

THE Salvador Dali

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FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

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Earliest Dali Surrealist Painting Discovered

Excerpted from *The Telegraph*, by Fiona Govan, 6/22/2014

An oil painting bought for \$200 from a dusty antiques shop in northeastern Spain 26 years ago has been discovered to be the earliest Surrealist work by Salvador Dali, art experts confirmed on June 19. The colourful scene - depicting angels swirling in the sky around a womb-like cloud formation above a flaming volcano - caught the eye of Tomeu L'Amo, a young art historian as he browsed canvases in a cluttered antique shop in the city of Girona, northeastern Spain in 1988.

He suspected it may have been an early work by Salvador Dali, but the shopkeeper insisted that was impossible as it bore an inscription with the date 1896, eight years before Dali was born. Nevertheless, L'Amo purchased the artwork for a mere 25,000 pesetas and spent the next quarter of a century trying to confirm his hunch.

"When I saw its colours I suspected it was a Dali. That was my opinion, but I did not have proof. I investigated and little by little I became convinced that it was indeed an early work by Dali," he said at an unveiling of the painting in Madrid's Institute of Bellas Artes. A panel of experts gave a press conference to confirm the extraordinary provenance of the work.

"Not only is this discovery hugely important because it is considered the first Surrealist work of Salvador Dali," said Nicolas Descharnes, a world renowned expert on the artist, "but because of the meaning and context it can bring to many of his subsequent works." He explained that the painting, titled *The Intrauterine Birth of Salvador Dali*, explores a recurring theme in the works and writings of the artist, who died at age 84 at his home in Figueras on Catalonia's Costa Brava in 1989.

The painting has been dated to 1921, when the artist was just 17 years old and several years before Dali was thought to have joined the Surrealist movement. It is believed to show a representation of the artist himself in the womb with his brother, who died before Dali was born, being transformed into an angel. It is said to be influenced by the work of Watteau, Raphael and El Greco, masters who Dali was known to have greatly admired.



Nicolas Descharnes

INSIDE

Two 1930 Dali
Paintings Found

PAGE 2

Dali's Scientific
Illusion

PAGE 3

Erotic World of Dali
Revisited

PAGE 4

Auction News

PAGE 5-7

Events &
Exhibitions

PAGE 8

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

Continued on Page 4...

Foundation Identifies Elusive Dali Paintings

Excerpted from eNews Channel Africa, 5/13/2014 and Yale Alumni Magazine, by Carole Bass, 5/15/2014



Two oil paintings, including one owned by Yale University, have been certified as being the work of Salvador Dalí. Art experts from the Gala-Salvador Dalí Foundation in Spain knew the works existed, but until recently had been unable to locate and authenticate them.

“We did not know where they were or how to link them to Dalí. We thought they were made by him, but we had to verify,” the director of the foundation’s research department, Montse Aguer, said. “These are works from Dalí’s Surrealist period. Both are very significant. They depict dreamlike landscapes that are typical of Dalí, with shadows and big pedestals.”

Both paintings were done in 1930. Each was put on display by Dalí only once, in separate exhibitions. The Foundation discovered the existence of the works via exhibition press clippings dating to those times.

Free Inclination of Desire (shown at left) depicts a large rock along with ants, keys and other random objects, and was exhibited in 1935 in Santa Cruz de Tenerife, the capital of Spain’s Canary Islands. It now belongs to the art gallery of Yale University in New Haven, Connecticut.

“The thermometer of success is merely the jealousy of the malcontents.”



THE
Salvador Dalí
COLLECTORS BI-MONTHLY JOURNAL

VOL 24 NO 4
Jul-Aug 2014


2

Yale University is delighted by the announcement. “Though the painting had long been attributed to Dalí, it had not been confirmed as his work until now.”

The cosmetics tycoon Helena Rubinstein was said to have at some point bought *Free Inclination of Desire* directly from Dalí.

In 1966, real estate magnate, art collector and ’33 Yale graduate Charles Benenson bought the painting at a Sotheby’s auction, later donating it to Yale.

Simulation of the Night (shown at right) depicts a veined hand on a column in a barren landscape and appeared at an exhibition in San Francisco in 1965.

It is owned by a private collector who does not wish to be identified. 



Scientific American Inspired Dali Masterwork

Excerpted from *Scientific American*, by Susana Martinez-Conde, 6/17/2014


Dali was a reader of *Scientific American* and created one of his most iconic works based on a *Scientific American* article on face perception. The exhibition *Marvels of Illusion* now at the Dalí Museum in St. Petersburg, FL explores the artist's fascination with double imagery and optical illusions. It features a painting from 1976 that is part of the museum's permanent collection and is titled *Gala Contemplating the Mediterranean Sea, which at Twenty Meters Becomes the Portrait of Abraham Lincoln*.

Dali painted this piece after he read an article titled "The Recognition of Faces" about the work of Leon D. Harmon in the November 1973 *Scientific American*. In it, Harmon took an image of Abraham Lincoln from a \$5 bill and produced "block averaging" renderings of it. The minimum number of blocks for facial recognition was 16 x 16 blocks (256 total). Considering many of those blocks are background, we can recognize faces from only about 150 blocks!

The fine details and abrupt changes of contrast in an image are referred to as high spatial frequencies. Low spatial frequencies correspond to the coarse details in an image and can convey information about shape, orientation, and proportion.

The *Gala Contemplating* illusion works because Gala (Dali's wife pictured nude) is composed of high spatial frequencies, whereas Lincoln's portrait is made of low spatial frequencies. Standing close, we focus on high-spatial frequency details, fine differences of hue and value, and perceive Gala looking out a cruciform window at the sea and a crucifixion rendered in the sky. The checkerboard framing of the painting allows us to register the fine gradients of color and value that describe the form of Gala. The high-spatial frequencies at the edges of the large "pixels," multiple dark and light blocks, dominate our perception at close distance, masking Lincoln's face.

Standing far away (20 meters) from the painting, we see the low spatial frequencies: we now perceive crude, general elements about the scene, rather than fine, high frequency details. We no longer see Gala, because the high spatial frequencies that delineate her body fade into the surrounding area. Squinting your eyes at close distance to the painting also serves to blur and soften the edges, thus removing the high spatial frequency information and revealing the face information "hidden" in the low frequencies. Dali's choice of hues, values, tones, textures, and saturation for the sea, clouds, and Gala's body now become the appropriate shading for our perception of the skin on Lincoln's face.

Once you perceive Lincoln's face, your face recognition neurons provide additional details to help "fill-in" the image. Once you associate Lincoln's face with that particular group of squares, it becomes difficult to stop seeing it. Dali's (and Harmon's) choice of Lincoln was not accidental: we recognize familiar faces better than unfamiliar ones. Young children may not recognize Lincoln per se, but perceive just a face. When you move closer, the images are once again dominated by their fine details: Lincoln vanishes and Gala reappears. 



"The difference between false memories and true ones is the same as for jewels: it is always the false ones that look the most real, the most brilliant."



THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 24 NO 4
Jul-Aug 2014

3

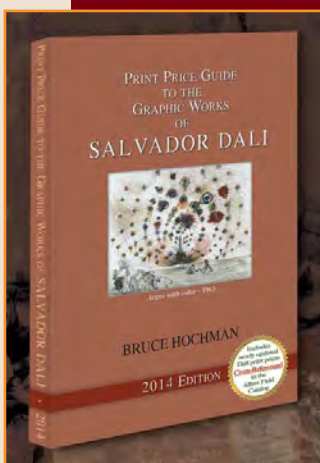
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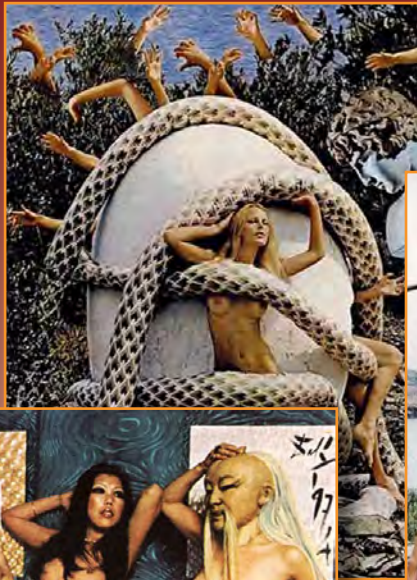
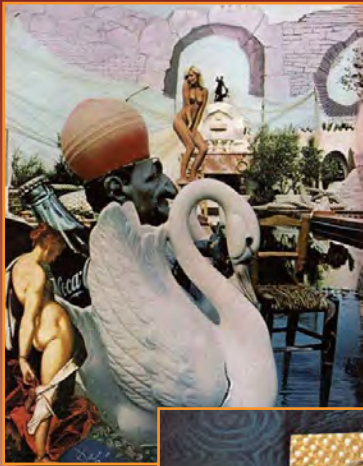
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The Erotic World of Salvador Dali Revisited...



In 1974 Salvador Dalí set up photos based on preliminary sketches for photographer Pompeo Posar for *Playboy* magazine, titled *The Erotic World of Salvador Dalí*. The reason for this collaboration? In Dalí's own words: "The meaning of my work is the motivation that is of the purest -- money. What I did for *Playboy* is very good, and your payment is equal to the task."

"In my early life, you see, I believed that I was impotent. Since then, of course, I learn that this is not true. But I continue to use the crutches in my painting, only now it is sublimation."



THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 24 NO 4
Jul-Aug 2014

4

Earliest Dali Surrealist Painting (Cont'd from page 1)

A team of experts used a series of technological methods to help determine the painting's authenticity. Infrared photography of the canvas revealed lines made by the artist that were consistent with a style he used in later works.

Analysis of the paint used on the canvas proved it could not have been created before 1909 and comparison of the lettering of the inscription with hundreds of other known Dalí works by a well-respected handwriting expert showed it was consistent with Dalí's own hand. José Pedro Venzal, the handwriting expert who regularly carries out analysis for Interpol, revealed that the inscription contained a corrected spelling mistake, one that Dalí oft repeated in later life.

The ten word dedication in the lower righthand corner of the painting written in Catalan translates as "To My Dear Teacher on the day of his birth," with the date 27-IX-96.

L'Amo believes Dalí, who had a reputation for making outrageous claims and carrying out media stunts, used a numerology code to come up with the date.

"Dalí must be laughing in his grave at the thought that he managed to fool everyone for so many years," he said.

Describing his joy at finally confirming that he had stumbled across an unknown Dalí original, L'Amo said: "I was very happy. I felt like a kid in a candy store." He said he had sold the work for "an undisclosed amount" last month to a private collector who wishes to remain anonymous.

The Gala-Salvador Dalí Foundation, which runs a museum in the artist's birthplace of Figueres, has yet to recognise the work as a Dalí original.

View a Spanish YouTube video dramatizing the discovery and authentication of this exciting painting at:
<http://www.youtube.com/watch?v=q8Gj81RcDgE>



AUCTION NEWS

Lady Godiva with Butterflies (top left)

Large bronze sculpture with brown and gold patina
Created 1976

Estimated: \$386,880-\$619,000

Sold: \$468,120 at Bonhams London, June 23, 2014

Jesus and the Angel (2nd left)

Watercolor & gouache on paper
Signed, 1954

Estimated: \$30,000-\$50,000

Sold: \$53,130 at Sotheby's New York, May 30, 2014



Des Fontaines dans le Desert (top right)

Pen & ink & gouache on paper
Signed, 1967

Estimated: \$66,290-\$92,810

Sold: \$89,490 at Sotheby's Paris June 4, 2014

Maragall (3rd left)

Gouache & pencil on card
Created 1975

Estimated: \$77,380-\$108,330

Sold: \$130,140 at Sotheby's London, June 24, 2014



Cabinet Anthropomorphique (4th left)

Bronze sculpture

Estimated: \$15,475-\$23,212

Sold: \$29,982 at Sotheby's London, June 24, 2014

Paradise - Trinity (2nd right)

Watercolor, gouache, ink & pencil on paper
Signed, 1966

Estimated: \$108,330-\$154,750

Sold: \$189,570 at Christie's London, June 25, 2014

Il Duca e la Duchessa (3rd right)

Watercolor, ink, ballpoint and pencil on card
Signed, 1964

Estimated: \$38,687-\$54,160

Sold: \$73,510 at Christie's London, June 25, 2014

Devo Sposare Maria Sancia cosi in Alto (bottom right)

Pen & ink, wash, ballpoint on paper
1964

Estimated: \$7,737-\$10,832

Sold: \$29,015 at Christie's London, June 25, 2014

In un Paese Della Mancianza (bottom left)

Ink and ballpoint on paper
1964

Estimated: \$15,475-\$23,212

Sold: \$34,818 at Christie's London, June 25, 2014



THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 24 NO 4
Jul-Aug 2014

5



AUCTION NEWS (Cont'd from page 5)

***Le Sofferenze di Don Chisciotte* (top right)**

Ballpoint pen on card

Created 1964

Estimated: \$23,212-\$30,950

Sold: \$36,753 at Christie's London, June 25, 2014



***Scorgemmo una Cinquantina di Cavaliere* (top left)**

Watercolor, gouache, pen & ink on paper

Created 1963

Estimated: \$46,425-\$77,380

Sold: \$67,700 at Christie's London, June 25, 2014



***I Cavaliere Avanzano* (2nd left)**

Watercolor, gouache, pen & ink on card

Created 1962-64

Estimated: \$61,900-\$92,850

Sold: \$133,860 at Christie's London, June 25, 2014



***Reconoscere i Privilegi Degli Hidalgos* (3rd left)**

Watercolor, gouache, pen & ink on card

Created 1964

Estimated: \$15,475-\$23,212

Sold: \$42,556 at Christie's London, June 25, 2014



***Sancio Arriva All'Isola* (bottom left)**

Watercolor, gouache, pen & ink on card

Created 1964

Estimated: \$15,475-\$23,212

Sold: \$54,160 at Christie's London, June 25, 2014



***Il Barbiere Percuote Sancio* (2nd right)**

Ballpoint pen on card

Signed, 1964

Estimated: \$13,927-\$18,575

Sold: \$18,376 at Christie's London, June 25, 2014



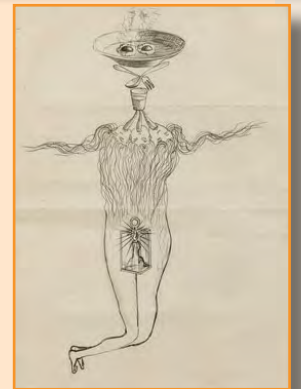
***Don Chisciotte s'imbosco* (3rd right)**

Watercolor, ink and wash on board

Signed, 1964

Estimated: \$46,425-\$77,380

Sold: \$73,510 at Christie's London, June 25, 2014



***Cadavre Exquis, Consequence de Haut en Bas* (4th right)**

Pen & ink, pencil on paper

1934

Estimated: \$30,950-\$46,425

Sold: \$44,490 at Sotheby's London, June 24, 2014



***Gaudriole Acudit, Personnage Burlesque* (bottom right)**

Pen & ink on paper

1917

Estimated: \$23,212-\$30,950

Sold: \$29,015 at Sotheby's London, June 24, 2014



AUCTION NEWS (Cont'd from page 6)

***Si Monstrano Trenta* (top left)**

Watercolor, gouache and ink on card

Signed, 1962

Estimated: \$46,425-\$77,380

Sold: \$81,240 at Christie's London, June 25, 2014

***La Fantasia nei Libri* (top right)**

Pen & ink and ballpoint on card

Signed, 1964

Estimated: \$108,330-\$154,750

Sold: \$189,570 at Christie's London, June 25, 2014



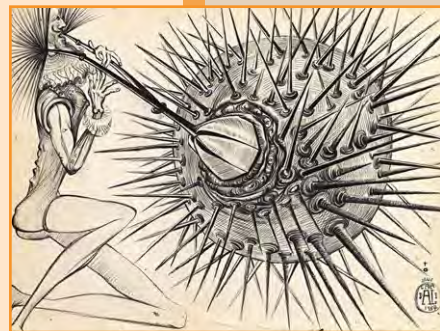
***Oursin* (2nd right)**

Pencil and ballpoint on card

Signed, 1964

Estimated: \$77,380-\$108,330

Sold: \$96,720 at Christie's London, June 25, 2014



***La Chiamo Dulcinea del Toboso* (2nd left)**

Watercolor, gouache, pen & ink on card

Signed, 1964

Estimated: \$77,380-\$108,330

Sold: \$152,430 at Christie's London, June 25, 2014

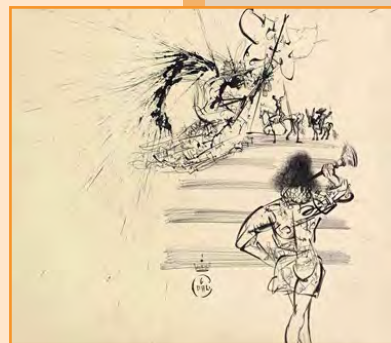


***Don Chisciotte alle Nozze di Camaccio* (3rd right)**

Ink and ballpoint on paper

Estimated: \$38,687-\$54,160

Sold: \$50,290 at Christie's London, June 25, 2014



***Giostre per la Festa di San Giorgio* (4th right)**

Watercolor, gouache, pen & ink and pencil on paper

Signed, 1964

Estimated: \$15,475-\$23,212

Sold: \$50,290 at Christie's London, June 25, 2014



***C'erano come dei Lenzuoli Bianche* (3rd left)**

Pen & ink, ballpoint, decalcomanie on paper

Signed, 1964

Estimated: \$15,475-\$23,212

Sold: \$36,753 at Christie's London, June 25, 2014



***Dove Finivano* (bottom left)**

Gouache, pen & ink, decalcomanie on card

Signed, 1964

Estimated: \$23,212-\$30,950

Sold: \$46,425 at Christie's London, June 25, 2014



***Don Chisciotte Sopreso senza Armi* (bottom right)**

Pen & ink, ballpoint, aerography & collage on paper

Signed, 1964

Estimated: \$23,212-\$30,950

Sold: \$36,753 at Christie's London, June 25, 2014



THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 24 NO 4
Jul-Aug 2014

7

EVENTS & EXHIBITIONS



The Salvador Dali Museum

One Dali Blvd., St. Petersburg, Florida 33701

Marvels of Illusion -- through October 12

Delving into the world of double images and illusions, showcasing Dali paintings, prints and sculpture. A centerpiece of the exhibit is an interactive installation titled *Gala Contemplating You*, electronically placing visitors inside Dali's 1976 painting *Gala Contemplating the Mediterranean Sea - Portrait of Abraham Lincoln* (see related story p. 3 this issue of the SDCBJ). For complete details telephone (727) 823-3767 or online visit <http://thedali.org/exhibit/marvels-illusion>



Banco do Brasil Cultural Center

Rua Primeiro de Março, 66 - Centro

CEP: 20010-000, Rio de Janeiro, Brazil

Salvador Dali -- through September 22

Includes 30 paintings and 80 etchings, as well as books, photographs, films and other works illustrating Salvador Dali's evolution as an artist. On loan from the collections of the Fundacion Gala-Salvador Dali in Figueras, Spain, the Salvador Dali Museum in St. Petersburg, Florida, and the Queen Sofia Museum in Madrid. Telephone (21) 3808-2020 or for complete information online visit <http://culturabancodobrasil.com.br/portal/salvador-dali>



Tehran Museum of Contemporary Art

Kargar-e Shomali Ave., Tehran, Iran

History of Contemporary Printmaking Impressionism Until Now -- through August 7

Modern print works by 75 renowned artists, including Salvador Dali print pieces from the museum's collection. For complete information telephone +98-21-653200 or visit online <http://www.tehranmoca.com>



National Gallery of the Cayman Islands

Esterley Tibbetts Hwy., Grand Cayman KY1-1002

Metamorphoses -- through August 28

A series of 200 year-old Goya etchings exhibited along side Salvador Dali's *Caprices de Goya*, which revisits the 18th century series. Educational programs on printing techniques, Surrealism, and appearance v. reality in art. Telephone 345-945-8111 or for complete information online visit <http://www.nationalgallery.org.ky/Exhibition-NGCI/metamorphoses/upcomingexhibitions>



Sofitel New York

45 West 44th Street, New York, NY 10036

Revealed -- through August 31

Showcases 30 photographs of contemporary greats like Pablo Picasso, René Magritte, Salvador Dalí, Marc Chagall and Joan Miró as they painted some of their most iconic canvases. This show will then travel to Sofitels in Washington D.C., Chicago, Montreal and Los Angeles. Telephone (212) 354-8844 or visit online <http://www.sofitel.com/gb/hotel-2185-sofitel-new-york/index.shtml>