

THE **Salvador Dalí**

COLLECTORS QUARTERLY®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Dali Takes Manhattan! Huge Crowds and Record Sales Make Manhattan Our Most Successful Dali Show Ever

For 14 days in April Salvador Dalí was one of the hottest tickets in town, and New York's cultural elite showed up in droves to be part of the DALI IN MANHATTAN exhibit at the Metropolitan Pavilion. As we discover time and time again, it's



(L to R) Bruce Hochman, Salvador Dali Gallery; Joe Gagnon, Fire Donations; Ivana Trump; Steve Carraga, Fire Donations; Donald Trump, Jr.



Ivana Trump purchased one of the pieces exhibited at Dali in Manhattan.

virtually impossible to create a profile of our "typical" Salvador Dalí fan. The exhibit attracted everyone from Wall Street tycoons and high-profile celebrities to college students and suburban families, all with one single intention... to view our unique collection of Dalí works.

Even world-class socialite Ivana Trump showed up for the opening night party, and was so taken with the collection that she purchased one of the pieces exhibited and invited Dalí Gallery director

Bruce Hochman to Studio 54 for a party with 300 of her closest friends. Other celebrity visitors to the exhibit included actor Beau Bridges and actress Aida Turturo (*The Sopranos*).

And of course many of our clients were also in attendance, most of whom flew in from various cities around the U.S., Canada and the world just to get a look at our impressive collection of one-of-a-kind works, oil paintings, watercolors, drawings, prints, print suites, sculpture and tapestries.



Dali fans enjoy Dali in Manhattan opening night festivities.

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Art Sets a Fine Pace at Auction

Excerpted from *The Mail on Sunday*, 4/7/02, by Lorne Spicer

Auction houses have celebrated record prices this year, brushing off fears of recession and the effects of September 11. And it is fine art sales that have provided the best indication of overall confidence in the economy generally as well as the art market.

In the Eighties, art was the first area to see boom-and-bust, a pattern that was then repeated in the world economy. No one can be sure that the same will happen this time, but the outlook so far is the brightest for a decade.




Apparition De La Ville Delft

In February, traditionally the first round of fine art sales, Christie's racked up sales worth £73 million in the first week - its best fine art week for 10 years.

Among top prices paid at Christie's impressionist and modern art sale was £7,153,750 for the 1906 Maurice de Vlaminck painting, *La Seine A Chatou*.

In February, Salvador Dali's *Apparition De La Ville Delft* was expected to fetch up to £500,000 but then astounded the art world by fetching a phenomenal £1,488,750.

If the same sort of enthusiasm and prices are seen when the fine art season peaks in June, the outlook for the art market, and perhaps the wider economy, will look more secure. 

"When I was seven years old my father decided to take me to school. He had to resort to force; with great effort he dragged me all the way by the hand..."



More Dali Sightings - The Artist Known as Nall

Contributed by Jennifer Zobelein

At first glance, one might not consider the tiny town of Troy, Alabama (population 14,000) a bastion of art and culture. But Troy made its mark in the art world when one of its native sons, Fred Nall Hollis, known internationally simply as "Nall," began coming home to roost after earning worldwide recognition as a visual artist. Although he maintains homes in Monaco and Vence, France, he spends four months of each year back home in Alabama, working in a studio on the campus of Troy State University, where he is the artist in residence.

While attending the University of Alabama as a young man, Nall decided to become a full-time artist. After college, he had the extraordinary opportunity to study under Salvador Dali. We interviewed Nall for this edition of "Dali Sightings," and got a rare glimpse into Dali as a teacher.

"I was at the University of Alabama and wanted to be a full time artist," Nall told us. "So I left the U.S. to live in France and study at Beaux Arts. I had a show at the American Foundation, and a French socialite said that arrangements could be made for me to work with a master, either Picasso or Dali. I much preferred Dali."

Nall first met Dali in Cadaques, Spain, and was invited to visit Dali in Paris at the hotel Maurice, where

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Dali Surrealist Works Arrive in Canton, China for Exhibition

Excerpted from Agencia EFE newswire

BEIJING, China, May 06, 2002 -- The city of Canton will host an exhibition of the works of Spanish surrealist painter Salvador Dali entitled "A Fantasy Trip," described by the media as one of China's most important events of the year.

Organized by the Liechtenstein-based Stratton Foundation and the United Exhibits Group of Denmark, the exhibit will feature 370 works by the artist, from oil paintings to sculptures to engravings, furniture, gold and bronze figures and book illustrations. The exhibit will be at Canton's Guangdong Provincial Museum until June 28. From there, it will travel to Beijing, Shanghai and Hong Kong.

Stratton Foundation President Beniamino Levi described the exhibit as "the largest and most complete collection of sculptures and engravings by Dali" to be exhibited in China since the highly successful Dali show in June 2000.

The Dali collection will travel to four of China's major museums:

*Museum of Guang Zhou
April 28 - June 28, 2002*

*China Millennium Monument, Beijing
July 15 - October 15, 2002*

*Shanghai Library
November 1 - December 31, 2002*

*Hong Kong Museum of Modern Art
January 15 - March 15, 2003*

Two of Dali's sculptures of famous paintings - the limp watches entitled "Persistence of Memory" and the long-legged "Space Elephant" - will be on display in the streets of Canton.

Exhibit organizers said they hoped the exhibit would allow "Chinese visitors to feel Dali's presence" and understand the work of Dali, described by the China Daily as a "lunatic genius" and one of the most influential members of the surrealist movement of the 1930s.

watches of "Profile of Time" and "The Nobility of Time." Also on display will be the sculptures "Alice in Wonderland" and "Mae West Lips and Sofa," in addition to a collection of drawings used by Dali to illustrate famous literary works.

Dali in Manhattan Exhibit Catalog

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Memory Persists in a Dali Pavilion Revisited

Excerpted from the *New York Times Arts Section*, 4/8/2002, by Stephen Kinzer

NORTH MIAMI, Fla. - Languorous mermaids, grotesquely beautiful wild animals and a melting clock were all part of a Surrealist pavilion designed by Salvador Dalí for the 1939 World's Fair in New York. Now an exhibition at the Museum of Contemporary Art in Miami suggests that this all-but-forgotten showcase was the first example of installation art in the United States.



Installation of Dalí's "Dream of Venus" for the 1939 World's Fair

Dalí's pavilion was razed along with most of the fair's buildings and all but lost to art history. But it was extensively documented, and the surviving film clips and photographs, along with design drawings, form the core of this show, which is the first museum exhibition that attempts to recall the pavilion's influence.

"This is pre-happening and pre-Warhol," said Bonnie Clearwater, director and chief curator of the museum. "We've had very knowledgeable people from the art world come through this show, and they're totally amazed. They tell me, 'We had no idea this ever happened.'"

"Since then that anonymous crutch was and will remain with me, till the end of my days, the 'symbol of death' and the 'symbol of resurrection!'"

Even Ms. Clearwater had never heard of the pavilion until a chance meeting with an official of the Gala-Salvador Dalí Foundation in Figueres, Spain, where an earlier version of the exhibition was first shown.

"He handed me a book about the show they had put together," she recalled. "I said: 'Oh, my God, this is unbelievable. Would it be possible to bring it here?' He said, 'I think maybe we can.'"

Response to the show has been highly positive. "It's been packed," Ms. Clearwater said. "It's a mob scene. We're pulling in people from all over the country."

Since moving into its new \$3.75 million Cubist-influenced building in 1996, the Museum of Contemporary Art has presented a series of shows aimed at broadening the artistic taste of South Florida. The Dalí show will be here, its only stop, through June 30.

The 1939 World's Fair was held ostensibly to commemorate the 150th anniversary of George Washington's inauguration, but a major goal was to shake Americans from the pessimism of the Depression. Corporations like Ford and General Motors built dazzling pavilions intended to portray the United States as a consumer paradise.

There was also an amusement area, where attractions ranged from a parachute jump to a Cuban-style



Dalí and his wife Gala working on the Pavilion installation



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nightclub. That was where Dalí, encouraged by the New York art dealer Julien Levy, built his visionary pavilion, called the Dream of Venus. Its rounded exterior was studded with protruding forms resembling hands, arms, mermaids, cactuses and the tips of crutches. Venus, in an image taken from Botticelli's painting "The Birth of Venus," towered above the ticket booth. This facade vividly asserted Dalí's rejection of the sleek lines championed by Bauhaus architects and modernist designers and referred to the architecture of Gaudí in his native Spain.

Visitors bought tickets at a booth that looked like a giant fish head, and then entered the pavilion through an opening shaped like a woman's spread legs. This experience, along with the watery interior environment, was meant to symbolize a return to the womb. Once inside the darkened pavilion, patrons passed into a lavishly decorated grotto centered on a 36-foot-long bed. On it a nude woman meant to

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Dalí Museum Celebrates 20th Anniversary Dalí Gallery Staff Joins the Party

During the month of March 2002, the Salvador Dalí Museum in St. Petersburg, Fla., celebrated its 20 year anniversary with a series of special events designed to commemorate all things delightfully Dalí. Our generous and benevolent leader Bruce Hochman invited his staff to accompany him to Florida for the festivities, and a great time was had by all.



Eleanor Morse, co-founder of the Dalí Museum in St. Petersburg, showing *The Persistence of Memory* to Dalí Gallery director Bruce Hochman

The Anniversary Weekend was kicked off on Friday night with a *Time Flies* party, complete with guests dressed in Dalí-inspired costumes, desserts and appetizers modeled after Dalí images, and a Daliesque décor. But the black-tie dinner on the Saturday night was clearly the high point, because the evening was anchored by the formal unveiling of Dalí's most famous painting, "The Persistence of Memory."

On loan from the Museum of Modern Art in New York City, this definitive Dalí masterpiece joined its companion piece, "The Disintegration of the Persistence of Memory" for the first time in its history. Completed in 1931, the painting's scene of "soft" or "melting" watches in a barren dreamscape became Dalí's most famous work and one of America's first experiences with Surrealism.

The unveiling was conducted by none other than Eleanor Morse, who, with her husband Reynolds



Party-guests dressed in dazzling Dalí duds



Michelle Gilbert (dressed to match Dalí's painting, *Three Young Surrealist Women Holding in Their Arms the Skin of an Orchestra*)

Morse founded the museum after being a devoted collector for more than 40 years. The Morses amassed a superb collection of Dalí works over the years, and came to be close friends with Dalí and his wife, Gala.

For on-going news and information about the Dalí Museum visit www.salvadoralimuseum.org.



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Dali Popularity Surges as 100th Birthday Approaches

As the 100th birthday of Spanish surrealist painter Salvador Dali approaches, a renewal of interest in his work is making news worldwide. Art lovers, students, critics and collectors are taking a second look at Dali and finding a new fondness for his bizarre interpretations of reality, off-center sexual imagery and flamboyant personal style.

"Sales of Dali works are soaring," reports Bruce Hochman, director of the Salvador Dali Gallery. "A few months ago a Dali painting was estimated at Christies between \$429,000 - \$715,000, but actually sold for more than \$2 million. These increases in value are becoming more and more common."

But it's not only well-heeled European art buyers jumping onto the Dali bandwagon. Last month, a traveling exhibit of more than 400 Dali works opened in China (see story, page 3). The exhibit — the largest Dali collection ever to be presented in Asia — will be hosted by four of China's major art museums and will be seen by millions during the year-long tour.

In the United States, a surrealist pavilion designed by Dali for the 1939 World's Fair is currently on exhibition at the Museum of Contemporary Art in Miami, drawing huge crowds daily (see story, page 4). And a 565-piece exhibit produced by Hochman has been attracting record crowds in Las Vegas, Los Angeles and New York, with plans in the works to continue the tour indefinitely.

"The whole world is taking notice of Dali right now," Hochman explains. "He's the only artist ever to have two major museums dedicated to him, one in St. Petersburg, Florida, and the other in Dali's birth city of Figueras, Spain. Both museums are drawing huge attendance year-round. The one in Figueras had close to a million visitors last year."

Hochman attributes the new wave of interest in Dali primarily to the increased exposure for art of all kinds on the internet. But other elements are unique to Dali, for example, baby boomers are now mature and affluent enough to invest their money in art, and Dali was, at one time, an icon for the psychedelic era. Older Dali collectors have long-standing love affairs with the artist, dating back to the 1950s when Dali was the darling of the beat generation. And college kids discovering Dali for the first time find that the odd juxtapositions in surrealism make a statement about the bizarre realities of modern technological life.

"The Dali market changed dramatically over the last 15 years," Hochman reports. "Immediately before and after Dali's death in 1989 there were forgeries flooding the market, and collectors were hesitant to acquire anything new. But the bad guys quickly got caught, and within a few years we were able to clean up the market."

The major factor responsible for this clean up was the publication of *The Official Catalog of the Graphic Works of Salvador Dali*, a comprehensive book assembled by long-time Dali friend and archivist, Albert Field. With Hochman stepping in as the book's distributor, the Field catalog became the only definitive source on Dali's graphic works.

"The book made a huge impact in the Dali world," Hochman says. "Now it's easy for astute collectors to know that they're acquiring something authentic, and this new confidence is evidenced by the increase in the popularity and sales of Dali works."

Hochman's next show will held in the Spring of 2003, and plans are being made to produce two shows each year after in various cities around the U.S. Dali enthusiasts stay informed of exhibit schedules by visiting the Salvador Dali Gallery web site at: www.daligallery.com.

"Then, continuing to stare at me with a fixity in which his whole being seemed to converge, Freud exclaimed, 'I have never seen a more complete example of a Spaniard. What a fanatic!'"



Bruce Hochman visiting with Albert Field in New York

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Memory Persists *(Continued from P. 5)*

symbolize Venus, the goddess of love and beauty, lay ostensibly asleep. Another woman sometimes sat nearby, pressing her index finger to her lips, warning spectators not to wake the goddess. mattress was made to resemble glowing coals. Lobster and Champagne were on the table beside her, and above hung an enormous telephone receiver covered with liqueur glasses.

Odd objects and figures were strewn about the room, among them a chest with legs made of chocolate and an "aphrodisiac vampire" with a tiger's head. A gramophone's arm was in the shape of a hand, and the record was a breast. Above the bed was a large oval glass plate through which Venus's dream could be seen. It was acted out by performers, including women who swam in a water tank that symbolized the unconscious mind.

As the dream unfolded, the swimmers pretended to play a piano shaped like a woman, type on a floating typewriter, milk a cow wrapped in bandages or fondle a model of a man made from table tennis paddles. They wore scanty, topless costumes designed by Dalí that featured fins and seaweed shapes.

"When you get in, it is dark except for a dimly lit tank full of organs and rubber corpses of women," one visitor wrote. "Ceaselessly a beautiful living siren, apparently amphibious, dives slowly around her own bubbles, completely naked to the waist. She fondles the turtles and kisses the rubber corpses' mouths and hands."

The presence of what newspapers called the liquid ladies undoubtedly attracted some visitors who were not especially interested in Surrealism. That was fine with Dalí, a self-defined subversive who was campaigning to wrest art from what he saw as the clutches of effete taste makers and bring it to the masses.

A critic for Time magazine called the swimmers Lady Godivers and said the pavilion "shrewdly combines Surrealism with sex." Art News called the pavilion "a reconstruction of very Freudian subconscious." One listing of events in New York described it as "frankly a girl show, but pepped up into something by the Surrealist madness of Salvador Dalí."

Anticipating the ideas of some modern installation artists, Dalí incorporated not just performance but also sound into his pavilion. A copy of the film survives, and it plays at the North Miami show.

"Enter here men of all kinds and races, victims of reality, you who have the thirst for dreams," Venus calls hypnotically. Her voice was that of Ruth Ford, who would become a B-movie legend, starring in "Lady Gangster" and other minor noir classics.

The corporate sponsor, a Pittsburgh rubber company called Gardner Displays, along with World's Fair officials demanded several changes in Dalí's original design. They succeeded in a few cases, for example forbidding Dalí to alter Botticelli's image of Venus by transforming her upper torso into a fish head.

Dalí declared his outrage at the idea that anyone would dare to tamper with his work. He railed against the "lofty airs and superior quacking of middlemen of culture" and even hired a plane to fly over Manhattan and drop copies of a semicoherent manifesto denouncing what he saw as hypocrites and philistines in the art world. It was called "Declaration of the Independence of the Imagination and the Rights of Man to His Own Madness."

For more information on this exhibit, go to: www.mocamiami.org, or call 305.893.6211



Dalí and Gala posing at the "Dream of Venus" pavilion



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Dali Sightings - Nall (Continued from P. 2)

he spent spring and fall each year.

"Dali held court at that hotel on Thursdays and Sundays from 4-7 pm, and he met with all kinds of interesting people," Nall recounts. "During those meetings, I was one of the lucky artists whose work Dali regularly critiqued. For about three years I did sketches of him, which was an incredible experience. He helped me a lot, encouraged me to do things I would never have thought of doing anywhere else. He was really liberating to my soul."

Dali advised Nall to "draw from life, draw, again and again," and Nall took this advice to heart, traveling the world in search of inspiration and artistic expression. Nall has lived in Beirut, Lebanon, North Africa, Nice, India and Mexico, and the influence of his travels is reflected in various periods of his work.


But Nall hasn't forgotten his American homeland. Each summer he sponsors five college students from Alabama to come to his estate in the village of Vence, France to work with him. In the year 2000, Nall, seeking to let the world know that there is great art in Alabama, organized a showcase of 13 Alabama artists called "Alabama Art" and spent two years completing portraits of each artist, which were displayed with the individual's artwork. Nall also recently purchased two buildings in Huntsville, Alabama and is renovating them into a studio to create an exchange of arts between France and the U.S.

For more information about Nall, you can visit his web site at: www.nall.org. 

"As for watches, they
would have to be soft,
or not be at all!"

AUCTION NEWS

Personnage Aux Tiroirs, oil on canvas, painted 1936-38, signed circa 1965. Estimated \$250,000 - \$350,000. Sold for \$427,500 at Sotheby's. This piece was once owned by actor Sylvester Stallone.

Le Profil de Temps, bronze sculpture, signed and numbered. Estimated \$80,000 - \$120,000. Sold for \$185,000 at Christie's. 



Personnage Aux Tiroirs

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