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DTR Modern Galleries Acquires Largest Collection of Salvador Dali Graphic Works Worldwide

The Collection comprises over 1,300 works and is valued at over \$20,000,000.



Dali, *Apparition de Dulcinne, Passages Choisis de Don Quixote de la Mancha Suite*, 1957, Lithograph, 16" x 13"

This prized collection, most of which was acquired directly from Dalí, was carefully assembled over a span of 40 years by a late Palm Beach connoisseur. An all-encompassing survey of Dalí's graphic works, this set was once intended for a museum. DTR is pleased to announce that after many months of exacting research and examination, this monumental, museum-quality compilation is now available to our collectors.

Salvador Dalí was born on May 11, 1904, in Figueres, on the French border in Catalonia, Spain. In 1922, Dalí moved to Madrid and studied at the Academia de San Fernando, School of Fine Arts. Dalí was expelled from the Academia in 1926, shortly before

his final exams, when he stated that no one on the faculty was competent enough to examine him. That same year, he made his first visit to Paris, where he met with Pablo Picasso, whom the young Dalí highly respected. Picasso had already heard favorable reports about Dalí from Joan Miró. As he developed his own style over the next few years, Dalí made a number of works heavily influenced by Picasso and Miró. In 1931, Dalí painted one of his most famous works, *The Persistence of Memory*, which introduced a surrealistic image of soft, melting pocket watches which suggest Einstein's theory that time is relative and not fixed.

Whether he painted in his studio, wrote scripts for films, made book illustrations, or designed sets and stage costumes, his life was full of twists and turns, of imaginative perceptions and outrageous statements. Despite the work of many researchers and biographers of Dalí, his personality is still a mystery, for which we have received his own warn-



Dali, *Peter, Twelve Apostles Series*, 1977, Lithograph, 19" x 18"



ing: "The secret of my influence has always been that it remained secret."

Dalí's works can be found in all major museums across the globe and is the highlight of many private collections.

Dali, *Hell Canto 7, Divine Comedy Suite*, 1960-64, 13" x 10"

The breadth of DTR's current graphic compilation surpasses them all.

Among some of the most distinctive series in this set are: "Twelve Tribes of Israel"; "Dante's Divine Comedy"; "Don Quichotte"; "The Signs of the Zodiac"; "Alice in Wonderland" and "The Playing cards". Additionally it includes a collection of over 200 rare titles, assembled by Pierre Argillet, Dali's publisher of over 50 years. Original lithographs "Drawers of memory" and "Cosmic rays resuscitating soft watches" are also included in this stunning offering.

Select pieces from the Dali collection will be available for collectors and art lovers in the fall of 2009 at DTR Modern Galleries in Boston and Palm Beach.



Dali, *Zebelum*, Twelve Tribes of Israel Suite, 1972, Etching, 25" x 20"



Dali, *Down the Rabbit Hole*, Alice and Wonderland Suite, 1969, Heliogravure with Woodblock, 11.5" x 17"

Emerging Trends in Art Market



Miró, *Peinture (Femme se poudrant)*, 1949, oil, gouache, watercolor, pastel and Indian ink on canvas, 14" x 18"

Despite the volatility of the current economic climate, recent auctions at Christie's and Sotheby's reaching encouraging heights in the Impressionist and Modern market, with combined sales at \$153.7 million. While last year's auctions were marked by a trend of wealthy buyers from Russia, Asia and the Middle East recent auctions watched as these players sat to the side and European collectors stepped in. One prominent buyer was dealer, David Nahmad of Monte Carlo who purchased well-known, blue-chip artists including Picasso and Miró. Nahmad does not seem to be the only collector going after these well-known artists, according to Helena Newman, vice chairwoman of Sotheby's Impressionist and Modern art department. Newman sees more collectors going after blue-chip works, whose values continue to appreciate. According to New York Times Auction Reporter, Carol Vogel, during the June 23rd's auction at Christie's London, Picasso's *Homme à l'épée* (1969) was purchased by Nahmad for \$9.3 million, almost double the amount paid for in 2005 by the previous owner, the Saudi Arabian Juffali family. Nahmad also purchased Miró's *Peinture (Femme se poudrant)* (1949) for \$6.5 million. During the following day's Sotheby sale, another



Picasso, *Homme à l'épée*, 1969, oil on board, 57" x 45"

Picasso, *Homme à l'épée* (1969), painted a day before the Christie's lot, doubled its price when it was purchased by Lebanese financier, Samir Trabouisi for \$11.5 million. Despite failing to sell in 2004, Picasso's *Nu assis et joueur de flute* (1967), sold at Sotheby's London for almost \$5.6 million; making it another top lot. These recent sales show that the current trend in the art market is that collectors favor recognizable artists and established works such as, "Calder's elegantly spare mobiles, Joan Miró's classic paintings of stick-like figures...and the swirling village views of Marc Chagall," says Wall Street Journal writer, Kelly Crow.

Introducing Suzanne Crocker



Suzanne Crocker, *Harvest Barn*, oil on canvas, 36" x 36"

DTR Modern is pleased to introduce Suzanne Crocker whose newest work is scheduled to be debuted at the Boston gallery this fall. Born in Cambridge, Massachusetts, Crocker attended Montserrat College of Art and the University of Pennsylvania. The success of her work has gained both national and international attention. Crocker has studied intensely with Color Field painter, Wolf Kahn as well as the gifted colorist, Cynthia Packard, among others. Crocker's work, along with that of her mentors, can be directly linked to Hans Hofmann who is often credited as the catalyst of Abstract Expressionism. The inspiration of these monumental teachers is apparent in her dynamic works, and projects her as a descendent of the great Color Field and Abstract Expressionist painters.

Similar to the work of Kahn and Hofmann, Crocker possesses the rare ability to create evocative works through the power of



Suzanne Crocker, *Invitation to Walk*, oil on canvas, 36" x 36"



Suzanne Crocker, *Mountain High*, oil on canvas, 48" x 48"

color. Her rhythmic process includes the use of brushes, rags, the end of her brush and even her fingernails to work and build layers of paint and charcoal. As these layers are built energetically – similar to Jackson Pollock's action paintings - an atmospheric depth is created. These expressive surfaces and color symphonies translate into feelings of harmony and tranquility. At first, Crocker's compositions greet the viewer with a feeling of peaceful solitude. This enveloping sense of calm effortlessly evolves, encouraged by lively pops of color, towards a greater sensation of togetherness. Behind Crocker's work is a personal philosophy that nothing is truly alone, but instead part of a larger, universal force that connects everything and everyone. This philosophy is seen continuously through her choice of color, brushstroke and mark-making in her not-to-be-missed, breathtaking creations.



Suzanne Crocker, *A Place to Explore*, oil on canvas, 48" x 48"