

THE Salvador Dali

COLLECTORS BI-MONTHLY JOURNAL®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

* * * Now In Our 25th Year * * *

Stunningly Realistic Sculpture of Dali

Excerpted from *(London) DailyMail.com*, 1/24/2015 by Khaleda Rahman

Hollywood special effects artist Kazuhiro Tsuji has created astonishingly realistic sculptures of iconic figures, including Abe Lincoln and Salvador Dali. Tsuji, 45, from Kyoto City, Japan worked five months crafting the look-alike busts out of silicon, polyester, bronze and chrome plating. And if they weren't already life-like enough, they even have real hair.

Tsuji decided to replicate Andy Warhol because he saw parallels between the artist's life and his own. It's the same reason he chose to make a bust of Surrealist painter Salvador Dali.

"When I was watching a documentary on Warhol, the transition of my career from commercial artist to fine art artist struck me as similar to his. Lincoln and Warhol as well as Dali all broke through tormented life, childhood insecurity or family issues, then they became the greatest. I am expressing their soul from inside of the sculpture while I create it layer by layer to the surface."

Tsuji created amazing blockbuster movie prosthetics for 25 years. His



work includes the aliens in *Men in Black* and the 2012 remake of *Total Recall*. He mastered aging techniques, useful in the time-hopping thriller *Looper* and helped Brad Pitt travel through time in *The Curious Case of Benjamin Button*. He turned his attention to fine art sculpture in 2008. Visit Kazuhiro Tsuji's website at www.KazuStudios.com.

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How to Dream Like Salvador Dalí

Excerpted from *Psychology Today*, 2/20/2015 by Michelle Carr

Far beyond simply using dreams as a source of inspiration, Salvador Dalí proactively harnessed the power of dreams, incorporating systems of dream control into his artistic methods. Of his many techniques, his most famous is the “slumber with a key.” This is a brief nap used to channel the fluid space between wake and sleep, where sensations and perceptions of the day re-surface as *hypnagogic images*. Dalí prescribes this afternoon slumber for painters, as it provides both visual inspiration and the necessary rest for the mind, and hand, for the labors of painting. His instructions are as follows:



“You must seat yourself in a bony armchair ... with your head tilted back and resting on the stretched leather back. Your two hands must hang beyond the arms of the chair; to which your own must be soldered in a supineness of complete relaxation.... In this posture, you must hold a heavy key which you will keep suspended, delicately pressed between the extremities of the thumb and forefinger of your left hand. Under the key you will previously have placed a plate upside down on the floor.... The moment the key drops from your fingers, you may be sure that the noise of its fall on the upside down plate will awaken you.” --Salvador Dalí, 50 Secrets of Magic Craftsmanship

Just before being startled awake, you momentarily enter the hypnagogic sleep state, a state similar to REM sleep where the mind is fluid and hyperassociative, allowing creative connections to form, connections between seemingly remote concepts that you may not realize in the structure of waking thought. In other words, in this state your mind is able to bring together distant ideas in a new way.

But what drives these connections? Intuition may provide the undercurrent to creative associations, drawing together memories and concepts through familiarity and sensed associations. This idea has been explored also in the waking mind. Often we are able to “sense” a connection prior to perceiving it, for example, subjects given a task where they are required to find the link between unrelated words often report a “feeling of knowing” the solution prior to actually solving the problem. However, in the waking state, subjects usually attempt to systemically search known associations to discover a solution, whereas in the hypnagogic state, intuitive hunches may naturally draw together new and unusual, distant associations.


In this sense, hypnagogic process mirrors the methods of creative types. A musician is moved intuitively to play original combinations of chords and riffs, creating melodies both imaginative and inspiring. Visually, hypnagogic images express layers of memories and sensations ... the type of rich metaphoric image fitting to the art of the surrealist. For example, Dalí's *The Persistence of Memory* gives the sense that time is distorted, drudging, slowing down and dragging on.

Beyond the arts, hypnagogic state can be used for other facets of creative problem solving. Especially in those moments where you feel a solution is just out of reach, a momentary descent into hypnagogia may be just what you need for those creative solutions to bubble to the surface.

For those who aren't keen on clattering keys, a simpler procedure is perfect for naps at work. If sitting upright with your neck unsupported, the muscle paralysis that occurs at sleep onset causes your head to “nod off.” Ever tried to sleep on a bus? You repeatedly awaken as your head falls onto a stranger's shoulder. This is the “Upright Napping Procedure” -- follow these steps for a hypnagogic office siesta:

- 1.) Perform normal work sitting upright in a chair.
- 2.) When drowsy, close eyes and await a nap.
- 3.) Observe all imagery during transition to sleep.
[Head nod or muscle jerk stimulates awakening]
- 4.) On awakening, review preceding imagery.
- 5.) Record details immediately ... then repeat from step 2.

To maximize the procedure, try to focus on a specific problem or intention while awaiting sleep, and immediately afterwards record any observations with text or drawing. You can repeat these steps multiple times and then analyze the recordings, looking for any insight or new memory associations.

So, the next time you are waiting on artistic inspiration or need a spark in creative problem solving, try a hypnagogic nap, and let your subconscious work for you! 

*“Intelligence
without ambition
is a bird without
wings.”*



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Art expert takes dead aim at Salvador Dali fakes

By RALPH BLUMENTHAL
New York Times

New York — "Le more confusion is more better," said Salvador Dali, charming his devotees and laying down a formidable challenge to posterity.

His dizzying output of nearly 2,000 graphics, often executed with workshop artisans and widely faked by a flourishing counterfeiting industry, has left art dealers, collectors and law-enforcement agents agonizing over what constitutes an authentic Dali print.

Albert Field may be one of the few who know.

For more than 40 years, Field — a teacher, mountain climber, art scholar, singer, nudist and devoted Dalinian — has worked to reduce the confusion, cataloging the thousands of authentic works and fakes out of a Dali-crammed row house in Queens.

Tapped by Dali as an official archivist many years before the artist's death at 84 in 1989, Field has cooperated with some 20 art-fraud investigations by government agencies and has testified as an expert witness in court.

He is regularly called on to authenticate Dali works for galleries and collectors. He also works closely with the Salvador Dali Museum in St. Petersburg, Fla., to which he has willed his own large collection of the artist's work.

Now Field, 81, has produced his own crowning work: "The Official Catalog of the Graphic Works of Salvador Dali," not only reproducing and describing in often numbing detail all the verified prints but also citing more than 400 dubious prints that serious collectors avoid.

At \$285 a copy, the volume is not aimed at those who buy their Dali prints in greeting-card stores.

The self-published book, financed by a California art gallery, Brana Fine Arts of Pacific Palisades, a major dealer in Dali prints, has been hailed by experts in the artist's work.

The chairman and former director of the Dali Museum, Reynolds Morse, called the book a vital weapon against counterfeiters.

"Only the labors and scholarship of Field can begin to restore any kind of order to the vast world of Dali reproductive prints," Morse wrote in an introduction.

Joan Kropf, the museum's curator of collections, also called Field a reliable archivist, "very thorough in tracking down nuances."

Field is not shy about his expertise.

"I know all the publishers," he said, referring to those who have issued Dali prints, "and all but one of the crooks."

The one who got away, he said, was Gilbert Hamon, a Parisian art dealer and convicted trafficker in fake Dalis, who died before Field could question him.

He debunked accounts that the ailing Dali had undermined the integrity of his own work by signing thousands of blank sheets in the early 1980s.

"This is a lie spread by crooks," Field said. "When he signed a blank, it was accounted for by his lawyers."

But he said unscrupulous associates and even Dali's wife, Gala, took advantage of his infirmities by signing dubious deals for unsupervised publication of his works, which opened the way to widespread fakery.

Dalí Exhibit in Brazil Drew More Than 1,500,000 Visitors


Excerpted from *Fox News Latino*,
1/16/2015 by Agencia EFE

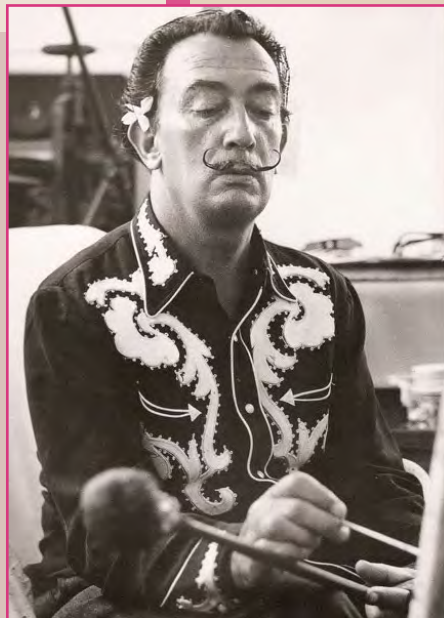
Latin America's largest retrospective exhibit of Salvador Dali art ended its Brazilian engagement after receiving a record 1.5 million visitors in Rio de Janeiro and Sao Paulo.

The show attracted 970,000 visitors in Rio de Janeiro, Brazil's tourist mecca, and another 530,000 in Sao Paulo, the financial capital, according to the sponsor, Spanish firm Abertis.

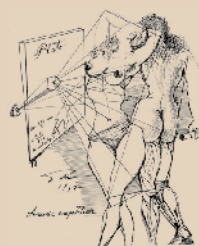
The exhibition included 24 oil paintings, 135 drawings and several documents reflecting lesser-known aspects of Dali's work, such as the prints he made in 1969 for an edition of Lewis Carroll's *Alice in Wonderland*, and a series of flowers and fruits with human shapes.

The exhibit brought together works owned by the Reina Sofia Museum, the Gala-Salvador Dali Foundation and the Salvador Dali Museum in St. Petersburg, Florida.

Brazilian attendance for this touring Dali exhibit surpassed that at the Pompidou Center in Paris (November 2012 - March 2013) and Madrid's Reina Sofia Museum (April - September 2013). 



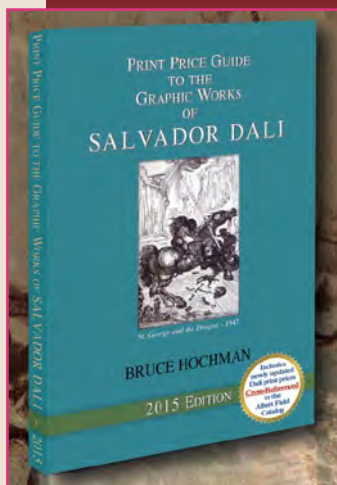
"It is good taste, and good taste alone, that possesses the power to sterilize and is always the first handicap to any creative functioning."



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2015 Salvador Dali Print Price Guide by Bruce Hochman

Only \$99.95 (+ \$9.95 S&H-U.S. CA residents add sales tax)
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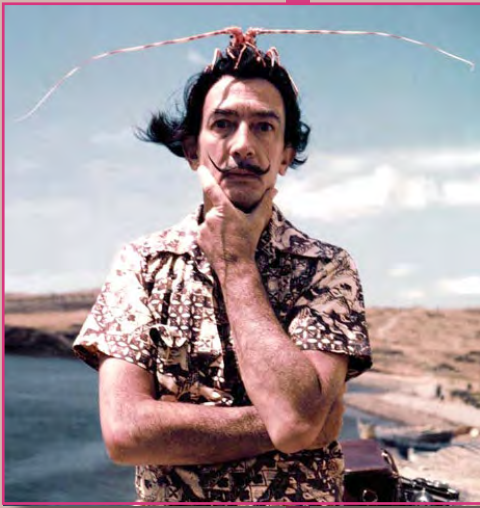
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All orders final - no returns. Order securely online at:

www.DaliGallery.com

Albert Field's *The Official Catalog of the Graphic Works of Salvador Dali* also available for purchase. Limited quantity remaining -- order now.



In Search of Dalí in Cadaqués

Excerpted from *The Wall Street Journal*, 2/26/2015, by Jemima Sissons

In the solitude of Cadaqués Bay, time feels fluid. A fitting place, then, for Salvador Dalí to call home. Born an hour away in Figueres on the Costa Brava, the Spanish Surrealist settled here with his muse and wife, Gala, in 1930 and stayed for over 50 years.

Standing on the shore, it's easy to understand why he called it "the best place in the world." Cadaqués glistens white against cactus-dotted mountains. In front, the twinkling sea and its sun-drenched coastline, which stretches north to France and south to Barcelona.

Dalí, who came here on vacation as a child, initially rented a fisherman's cabin in Port Lligat, a 10-minute walk from Cadaqués. Over the years, he and Gala built their own home -- one of the most bonkers, most sublime houses imaginable. Any tour of Cadaqués and Port Lligat should begin there (www.salvador-dali.org). Be sure to reserve your ticket ahead of time. Even in January, the museum was booked solid a few days out. And this is one site you won't want to miss. From the stuffed polar bear that greets you in the hallway to the phallic swimming pool and the giant eggs perched on the top of the house, it's a glorious shrine to folly.


After you've had your fill of the surreal, amble down to Cadaqués, where cafes line the waterfront and rows of elegant pollarded trees frame the main square. Here, at Passeig 8, under the watchful gaze of the Dalí statue, duck into L'Hostal (www.lhostalcadaques.com) for a bite to eat. The artist used to frequent the hostelry in its former incarnation as a cafe and bar; he painted the tiled sign that greets you as you walk in and is said to have occasionally waxed lyrical with Gabriel García Márquez here in this bustling spot. Today it's a tapas restaurant with dishes ranging from salmon carpaccio with mango and dill to pig trotter ravioli. Order a glass of pink Cava and raise a toast to the artist, whose image lines the walls.



Further along the waterfront, at 1 Plaza Doctor Trèmols, is one of the most magnificent buildings in town and another regular Dalí haunt. Bar Casino, the slightly spit-and-sawdust cafe of a cultural center that serves as a focal point of local social life, is more faded than grand these days. But it's still a good spot for a little afternoon café con leche and people watching. But to drink in the true elegance of this town, which inspired so many of Dalí's paintings, it's best to head out along the waterfront. Exit Bar Casino, turn right and take the path along the sea. As you walk past artist studios and curl gently around the bay, look out for signs depicting the views Dalí captured on canvases. From these lookout points, it's as if you're seeing Cadaqués through his eyes. So bring along a sketchbook and pencils (leave the eraser at home), and do your best impression of the artist as a young man.

A 10-minute stroll brings you to Dr. Bartomeus 2 and one of the artist's favorite hangouts, Café de la Habana. A swinging music joint, it's the perfect spot to sip a glass of wine and listen to local bands croon away (www.cafedelahabana.com). When your stomach starts to pound louder than the drums, head to the nearby El Barroco, whose logo was designed by Dalí. Here the artist would feast on steamed lobster with garlic and Vichy Catalan, before dancing on the tables. Now a Lebanese restaurant, create your own lavish party with rounds of mezés, skewers and paella (www.elbarroco.net).

For a real taste of Dalí, head to Casa Anita, perhaps his most famous hangout. The artist would eat at this convivial restaurant in the town's warren of back streets a few times a week, always at the same seat. The food is pretty much unchanged. The fresh prawns, grilled on the plancha, and the famously succulent local sardines are a memorably simple feast, improved only with some pa amb tomàquet (tomato-soaked bread) and a glass of young white wine.

Although it's been over 25 years since his death, the persistence of Dalí's memory still looms large. 

*"Liking money like
I like it, is nothing
less than mysticism.
Money is a glory."*




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This recent Marvel Comics "Edge of Spider-Verse" issue featuring "Spider-Man Noir" has Peter Parker, M.J. and Aunt May commenting about Dali's Dream of Venus exhibit at the 1939 New York World's Fair. Spider-Man Noir fights crime during the 1930s Great Depression era... 



Juice Bottle Catches an Art Thief

Excerpted from *BoingBoing.net*, 2/6/2015, by Dan Lewis

Most famous pieces of stolen art are stolen because they're famous. But a 1949 work by Salvador Dalí is famous because it was stolen. *Cartel de Don Juan Tenorio* is not one of Dalí's best known pieces. It's just one of some 1,500 or so original works created by the prolific artist over his decades-long career.

Nevertheless, it is a Dalí, and as such will attract both viewers and potential buyers. In June 2012, an art gallery on Manhattan's upper east side had the 11" x 14" work on display -- at least until a security guard

inexplicably failed to do his job. During regular gallery hours, a visitor walked in with a shopping bag, strolled over to the Dalí, took it off the wall, put it in his bag, and walked out.

The gallery's owner, Adam Lindemann, was befuddled, for two reasons. First, as he told the *New York Times*, "There was a security guard standing right there. So how you don't see a young, sweaty guy with a shopping bag I don't understand." But more importantly, Lindemann asked rhetorically, "What do you do with a stolen drawing by Dalí?" After all, there isn't a boundless market for Dalí works like this one, and anyone interested in this artwork -- which the gallery valued at \$150,000 -- would also know it was stolen.

What you have on your hands is a fairly expensive, impossible-to-move item. The thief apparently agreed, because a week later *he mailed it back!* The art was undamaged, but perhaps to save shipping costs, had been removed from its frame, and the sender of course used a fake return address.

A suspect was none the less eventually charged with the theft. Police found his fingerprints on the returned Dalí (*perhaps he should have just kept it?*), and in February 2013, they found a match. According to the *BBC*, around the same time he stole the Dalí, the thief was nabbed stealing something else -- a bottle of juice from a supermarket. As a result of that shoplifting arrest, his fingerprints and I.D. made it onto a law enforcement database. Apparently, it's easier for some guys to lift pricey art than cheap groceries.

[Editor's note: This art later auctioned for \$110,500 at Samuel T. Freeman, November 3, 2013.] 

"Mistakes are almost always of a sacred nature. Never try to correct them. On the contrary: rationalize them, understand them thoroughly. After that, it will be possible for you to sublimate them."



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AUCTION NEWS



Hydres (top left)

Watercolor, gouache, oil, brush & ink on cardboard, 1969

Estimated: \$232,130 - \$309,500

Sold: \$560,970 at Christie's London

February 4, 2015



Neptune (top right)

Watercolor, gouache, pencil, brush, ink & wash on paper, 1947

Estimated: \$386,880 - \$541,630

Sold: \$509,130 at Sotheby's London

February 4, 2015



Dance of Time II (2nd left)

Large size bronze sculpture

Estimated: \$309,500 - \$619,000

Sold: \$319,560 at Christie's London

February 5, 2015



Sans Titre (2nd right)

Watercolor on board, 1948

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

Sold: \$77,380 at Sotheby's London

February 4, 2015



Tauromachie (bottom left)

Gouache on paper, 1966

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

Sold: \$106,390 at Sotheby's London

February 4, 2015



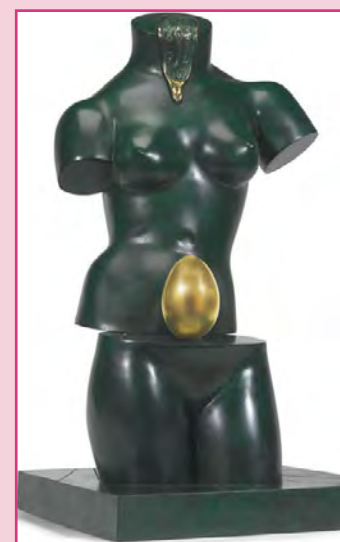
Etude pour 'Pierres d'Après-Midi' (3rd right)

Watercolor, ink, brush & pencil on paper, 1949

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

Sold: \$50,290 at Sotheby's London

February 4, 2015



Space Venus (bottom right)

Bronze sculpture, 1984

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

Sold: \$38,687 at Sotheby's London

February 4, 2015



Etude des Costumes de l'An (top left)
 Watercolor, ink & pen on paper, 1966
 Estimated: \$46,425 - \$61,900
 Sold: \$87,050 at Sotheby's London
 February 4, 2015



Trilogy of the Desert - Room Setting (top right)
 Gouache & pencil on paper, 1946
 Estimated: \$77,380 - \$108,330
 Sold: \$87,050 at Sotheby's London
 February 4, 2015



Cavalier a la Guitare (2nd left)
 Ink & brush on paper, 1948
 Estimated: \$30,950 - \$38,687
 Sold: \$38,687 at Sotheby's London
 February 4, 2015



Josue, Brave au Combat (2nd right)
 Ink with brush & gold paint on paper, 1964
 Estimated: \$61,900 - \$92,850
 Sold: \$124,570 at Christie's London
 February 5, 2015



Etude pour la Peche au Thons (3rd right)
 Watercolor & gouache on card, 1966
 Estimated: \$92,850 - \$123,800
 Sold: \$208,140 at Christie's London
 February 5, 2015



L'Epreuve de l'Arc (3rd left)
 Watercolor, gouache, pen & ink on paper, 1970
 Estimated: \$123,800 - \$185,700
 Sold: \$282,420 at Christie's London
 February 5, 2015



Argos (bottom left)
 Watercolor, gouache, pencil, pen & ink on paper, 1970
 Estimated: \$123,800 - \$185,700
 Sold: \$245,280 at Christie's London
 February 5, 2015



Etude pour 'La Cene' le Christ et les Apotres (bottom right)
 Gouache & ballpoint pen on paper, 1955
 Estimated: \$4,642 - \$7,732
 Sold: \$31,917 at Christie's London
 February 6, 2015

EVENTS & EXHIBITIONS



Boca Raton Museum of Art

501 Plaza Real, Boca Raton, FL 33432

Surrealism and Magic -- Through April 5, 2015

Explores the Surrealists' interest in magic, arcane learning and indigenous spirituality. Includes paintings and works on paper by Kurt Seligmann, Breton, Matta, Dalí, Duchamp, Tanquy, Ray, Ernst, Masson, Tanning, Carrington, Lam and Magritte. Inspired by the magic-themed library of Mr. Seligmann (1900-1962), the exhibition includes rare books from the 15th to 20th centuries, correspondence, ephemera, music, and film. Organized by the Herbert Johnson Museum, Cornell University. Telephone (561) 392-2500 or for details online visit <http://www.bocamuseum.org>



The Salvador Dali Museum

One Dali Blvd., St. Petersburg, Florida 33701

Dalí & da Vinci: Minds, Machines & Masterpieces -- Through July 26, 2015

Presenting more than 75 works and featuring a number of rare da Vinci pieces. The show highlights the link between Dalí and da Vinci through their mutual desire to use tools of art to examine the human experience, including math, anatomy, motion devices, religion, and visual perspective. Each artist imagined fanciful devices and inventions; some became reality, while others remain only in sketches and manuscripts. Includes exceptional da Vinci diagrams, Dalí manuscripts, paintings, and invented objects from both artists. Telephone (727) 823-3767 or for complete information online visit <http://thedali.org/exhibit/dali-da-vinci-minds-machines-masterpieces>



The University of Arizona Museum of Art

1031 North Olive Rd., Tucson, AZ 85721

Salvador Dalí: Our Historical Heritage -- Through June 14, 2015

Dalí began exploring religious themes in his art as early as the 1940s. These would become recurring elements throughout his artistic career. The portfolio *Our Historical Heritage* depicts events and historical figures from the Hebrew biblical scriptures, rendered with the typical vigor and energy found only in a Dalí work. Telephone (520) 621-7567 or for information online visit <http://www.artmuseum.arizona.edu/events/event/salvador-dali-historical-heritage>



Textile Museum of Canada

55 Centre Ave., Toronto, Ontario M5G 2H5

Artist Textiles: From Picasso to Warhol -- May 2 - October 4, 2015

A fascinating overview of 20th-century textile designs from some of the world's most renowned artists. More than 200 works on fabric trace the history of art in textiles, with examples from key European and American art movements including Surrealism. Early artist textiles went on to become commercially produced clothing, giving consumers access to a Joan Miró dress or a Salvador Dalí tie. The exhibit features textile works by such notable artists as Salvador Dalí, Pablo Picasso, Joan Miró, Andy Warhol, Henri Matisse, and Marc Chagall. Most of these rare textile pieces have not been on public display before. Telephone (416) 599-5321 or for complete details online visit <http://www.textilemuseum.ca/apps/index.cfm?page=exhibition.detail&exhId=367>