintings that he bent clocks, and I was known for bending spoons and fixing broken watches.

"Dalí had this pocket watch that never worked, and I said, 'Look! One, two, three!' And it worked. It freaked him out. That's where we had this mutual understanding. I was bending metal with the power of my mind and Dalí was bending metal with paint brushes."

### Mia Farrow: A Surreal Friendship

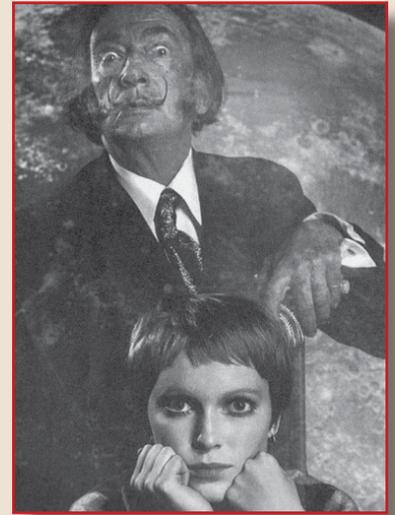
Excerpted from *Lidogallery.com*, 3/23/2012

**S**hortly after Mia Farrow's father died of a heart attack in 1963, she and famed surrealist painter Salvador Dalí developed a close friendship that lasted until his death.

Dalí -- accompanied by a sleek, black puma on a leash -- attended Lady Sondes' coming-out party. "Everyone was scared of it but me, and it sat at my feet and purred all evening," Sondes said. "I introduced Dalí to Mia Farrow that night, and the two of them became fast friends from then on."

When Mia married Frank Sinatra, Dalí's wedding gift consisted of an owl, parts of a frog, and a moon rock. Dalí labeled it "mythical suicide" when Mia Farrow allowed Vidal Sassoon to chop off her hair in 1966.

When she complained her life was in a rut, Dalí advised wearing her shoes on the opposite feet. A few days later, she thanked him, saying his advice yielded a fresh perspective. In June, 2010, five telegram/fax grams sent by Dalí to Farrow between 1975 and 1988 to what appears to be an annual Palm Sunday party were auctioned off for \$375. Accompanied by a single dried palm frond. Farrow says of Dalí, "He always sent me a telegram on Palm Sunday. And usually they just said, 'Palm Sunday, Palm Sunday, Palm Sunday.'"



*"Instead of stubbornly attempting to use surrealism for purposes of subversion, it is necessary to try to make of surrealism something as solid, complete and classic as the works of museums."*



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*New York Times* best-selling author Paul Perry and Dalí Gallery director Bruce Hochman consult with Nicolas Descharnes regarding several pieces of Dalí art during his visit to the gallery.

### World-Renowned Dalí Expert Nicolas Descharnes Visits Salvador Dalí Gallery



## AUCTION NEWS

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

### ***Printemps Necrophilique (pictured top left)***

*Oil on canvas*

*Signed, 1936*

*Estimated: \$8,000,000-12,000,000*

***Sold: \$16,322,500 at Sotheby's New York, May 2, 2012***

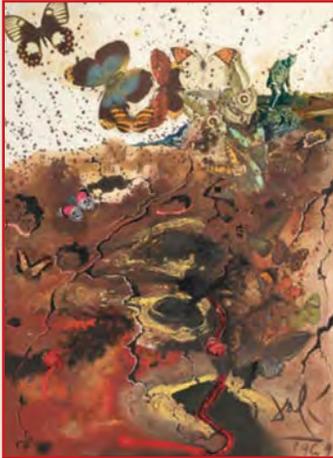


### ***L'auvergne (pictured 2nd left)***

*Collage, gouache, watercolor, oil & pencil on paper*  
*Signed, 1969*

*Estimated: \$150,000-200,000*

***Sold: \$230,500 at Sotheby's New York, May 3, 2012***



### ***Space Elephant (pictured top right)***

*Bronze sculpture (large edition - 8.5 feet tall)*

*Edition # 2/3, inscribed*

*Estimated: \$300,000-\$400,000*

***Sold: \$338,500 at Sotheby's New York, May 3, 2012***



### ***Nature Morte, Portrait de Lorca (pictured 2nd right)***

*Oil on canvas*

*Signed, 1926*

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

***Sold: \$1,010,500 at Sotheby's New York, May 3, 2012***

### ***Victory: Song of Thanksgiving (pictured 3rd left)***

*Watercolor & gouache inkwash, pen, ink & oil on paper*  
*Signed, 1967*

*Estimated: \$40,000-\$60,000*

***Sold: \$314,500 at Sotheby's New York, May 3, 2012***



### ***Original Ink Drawing***

*Ink on paper*

*Signed, 1932*

*Estimated: \$32,395-\$48,590*

***Sold: \$36,445 at Sotheby's London, May 3, 2012***

### ***Space Elephant (pictured bottom left)***

*Felt-tip on Rolux over watercolor, gouache, pencil on paper*  
*Signed, 1972*

*Estimated: \$35,000-\$45,000*

***Sold: \$80,500 at Christie's New York, May 2, 2012***



### ***L'Immortalité (pictured bottom right)***

*Watercolor & gouache, pen, brown ink & pastel on paper*  
*Signed, 1974-5*

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

***Sold: \$194,500 at Christie's New York, May 2, 2012***



### ***Feminine Mystique Logarithmique (pictured 3rd right)***

*Resin sculpture*

*Edition # 1/1, inscribed, 1974*

*Estimated: \$12,000-\$16,000*

***Sold: \$47,500 at Christie's New York, May 2, 2012***

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# EVENTS & EXHIBITIONS



**Espace Dalí Montmartre**  
11, rue Poulbot, 75018 Paris, France

*Signé Dalí: The Sabater Collection* -- Through May 10, 2012

Espace Dalí is exhibiting a collection of works that Dalí presented and dedicated to his friend Enrique Sabater. This temporary exhibition brings together over a hundred oils, watercolours, sketches, drawings and photographs that bear witness to the friendship between Dalí and the man who was his secretary for over ten years. Find info online

<http://www.daliparis.com/english/signe-dali-sabater-collection.html> or telephone +33 1 42 64 40 10.



**Cer Modern Museum of Art**  
Altinsoy Cad. No: 3 06101 Sihhiye, Ankara, Turkey

*Dalí* -- Through May 20, 2012

Featuring 121 paintings, drawings and lithographs under three headings: *Divine Comedy*, from Dante's epic poem of the same name; *Traces of Surrealism*, a series of lithographic prints regarded as exemplary of Dalí's symbolism and Surrealism; and *Dinner with Gala*, a portfolio of lithographs depicting a surrealistic gastro-aesthetical story inspired from menus and recipes of famous restaurants and chefs. Info online at <http://www.cermodern.org/SALVADOR-eng.html> or phone +90 312 310 00 00.



**Auckland Art Gallery**  
Corner Kitchener & Wellesley Sts., Auckland City, New Zealand

*Dalí to Degas* -- Through June 3, 2012

Illustrating the story of modern art through painting, sculpture and works on paper. It begins with revolutionary works of the French Impressionist and Post-Impressionist periods, and ranges through Cubism, Surrealism, Expressionism, the British post-WWII period and American Pop. The 79-piece collection is the first paid admission exhibition the gallery has hosted since opening its renovated premises in September. Find complete info online at <http://www.aucklandartgallery.com/> or telephone +64 9 379 1349.



**Complesso del Vittoriano**  
Via San Pietro, Rome, Italy

*Salvador Dalí* -- Through June 30, 2012

The exhibition, organized in collaboration with the Foundation Gala-Salvador Dalí, proposes a novel approach to the figure of the artist explored in all its many different facets: painter, designer, thinker, writer, passionate about science, catalytic currents of the Vanguards, illustrator, goldsmith, director and set designer. It sheds light on an aspect still neglected in studies and exhibitions daliniane: the artist's relationship with Italy. Phone: 06 6780363/664. 

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Toll free 800-ASK-DALI (800-275-3254). The Salvador Dalí Gallery, Inc. is a complete Dalí resource, exclusively offering Albert Field's *Official Catalog of the Graphic Works of Salvador Dalí*; Bruce Hochman's *Print Price Guide to the Graphic Works of Salvador Dalí*; authentic Dalí prints and originals, and this publication. Visit The Salvador Dalí Gallery's website: [www.DaliGallery.com](http://www.DaliGallery.com).

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