



THE Salvador Dali

COLLECTORS QUARTERLY

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Dali Sculptures Sell for Record Prices at Summer Auctions

Although summer is the slow season for art auctions, two Dali pieces sold in August for record prices, which we think may be a result of the publication of Robert Descharnes' new book, *SCULPTURES & OBJECTS: The Hard and Soft of Dali*. Many people are not aware that Dali produced significant works in sculpture, and Descharnes' book is not only increasing that awareness, but also triggering renewed interest in Dali sculptures among those collectors who were already aware of them.

The two sculptures, *Unicorn* and *Space Elephant* both sold for well over their estimated prices in a March-Arthur Kohn auction on August 9 (see *Auction News*, page 8 for details).

We at the Salvador Dali Gallery are pleased to announce that we have a limited number of signed, leather-bound editions of Descharnes' new book available by special arrangement exclusively for our collectors.

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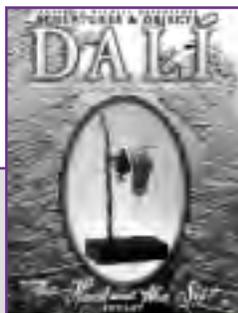
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This book is the first work dedicated exclusively to Dalí the sculptor and visionary. The artist's tridimensional work is shown in 683 illustrations, complete with information relative to each one, and a special description of the bronze sculptures. This book

tells the story of Dalí and space by Robert and Nicolas Descharnes, the recognized worldwide authorities of the works of Dalí. Assembled over 40 years, the archives of Robert Descharnes, photographer and friend of Dalí, together with the images of the DESCHARNES & DESCHARNES photographic library, have made this 288-page book a rare, must-have for Dalí aficionados. 

The special edition is available only through The Salvador Dali Gallery.

Order before October 1...\$300

After October 1...\$360

Please call us at

800-275-3254

Or order on line at

www.DaliGallery.com



Unicorn

Little Artists Recreate Dali...in Lego

Excerpted from *The Guardian*, 8/18/2005

A greater gift to the glib and cynical would be hard to imagine. Two artists have laid themselves open to the familiar heckle of "my five-year-old could do better than that" by recreating some of modern art's most famous and infamous works - in Lego.

As students Darren Neave and John Cake, aka the Little Artists, decided that the only way they would ever get to own the art they admired would be to build it themselves out of tiny plastic bricks.



After experimenting with a Lego take on Damien Hirst's formaldehyde shark, the pair have now graduated to their own mini-exhibition of modern art at the Walker gallery in Liverpool.

Among the interpretations on display are Tracey Emin's knicker-strewn bed, Salvador Dalí's surreal lobster phone, and a rendering of the Turner Prize-winning transvestite potter, Grayson Perry, in one of his trademark doll outfits. The exhibition, entitled *Art Craziest Nation*, even boasts its own Lego gallery shop.

"It all started off about two years ago when we did a couple of pieces at the London art fair," said Darren Neave, 32. "But we'd made Damien Hirst's

Dali's "Lobster Phone" à la Lego

shark tank as students because we were very bored and we wanted to be on a par with someone as great as Damien Hirst who's done so much. We just feel like the owners of a contemporary art gallery now, with our Hirst, Koons and Dalí."

Although some local artists have been a little more critical, Neave is not bothered. "If this gets people into art galleries, it can't be bad." 

Dali Novel to Be Re-Issued

From *The Malta Independent Online*, 8/21/05

A 1944 novel by well-known artist Salvador Dali will soon be re-issued in Italy.

In his book *Hidden Faces*, Dali characterizes the life, loves and adventures of a group of sophisticated "beautiful" people who with their hedonistic lifestyle and extravagance represent the decadent Europe of the 1930s, which was swept away by the Second World War.

The story shifts from France to North Africa, from Malta to the US; from the Paris riots of 1934 to the Second World War years, anticipating the end with a surreal scene in which Hitler, surrounded by Wagner's music, waits for the end with a mixture of admiration and horror.

In its Italian edition, *Hidden Faces* is entitled *Volti Nascosti*. 



Hidden Faces - 1944



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Gala Contemplating the Mediterranean

Reviewed by Lennie Benentt, *St. Petersburg Times*, 8/14/2005

The painting is part of the permanent collection at the Salvador Dali Museum in St. Petersburg and is one of the last large-scale paintings Dali completed before his physical decline in the late 1970s and early 1980s. Most of the time he worked in a studio, but this was painted, in part at least, in the St. Regis Hotel in New York in 1976. It was first exhibited at the Guggenheim Museum in New York that same year and was owned by private collectors for years. It was borrowed for an exhibition here in 1985 but the museum didn't acquire it until 2004. Many people believe Dali's famous "melting clocks" is his most reproduced painting. But, no, it's this one.

Dali loved complex titles and *Gala Contemplating the Mediterranean Sea which at Twenty Meters becomes a Portrait of Abraham Lincoln* is one of the longer ones, including its subtitle, *Homage to Rothko*. But it sums up the major feature for viewers, which is the spectacular double image Dali created. Though he took the work seriously, he was having some fun, making us work for that optical illusion. The best way to see it is from 20 meters (almost 66 feet). At the Dali Museum, it hangs at the end of the large back gallery so you can take a close look at it, then back up until you see Lincoln's image emerge.

You might think Dali was being irreverent, combining Lincoln and a naked woman. In fact, it was a sincere tribute. Dali empathized with the sacrifices and turmoil of the American Civil War, having lived through a brutal, bloody one in his own country. Dali was always grateful to America for welcoming him early in his career and giving him safe haven during World War II. Lincoln embodied all the qualities Dali admired about America. A little-known connection important to Dali was that the American volunteers who joined the Spanish freedom fighters were called the Abraham Lincoln Brigade.

The woman is Gala, whom Dali painted many times. Her pose here is also one Dali favored, facing away from us so we can't see her expression, looking at a harbor from a window. Like Lincoln, Gala represented an ideal to Dali. In truth, she was often greedy, vain and overbearing. But to him, she was the perfect muse, providing strength and inspiration, always in the end mysterious and unknowable. She appears again at the lower left as a shadowy, dreamlike figure. When he painted her here, she was well into her 70s, but she remains in his eyes a young, lissome woman.

Dali, raised a Catholic, was not conventionally religious. Early on, Catholicism generated tortured guilt feelings in Dali. Later in life he embraced many aspects of Christianity. He used its iconography frequently in his later, large-scale paintings. At the top of the painting is a crucifixion scene, based on a 16th century drawing by a Carmelite friar. Notice the thick paint, called impasto, and its unusual bird's-eye perspective, so different from the rest of the painting. We look down at Christ's head, which is brilliantly illuminated by the sun, almost becoming the sun, which could be a reference to Jesus as the ultimate son.

Dali subtitled this painting *Homage to Rothko*. Though he was no fan of most modern art, he admired the abstract expressionist movement, based on the kind of psychological introversion Dali believed was vital to the creative process. Mark Rothko, one of the greatest painters of that school, committed suicide several years before Dali began this painting. The washes of color, subtly layered on the walls, are tributes to Rothko's beautiful "color field" paintings.

It dates back to antiquity, the technique, usually called trompe l'oeil, of painting an object so it seems to leap from the flat canvas. The plaster sections peeling from the tiles on the right side are examples. Dali mastered the optical illusion early on and went further in creating double image paintings such as this one. He didn't use the effect just as a demonstration of virtuosity. For Dali, life was full of double meanings, ambiguity and inner workings that were as important as surface appearances. 



Gala Contemplating the Mediterranean Sea which at Twenty Meters becomes a Portrait of Abraham Lincoln - 1976, oil on canvas, 75.5 by 99.25 inches



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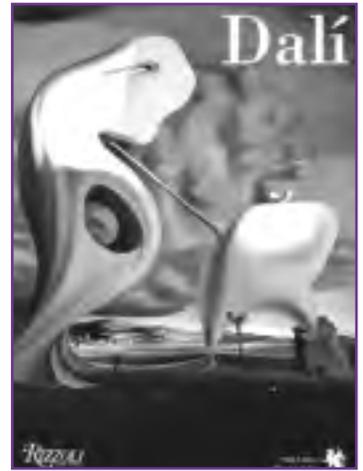
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DALI - Catalog of the Exhibition

...at the Philadelphia Museum of Art, 2005

Excerpted from *The New York Review of Books*

by Sanford Schwartz, 5/12/05



PART TWO of Two Parts

Dalí's work stems from his awareness of the changing light and landscape of a particular part of the world. He grew up in Figueres, which is not far from the Mediterranean, and his family resettled themselves in the nearby coastal town of Cadaques every summer; and a vast number of his pictures are set by the sea. The shoreline in this part of northeastern Spain is marked by jagged-edged geological outcroppings, and surely a central aspect of this landscape for Dalí had to do with the way light played over the rocky headlands, their surfaces striated with countless little wrinkly crevices. What the painter would see in the early morning or twilight, as the sun fell over the rocks -- moments he often recorded in his work -- was a flickering effect. Solid forms could look as if they were being dematerialized, and light itself could take on a molten physicality.

"Painter, take my advice: keep ever beside your easel...a sea urchin's skeleton, so that its little weight may serve by its sole presence in your meditations, just as the weight of a human skull attends at every moment those of saints and anchorites."

This sense of energy about to be released, or of contained movement, was what Dalí, in any case, frequently wanted to show. It turns up in unexpected places. He painted baguettes repeatedly because of their phallic nature. But he also painted bread in other forms because crust, as it picks up light, has -- as he shows in a lovely 1926 oil entitled *Basket of Bread* -- a crinkly, about-to-move presence. His veneration of Vermeer similarly has to do, it appears, with the way this painter spookily suggests incipient movement through light. Dalí's feeling for the release of energy lies behind his sometimes genuinely urgent drawings, from all phases of his career, of explosions or breakups caught in mid-moment and, too, his less successful involvements in the 1970s with holography and stereoscopy.

More importantly, Dalí's quest for movement propelled, in part, his experiments with double images. A painting with a double image (or with multiple images) is one that can literally be showing something quite different if the painting is looked at differently. In Dalí's 1940 *Slave Market with the Disappearing Bust of Voltaire*, for instance, we see among other things a number of people milling about in a ruin. But some of the women there, in the way Dalí has painted their clothes and faces, can form the visage of the French writer -- and, in the same work, a woman's buttocks can seem at the next moment to be a piece of fruit in a bowl.

A double-image work would appear to be a perfect product of the Dalí who, wanting to degrade all conventional ideas of the "artistic," went overboard and became a purveyor of gimcrack novelties. Yet artists, whether Leonardo or Archimboldo, have been involved with optical illusions, or tricks, like double images for centuries. The idea of a picture having, as it were, a trap door that a viewer can fall through was furthermore of a piece with Surrealism's love of mystifying and destabilizing its audience. Ernst experimented with the idea, and Magritte brought off a fairly successful example in *The Promenades of Euclid*, where a road and a conical tower at first seem to be two towers.

In some of Dalí's attempts, however, the lurking images can make a picture, to its benefit, even more elusive. In the dark and moody 1938 *Endless Enigma*, where a face, a dog, a reclining figure, and other elements form a mountainous landscape, the interlocking ghost forms create such a veiled and ever-changing world as to make the picture resemble, paradoxically, a Cubist work, even an abstraction -- exactly the kinds of pictures Dalí was out to discredit.

The Endless Enigma also represents Dalí's going, perhaps unwittingly, into an emotional terrain that had been antithetical to him. The painting is one of a number of multiple-image works that the artist made at the time which revolve around the features of Federico García Lorca, the great friend of Dalí's youth who had been murdered in unclear circumstances in 1936, in his hometown of Granada, by the Fascists near the beginning of the Spanish civil war. *Enigma* is a considerable effort, but it pales beside the other of these works in the exhibition, *Apparition of Face and Fruit Dish on a Beach*, also of 1938, which is as

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powerful a painting as Dalí ever made. This large picture shows a long stretch of beach which can also be seen as a tabletop, on which is a white goblet-like dish with fruit in it. Taken along with a woman seated on the beach, the goblet forms an immense face looking at us. Behind it, in the continuation of the rocky, coastal landscape, we discover an enormous dog, whose collar is formed by an aqueduct -- and so on.

Yet Dalí's strongest pictures throughout his career are, like *Apparition*, veiled or intangible images of individuals, usually men. Many of his best paintings of the early 1930s, such as *The Great Masturbator*, *Sleep*, and *The Enigma of Desire*, slyly include portraits of the artist, who takes the form of a mole-like, saggy creature with downturned face and pointy nose -- a shape that was based on a particular rock in the Cadaques area. With his firmly shut eyes and long eyelashes, Dalí's cartoon version of himself in these works is the dreamer who is dreaming the very images we look at. Dalí's finest pictures from later in the decade also come to rest on single individuals who contain, or conjure up, the larger scenes they are surrounded by, and who are kept at a distance from us. The glowingly red-brown and elegantly designed *Impressions of Africa* shows the artist himself at an easel, a rare instance in Dalí's work. Yet the painting is so constructed that most of his face is blocked from view.

Dalí's powers of invention were never the same after the 1930s, but he occasionally produced pictures that touch us directly--that aren't merely illustrations of his obsessions of the moment. Among the best are the 1963 *Portrait of My Dead Brother* and *The Hallucinogenic Toreador*, of 1968-1970, and both are about elusively seen individuals. Even who we look at in these large paintings is unclear. Dalí's older brother, named Salvador, died before he was two years old, so the young man in *My Dead Brother*, whose handsome yet vague face hovers over a landscape -- it has been formed by a pixel-dot-like screen which blends at the edges into scenes with little people -- is hardly that of his actual brother. Dalí said he took the image from a magazine.

The artist's own unmistakable face, however, looking imperiously at us, is Philadelphia's ubiquitous advertisement for its retrospective. The image is one of Philippe Halsman's many photographs of Dalí. The two men worked together for years, and some of the shots they devised, where we see the artist in his dark suit, jumping off the ground, with baguettes, cats, other people, or jets of water also flying, caught in midair, are fully expressive of his need to present sheer energy. But the Halsman photo that is currently being featured is of Dalí the oddball character, prompting one to wonder if and when Dalí the personality will ever be a distant memory, and his pictures can have more of a life of their own.

Even without the ringmaster, Dalí's art has a circus-like atmosphere, of course, and attempting to understand why the artist produced so much junk will always lead us back to the person. But without having to contend so fully with the personality we might gather more clearly that many of Dalí's strongest, and perhaps only affecting, paintings are often about figures and faces who shyly pull away from us or can only be seen piecemeal, unable to stand forth on their own. Having us realize that within the showiest and tawdriest body of pictures of a twentieth-century artist lie some of the most withdrawn and delicate of twentieth-century pictures of people may be in itself the best of Dalí's double-image works. ()

Dalí Exhibit Brought \$55 Million into Philadelphia's Local Economy

The Salvador Dalí retrospective at the Philadelphia Museum of Art is reported to have produced a regional economic impact of about \$55 million.

The blockbuster exhibit created 830 full-time equivalent jobs with over \$20 million in salary and wages. It also added nearly \$4.5 million in increased tax revenues and promoted cultural tourism to the region. The report by Philadelphia-based Urban Partners drew its data from on-site surveys of more than 1,000 visitors, as well as surveys of groups and tour operators.

The exhibition ran from February 16 to May 30 and attracted 370,000 visitors from all 50 states and 33 countries. ()

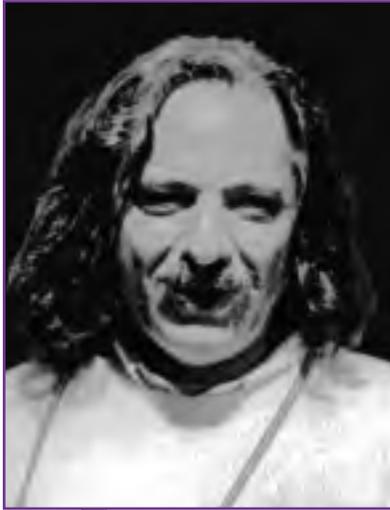
"By the time you have acquired proficiency in drawing I advise you in turn to undress completely, for it is necessary for you to feel, as you are drawing, the design of your own body, as well as the august reality of the contact of your bare feet with the floor."



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Dali Sighting

A Relationship with Salvador Dali as told by Costas Ferris

This remarkable story is by Egyptian-born, Greek-raised film director Costas Ferris. He is a film, tv, stage and multimedia director, script, play, book and lyric writer, cinema and music producer, publisher, editor and sometimes singer. He's also the winner of the Silver Bear Award at the Berlin Film Festival 1984 for his film "Rembetiko," and winner of more than 30 Greek and International awards. Ferris is considered the most controversial director in Greek cinema.

I first met Dali in 1971 in Paris, during a painting exhibition of Olivier Mosset, a French painter who was my friend. Dali surprised me looking and behaving exactly as I had imagined him. Both Dali and Mosset were connected with the Underground scene around Andy Warhol. A crazy era with crazy people who dreamed to build a crazy world. This first contact with Dali, was nice, but nothing exceptional. So I asked my public relations man to invite him to the presentation of our album "666" (by Greek recording artist Vangelis).

The day came, and many people gathered at the studio. Dali arrived surrounded by his bodyguards and friends, and became immediately the king of the event. So he asked to sit on his "throne" and to listen to the entire album, nearly 80 minutes. In silence!

His reaction was more than enthusiastic. He said that the music was "a music of stone," and reminded him of the church of Sagrada Familia of Gaudi in Barcelona. As about the lyrics, he said, they expressed perfectly the hippie movement, and reminded him Durer (the painter of the Apocalypse). He then said that we must introduce this work to the public with a big international event, a great happening suitable for the greatness of 666. He said, finally, that if he was a musician and a lyrics writer, this could be one of his great works.

Being mainly a film director, and of course an admirer of Dali, I was extremely flattered. But my happiness was unspeakable when he asked me to meet him every day and discuss the project of the Barcelona happening. So the meetings started, at his George V suite, Vangelis was there too of course, but we both were as discreet as possible, under the impressive figure of the great painter. His wife Gala, was appearing in the salon from time to time, just to say to him something about their schedule, and then retiring to her bedroom. She was very much a snob. Exactly the opposite of his generous and grand talking and chatting.

One day I asked him how we can find all that money for the event. He laughed, and took a small canvas, a pen and some ink, and did in front of us a painting in 40 seconds! He added some glue, and he applied two leaves that remained from his salad. He said, "now this painting has some value." Then he signed the painting with a huge black "Dali," and said, "I'm sending this painting to an American collector for \$ 200,000. See, young man? 20 years in poverty, but 40 seconds of Dali's time is a fortune! So, when you think, think big!"

I was involved in politics at this time, so I didn't lose the occasion to discuss about the Spanish civil war. He didn't say anything against the Spanish left-wing revolutionaries. But he said that the Communist party was a mafia, and he hated mafias. He did not hate Pablo Picasso. On the contrary, he admired him profoundly. But he was sad because Picasso hated him. "General Franco, he said, wants to be friend with me, just because of the competition, because Pablo refuses to give the Guernica to Barcelona. But I'm not a friend of Franco. I'm a friend of the future king, Juan Carlos".

We later heard that every Saturday or so, he hosted sexual orgies in his suite with boys and girls, and the participation of Gala. He was mainly a voyeur, they said. But he never invited us to such a party, because he knew that we were a little old fashioned. He came, although, to Vangelis house at Neuilly, to the New Years Eve party. He was simple, human and tender, just as in our private meetings. But every time he detected a photographer trying to take a photo of him, he suddenly was taking those extravagant

(continued on pg. 8)

"The two most beautiful and useful colors that exist are white and black...the true nobility of the art of every colorist depends on the knowledge of how to utilize these as the basis of your pictorial work."



Salvador Dali
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Surreal Link between Dali and John Lennon

Excerpted from *The Liverpool Daily Post*, 8/22/05

Salvador Dali Meets the Beatles is the latest - and last - exhibition at Liverpool's Mathew Street Gallery. The gallery is set to close after this exhibition by photographer Robert Whitaker. But did the Beatles ever meet Salvador Dali in real life? Just one did.

"I introduced Dali to Pete Brown in Paris," explains Whitaker,, in Liverpool for the Saturday opening of his exhibition. Brown later took Dali to meet John Lennon in his New York apartment.

Whitaker's Beatles photographs were taken over a three year period at the request of Beatles' manager, Brian Epstein. His Dali photographs came about through a more personal invitation. At the age of 16 he had been given a book by his parents, cut it up to make a collage, and sent the result to Dali. An amused Dali suggested he drop by if he was ever in Spain, but it was eight years before he made the trip.

The photographer caught Dali's attention by promising to photograph the inside of his head. "How are you going to do that?" asked Dali. "By photographing every part of you, your ears, nostrils, eyes ..." explained Whitaker.

Dali was game for it and many of the close-ups of the Dali physiognomy can be seen in the new exhibition. His wide open mouth is featured often along with a shot up his nose, one ear and his hands - "People never photograph an artist's hands," says Whitaker. His subject often suggested poses and Whitaker found him an easy man to photograph. "He told me he was a whore for the camera."

Whitaker, who took most of his photographs at Dali's Spanish home between 1967 and 1972, found the artist a delightful companion, mostly because Whitaker as a photographer was interested in art and enjoyed Dali's sometimes bizarre conversation. Dali once told him he could photograph God by using a special pole and a copper plate camera. Alas, the photograph was never achieved but Whitaker says Dali made sense of the idea. His Dali pictures are now in a new book which Whitaker has published himself in a small print run of just 5,000, half pre-sold to London's Hayward Gallery. 



"I recommend you project, as the ancient masters did, unusual shadows of your models on the walls, quickly tracing the outlines...you will easily be able to fill in the body of these outlines with the corresponding muscles...using the same models."

Events and Exhibitions...

The Salvador Dalí Museum, which holds the pre-eminent American collection of Dali's work, is located at 1000 Third Street South, St. Petersburg, Florida, and is open daily from 9:30 a.m. to 5:30 p.m., Thursdays from 9:30 a.m. to 8 p.m., and Sundays from noon to 5:30 p.m. Current exhibitions include...

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.

For information, call (800) 442-3254 or visit the museum's website at www.SalvadorDaliMuseum.org.



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Dali Sighting (continued from p. 6)

poses and expressions we all know.

Time went by, until we made THE BIG MISTAKE. A friend of us, a foolish Greek intellectual, came from Rome to visit. He went crazy when he learned that we were meeting Salvador Dali, and asked for an introduction. The meeting was arranged, and our friend behaved gently at the beginning, but just before leaving he said: "*Mes hommages a Mme. Eluard.*" (my homage to Mrs. Eluard). This is a reference to the fact that Dali stole Gala from her then-husband, Paul Eluard, an event which triggered a big break in the surrealist group. Suddenly, Dali was shouting angrily to our idiot friend: "*il n' y a pas de madame eluard, monsieur! Il n'y a que madame Dali! Madame Salvador Dali! Acceptez un duel, maintenant, ou allez-vous en-tout de suite ! Au diable!*" (rough translation: There is no Mrs. Eluard mister, only a Mrs. Dali. Mrs. Salvador Dali. Accept a duel now, or you go to the devil."

That was it. He never wanted to see us again. 

AUCTION NEWS

L'elephant Spatial, 1980 (pictured)

Bronze with green and gold patina, inscribed

Estimated: \$18,077 - \$21,608

Sold for: \$36,000

August 9, 2005

Marc-Arthur Kohn

Unicorn

Bronze with blue and gold patina

Estimated: \$18,077 - \$21,608

Sold for: \$32,400

August 9, 2005

Marc-Arthur Kohn



THE SALVADOR DALI COLLECTORS QUARTERLY

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