

THE **Salvador Dali**

COLLECTORS BI-MONTHLY JOURNAL ©

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

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

Dalí Sculptures Make Big Impression

These Towering Bronze Monuments Are Bold Surrealist Statements

A monumental size bronze sculpture was the centerpiece of the Asian and Western 20th Century & Contemporary Art sale at Christie's Shanghai on April 25. A seminal Salvador Dalí work, the green patinated *Dance of Time I* is emblematic of one of the artist's most potent symbols: the melting watch. It is an imposing artwork, standing nearly two meters tall, and it auctioned for \$433,000-USD (see *Auction News*, p. 8).

The Salvador Dalí monumental sculpture collection has been exhibited in prestigious outdoor locations continuously since the 1980s. Placed directly outside art galleries or in city piazzas from New York to Beijing, these towering bronzes attract clientele and work as pivotal public relations pieces, drawing media attention and generating publicity. Standing as tall as seven meters, they are a powerful testimony to Dalí's Surrealist genius in colossal format.

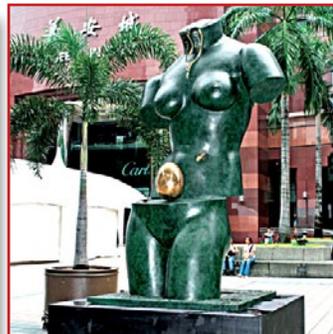


Alice in Wonderland, Paris

Dalí turned to sculpture as he felt it was the most complete way to express his other-worldly Surrealist visions. Constrained by the limitations of a flat canvas, his creativity peaked when given the freedom of three-dimensional form. These prominent sculptures make for a striking exhibit, captivating viewers' attention and pulling them into the enchanted realm of Dalí. 



Dance of Time II, Bourgogne



Birth of Venus, Singapore



Horse Saddled with Time, Lugano

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

Got big space that needs monumental Dalí sculpture?

Call the Gallery TOLL FREE: US 1-800-275-3254 · UK 0800-883-0585 · Australia 1-800-223-873

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Disney Museum & Dalí Museum to Partner on Upcoming Exhibit

Walt Disney Family Museum in San Francisco and The Dalí Museum in St. Petersburg, Fla. have announced they will partner on *Disney and Dalí: Architects of the Imagination*. Guest-curated by filmmaker Ted Nicolaou, this immersive multi-media exhibition tells of the unlikely alliance between two great twentieth century artists: Salvador Dalí and Walt Disney. Presented through original paintings, story sketches, conceptual artwork, objects, correspondences, archival film, photographs, and audio, this comprehensive exhibit will showcase two vastly different creative icons drawn to each other through their unique personalities and their collaboration on the animated short *Destino* -- regrettably never completed during their lifetimes.

The exhibit will run July 10, 2015 to January 3, 2016 at The Disney Family Museum, then move to The Dalí Museum late January through June, 2016.

Dalí and Disney Had a Beautiful Friendship

Excerpted from *The Huffington Post*, 4/23/2015 by Priscilla Frank



One was a cartoonist, animator and filmmaker, responsible for choreographing the imaginations of countless growing children with his beloved characters; the other was an eccentric Surrealist, responsible for some of the most haunting and hallucinatory images ever to be imprinted onto the collective subconscious. One had a soft spot for anthropomorphized mice and stuttering ducks; the other for melting clocks and voracious ants. One said, "If you can dream it, you can do it," and the other: "I don't do drugs. I am drugs."

Yup, we're talking Walt Disney and Salvador Dalí, two wildly creative visionaries with entirely different visions -- one that likely appealed to your earliest fantastical adventures of the mind, and the other to your college drug experimentation phase. Disney was born in 1901 in Chicago, Dalí three years later in Catalonia. They both began drawing at a young age; Dalí holding his first public exhibition of charcoal drawings at 14 years old, Disney creating cartoons for printed advertisements. Over time, their childhood imaginations blossomed into mines of inspiration, and their cherubic faces went on to play home to some pretty impressive mustaches.

The two artists became drawn to each other after collaborating on an animated short titled *Destino*, which began in 1945, though it wasn't released until 2003. The six-minute short follows Chronos, the serpentine shaped god who is time personified, on his hapless pursuit of a mortal woman. The delirious ride features no dialogue, and an appropriately eerie soundtrack by Mexican songwriter Armando Dominguez. The artists' little known lovechild is half *Fantasia*, half *The Persistence of Memory*, as nightmarish images made from animation, live dancers and special effects flow in and out of frame.

Dalí described the plot of the piece: "A magical display of the problem of life in the labyrinth of time." Walt Disney, appropriately enough, preferred a different synopsis: "A simple story about a young girl in search of true love." After their initial collaboration, the two formed a mutual admiration and a strong friendship.

Whether you prefer nostalgic, critter-filled tales with reliably happy endings or avant-garde renderings of giant masturbating blobs, you'll find something to inspire your inner imagineer (or latent Surrealist) in this rare and fruitful relationship.



Dalí and Disney families at dinner in Spain, 1957

"Those who do not want to imitate anything, produce nothing."



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Lawsuit Seeks Recognition of Another Salvador Dalí Creation: A Daughter

Excerpted from *The New York Times*, 4/19/2015 by Raphael Minder

Salvador Dalí led the kind of sensational lifestyle that might have been expected of one of the greatest Surrealist painters. A quarter century after Dalí's death, however, Pilar Abel, a tarot card reader, is determined to add another twist to Dalí's story. She wants a court to recognize her as his daughter -- and perhaps grant her a share of the hundreds of millions of euros worth of paintings Dalí bequeathed to the Spanish state upon his death in 1989.

According to Ms. Abel's paternity lawsuit, filed in Madrid in March, her mother had a "clandestine love affair" with the painter in the 1950s in Port Lligat, the village where Dalí and his Russian born wife, Gala, built their waterfront house. Now 86, Ms. Abel's mother, Antonia Martínez de Haro, spent several summers in the village, working mostly as a nanny for families living near Dalí's home.

Ms. Abel, 59, said in an interview that after her mother became pregnant, she quickly married another man and had two more children with him. Ms. Abel said she was first told by her grandmother that Dalí was her real father when she was 8.

She then waited until about seven years ago to confront her mother about whether Dalí was her father. "She told me yes, but that she didn't want to throw stones on her own grave," Ms. Abel said. Dalí died seven years after Gala, with whom he had an unorthodox and childless relationship, which included Gala's moving to a castle overlooking Púbol, a Catalan village, and granting Dalí the right to visit her there only by written invitation.

In bringing the suit now, Ms. Abel said she wanted recognition as Dalí's daughter and "after that, whatever corresponds to me." Ms. Abel's lawsuit names the Spanish state and the foundation that was set up to administer Dalí's estate. Her lawyer said he had not worked out her possible financial claim, but said Spain inherited Dalí paintings that were reported to be worth about 300 million euros, or nearly \$325 million. Spain's Culture Ministry said it could not discuss the financial value of Dalí's bequest, which a spokeswoman instead called "an asset of extraordinary cultural value." The foundation said it had no comment on such a paternity suit.

Ms. Abel said former Dalí assistant, the late Robert Descharnes, helped her carry out DNA testing to confirm Dalí's paternity in 2007, but complained in the interview she never received the actual test results. The test was handled by American toxicologist, Michael F. Rieders, who said by phone that Mr. Descharnes had initially approached him to see whether DNA testing could be used to help authenticate some of Dalí's paintings. Dr. Rieders said the test did not yield conclusive evidence that Dalí had fathered a daughter. The test relied on nasal gastric tubes that had been used to feed Dalí after he was hospitalized following a fire in 1984 in the Púbol castle, during which Mr. Descharnes pulled him out of his burning bedroom. Using such tubes, Dr. Rieders said, amounted to relying on "a secondary source" for DNA sampling. For a conclusive test, he suggested, the Spanish authorities would have to grant access to Dalí's remains.

The son of Robert Descharnes, Nicolas, said at first he had serious doubts about the plausibility of Ms. Abel's paternity claim, but less so after studying evidence that Dalí also had a half sister, the result of a relationship between Dalí's father and a young woman who worked as a housekeeper. "It could be a case of repeating the father's history," Nicolas Descharnes said. Nicolas, who has followed in his father's footsteps and advises auction houses about Dalí's work, also noted that, despite extensive research, discoveries were still being made about the life and work of the painter, including *The Intrauterine Birth of Salvador Dalí*, a painting that Dalí completed as a teenager but that was authenticated by experts only last year. Summarizing the painter's taste for enigma, Nicolas Descharnes quoted Dalí as saying, "I have done paintings that are so enigmatic that it will take centuries to decrypt them."



Tarot reader Pilar Abel alleges that her mother Antonia Martínez de Haro had a secret affair with Dalí in the 1950s.

"In order to acquire a growing and lasting respect in society, it is a good thing, if you possess great talent, to give, early in your youth, a very hard kick to the right shin of the society that you love. After that, be a snob."



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Lawsuit Seeks Recognition ... (Cont'd from page 3)

Francesc Bueno Celdrán, Ms. Abel's lawyer, argued that, if necessary for DNA testing, the court should demand that Dalí's body be exhumed. The painter was buried in a crypt below the theater of his hometown, Figueres, which Dalí helped convert into his museum and one of Catalonia's major tourism destinations.

As he grew older and particularly after Gala's death, Dalí suffered severe bouts of depression. However, Mr. Bueno Celdrán insisted that the alleged affair between Dalí and Ms. Abel's mother took place "long before the more incoherent, unstable and degenerate period of his life." Ms. Abel said that her mother now has Alzheimer's disease, which makes it very hard to speak with her. Still, Mr. Bueno Celdrán suggested that Ms. Abel's mother might be able to testify in court "in one of her moments of lucidity."



Pilar Abel aka 'Jasmine the Fortune Teller'

Ms. Abel approached Mr. Bueno Celdrán after he recently represented a waiter, Albert Solà, in an unsuccessful paternity lawsuit against Juan Carlos, the former Spanish king. Mr. Solà filed his lawsuit last year, shortly after Juan Carlos abdicated in favor of his son, Felipe VI, relinquishing his full legal immunity. Spain's Supreme Court, in any case, refused to hear Mr. Solà's lawsuit. In March, the court also upheld an appeal against a separate paternity claim against Juan Carlos, filed by a Belgian woman, Ingrid Sartiau, who was trying to show that her mother became pregnant during a holiday romance with Juan Carlos in the 1960s, long before he became king in 1975.

Ms. Abel, a divorced mother of four girls, said she worked as a freelance parapsychologist, including at a health treatment spa near Girona. One of her main interests, she said, was to read tarot cards. Asked whether the cards had also helped confirm Dalí's fatherhood, she said that, "I don't read my own cards but those of others." However, she added, "My heart says the answer is a clear 'yes'."

"Men have attempted to interpret dreams, and even to guide them, but never yet have men attempted to use sleep to guide and to control artistic creation which is to be executed in a waking state."



DALI SIGHTING: Oleda Baker

Oleda Baker enjoyed a long career as a high fashion model. She is now author of 11 books on beauty, diet and health and founder of OLEDA brand beauty and anti-aging products. Her Dali Sighting story is excerpted from her blog at: <http://www.oledalifestyles.com>

Years ago, I was invited to The King Cole Grille at the St. Regis Hotel in New York with several other people. While enjoying a glass of wine before dinner, I noticed a gentleman coming across the room who looked familiar. It was Salvador Dali, the famous surrealist painter. I couldn't help but stare ... and it looked like he was staring at me, too. Dali walked up to the host of our table seated beside me, and the two of them bear hugged. Dali said to my host, "I did not come over to see you - I came to meet the young lady next to you."

We were introduced, and Dali said, "I want you to sit for one of my paintings." Surprised - and skeptical - I told him the only way I could do that was by him formally booking through my agency, Wilhelmina. We spoke for a few minutes, and then he left. I never expected to hear from him again. Was I ever surprised when my agency told me Dali had booked me for a day and a half the following week.

He was kind and "sweet" and chatted as he painted me. After the final session, he gave me a copy of his latest coffee table book. Autographing and personalizing it to me he said, "I do not call you Oleda, you are Jinesta. The title of this painting will be *Jinesta*." I still have the book, though I've never found out what became of the painting. I'd love to know what happened to *Jinesta*.



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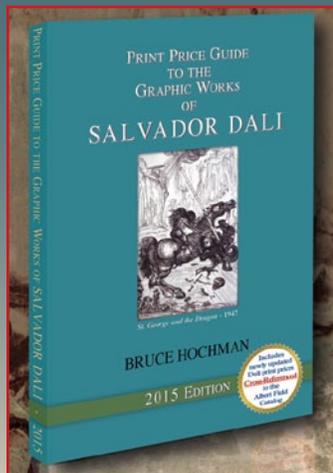
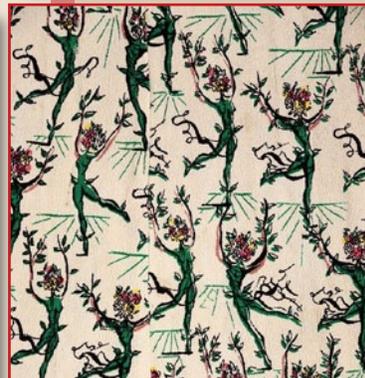
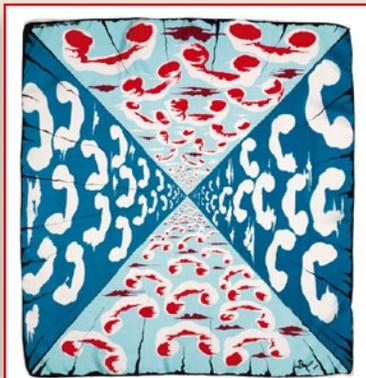
EDITOR'S NOTE: If any of our readers have information about a Dali painting titled *Jinesta*, email Oleda via 'contact us' link on her website -- or call us at the Dali Gallery 800-275-3254. We would very much like to help Oleda find *Jinesta*.

Is That Salvador Dalí You're Wearing?...

The exhibition titled *Artist Textiles: From Picasso to Warhol*, organized by the Fashion and Textile Museum in London, UK, continues through October 4 at the Textile Museum of Canada in Toronto (see *Exhibitions*, p. 6). More than 200 works on fabric are being shown, including a number of designs by Salvador Dalí. Here are some notes from the exhibit catalog with illustrations:

First advertised in early 1947, Dalí's surreal designs for Wesley Simpson reflect those of his iconic dream sequence for Alfred Hitchcock's 1945 film *Spellbound*. Hollywood became further involved when costume and fashion designer to the stars, Adrian, used Dalí's fabrics for two stunning evening dresses, one of which was the extraordinary *Desert Rocks*; the dresses appeared in *Vogue*, April 1947, in advertisements that credit Wesley Simpson Custom Fabrics, Inc. The designs for two of Dalí's scarves for Simpson, *Number Please?* and *Ballerina* [middle two bottom], were derived from yet another of his Hollywood projects, *Destino*, an unfinished 'surrealist' animation of 1946 for Walt Disney. The various textiles and scarves, with Dalí's original designs for them, were exhibited the following year, 1947, in New York at the Cooper Union Museum for the Arts of Decoration.

Another company that commissioned an assortment of Modernist architects and industrial designers to create a Modern textile range was Schiffer Prints. Perhaps incongruously included in the project was Salvador Dalí, who, unlike the others, had a long and distinguished history of collaborating on textile projects, such as that with the fashion designer Elsa Schiaparelli in Paris in the 1930s and later with Wesley Simpson. Dalí's five Surrealist prints for Schiffer stand in marked contrast to the strict Modernist aesthetic of the company's first Stimulus Collection, launched in 1949. Three Dalí designs were included in the range: *Seste Elenique*, a classically inspired subject of horses and naked riders; *Afternoon Stones*, essentially a rehash of his successful *Desert Rocks*, and the third, a semi abstract design of musical instruments, *Sonata d'Ete*. Later that year Schiffer issued a second collection incorporating Dalí's final two prints for them, *Leaf Hands* and the remarkable *Spring Rain* [3rd right], in which the vertebrae of a skeletal spine intermingle with abstracted raindrops and young green leaves. Dalí's subversion of everyday reality through Surrealist design continued throughout the 1940s and 1950s, extending even to the design of ties, one of which with the title *Endless Where?* [top right] bore the iconic image of melting clocks from his 1931 *The Persistence of Memory*.



2015 Salvador Dalí Print Price Guide by Bruce Hochman

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EVENTS & EXHIBITIONS



The Salvador Dalí Museum
One Dalí Blvd., St. Petersburg, Florida 33701

Dalí & da Vinci: Minds, Machines & Masterpieces -- Through July 26, 2015

Presenting more than 75 works and featuring a number of rare da Vinci pieces. The show highlights the link between Dalí and da Vinci through their mutual desire to use tools of art to examine the human experience, including math, anatomy, motion devices, religion, and visual perspective.

Each artist imagined fanciful devices and inventions; some became reality, while others remain only in sketches and manuscripts. Includes exceptional da Vinci diagrams, Dalí manuscripts, paintings, and invented objects from both artists. Telephone (727) 823-3767 or for complete information online visit <http://thedali.org/exhibit/dali-da-vinci-minds-machines-masterpieces>



The University of Arizona Museum of Art
1031 North Olive Rd., Tucson, AZ 85721

Salvador Dalí: Our Historical Heritage -- Through June 14, 2015

Dalí began exploring religious themes in his art as early as the 1940s. These would become recurring elements throughout his artistic career. The portfolio *Our Historical Heritage* depicts events and historical figures from the Hebrew biblical scriptures, rendered with the typical vigor and energy found only in a Dalí work. Telephone (520) 621-7567 or for complete information online visit <http://www.artmuseum.arizona.edu/events/event/salvador-dali-historical-heritage>



Textile Museum of Canada
55 Centre Ave., Toronto, Ontario M5G 2H5

Artist Textiles: From Picasso to Warhol -- Through October 4, 2015

A fascinating overview of 20th-century textile designs from some of the world's most renowned artists. More than 200 works on fabric trace the history of art in textiles, with examples from European and American art movements including Surrealism. Early artist textiles went on to become clothing -- a Joan Miró dress or a Dalí tie. The exhibit features textile works by Salvador Dalí, Pablo Picasso, Joan Miró, Andy Warhol, Henri Matisse, and Marc Chagall. Most of these rare textile pieces have not been on public display before. Telephone (416) 599-5321 or for complete information online visit <http://www.textilemuseum.ca/apps/index.cfm?page=exhibition.detail&exId=367>



The Picasso Museum
Montcada 15-23, 08003 Barcelona, Spain

Picasso/Dalí, Dalí/Picasso -- Through June 28, 2015

Showcasing the influences on each others work by displaying them side by side. Presents 78 works including paintings, drawings, collages and prints and a selection of documents including letters and postcards that Dalí and Gala sent to Picasso. Telephone (+34) 93 256 30 00 or for information online visit <http://www.museupicasso.bcn.cat/ca/exposicions/temporals/picasso-dali/en>



Grand Avenue Mall - Studio G
161 W. Wisconsin Ave., Milwaukee, WI 53201

Giraffe on Fire: Dance Rhapsody in the Key of Dalí -- May 21-31, 2015

The Quasimondo Milwaukee Physical Theatre pays tribute to Dalí. Composers, choreographers and visual artists collaborate on a Surrealist theatre program that mixes dance, music, puppetry, circus, poetry, visual art, and more. Brian Rott and Jenni Reinke direct. Telephone (717) 347-8274 or for info online visit <http://www.thequasimondo.com/giraffe-on-fire.html>



The Age Literary Supplement

MELBOURNE, AUSTRALIA
Saturday, September 7, 1946

The Public Life of Salvador Dali



"Making Lunacy Pay"

When in 1934 Dali arrived in New York, his "props" again included a loaf of bread. A fine French one, over six feet long. He was carrying it, not wearing it: maybe that was a mistake, for the newspapermen politely ignored it.

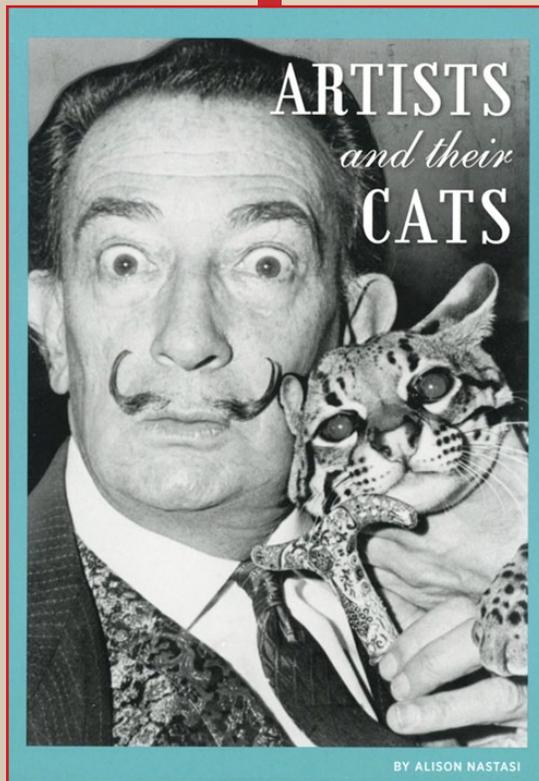
However, Dali more than made up for this lost publicity later. Most notably, when in 1939 he catapulted through the plate-glass window of Bonwit Teller's Fifth Avenue store. He had been engaged to do two surrealist window displays; "one called 'Day' presented a dilapidated wax mannequin—with red hair three feet long, wearing a negligee made of green feathers, and peering into an old-fashioned, four-footed bath tub which was lined with black Persian lamb. From the water that half filled the bath tub three wax hands arose, holding mirrors, and on the surface a few careless narcissi idly floated. The other window, 'Night,' was a bedtime scene, showing an equally ancient mannequin lying on a mattress of live coals."

After working all night on these masterpieces, Dali went home to get some well-earned rest. Late in the day he returned to admire his handiwork, and found, to his horror, that on account of the protests of the customers, a streamlined wax figure in a Molyneux model had been substituted for the red-haired lady. Writes Margaret Case Harriman, in a "New Yorker" "profile" of Dali:—"The next thing that happened was a window display such as Bonwit Teller had never dreamed of. Dali whizzed into the store, leaped into the window representing Day, and began to wrestle with the bath tub, apparently trying to hurl it into the street. He succeeded instead in hurling himself through the window, and landed in Fifth Avenue in a shower of broken glass." When he was haled into court a tolerant judge suspended sentence, remarking, "These are some of the things which an artist with temperament seems to enjoy."

Dali's Ocelot

Excerpted from *AnOther Magazine*
1/23/2013 by Daisy Woodward

Dali acquired his Colombian ocelot Babou allegedly from the Colombian Head of State, and for a time in the 1960s Babou was seen to accompany him, on a leash and stone studded collar, almost everywhere he went. Babou was privvy to the high life both at home and abroad. Author Suzanne White describes seeing the cat stalking about "on a silken settee located in front of a carved marble fireplace" in Dali's living room, while famous images exist of the artist and his pet on a voyage aboard the luxury ocean liner *SS France*. But despite Babou's opulent existence, Dali's friend, actor Carlos Lozano, was unsure of the beast's ultimate happiness, removed as it was from its natural habitat. He wrote in his memoirs, "I saw the ocelot smile only once, the day it escaped and sent the guests at the Meurice Hotel scurrying like rats for cover."



BY ALISON NASTASI

*Dali and Babou are the cover photo for artist and journalist Alison Nastasi's new book **Artists and Their Cats**, published in March by Chronicle. Wonderful anecdotes with portraits and candid of more than 50 well-known artists and the kitties they loved. Highly recommended. Available via Amazon and booksellers everywhere.*



*During a recent trip to visit a few of our collectors in South Florida, Dali Gallery director Bruce Hochman spent some time with NFL football great **Joe Namath** at his home near Jupiter, Fla.*

"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."



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AUCTION NEWS



La reine Salomé (top left)
Charcoal & white chalk on paper, signed & dated, 1937
Estimated: \$398,000-\$663,000
Sold: \$956,500 at Christie's Paris
March 25, 2015



Dance of Time I (top right)
Monumental size (210 cm) bronze sculpture, 1972
Estimated: \$300,000-\$600,000
Sold: \$433,000 at Christie's Shanghai
April 25, 2015



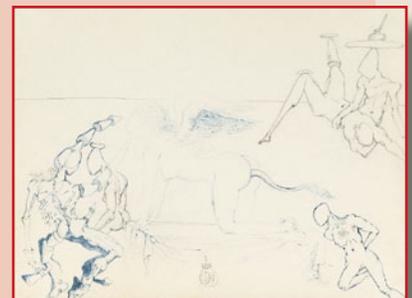
Etude pour une Toile de Fond, Tristan Fou (2nd left)
Oil on canvas, inscribed, 1944
Estimated: \$500,000-\$700,000
Sold: \$610,000 at Sotheby's New York
May 6, 2015



Sans Titre, tête monolithe (bottom left)
Pencil & India ink on paper, 1947
Estimated: \$66,300-\$92,800
Sold: \$81,550 at Christie's Paris
March 26, 2015



Lobster Happening: pair of works (2nd right)
Black, red, blue & gold ink applied with a lobster on paper, 1960
Estimated: \$20,000-\$30,000
Sold: \$35,000 at Sotheby's New York
April 20, 2015



Sphinge Figures Rhinocérontiques (bottom right)
Pen & ink, colored crayon & pencil on paper, 1977
Estimated: \$7,000-\$10,000
Sold: \$13,750 at Sotheby's New York
May 6, 2015



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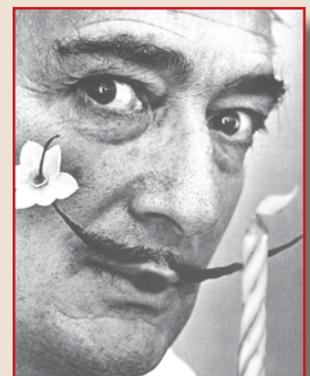
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Published bi-monthly (January, March, May, July, September, November) by The Salvador Dali Gallery, Inc., 31103 Rancho Viejo Road, #2-193, San Juan Capistrano, California 92675 Telephone: 949-373-2440 · Fax: 949-373-2446 TOLL FREE: U.S. 1-800-275-3254 · U.K. 0800-883-0585 · Australia 1-800-223-873 The Salvador Dali Gallery, Inc. is a complete Dali resource, exclusively offering Albert Field's Official Catalog of the Graphic Works of Salvador Dali; Bruce Hochman's Print Price Guide to the Graphic Works of Salvador Dali; authentic Dali prints and originals, and this publication. Visit The Salvador Dali Gallery's website: www.DaliGallery.com



Happy Birthday Dali - May 11