

THE **Salvador Dalí**

COLLECTORS QUARTERLY®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Dalí “Dances with the Stars” at Our Newport Beach Exhibit Opening Night

The RSVP list was overflowing in just two days for our *Salvador Dalí at Newport Lexus* exhibit’s opening night soirée. The event was best described in auto dealer parlance as fully loaded with luxury options and tricked out to the max. Newport Beach, California’s showcase Lexus dealership on MacArthur Blvd. is a grand palace, with onsite shopping, gourmet cafe and a second floor art gallery that proved perfect for our Dalí art show, June 20-30.



Salvador Dalí Gallery director Bruce Hochman welcomes celebrities Kent Desormeaux and Samantha Harris and their spouses to Salvador Dalí at Newport Lexus June 19, 2008.

Among celebrity guests gracing opening night was *Dancing with the Stars* host Samantha Harris. She and husband Michael Hess

charmed and mingled with a steady flow of soirée guests, enjoying hors d’oeuvres, good wine, and spectacular Dalí art. And speaking of famous “hoofers,” Hall of Fame horse racing jockey Kent Desormeaux was on hand as well, still glowing from recent wins at the Kentucky

Derby and Preakness Stakes aboard legendary mount “Big Brown.” He and wife Sonia Desormeaux are becoming regulars at Dalí art events.

Our 80-piece *Salvador Dalí at Newport Lexus* show was the largest exhibit of Dalí fine art ever presented in Newport Beach. On view were pieces proclaiming the marvelous range of Dalí’s masterful talents, from original paintings and drawings to bronze sculptures and cooperative editions. 

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Newport Lexus’s A.J. D’Amato & wife Joni discuss Dalíean Horses with Kent & Sonia Desormeaux...



...the Newport Lexus art gallery is truly superb...



...and our Surreal Soirée collectors and guests are quite a lovely group as well!





Dutch Interior, 1915

Foundation Acquires Two Dalí Paintings

Excerpted from *ArtDaily.org*, April 16, 2008

The Fundación Gala-Salvador Dalí has announced the acquisition of two paintings made by the painter in his earlier life.

Dali Theatre-Museum director Antoni Pitxot explained that one of them is a small oil on canvas, measuring just 14.5 by 18 cms. The painting, titled *Dutch Interior*, was done by Dalí around 1915, working from a reproduction made by Manuel Benedito and published in Museum magazine.

Pitxot noted that the painting was done when Dalí was only 10 years old, but that the painter already showed talent.

As an anecdote, Pitxot added that Dalí's family received the painting with great joy, and it was hung in the family dining room. "It's a historic piece," the expert concluded.

The other work which will be on view at the museum in Figueres this summer is *Portrait of Grandmother Anna Stitching*.

Pitxot said that this painting is more relevant than the other, measuring 49.3 by 62.7 cms., dates from 1920 in blue tones and having the painter's grandmother as the subject.

During the acquisition ceremony, the Foundation's general secretary, Lluís Peñuelas, announced that in 2007 the total number of visitors to the Dalí collection in Figueres reached 2.5 million. 



Portrait of Grandmother Anna Stitching, 1920

"Just as I am astonished that a bank clerk never eats a cheque, so too am I astonished that no painter before me ever thought of painting a soft watch."

Fake Art Dealer Gets Ten Years in Prison

Excerpted from *The Benton County (Ark.) Daily Record*, April 15, 2008, by Tracy M. Neal

A Pine Bluff (Ark.) woman was sentenced to ten years in prison after pleading guilty to selling fake works of art. Donna Lynn Payne, 61, pleaded guilty to theft of property, punishable by five to 20 years in prison.

Payne advertised a Salvador Dalí piece on eBay last year, purported to be an original drawing in ink and charcoal. The high bidder sent Payne a cashier's check for \$2,814. According to court documents, Payne communicated with the man about a Picasso and other Dalí pieces he had viewed on eBay, and he sent her cashier's checks totaling an additional \$8,164 for the art.

The man learned the pieces he had bought from Payne were fakes after he took one of them to be authenticated. Payne was sentenced to ten years in the Arkansas Department of Corrections and must pay \$1,420 in court costs and \$10,978 in victim restitution. 



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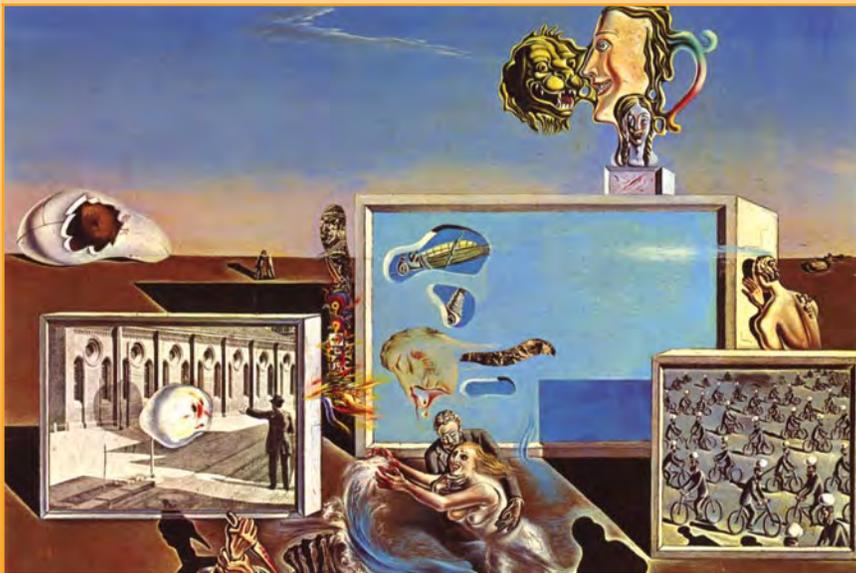
“Dali & Film” Exhibit Heads Home to MoMA

The SDCQ has tracked this remarkable year long exhibit venue to venue as it first scored a hit in London at the Tate Modern last fall, rounded second at LACMA in Los Angeles last winter, made it to third at the Dali Museum in St. Petersburg this spring, and now heads home for the summer to the Museum of Modern Art in New York where the concept originated. If you’ve not yet seen it, this is your last chance, June 29 - September 15 in the sixth floor Joan and Preston Robert Tisch Exhibition Gallery.

Bringing together more than 130 paintings, drawings, scenarios, and films by the Catalonian artist, *Dali Painting & Film* explores the role that cinema played in Dali’s work. Both an inspiration and an outlet for experimentation, film was Dali’s passion, and cinematic vision became a model for his own work.



Catalogue of the exhibit



Illumined Pleasures, 1929

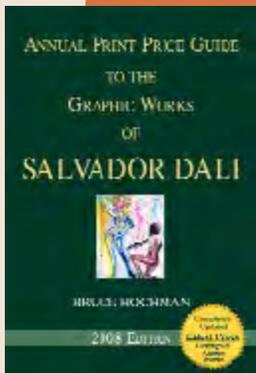
Collaborations between Dalí and legendary filmmakers are displayed alongside his paintings and other works, illuminating the ways in which ideas, iconography, and pictorial strategies are shared and transformed across mediums.

Among the provocative works on display are *Un Chien Andalou*, a film made with Luis Buñuel, which features the notorious, almost unwatchable sequence of an eye being slit by a razor; *L’Age d’Or*,

“Mustaches serve as antennae ... with my mustaches I feel more alert, that I am more acutely conscious of everything that goes on and especially of everything that moves around me. Because of their very length ... the least change of light registers in the ends, immediately communicating itself to my eyes.”

another collaboration with Buñuel and one of the landmarks of Surrealist film; projects undertaken in Hollywood with Alfred Hitchcock and Walt Disney; and such important paintings as *The First Days of Spring* and *Illumined Pleasures*.

In conjunction with the gallery exhibition, a series of screenings in the MoMA theaters presents the classic and avant-garde motion pictures Dalí treasured, films on which he collaborated, and examples of his legacy in contemporary cinema. 



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Dali Museum Unveils New Building Design

Excerpted from *The Tampa Tribune*, April 19, 2008, by Carlos Moncada



Artist's rendering of the proposed new Salvador Dali Museum building in St. Petersburg, Fla. Construction is slated to start this fall and will take two years to complete.

Salvador Dali Museum officials in St. Petersburg, Fla. have unveiled initial designs for their new \$32 million building on the downtown waterfront, set to open in 2010. The avant-garde structure, called *Placa Dali*, will feature a cascading river of glass spilling out from the center of a nondescript, three-story white building next to the newly renovated Mahaffey Theater.

Hank Hine, the museum's executive director, said the new center will combine qualities of Dali's art -- a combination of "skillful precision" and "dreamlike fantasy."

"The precision is in the cubic form that will protect and surround our collection and keep it above the flood plain and out of the hazard of storms," he said. "And the dreamlike quality is in this cascading glass bay window, both the way the light enters into the museum and the view out for our visitors."

Museum officials call the glass the "Enigma" and the main structure the "Treasure Box." The enigma will resemble the shape of a helical staircase, spiraling 28 feet from the ground to the museum's main gallery on the third level.

Besides housing the museum's permanent collection, which at 2,140 pieces is the largest collection of Dali's work outside the artist's native Spain, the new museum will include a cafe, gift shop and sculpture garden.

Officials plan to begin construction of the 68,000-square-foot project this fall. 

New Show at Gala Dali Castle Explores Dali's Relationship with the Press

From *The AFP*, March 13, 2008

Dali's relationship with the press is the subject of a new show at his former home near Barcelona in Spain's northeastern Catalonia region. *Dali & Magazines* will run through December 31 at the Gala Dali Castle in the town of Pubol. The castle, where Dali's wife Gala is buried, will then close to the public until March 2009.

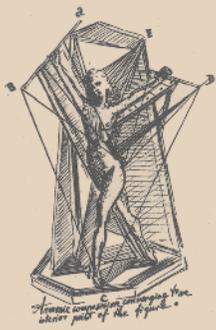


Dali VOGUE covers

The show features 74 magazines and daily newspapers as well as three paper works by Dali, who died in 1989 at the age of 84. In addition to writing articles, Dali designed front covers of magazines and illustrations for articles by others for magazines such as *Vogue* and *Life*. He also used magazines and newspapers to make collages. The show's curator, Montse Aguer, said the aim was to "reflect on Dali's intense and vehement involvement with the print media."

Last year 2.5 million people visited the Gala Dali Castle, which housed several temporary exhibits of the artist's works. 

"The first art with which the painter must make himself familiar is above all architecture. Never music, which is the enemy of painters and injurious to them."



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The Making of Dali's *Atomicus*

Excerpted from *InfoMercantile.com*, March 22, 2008

In the 1940s, Salvador Dali and Philippe Halsman teamed up to produce a number of surrealistic works of photographic art. Some are iconic, like *In Voluptas Mors* and *Dali Atomicus* (pictured below), but the pair produced many different photos during their collaboration.



“The fact that I myself, at the moment of painting, do not understand my own pictures, does not mean that these pictures have no meaning.”



It's easy to forget, when seeing the final results of such a mixing of the minds, that great art isn't a coincidence or a singular act -- producing art requires practice, numerous mistakes, and attention to detail that makes the final product look effortless. The Fall 1950 issue of *Photography Workshop* stripped away a veneer of that pseudo-effortlessness. In an extensive article about Halsman, they included several 'outtakes' from *Atomicus*.

The *Atomicus* photo was the most famous of the Halsman/Dali collaborations and required 28 takes -- "after each exposure, while the assistants mopped the floor and reclaimed cats, Halsman developed the film to see the progress in the composition. Accidents would happen. The water, intended for the cats, would cover Dali's face instead." 



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Women: Dali's View at Dali Museum

Excerpted from ArtDaily.org, June 16, 2008

The Salvador Dalí Museum in St. Petersburg presents *Women: Dali's View*, an exhibition which examines Dali's artistic obsession with the female form. On view until September 21, 2008, the paintings, drawings, watercolors, prints and objects assembled from the museum's permanent collection -- the largest outside of Dalí's native Spain -- represent a diverse range in the artist's approach to the female form, and reveal how images of women dominate Dali's work, much as they do the history of art.



Three Young Surrealist Women Holding in Their Arms the Skins of an Orchestra, 1936



Girl's Back, 1926

Women: Dali's View features 94 works from the museum's permanent collection, beginning in 1916 with childhood sketches and concluding in 1976 with one of Dalí's last portraits of his wife. Dali Museum Curator Joan Kropf has presented the works according to themes of Folklore, Landscape, Venus, Gala and Madonnas/Saints & Angels, and the exhibit includes images drawn from Dalí's more personal iconography, such as *The Angelus*, *Beatrice* and *Gradiva*.

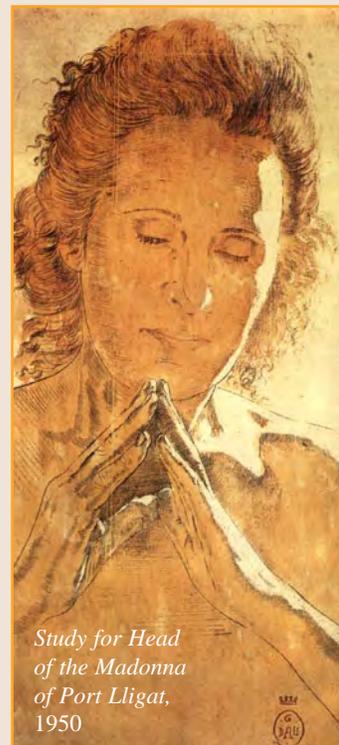
Women, as an artistic obsession, mirror the changing images and identities of females in our society. Among the sculptures of the earliest human beings are voluptuous figurines that emphasize the breasts and hips of sustenance and reproduction. With serene and commanding facial features, the Greek goddess of beauty, Aphrodite, and the Roman, Venus, were often represented partially clothed, presenting a composite of sensual and intellectual beauty. In the Middle Ages, the Virgin Mary and the female saints engaged the attention of artists and are depicted as fine featured, fragile, and long suffering. In short, women in art are as diverse as women in life. No representation is consummate but always an expression of their variability and the attitudes toward them on the part of artists, most of whom have been men.

Dalí's range of approaches is as diverse as these historical representations. The exhibition begins with the young artist's first images of women -- sketched scenes of nudes, festivals, and witches from Catalan folklore. Drawing on various art historical references, Dalí's early academic works range in influences, but his sister, Ana Maria Dali, was a favorite model. She is the model for *Portrait of my Sister* (1923) and *Girl's Back* (1926), which depicts her head, shoulders and hair as viewed from behind. Her shoulders are illuminated by a warm light, and she is set against a dark background, features recalling the Naturalism of Jan Vermeer.

Explicitly erotic themes appear frequently in Dalí's drawings of the female body. *Girl with Curls* (1926) presents a clothed woman standing in a landscape which recalls 15th-century Florentine painting. The girl is turned away from the viewer and slightly lifts one foot, while the resulting tension in her hips suggests erotic desire. Dalí's *Bather* paintings (1928) attack the conventional ideas of Beauty, that of the reclining nude, through disturbing transformations and fragmentations of the female body.

In Dalí's paintings from the Surrealist period, he continually mythologizes his wife Gala, so that the woman and the mythological figure merge into one. He paints and repaints her until she becomes a familiar feature of his iconography. Painting her as the Sphinx, Gradiva, and Leda, Dalí infuses in Gala his interest in the feminine myths of mothers, daughters, muses, and predators. For Dalí, Gala was "my intimate truth, my double, my one," and he developed a twinned public persona, sometimes signing his paintings Gala Salvador Dalí.

In *Enchanted Beach with Three Fluid Graces* (1938), Dalí returned to an interpretation of the Fates of (continued on pg. 8)



Study for Head of the Madonna of Port Lligat, 1950

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Events and Exhibitions

The National Gallery of Canada - Ottawa, Ontario

The 1930s: The Making of The New Man ... through September 7

Power, pathos, beauty and destructive force are all words that characterize this rich and thought-provoking exhibition, consisting of 206 works, created by some of the most celebrated artists of the 20th century. Many of the works featured have rarely been on public display, and it is the first exhibition to explore the link between art and biology during the turbulent times of the 1930s. The exhibit brings together paintings, sculptures, and photographs by 103 European and North American artists including Max Ernst, Pablo Picasso, Joan Miró, Alberto Giacometti, Diego Rivera and Salvador Dali. For more information, visit the exhibit's website at www.gallery.ca/1930.



Birth of the New Man, 1943



Lobster Telephone, 1938

The Guggenheim - Bilbao, Spain

Surreal Things ... through September 7

Exploring the influence of Surrealism on the world of design: theatre, interiors, fashion, film, architecture and advertising. The exhibit showcases approximately 250 objects drawn from public and private collections worldwide -- furniture, paintings, sculpture, costumes, jewellery, ceramics, textiles, photography and film in five thematic sections. *Surreal Things* emphasizes

the tensions that arose from the increasing commercialization of Surrealism's visual aesthetic. Included in the exhibit are *Dalí's Mae West Lips Sofa* (1938) and *Lobster Telephone* (1938).

The Museum of Modern Art - New York, New York

Dalí Painting & Film ... through September 15

Featuring more than 100 works from collections all over Europe and America, together with films, photographs, film scripts, and drawings, this exhibition reveals how Dalí combined his skills in painting with the new and exciting possibilities of the moving image to define a new art. MoMA is the last of four tour stops for this remarkable exhibit, detailing the interrelationship of Dalí's paintings and his film experiences. *See related story, page 3 in this issue of the SDCQ.*

The Salvador Dali Museum, St. Petersburg, Florida

Women: Dalí's View ... through September 21

Featuring 94 works from the museum's permanent collection. *See related story, page 6 in this issue of the SDCQ.*

Dali Castle Museum - Pubol, Spain

Dali & Magazines ... through December 31

Featuring magazine and newspaper works by Dalí. *See related story, page 4 in this issue of the SDCQ.*

The Sakip Sabanci Museum - Istanbul, Turkey

Salvador Dalí: A Surrealist in Istanbul ... September 19 - January 19, 2009

In addition to 270 Dalí works that include oil paintings, drawings, graphics, manuscripts and photographs, various documents belonging to the famous painter will be displayed in the exhibit.

"Dalí was an absolute artist without borders, one who always thought and imagined beyond his epoch," notes Montse Aguer Teixidor, director of the Gala-Salvador Dalí Foundation's Center for Dalinian Studies and curator of the exhibition. 

"By the time you have acquired proficiency in drawing I advise you in turn to undress completely, for it is necessary for you to feel, as you are drawing, the design of your own body, as well as the contact of your bare feet with the floor."



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Women: Dali's View (continued from p. 6)

Greek mythology. In his later period, he unites the image of Gala with that of the Virgin Mary. In *Study for Head of the Madonna of Port Lligat* (1950), Gala is the model for the Madonna. Yet he heaps upon her even more qualities as she stands as witness and regent to his exploration of his changing artistic engagements with classical painting, Catholicism, and atomic science.

Located at 1000 Third St. South in downtown St. Petersburg, Fla., the Salvador Dalí Museum holds the pre-eminent American collection of the artist's work. For more information, call (727) 823-3767 or visit the museum's website at www.SalvadorDaliMuseum.org.

AUCTION NEWS

Portrait de Madame Schlumberger (pictured below right)

Oil on canvas, signed, 1965

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

Sold: \$802,600 at Sotheby's New York, May 8, 2008

Tête de Femme (pictured left)

Pen & ink on paper, signed, 1965

Estimated: \$18,910 - \$28,370

Sold: \$76,050 at Christie's Paris, May 21, 2008

Piano Surréaliste (pictured right)

Bronze sculpture, signed, 1984

Estimated: \$15,970 - \$23,960

Sold: \$41,730 at Christie's London, April 1, 2008

The Snail and the Angel

Bronze sculpture, signed, 1984

Estimated: \$11,980 - \$15,970

Sold: \$22,460 at Christie's London, April 1, 2008

Unicorn

Bronze sculpture, signed, 1984

Estimated: \$11,980 - \$15,970

Sold: \$24,960 at Christie's London, April 1, 2008

Alice in Wonderland

Bronze sculpture, signed, 1984

Estimated: \$13,980 - \$17,970

Sold: \$27,350 at Christie's London, April 1, 2008

Deux Figures a la Croix

Pen & ink on paper, signed, 1970

Estimated: \$14,000 - \$18,000

Sold: \$27,400 at Christie's New York, May 7, 2008



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