

THE Salvador Dali

COLLECTORS QUARTERLY®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Our New "Mini-Exhibit" Is Coming to Chicago This Fall

If you have missed our exhibits over the last few years (Los Angeles, New York, San Francisco, Las Vegas and Fort Worth), and you happen to be an ophthalmologist or a cosmetic surgeon, you might catch us in Chicago. We've been invited to exhibit at two upcoming medical conventions there this fall.


The first will be the annual convention of the American Society of Plastic Surgeons -- Plastic Surgery 2005 -- to be held in Chicago September 25-27 at McCormick Place Lakeside Center. The second will be on the exhibit floor of the American Academy of Ophthalmology 2005 annual conference October 15-18, also at McCormick Place. Though these exhibits will be much smaller than our previous shows, conference attendees will get to see -- and acquire -- some of our best pieces.



Bruce Hochman with Danielle Barrientos and Dorothy Miller at the Salvador Dali Gallery's booth at TexMed 2005 in May.



During the month of May we exhibited 40 pieces at TexMed 2005, the annual convention of the Texas Medical Association in the Dallas/Fort Worth area.

These new "mini-exhibits" include a sampling of the best of everything in the Salvador Dali Gallery collection ... original art, lithographs and sculpture. 

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St. Petersburg Dali Museum Acquires Extraordinary Painting

The painting's title is meandering and convoluted: *Gala Contemplating the Mediterranean Sea, Which at 20 Meters Becomes a Portrait of Abraham Lincoln (Homage To Rothko)*.

But the image itself is magical.

Gala stands nude at the window looking out at the sea. But from a distance of twenty meters the picture transforms itself into a portrait of Abraham Lincoln.

The oil on canvas, the second of two slightly different versions painted in 1967, was recently acquired by the Dali Museum in St. Petersburg and is now part of the museum's permanent collection. The painting was first exhibited at the Guggenheim in 1976, and in the same year was purchased by Martin Blinder, who created a lithograph and retitled it *Lincoln in Dalivision* (if you are interested in acquiring this lithograph, please call us toll-free at 800-275-3254).

Joan Kropf, the Dali Museum's deputy director and curator of collections and facilities, tells us that the museum exhibited the original painting from 1985-1987, and in March of this year proudly unveiled it as part of the permanent collection at the museum's annual dinner. 

Gala Contemplating the Mediterranean Sea, 1967

New Park Approved to Secure Dali Dollars


Excerpted from *The Tampa Tribune, May 24, 2005*

The St. Petersburg city council has formally committed itself to the construction of a public park on the downtown waterfront, a move designed to ensure \$4 million in state money toward relocating the Salvador Dali Museum.

The resolution the council unanimously adopted was in response to concerns initially raised by Gov. Jeb Bush and Secretary of State Glenda Hood as to whether using \$4 million from the Conservation and Recreational Land Fund was appropriate for a museum move.

Mayor Rick Baker announced Saturday that Bush would not veto the \$4 million if the city would commit to a nearby 7.3-acre waterfront park estimated to cost \$2.6 million.

The museum's new, 50,000- square-foot building is seen as a major component in the city's plan to convert its aging Bayfront Center, which includes the Mahaffey Theater, into a major cultural center.

The museum must match the \$4 million and to date has raised \$3.4 million, officials said. The remaining \$12 million needed for the project will come from private contributions and the sale of the old museum building on Bayboro Harbor to the University of South Florida St. Petersburg. 



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Officer Suspended in Rikers Dali Art Scam

Excerpted from *New York Newsday* by Dan Janison, 3/31/2005

Two years after a famous Salvador Dali drawing was stolen from a Rikers Island jailhouse wall, city investigators are accusing a correction officer of creating the crude fake that was left in its place. Officials said that George Sheehy, a 17-year correction officer, is suspended without pay in connection with the clumsy caper in which three other officers pleaded guilty and one was acquitted.

Sheehy is not being criminally charged -- though the Department of Investigation now calls him the creator of the copy, which was detected within hours of the crime. Correction officials suspended Sheehy based on charges that included failing to report what he knew about the theft. The original was never recovered and authorities believe it was destroyed by one of the thieves as probers closed in. Last June the accused mastermind of the theft, former assistant deputy warden Benny Nuzzo, was acquitted on all charges after a month-long trial.

Dali created the ink and pencil sketch, which depicts the crucifixion of Jesus, and dedicated it to Rikers inmates after cancelling a planned visit to the prison due to illness in 1965. The switch was discovered within hours by an officer who regularly prayed under the original -- and noticed the copy looked wrong and its frame was missing. The piece, valued at \$250,000, was stolen March 1, 2003, from the wall of a Rikers Island visitors' center during a fire drill staged to conceal the crime. The fake was then stapled into a display cabinet without a frame.

"The individual has been suspended for 7 days based on the most recent information in the ongoing DOI investigation," said Correction spokesman Tom Antenen. Sheehy is expected to be suspended

(continued on pg.8)

Events and Exhibitions...

Dali Museum -- St. Petersburg, Florida

Dalí Revealed: Land, Myth, Perception and God - through October 2005

This exhibition of the Museum's permanent collection explores through paintings and prints four thematic areas which preoccupied Dalí throughout his life: Dalí's Catalan Landscapes; Myth; Perception and Optics (double imagery); and Religion. Dalí Revealed is curated by Joan Kropf.

Tilting at Windmills: Dalí Illustrates 'Don Quixote' - through January 2006

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

Dali Museum -- Figueras, Spain

Dali Theater Museum by Night - July 3 to September 30, 2005

On July 3, the Dalí Theatre-Museum in Figueres will be inaugurating its 13th year of the "Dalí Theater Museum by Night," which will continue through September 30. The Dalí Theatre-Museum, the world's largest surrealist object, was conceived of and designed by Salvador Dalí himself in order to offer visitors an authentic experience that would draw them into his enthralling and unique world.

With capacity limited to 500 people, the night visit allows the work and thought of a genius to be discovered while undoubtedly enhancing their exceptional nature. Night hours from 10 p.m. to 1 a.m.

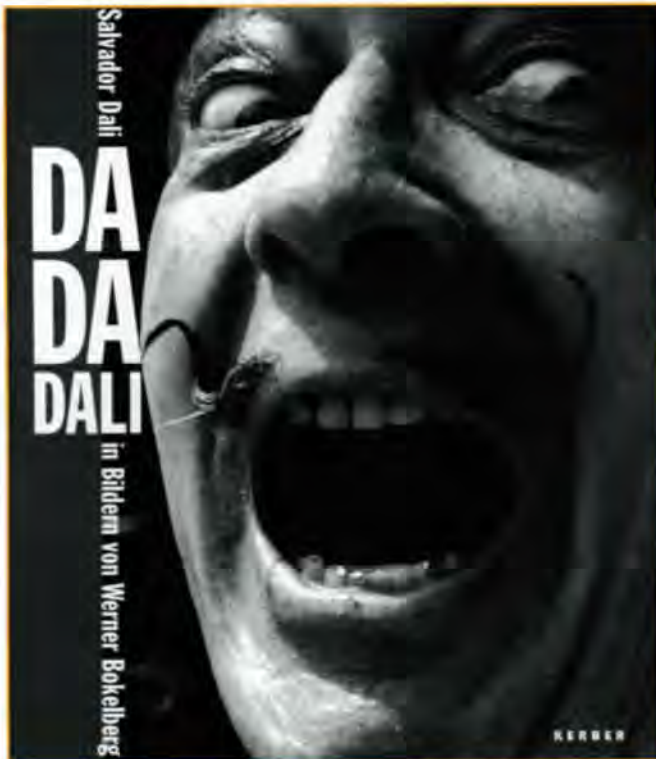
"These breakfasts were my discovery of French impressionism, the school of painting which has in fact made the deepest impression on me in my life because it represented my first contact with an anti-academic and revolutionary esthetic theory."



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Da Da Dali

Excerpted from *ArtNet Online*

by Belinda Grace Gardner, 5/12/2005

In time for the 100th anniversary of Dalí's birth on May 11, 1904, German gallerist Thomas Levy has republished the book *Da Da Dali*, first published in 1966 and until recently available only with much luck. It features rare black-and-white photo-collages created by Dalí in 1966, using pictures taken by Hamburg-based fashion and lifestyle photographer Werner Bokelberg.

The book project had begun in 1965, when Bokelberg and journalist Walther Hermann Schünemann (who became editor of the original edition) visited Dalí in Spain to do a portrait of the artist for *Stern* magazine. The pair first encountered Dalí in Paris, where the artist regularly resided at Hotel Meurice. Here the young reporters from Germany had to stand in line with a crowd of devotees waiting to be received by the self-proclaimed high priest of (pre-Pop) art.

When finally it was their turn, Dalí first suggested that they observe him shop-lifting in his dressing-gown on the Champs-Élysées, before spontaneously inviting them to his private domicile in Port Lligat on the Costa Brava -- on one condition: that they bring with them a beautiful blonde to "ignite the artist's magic."

In spring of 1965 Bokelberg and Schünemann arrived at Dalí's doorstep with the Danish model Lotte Tarp, who instantly became "Ginesta Ophelia." It was the beginning of an eight-day creative tour de force, initiated by Dalí's demand for tons of dried beans. While "Ginesta" was busily involved in Dalí's world, the two men set off to find a lot of beans, driving around the countryside for hours, taking in dozens of stores. "It was entirely absurd. Still, we were utterly fascinated," Bokelberg recalls. "You never knew when Dalí was joking or being serious."

Later, Dalí had the nude model pose at the base of an empty pool together with a tame ocelot. From above he let the beans rain down on them like a flood of pearls. Throughout the week Dalí conceived a host of Surreal happenings that Bokelberg captured in photos, some of which accompanied Schünemann's subsequent story in *Stern*, a glossy German magazine.

A year later, the reporters visited Dalí once again in Spain. This time, the artist transformed Bokelberg's photos into a highly charged, Dadaist drama in eight acts, sifting through hundreds of pictures, redoubling, clipping and rearranging them, as well as painting and drawing new details on selected motifs. These collages were assembled by Dalí into a book and, together with wonderfully volatile confessions (noted down by Schünemann) as well as a sequence of the memorable events in spring 1965, create a unique interplay between the oblique esthetic of Surrealism and the boisterous vitality of the Swinging '60s.

In treating all genres freely, without inhibition, on an equal scale -- be they artistic or commercial -- Dalí is definitely a pioneer of cross-over tendencies in today's art practices. Thus *Da Da Dali* not only presents great pictures and a hilarious, sometimes even profoundly witty reading experience, but also gives insight into the multifarious artist's ability to tune into changing times, while always remaining true to his highly professionalized, always self-ironic eccentric image.

The reprint (with texts in English, German, and Spanish) of Da Da Dali (original edition, Carl Schünemann Verlag, Bremen, 1966) has been published by Kerber Verlag, Bielefeld, 88 pages, 38 Dollars.

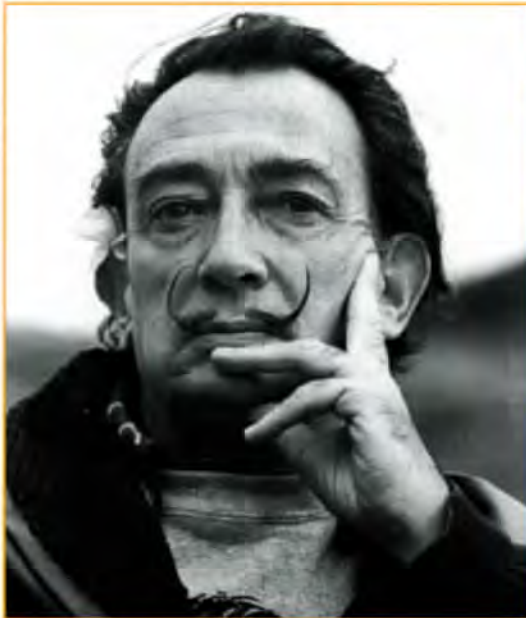
"Gala would often reproach me for putting such great effort into the execution of insignificant and miserably remunerated orders. I would answer that in as much as I was a genius it was a veritable miracle that I got any orders at all."



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The Dali Rumor Mill

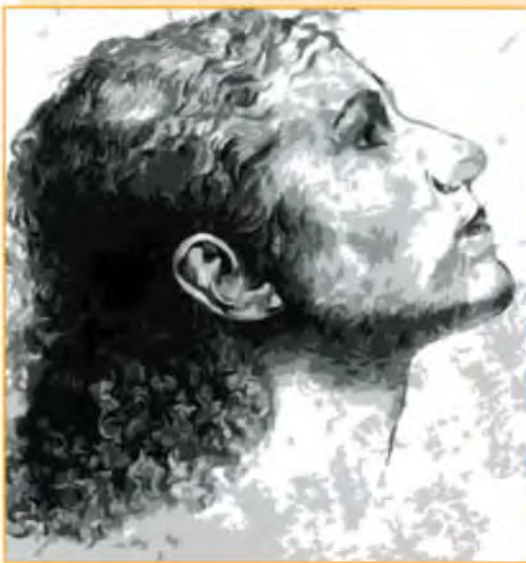
We hear stories every day about movies "in development" based on Dali's work, Dali's life, Dali's loves and Dali dramas of all kinds. The vast majority of the information we get proves to be insubstantial, but we decided we'd report it to you anyway, in this new column called "The Dali Rumor Mill."

We don't stand behind any of these reports, but if we do discover a legitimate, confirmed film project in production, we'll be sure to let you know about it.

In the meantime, read and enjoy. And if you hear any good gossip, let us know about it -- ed.

Dali & Madonna

ArtNet.com reports that Madonna is interested in playing Salvador Dali's wife Gala in a biopic based on the controversial book, *The Shameful Life of Salvador Dali*, by Ian Gibson. Academy Award-winning screenwriter Roger Avary (for *Pulp Fiction*, which he cowrote with Quentin Tarantino) is readying a treatment of Gibson's, Federico Lorca's and Dali's tales. Avary prepared his script while staying at the St. Regis Hotel, Dali's favorite haunting ground in his last years, even growing a Dali-esque moustache that he claims took him eight months to perfect. ArtNet claims that several other Dali films are in the works as well.




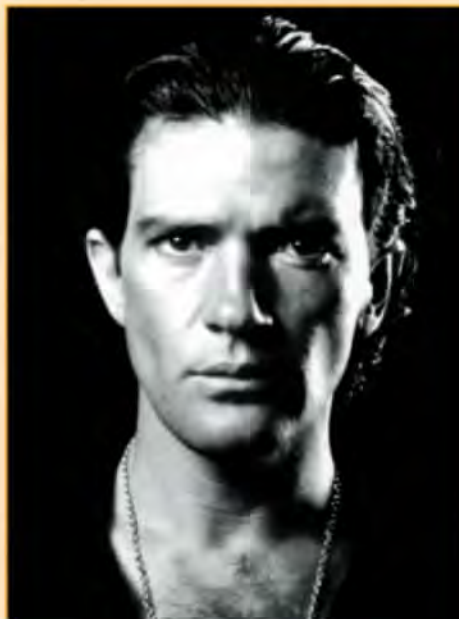
Dali & Banderas

Movie actor Antonio Banderas has signed up to play legendary artist SALVADOR DALI in a new movie about the Spaniard's life, www.ContactMusic.com reported on May 22.

And, in a coup for the filmmakers of the as-yet-untitled biopic, the Dali Foundation has reportedly agreed to allow Dali's actual paintings to be filmed for the first time.

The website quotes "a movie source" as saying, "Most of the movie will be shot north of Barcelona because the Foundation won't let us take the art too far afield."

"Antonio has signed to do the movie and we've already had his moustache made. In full make-up, his resemblance to Dali is uncanny," the unnamed source reveals. 



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“Dalí-Catalog of the Exhibition”

by Dawn Ades & Michael Taylor

An Exhibition at the
Philadelphia Museum of Art

February 16 - May 15, 2005

Excerpted from
The New York Review of Books
by Sanford Schwartz, 5/12/2005

PART ONE OF TWO PARTS

For well over half a century, Salvador Dalí has been internationally famous for the sexy and deranged subject matter of his paintings, for his personal nuttiness, flamboyance, and grandiosity, and for the demoralizing way in which he destroyed the borders between creativity and commercial self-promotion. He was a huge character; indeed, he often said, in that simultaneously boastful, cynical, and self-deprecating manner that he perfected, that it was his “personality” that was his greatest achievement.

“For it is well known and recognized that the painter who reflects is always a bad painter, and I dare say also that the same is true for the philosopher who reflects too much -- of whom the prototype is that lamentable “Thinker” by Rodin.”



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At other times he might announce to the world that his writing was his real achievement, and his painting the “least” of him. Yet what is most solid and substantial about Dalí is very specific and not wildly complex qualities: the particular gleaming surfaces of his paintings, with their often large areas of a single, pulsating color; his feeling for the transient, soft light of dawn or dusk and for the brilliantly hard light of a sunny summer afternoon by the Mediterranean; and his astounding ability to delineate and make us feel the simmering strength in tiny, tightly wound concentrations of lines, dots, or shapes.

The world of Dalí's paintings and drawings is full, to be sure, of the oddest, most daring, and startling imagery. In his 1929 *The Great Masturbator*, for example, we see a woman's face nuzzling a man's groin, his member greatly enlarged. In the 1936 *Soft Construction with Boiled Beans (Premonition of Civil War)*, a colossal and agonized creature has pulled himself (or herself) apart with such force that we can't fathom how this being was ever one body. In probably his best-known picture, *The Persistence of Memory*, of 1931, limp watches are draped over this and that in a barren terrain.

Dalí's pictures are dreamscapes, and like dreams they can come and go in the mind, gnaw at you, or cry out to be interpreted, as if they were keys to a deeper meaning of an experience. Yet like many dreams his images are also weightless, interchangeable, and evanescent. With certain exceptions, they run together in the mind, but the texture and degrees of light in his pictures, the way he brings together the metallic and the velvety, the crinkly and the vaporous, become more pronounced the more of his pictures you see.

As Ian Gibson, the author of *The Shameful Life of Salvador Dalí* -- the most recent and authoritative biography of the artist -- persuasively sums up his subject, the Surrealist movement, with its desire to shock and to present the irrational and the repressed, gave an already volatile, knowing, and ambitious young artist the green light to make an art about his every paranoid fantasy, perverse daydream, and nightmare. The movement, which was as concerned with writing as with visual art, also prompted Magritte and Yves Tanguy to find their voices, while Miró and Ernst, who were older, were crucially influenced by Surrealism's insistence on sexual candor and on the role of chance and sheer incongruity in the making of an image. The young Giacometti created some of his best early sculptures, including *Woman with Her Throat Cut* and *Disagreeable Object*, under the movement's belief in confronting viewers with discomforting, even harrowing material.

But no one embodied Surrealism as dramatically as Dalí. In paintings with which he announced himself to a wider European audience in 1929, his breakthrough year, the door to the unconscious was opened and what came out were images that have retained their ability to disarm. In pictures such as *The First Days of Spring*, *Accommodations of Desire*, and *The Lugubrious Game*, we might see a man who has soiled himself, a woman whose head is a large red vagina swarming with flies, or merely orgy-like groupings.

Young men, in these paintings, often have a hand held up to cover their faces, as if in shame, and a bearded older man who appears to be Freud himself -- a hero to Dalí, who was familiar with a number of Freud's works -- can be spotted in a picture or two.


The paintings Dalí went on to make in the early 1930s substituted a glowing and subdued light for the brilliant hard clarity of the earlier works, and he toned down their crazed atmosphere. In the newer pictures the instances of knives, gushing blood, and threatening vaginas diminished, but a general atmosphere of eroticized strangeness prevailed. Pictures show penises on the verge of ejaculation, nipples so aroused they could be little flagpoles, and prominently placed buttocks, some shown with impossibly weird deformations. When we can't figure out what makes an image disturbing, or plain odd, Dalí's titles -- as in *Atmospheric Skull Sodomizing a Grand Piano* -- help.

Dalí, it turned out, was more than a Surrealist artist. He was a Surrealist being. Once he had been given license to parade his every phobia, dream, hunch, fetish, and memory, even (as he put it in his 1942 autobiography, *The Secret Life of Salvador Dalí*) false memory, he couldn't be put back in the box. With his seemingly uncontrollable desire to show off his learning, to proclaim his genius, and to uncover one or another long-hidden principle of existence-and determined to discolor as much as he could with the scatological-Dalí became an outright monster. Especially for viewers who remember him in the 1950s, 1960s, or 1970s, the man himself is impossible to keep separate from his pictures.



Atmospheric Skull Sodomizing a Grand Piano, 1934



To a degree, Dalí remained in touch with orthodox Surrealist thinking in that, in his "actions," as he called them (they might also be called performance art pieces, or stunts), he aimed to sabotage everyday reality and good sense. His antics were not all that different from those performed by the Marx Brothers, whose work he loved. His props often included animals, women in some stage of undress, and unwary people who would get caught in the illogical carryings-on. He might show up to give a lecture wearing a deep-sea diver's outfit (in which he nearly asphyxiated himself), or present, at the Paris Zoo, an abstruse theory involving a rhinoceros and a reproduction of a Vermeer, or merely make a commotion at a fashion show. Like Harpo Marx, his favorite of the brothers -- Harpo and Dalí hoped at one point to collaborate on a movie -- the artist's clowning had a daredevilish and very physical component. 

(This is Part One of a two-part article, to be continued in our next issue.)



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Rikers Dali Art Scam (continued from p. 3)

again at the end of that period pending resolution of administrative charges. He's been on "modified duty" reassigned from his post at the Eric M. Taylor Center on Rikers since March 2003, Antenen said.

In a statement from her office, Investigation Commissioner Rose Gill Hearn said: "I am pleased that the Correction Dept. is initiating disciplinary action against this officer who engaged in this conduct and did not come forward with information, as is required by city law. DOI investigators determined that (Sheehey) drew the fake crucifixion painting that was used by individuals as a substitute for the original Salvador Dali painting which they stole from Rikers in March 2003."

AUCTION NEWS

Le Minotaure, 1981 (pictured below)
Bronze, green patina, signed, numbered and stamped C. Valsuani Cire Perdue.
Edition of eight plus four artist's proofs.
Estimated: \$120,000 - \$180,000
Sold: \$144,000 Sotheby's New York 5/5/05



Le Meunier Lecas dans le costume du Gorregidor
Watercolor, gouache, felt-tip pen, india ink/card, signed, dated
Estimated: \$45,799 - \$64,119
Sold: \$ 83,664 Christie's London 2/10/05

Composition surrealiste, 1947
India Ink/Paper, signed, dated
Estimated: \$27,479 - \$36,637
Sold: \$39,201 Artcurial, Paris 2/22/05

Composition au cygne et a l elephant, 1947
India Ink/Paper
Estimated: \$45,799 - \$64,119
Sold: \$39,201 Artcurial, Paris 2/22/05

Le Pouce, 1964
Bronze, signed, date 57/350
Estimated: \$2455 - \$3069
Sold: \$8,654 Renaud-Giquello & Associates, Paris 5/16/05

Naturaleza Muerta con Flores de Lis
oleo/linen cloth, signed, dated
Estimated: \$294,648
Sold: \$ 346,060 Ansorena, Madrid 12/14/04

The Divine Comedy: The Follower of Simon, 1951
Watercolor, pencil, ink, pen/paper, signed, dated
Estimated: \$60,000 - \$80,000
Sold: \$ 80,000 Christie's New York 5/5/05

Les Portiques Vers, 1935
Gold & black ink, brush, gouache/paper, signed, dated
Estimated: \$27,480 - \$ 36,640
Sold: \$46,480 Christie's London 2/10/05

L'ange dechu, Illustration pour La Divine Comedie de Dante
Watercolor, pen, brown ink/wash, pencil/paper, signed, dated
Estimated: \$164,880 - \$219,840
Sold: \$167,368 Christie's, London 2/10/05

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