

THE Salvador Dali COLLECTORS NEWSLETTER.®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

*** Now In Our 20th Year ***

Chevalier de la Mort and Celestial Ride Rocket to Top of Summer Dali Auctions

A pair of Dali oil paintings were hot coming out of the starting gate at Christie's Impressionist & Modern Art sale on June 23 and scorched their ways to some impressive hammer prices.

If there was any question about whether the fine art market could sustain the levels of the big spring auctions we reported on in our last issue of the *SDCN*, the answer is now very clear: the Dali art market is back in the black and showing it bigger than ever.

A Celestial Ride indeed...

from \$658,000 to \$3,200,000 in just eight years.

Estimated at \$565,640 - \$848,460, *Celestial Ride* sold for \$658,600 at a Christie's London auction on February 4, 2002.

Estimated at \$1,182,000 - \$1,773,000, the piece resold for a whopping \$3,205,070 last month at Christie's London Impressionist & Modern Art auction on June 23. 

Notes on *Celestial Ride* from the auction catalogue

Employing a wealth of Dali's own strange personal symbolism *Chevauchée céleste* (*Celestial Ride*) is a portrait of a bizarre triumphal celestial march. With its unforgettable image of a tame rhinoceros travelling through the clouds on vast and fragile elongated legs while carrying a young naked virgin holding aloft a symbolic crutch, the painting is a powerful icon of the central erotic theme of Dali's art - his belief in the creative power of impotence. For Dali the rhinoceros was a "cosmic" animal that belonged in the heavens - even more than the elephants of his famous painting *The Temptation of Saint Anthony*. The rhino's hide, Dal asserted, had "plenty of divine granulations," and its horns, he had been delighted to discover, were "the only ones in the animal kingdom constructed in accordance with a perfect logarithmic spiral."



Celestial Ride (Chevauchée céleste)
Oil on canvas, 1957

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Summer Dali Auctions (continued from p. 1)

Dali had first been given a rhino horn by the poet Emmanuel Looten around 1950 and throughout the decade the rhinoceros horn became an obsessive icon in his work. In much Eastern mythology the rhino horn is widely believed to be a source of sexual potency. For Dali too, the rhinoceros was an image of strength and virility that ultimately manifested itself in the phallic projection of its horn. Its complimentary symbol was the virgin, whom Dali regarded as being the target and receptacle of the rhino's virility.



Chevalier de la Mort
Oil on canvas, 1934

The rhinoceros and the virgin are therefore symbolic opposites, that in this work have been harmoniously united in a celestial union or hieros gamos. Dominated by the seeming visual impossibility of the rhino's delicate elongated legs to bear the weight of such a robust and heavy creature, *Celestial Ride* is a parade of opposites. Opposites that are all harmoniously united in the celestial domain of the soft-clock, that timeless and magical dream-world of Dali's evidently fertile imagination.

Chevalier de la Mort sold for \$115,000 at a Sotheby's New York auction on May 14, 1980.

Estimated at \$2,216,250 - \$2,955,000, the piece resold for a staggering \$2,388,125 last month at Christie's London Impressionist & Modern Art auction June 23.

Notes on *Chevalier de la Mort* from the catalogue

Le Chevalier de la Mort (*The Horseman/Knight of Death*) is one of a series of dream-like paintings of spectral apparitions appearing on the vast Ampurdan plains near Dali's home in Port Lligat that dominate much of the artist's imagery in the mid-1930s. Painted in 1934, during an ominous period of political uncertainty in Europe, especially in Spain, and one of dramatic personal change for Dali, this ethereal picture of a ghostly encounter between three spectral figures and death on a deserted plain is a deeply evocative and perhaps even prophetic work highly indicative of the strangely unnerving period in which it was made. It is one of an outstanding series of paintings in which strange shroud-covered spectres, skulls and other clear images of death, petrification, decay and dissolution seem to perpetually permeate Dali's dreamscapes and newly-developed paranoiac-critical landscapes.

Dali's subject of *Le Chevalier de la Mort* is founded loosely on the specific Christian theme of the journey of the Knight of Death -- one of the Four Horsemen of the Apocalypse, immortalised in art historical terms by Albrecht Dürer's famous 1513 engraving -- is one that consistently appears in the artist's work between 1933 and 1936. In this version of the subject of the 'Knight of Death,' Dali seems to directly engage with his own 'petrifying' fear of death, presenting the towering spectre of a horse materialising or perhaps disintegrating into the sky behind the elongated limbs of a figure who resembles the 'ghost of Vermeer' in several other Dali paintings of this time. Vermeer was what Dali once described as 'the authentic painter of spectres' and, along with de Chirico and Böcklin, was an artist who always prompted in him an 'unconscious funereal feeling.'

In the distance, forming a triangle with this depiction of a horseman's Hamlet-like contemplation of death, the form of a shrouded spectre of the kind that would populate many of Dali's empty white-plain landscapes of this period rises out of the land. Part ghost, part geological outcrop or monolith, this shrouded figure, like the disintegrating horse or the furniture-like figure, is also ultimately an image of paralysis or immobility. The common theme of this version of *Le Chevalier de la Mort* therefore, appears to be that the contemplation of death is in itself a process of paralysis and petrification. 



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New Book: *Dali in the Third Dimension*

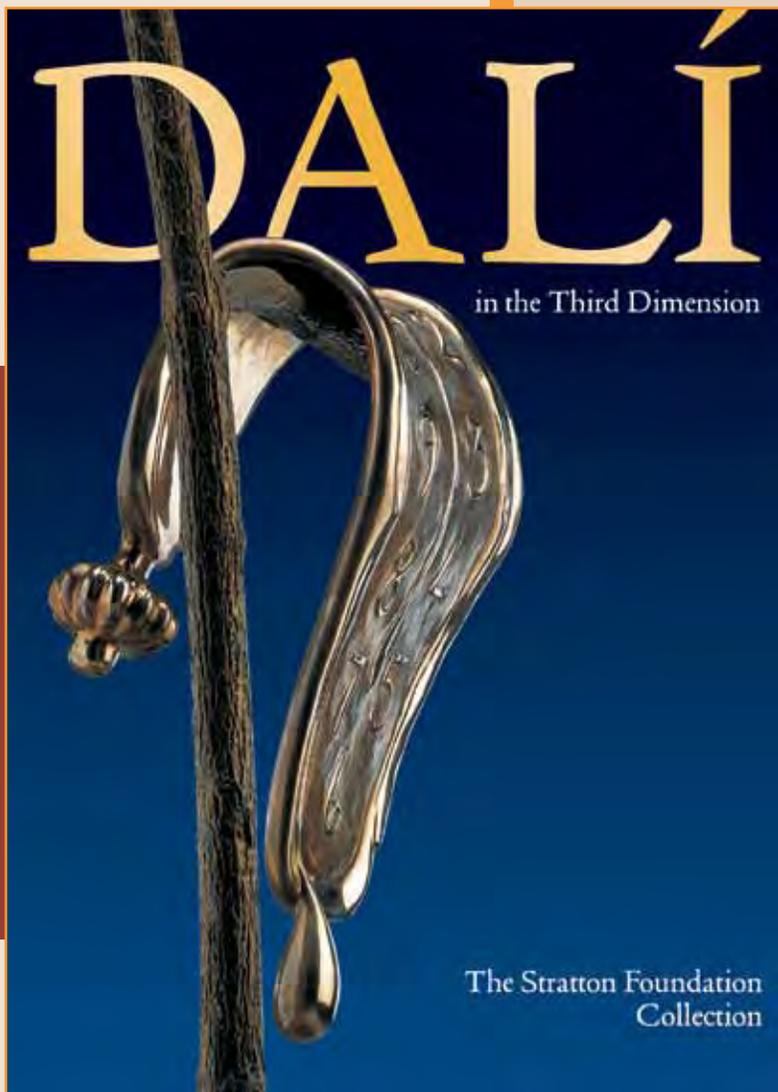
D*ali in the Third Dimension* is a newly published study of three dimensional artworks by Salvador Dali. This impressive hardback book, 334 pages long, contains over 250 beautiful colour photographs detailing more than 150 works. The reader is invited to admire this exciting collection of sculpture and to discover the history behind their creation. From the delicate shimmering beauty of the surrealist glass Daum sculpture, to majestic awe inspiring monumental bronze sculptures, this book is at once an intellectual meditation and an exciting addition to any Dali aficionado's library.

Dali in the Third Dimension details the vast collection amassed by Beniamino Levi, president of the Stratton Foundation, who has dedicated over forty years of his life to researching, identifying and collecting Dalí artwork. The book is at once the story of an incredible collection and a historical testimony of one man's admiration and dedication.

Including text by Dali world experts Robert Descharnes, Albert Field and A. Reynolds Morse, the book entralls readers and invites them to learn more about Dali's third dimensional artworks. The collection has already been seen by more than ten million people around the world and exhibited in over eighty prestigious museums and locations.

The book serves to promote awareness of a major aspect of Dali's genius and serves as an excellent introduction to the surrealist mind of the Catalan genius. 

Not available via booksellers until October. The Salvador Dali Gallery has a limited number of this beautiful book signed by the author available now through our website at www.DaliGallery.com or by calling us at 800-275-3254.



Sotheby's May Auction Brings \$195 Million Dali's Spectre du Soir Among All-Time Artist Records Set

Sotheby's spring Evening Sale of Impressionist and Modern Art brought a total of \$195,697,000, nearly reaching the high end of the presale estimate (est. \$141/204 million). Forty-three works achieved prices over \$1 million, ten works exceeded \$5 million, four works brought prices over \$10 million, and two works sold for over \$15 million.



Spectre du Soir sur la Plage

Two artist records were set: Isamu Noguchi's *Undine (Nadja)* soared to \$4,226,500 (est. \$600/900,000). Salvador Dalí's *Spectre du Soir sur la Plage* totaled \$5,682,500 (est. \$4/6 million) -- an all-time record for any Dali piece at auction.

The evening's top price was achieved by Henri Matisse's spectacular *Bouquet pour le Quatorze Juillet*, the artist's emotional celebration of the first Bastille Day following World War I, which totaled \$28,642,500 (est. \$18/25 million). 



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Dali Painting Leaves Gallery After 50 Years

Santiago el Grande Out on Loan for the First Time Ever

Excerpted from *The (Toronto) Globe and Mail*, 6/23/2010, by James Adams



Salvador Dalí's *Santiago el Grande* has been pretty much the first thing visitors see at the Beaverbrook Art Gallery since the gallery's doors opened in Fredericton in the fall of 1959. Anything 408 x 305 cm would be hard to miss, of course. But *Santiago el Grande* also packs a decided visual wallop, courtesy of Dalí's almost psychedelic depiction of Spain's patron saint, a muscular James of Compostella, mounted on a rearing white steed, escorting the risen Christ to heaven as an atomic-bomb mushroom cloud billows in the distance.

The signature work of the Beaverbrook, the Dali has understandably been a big "ask" from major galleries around the world. But in every instance requests for its loan have been turned down. Until this year, that is. The monumental canvas, which Dalí completed in 1957, will be taken from its home on the wall across from the Beaverbrook's gift shop, put in a specially designed crate and shipped more than 2,200 kilometres to the High Museum of Art in Atlanta. It will serve as one of the major draws for an ambitious, five-month-long exhibition called *Salvador Dalí: The Late Work*, opening August 7.

Bernard Riordon has been keen to loan the Dali since becoming the Beaverbrook's director in 2003. He's long seen the gallery as a kind of "sleeping giant," modest in size but stuffed with significant works deserving wider attention. However, "people didn't feel [the Dali] was appropriate to leave; they always felt it should be here," Riordon remarked recently.

Besides, much of Riordon's tenure has been absorbed by, and continues to be absorbed by the lengthy and expensive legal dispute the gallery has had with the Beaverbrook (U.K.) Foundation and the Beaverbrook Canadian Foundation over the ownership of more than 200 works. The largesse the foundations once provided to the gallery has dried up while its legal bills have swollen. It's these straitened circumstances that gave the High Museum its window of opportunity to borrow *Santiago el Grande*. Riordon won't disclose the dollars involved except to say "it's a good business deal, all expenses paid." Riordon hopes other institutions will borrow the Dali – the High show, which ends in early January, is not, at this stage, intended to travel – and (should the dispute be settled in the gallery's favour) it can be part of a three-year "Masterpieces of the Beaverbrook Collection" international tour.

As luck would have it, the Dali is not actually one of the 211 paintings in dispute, having been donated by Lady Dunn, widow of Sir James Dunn, to the gallery in the months before its official opening. A New Brunswick-born financier and industrialist, Sir James was, in the years before his death in 1956, a close friend of Max Aitken, the first Lord Beaverbrook and founder of the Fredericton gallery. (Indeed, in 1963, Dunn's widow became the second Lady Beaverbrook.)

Sir James and Lady Dunn befriended Dalí in the late 1940s during a visit to New York, Dalí's home since leaving Europe in 1940. According to Elliott King, the Dalí scholar curating the Atlanta show, *Santiago el Grande* was created for the Spanish pavilion at the 1958 Brussels world's fair. Dalí hoped it eventually would become an altar piece at the Escorial palace near Madrid. But, King laughed, "I have the feeling the Spanish government didn't know this." Dalí then turned to Huntington Hartford, the billionaire American businessman and art collector, who agreed to purchase the painting. However, "at the last minute Dalí decided to sell it to Lady Dunn instead," King said.

King regards *Santiago el Grande* as "absolutely one of the major Dalí pieces of his whole life, really; certainly it's a key work of the 1950s." And he's chuffed that his exhibition marks its inaugural museum bow outside Canada. "I was sort of shocked when the word came that we'd gotten it, to be totally honest." In shaping the show, he told the High's director Michael Shapiro "we have to ask for it" even as they fully expected to be declined.

The consensus among critics and scholars is that Dalí did his best work in the 1920s and 30s when he

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"Mustaches serve as antenna with my mustaches I feel more alert, that I am more conscious of everything that goes on and especially of everything that moves around me."



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Dali's Bizarre World on Exhibit at SAM

Excerpted from www.PennLive.com, 5/4/2010, by Ellen Hughes

Mention the name Dali and you might think of limp watches and blasted landscapes as well as the artist himself, with his versatile mustache and flamboyant way of life. His surrealist work and iconic personality represent his achievement as a successful self-promoter and prolific producer of sometimes brilliant, sometimes assembly-line art.

The Susquehanna Art Museum's latest exhibit [in Harrisburg, Penn. through August 1] demonstrates Dali's obsession with two major literary masterpieces separated by a mere 600 years -- Dante's *Divine Comedy* and Lewis Carroll's *Alice in Wonderland*. Although the works are characteristic of Dali's surrealist style, taking ordinary images and altering them to give them the dreamlike, psychedelic flavor of the unconscious, they also provide a link between the written word and the visual representation of those words.

Amy Hammond, the exhibitions manager at the museum, gave me a sneak preview of the show as it was being hung. Her specialty in graduate school was modern European art, so this exhibit is right up her alley. It was her idea to connect Dali's *Divine Comedy* woodblocks with the works known as "heliogravures" he created for *Alice in Wonderland*.

The icing on the cake is the third component to this exhibit, the addition of ten breathtaking photographs of Dali himself created by the Latvian-born photographer Philippe Halsman. Dali and Halsman collaborated on these amazing photographs. You can see flying cats, airborne water, gravity-defying furniture and a suspended image of Dali himself, plus nudes forming a skull and Dali's mustache given a life of its own. "He had an answer for everything with very specific reasons for everything he did," Hammond said.

She loves Dali for his "playfulness." An ordinary mortal might have found it daunting to create works inspired by Dante's *Divine Comedy*, already profusely illustrated by Sandor Botticelli in the 1500s and Gustave Doré in the 1800s. But Dali's images are a perfect amalgam of his Surrealist sensibility combined with Dante's texts, and they complement the work of previous artists.

Likewise, John Tenniel's *Alice* images that were part of *Alice in Wonderland* from its first publication, linked so closely with Lewis Carroll's words, co-exist peacefully alongside Dali's stranger interpretations. You can even isolate a floppy watch and one or two blasted landscapes in the *Alice in Wonderland* works by Dali, represented in this extraordinary exhibit. 



Images from Dali's *Alice in Wonderland* and *Divine Comedy Suites*



"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."



2010 Salvador Dali Print Price Guide

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Recollections of Albert Field...



When Albert Field died in August 2003, a tribute *The New York Times* ran called him “the designated expert in divining when the surreal is real.” Dalí appointed Albert his official archivist and final arbiter of which Dalís were really Dalís.

Salvador Dali Gallery director Bruce Hochman worked with Albert on the production and publication of Albert’s definitive book *The Official Catalog of the Graphic Works of Salvador Dali* in 1996. Bruce recalls taking the photo of Albert to be used for the book’s dust jacket.

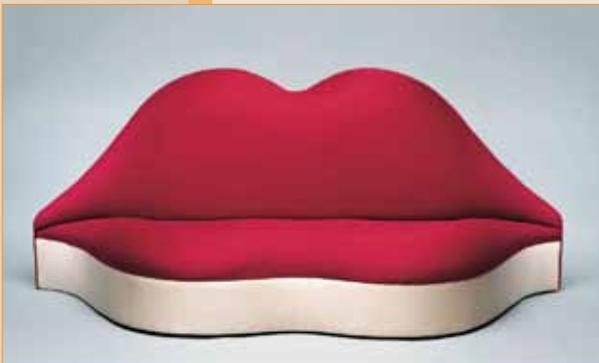
“Albert motioned me over toward one wall of the room. He said, ‘Shoot it here, in front of this one, it’s my favorite Dali.’”

“Of all the hundreds and hundreds of Dali graphic works Albert knew so well, his favorite was *Winter and Summer* (1973).”



Mae West Sofa on Loan to *Dreamlands*

Excerpted from *Art Knowledge*, 6/23/2010, by Cindy Donniger



Espace Dali in Paris has loaned Dalí’s iconic *Mae West Divano*, created during the 1940s, to be part of the *Dreamlands* exhibition, organised by the Pompidou Centre in Paris, which runs through August 9, 2010. Based on the famous American actress’ sensual lips, Dalí pays homage to Mae West with this inspired and original artwork.

The *Dreamlands* exhibition, which is in the Grand Galerie of the Pompidou Centre, considers for the first time the question of how World Fairs, international exhibitions, theme parks and similar institutions have influenced our ideas about the city and the way public spaces are used. The exhibition brings together more

than 300 artworks, both modern and contemporary, as well as short films and documents drawn from numerous public and private collections.

From the “Pavilion of Venus” by Salvador Dalí designed for the International Trade Fair New York 1939, “Learning From Las Vegas” (Teaching Vegas) architects Robert Venturi and Denise Scott Brown, and “Delirious New York” Rem Koolhaas (which emphasizes the kinship between Manhattan and the Dreamland amusement park), the sixteen sections of the exhibition retrace the steps of a complex and problematic concept which this exhibition explores and explains. Details at www.CentrePompidou.fr.

Santiago el Grande Out on Loan (continued from p. 4)

was identified as one of the major Surrealists. *Time* magazine put him on its cover in December 1936. However, by the start of the Second World War, he’d been expelled from the Surrealist movement and embraced Catholicism while his work, to most critics, became “extremely commercial, kitschy, and overly figurative,” in King’s words.

In recent years, though, there have been efforts to see Dalí’s late work as “an underappreciated and underexposed aspect of his career,” said David Brenneman, the High’s director of collections and exhibitions. Similar revaluations have happened recently with the late works of Renoir, Picasso and Warhol, and the hope is the Atlanta show can prompt a debate at least about the merits of Dalí’s output from the late 1940s into the early 80s. Noted Brenneman, “It’s exactly this late work that appeals to a younger generation of artists.”



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EVENTS & EXHIBITIONS



The High Museum of Art

1280 Peachtree Street, N.E., Atlanta, Georgia 30309

Dali: The Late Work -- August 7, 2010 through January 9, 2011

This exhibition will focus on Dalí's art after 1940. Featuring more than 40 paintings and a related group of drawings, prints and other Dalí ephemera, it will explore the artist's enduring fascination with science, optical effects and illusionism, and his surprising connections to artists of the 1960s and 1970s such as Andy Warhol, Roy Lichtenstein and Willem de Kooning. *See related story, p. 4 this issue of the SDCN.* Additional info at www.High.org or phone (404) 733-4444.



Susquehanna Art Museum

301 Market Street, Harrisburg, Pennsylvania 17101

Down the Rabbit Hole:

The Bizarre World of Salvador Dalí -- Through August 1, 2010

An exhibit of Dalí's print suites inspired by Lewis Carroll's *Alice in Wonderland* and Dante's *Divine Comedy*. Although Dante lived more than six hundred years before Dalí and expressed himself through poetry, there were parallels that scholars later noticed and that attracted Dalí. The artist had a similar connection with the otherworldly quality of *Alice in Wonderland*. Dalí himself is represented in a collection of ten photographs by Philippe Halsman. These photographs show Dalí in his own surrealist environment: staring into the eyes of a rhinoceros and cats flying through the air. *See related story, p. 5 this issue of the SDCN.* Additional info at www.sqart.org or phone (717) 233-8668.



The Salvador Dalí Museum

1000 Third St. South, St. Petersburg, Florida 33701

History of the Dalí Collection -- Through December 2010

Exhibit drawn from the museum collection, its archives, and personal stories by museum friends and family, examines the rich history of its 28 years in St. Petersburg as it prepares to move into its new building in January 2011.

Selections from the Albert Field Bequest -- Through December 2010

Albert Field (1916-2003), Dalí's official archivist, donated his research material, books, watercolors, prints and objects to the museum. This will be the first time a selection of these items will be on view. Additional info at www.SalvadorDalíMuseum.org or phone (727) 823-3767.



National Galleries of Scotland, Dean Gallery

73 Belford Road, Edinburgh, Scotland

Another World -- July 10, 2010 through January 10, 2011

Comprehensive survey of Surrealist art, bringing together masterpieces by Salvador Dalí, René Magritte, Pablo Picasso, Alberto Giacometti and Joan Miró, will be the centrepiece of the Scottish National Gallery of Modern Art's 50th anniversary celebrations. The exhibition will include major loans from public and private collections and will offer visitors the chance to see the Scottish National Gallery of Modern Art's world-famous collection of Surrealist art in its entirety for the first time. Additional information at www.NationalGalleries.org or phone 0800 328 1373. 

"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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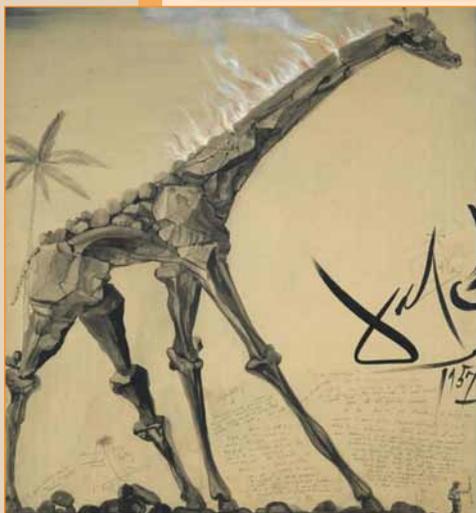
AUCTION NEWS



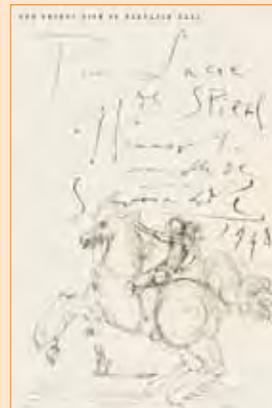
Personnage au Drapeau (top left)
 Gouache, ink & collage on paper, 1971
 Estimate: \$73,875 - \$103,425
 Sold: \$104,680 at Sotheby's London
 June 23, 2010



Tête Atomique (recto); Etudes (verso) (top right)
 Ball-point pen on paper, signed, 1954
 Estimate: \$29,785 - \$44,680
 Sold: \$59,300 at Christie's London
 June 24, 2010



Cavalier (middle right above)
 Pen & ink on frontispiece of book
 The Secret Life of Salvador Dali (1942)
 Signed, 1948
 Estimate: \$17,875 - \$26,800
 Sold: \$44,325 at Christie's London
 June 24, 2010



Cavalier a la Guitare (middle right below)
 Pen & ink on paper, signed, 1948
 Estimate: \$29,550 - \$44,325
 Sold: \$44,325 at Sotheby's London
 June 23, 2010

Dali Noche (Girafe Candelabra) (middle left)
 Pen & ink, watercolor, gouache &
 ballpoint pen on paper, signed, 1957
 Estimate: \$295,500 - \$443,250
 Sold: \$338,700 at Sotheby's London
 June 23, 2010



Venus a la Girafe (bottom left)
 Bronze, inscribed, 1973
 Estimate: \$148,400 - \$222,600
 Sold: \$179,150 at Sotheby's London
 June 23, 2010

Entwurf - Plakat für Bryan Hosery (bottom right)
 Watercolor, ink & collage on paper, signed
 Estimate: \$53,810
 Sold: \$179,380 at Galerie Kornfeld & Cie (Bern)
 June 18, 2010

