

THE **Salvador Dalí** COLLECTORS NEWSLETTER®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

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

Atlanta High Dalí Exhibit a Major Must-See

The Atlanta High Museum of Art's spectacular summer & fall exhibit, *Salvador Dalí: The Late Work*, opened August 7 and continues through January 9, 2011.

Among highlights of the exhibition are several works not seen in the U.S. in 50 years, including the monumental *Christ of St. John of the Cross*, voted Scotland's favorite painting in 2007, and *Santiago El Grande*, which has not left New Brunswick, Canada, since 1959. Also featured is *Assumpta Corpuscularia Lapislazulina*, on loan from a private collection in Spain and not seen publicly since 1959.

The show is introduced by a selection of vintage photographs highlighting Dalí's collaborations with photographer Philippe Halsman. Subsequent galleries include a selection of works that provide a background for understanding Dalí's eventual development beyond Surrealism, highlighting earlier works such as *Femme Couchée* (1926) as well as those most associated with the Surrealist movement, including *Morphological Echo* (1936) and *Transparent Simulacrum of the Feigned Image* (1938).



Visitors are then introduced to Dalí's concept of "nuclear mysticism." With his conversion to Catholicism in the 1940s, religious iconography also became prevalent in his work during this period. These themes often converged in works such as *The Madonna of Port-Lligat* (1949), which portrays the classic Madonna and Child fragmented and breaking into particles—Dalí's way of uniting modern science and atomic physics with religious tradition.



From the High Exhibit:
Honey is Sweeter Than Blood, 1941

Christ of St. John of the Cross is one of the artist's most famous images and portrays the crucified Christ on the cross from a striking angle, looking down from above. Dalí described the image as having come to him in a dream, in which he envisioned Christ as the atomic nucleus. This work is shown alongside *Santiago El Grande*. This section of the exhibit also explores Dalí's innovative graphic works in his illustrations of *Don Quixote*, which he created in public spectacles that involved applying paint with rhinoceros horns.

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Dali Museum's Eleanor Morse Remembered

Excerpted from *The St. Petersburg Times*, 7/3/2010, by Lennie Bennett



The Morses with Dali in 1971

Eleanor Morse, who with her late husband, Reynolds, changed the cultural landscape of the Tampa Bay area, died at her home July 1 after a long illness. She was 97. The Morses founded the Salvador Dali Museum in 1982 on St. Petersburg's downtown waterfront, donating their vast Dali art collection to the institution, making it the most comprehensive Dali archive in the world.

That they became the greatest private collectors of Dali's works, and, even more, friends with the eccentric artist and his wife, Gala, seemed improbable in the 1940s when they were a young, newly married couple. Their interest in such controversial art scandalized their family and friends in conservative Cleveland. Their unshakable commitment to each other perhaps allowed them to care little about other people's judgments. So her story, for the most part, can be told only in conjunction with that of her husband, who died in 2000 at 85.

Eleanor Reese, born Oct. 21, 1912, majored in music at Rollins College in Winter Park, studied music in Italy and received a master's degree in French and Spanish from Case Western Reserve University in Cleveland. She met her future husband at a concert in Cleveland. He was from Colorado, a graduate of Harvard Business School, and starting a company in Cleveland that manufactured plastics.



Daddy Longlegs of the Evening, Hope!

“He asked me to come up and see his etchings and I did,” she said in a 2002 interview. “And he really did have etchings.”

Their mutual love of Dali was part of their enduring romance from the beginning. They were introduced to it at a Cleveland Museum of Art show shortly before their 1942 wedding. They bought their first Dali painting, *Daddy Longlegs of the Evening, Hope!* one year later for about \$1,200. “We called it our wedding present to ourselves,” Mrs. Morse said.

They first met Dali in 1943 and began joining the artist and his wife in New York, Paris and their home in Spain. “They were wonderful fun,” said Mrs. Morse. “But we knew Dali wanted us to buy his paintings. He would become irritated if we bought older ones from a gallery instead of a new one from him.”

By 1979 they had 94 oil paintings, 150 watercolors and drawings and more than 1,000 prints and objects that were valued at about \$50 million. To avoid the collection's dispersal for tax reasons when they died, the Morses decided to give it to a museum with the promise that it would be kept intact. Every major institution they approached wanted the right to sell some of it. The Wall Street Journal wrote a story in January 1980 about their dilemma that caught the eye of Jim Martin, a St. Petersburg lawyer. He and a city official called on them in Cleveland to pitch the idea of a Dali Museum in St. Petersburg.

They agreed to visit and throughout remained unimpressed, until they saw from a distance an old building that seemed to perch near an outcropping of rocks on Bayboro Harbor. That, Reynolds Morse said, reminded him of Dali's childhood home on the northeast coast of Spain. It would be a perfect spot for their museum. The rest has become history.

Many people assume Eleanor Morse was the more passive partner in their relationship because she publicly deferred to her husband. “That would be a mistaken assumption,” said Hank Hine III, director of the museum since 2001.



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The High Exhibit & the Lust for Late...

Cultivating a profitable new niche: Dalí's long-overlooked post-Surrealist work
Excerpted from *The Wall Street Journal*, 8/13/2010, by Kelly Crow

Did Salvador Dalí paint anything good during the last five decades of his life? Until recently, the art establishment had an easy answer: No. During his lifetime, museums revered his 1930s paintings of limp clocks slithering in sandy wastelands, but only a devoted few ever paid any attention to his postwar works exploring religious devotion, atomic energy and DNA.

Now, the art market is scouring for undervalued works by major artists, museums are seeking new material for blockbuster shows and Dalí is getting a longer look. On August 7, the High Museum of Art in Atlanta opened *Salvador Dalí: The Late Work*, the first major museum exhibit devoted specifically to the controversial period after 1940 when Dalí had split with the Surrealists, embraced the Catholic faith and declared himself an Old Master-style classicist.

The High exhibit marks the art world's latest effort to dust off and promote overlooked works created during a major artist's final years. The fever for late-period works is being driven by market demands as much as scholarly curiosity. Typically, the pieces created by major artists late in life aren't as prestigious or pricey as their early breakthroughs or prime examples. But as artists' top works seep out of the marketplace and into museums, collectors' tastes begin "migrating to the supply," says David Norman, Sotheby's international co-chairman of Impressionist and modern art.

Few artists could reap more from a late-period revival than Dalí. He created at least 1,200 paintings between his 20s art-school years and his death in 1989. Yet he was only 36 when the Surrealists in Paris expelled him from their circle, citing his outsize ego and political apathy. As a result, more than half of Dalí's entire output is considered "late."

After breaking with the Surrealists, Dalí toyed with a variety of different topics and styles, a surprising mix that's reflected in the show at the High. These include his 1951 *Christ of Saint John of the Cross*, a nearly 7-foot-tall, photorealistic portrait of the crucifixion. A pixelated rendering of Raphael's *Madonna* embedded within the outline of a huge ear in his *Sistine Madonna* from 1958 reveals Dalí's later fascination for *trompe l'oeil*. Other artworks tease out his boredom with Abstract Expressionism and his early nods to Pop, conceptual, video and performance art.



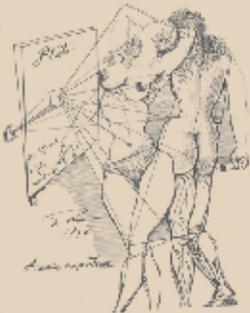
From the High Exhibit:
Dalí's *The Ecumenical Council*, 1960

With early Dalí examples increasingly tough to come by, collectors are investing in works he made well into the 1970s. Sotheby's sold a 1935 Dalí for a record \$5.6 million in May, but only 15 of his pre-1940 paintings have turned up at auction over the past five years, compared to 123 works after 1940. The average price paid at auction the past five years for a late-period Dalí has risen from \$108,634 to over \$1 million. In June, the artist's 1957 *Celestial Ride* sold at Christie's for \$3.2 million, five times what the seller paid for it eight years earlier.

The auction houses say Dalí is getting a boost from newer collectors from Asia and Russia, in part because Dalí is a household name as recognizable as Matisse or Warhol but far less expensive. A new buyer from mainland China bought the \$5.6 million Dalí in May, Sotheby's says.

Dalí's work is also a major museum draw for coveted younger audiences, according to several U.S. museums that have exhibited Dalí in recent years. More than 370,000 people attended the Philadelphia

"What is a television apparatus to man, who has only to shut his eyes to see the most inaccessible regions of the seen and the never seen, who has only to imagine in order to pierce through walls and cause all the planetary Baghdads of his dreams to rise from the dust."



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Museum of Art's Dalí retrospective five years ago, double the museum's advance estimate. At least a quarter of that audience was under the age of 25. In a typical Philadelphia exhibit, only 5% of the audience is ever that young, said Michael Taylor, the museum's curator of modern art. "Museums think people want the Impressionists, but young people want the rule-breakers," he said.

Much of the recent momentum in Dalí's market has been fanned by the artist's estate, the Gala-Salvador Dalí Foundation in Dalí's hometown of Figueres, Spain. Dalí created the nonprofit foundation in 1983. Between 1991 and 2009, the foundation spent roughly \$4.9 million a year acquiring 300 Dalí works, a supply-tightening move that could push up prices even higher for his remaining works. Its purchases are funded using some of the \$17.8 million it earns each year through commercial licenses along with fees tied to its three Catalan-area Dalí museums. The foundation says it never sells any of its Dalí holdings, which it values at \$363 million. Joan Manuel Sevillano, managing director of the foundation, said, "We think his market still has a long way to go up, and we have no plans to stop buying."

Mr. Sevillano says he has worked to burnish Dalí's reputation by suing those discovered making or selling counterfeit Dalí lithographs—a segment of the artist's market that's lost much of its resale value because of the proliferation of fakes in the 1980s and 1990s. Last year, he said collectors submitted 183 Dalí works to be authenticated by the estate; only 13 turned out to be legitimate.

Despite the artist's dorm-room ubiquity, much about Dalí's career is still a mystery. Elliott King, the High's curator for the Dalí exhibit, said the artist's catalogue raisonné currently stops with the year 1939, so he had to scout aggressively for art loans for the exhibit. Some collectors of Dalí's late work had never been contacted by a museum before. "I got a lot of raised eyebrows at the start," Mr. King said.

The portrait of the artist that emerges in the exhibit is far more complex than the artist's cartoonish mustache implies. Much of Dalí's work from the 1950s and 1960s references nuclear physics, reflecting his era's Cold War anxieties, while the more popular artists of those years -- Abstract Expressionists like Pollock and Rothko -- were focusing on color and rhythm, intellectual constructs less specific to the everyday world. In his lifetime, Dalí was heavily criticized for designing jewelry and collaborating on short films with Walt Disney, but these mass-market moves no longer seem heretical, thanks to Pop.

"He was playing a clown at a time when the world wanted artists to be aloof, but he took his art just as seriously," Mr. King said. 



From the High Exhibit:
Dalí's *Assumpta Corpuscularia Lapislazulina*, 1952

"We are all hungry and thirsty for concrete images. Abstract art will have been good for one thing: to restore its exact virginity to figurative art."



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Dali Sculpture Snatched from Museum

Excerpted from *The Western Australian*, 8/21/2010



A man stole a bronze sculpture by Salvador Dalí in broad daylight August 18 at an exhibit in western Belgium, walking away with it hidden in a bag. The statuette *La Femme aux tiroirs* (Woman with Drawers) was part of the permanent exhibition of Dalí art pieces in the Belfortmuseum in Brugge, Belgium.

The theft was captured on surveillance cameras, which police are examining. The man bought a ticket, walked around the halls and removed the piece from its base.

Created in 1964, the sculpture is 50cm high and weighs 10kg. It depicts a young woman with six drawers coming out of her chest and abdomen. Though insured, the statue was not protected by an alarm system.

The gallery's two guards were also in charge of selling tickets, and an accomplice to the crime may have deliberately blocked their view of the theft. ☺

“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.”



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Fortress-Like Dalí Museum to be Cat-5 Proof

Excerpted from *ArtInfo.com* and *WTSP.com TV-10 News*, 8/20/2010

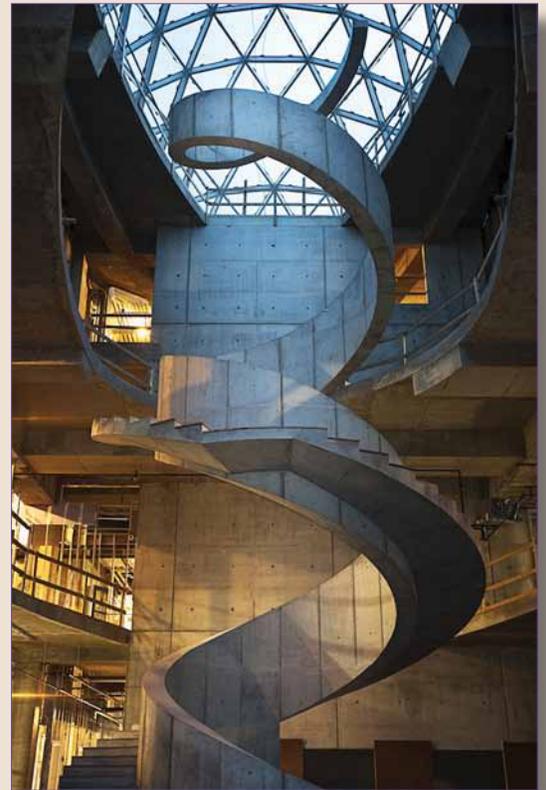
Architects of the soon to open Salvador Dalí Museum in St. Petersburg, Florida, were aware that melting clocks and flaming giraffes were not the only hazards they'd have to contend with in building the new \$36 million structure. There's also the less surreal matter of the hurricanes that annually wallop the coastal region. To protect the building, architect Yann Weymouth has built it into a concrete vault girded by an undulant, egg-inspired shield of hurricane-proof glass.

“The building is a fortress,” says Weymouth, a member of the firm HOK that has been working with Beck Group constructors.

The central structure is built to withstand the 165-mile-per-hour winds of Category 5 hurricanes. The roof is 12-inch thick solid concrete. The walls are even thicker, at 18 inches. The more than 900 interlocked glass triangles that make up the outer portion of the building -- called the “Enigma” segment -- can withstand up to a Category 3 hurricane. And should that glass break, letting rain, wind, and debris into the facility, the art will still be safe, Weymouth said. Storm doors will shield the galleries on the third floor, and the vault, which is on the second floor.

Even the data and security systems are protected against a Category 5 hurricane. Why so many major steps? Weymouth says it's because even “priceless” isn't a strong enough word to describe the art that will be housed here.

The estimated value of the collection “doesn't matter,” the architect said. “You cannot replace any of the paintings, because Salvador Dalí did them years ago, and he's not here anymore.”



The winding, bending building under construction next to the Mahaffey Theater will house the largest collection of Dali art outside of his native Spain, including 96 oil paintings, over 100 watercolors and drawings, and thousands of sculptures, photographs, and archival materials.

The museum considered renovating its current facility -- a converted warehouse that's been home to the art since 1982 -- but the decision was made to build something brand new. The number one reason the museum went with the plan to build a stunning new building is to protect the works of art from washing away.

The new Dali Museum is set to open its well-protected doors on January 11, 2011. 



EVENTS & EXHIBITIONS



The High Museum of Art
1280 Peachtree Street, N.E., Atlanta, Georgia 30309

Dali: The Late Work -- Through January 9, 2011

This exhibition focuses on Dalí's art after 1940. Featuring more than 40 paintings and a related group of drawings, prints and other Dalí ephemera, it explores the artist's enduring fascination with science, optical effects and illusionism, and his surprising connections to artists of the 1960s and 1970s such as Warhol, Lichtenstein and de Kooning. *See related stories, front page & p. 4-5, this issue of the SDCN.* Additional info at www.High.org or phone (404) 733-4444.



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 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 is the first time a selection of these items has been on view. Additional info at www.SalvadorDaliMuseum.org or phone (727) 823-3767.



National Galleries of Scotland, Dean Gallery
73 Belford Road, Edinburgh, Scotland

Another World -- Through January 10, 2011

Comprehensive survey of Surrealist art, bringing together masterpieces by Dalí, René Magritte, Pablo Picasso, Alberto Giacometti and Joan Miró, is the centrepiece of the Scottish National Gallery of Modern Art's 50th anniversary celebrations. The exhibition includes major loans from public and private collections and offers 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. 

"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."



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Christ of St. John of the Cross, 1951

Dali at The High (continued from p. 1)

The final section traces Dalí's work in illustration, fashion and theatre, all part of his creative projects that predated later commercial ventures by such "celebrity artists" as Warhol and Koons. Included are sculptures, jewelry, a chess set and a sampling of the artist's rarely exhibited portrait works of America's high society. Exploring Dalí's relationship with 1960s Pop Art, the exhibition includes Warhol's *Screen Test: Salvador Dalí* and the photomontage *Mao Marilyn* that blends Marilyn Monroe's features with Chairman Mao's, which Dalí commissioned from photographer Philippe Halsman.

As an example of Dalí's innovative use of media and popular persona, the exhibition features the 1960 film *Chaos and Creation* -- possibly the first example of video art -- in which Dalí creates an abstract painting using a motorcycle, popcorn and Pennsylvania pigs. The final segment of the exhibition showcases some of the artist's most innovative late works such as his hologram of rock star Alice Cooper and the 1958 painting *The Sistine Madonna*, which predates Pop Art by superimposing the image of the Virgin and Child onto a giant photograph of the Pope's ear, which is composed of a benday dot pattern.

"Dalí's art after 1940 continues to be highly controversial due to his perceived reactionary politics, unabashed commercialism, and conservative mode of representation," said Elliott King, guest curator for the exhibition and Dalí scholar. "Critical understanding of these issues has changed over the past fifty years, and where Dalí was once deliberately out of step with modern art, today we can look back on his 'late' work and appreciate its innovations and antecedence to more contemporary concerns. If we move beyond Dalí's veneer of self-promotion or, better still, understand it as integral to his artistic project, the work can be recognized as some of the most intelligent and dynamic of the twentieth century."

"Salvador Dalí at the High Museum brings together one of the most important groupings of the artist's later work to ever be shown, and also affords our visitors the opportunity to meet one of the greatest artists and intriguing minds of the twentieth century," said Michael E. Shapiro, the High's Nancy and Holcombe T. Green, Jr. Director. "It is thrilling for our audiences to see the evolution of the world's best known Surrealist."

Salvador Dalí: The Late Work is organized by the High Museum of Art in collaboration with the Salvador Dalí Museum, St. Petersburg, Florida, and the Fundació Gala-Salvador Dalí, Figueres, Spain. The High is to be the sole venue for this exhibition. 



The Sistine Madonna (The Pope's Ear), 1958