

THE Salvador Dali

COLLECTORS BI-MONTHLY JOURNAL ©

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

*** Now In Our 26th Year ***

Dalí Sculptures Stand Tall in Beverly Hills

A remarkable exhibit of 12 large Salvador Dali sculptures at Two Rodeo Drive in Beverly Hills marks the first and most extensive outdoor showcase of Dali sculptures in the U.S. The exhibit will remain on display and free to the public through Sept. 23, with docented tours on weekends.

This exhibit uses the brilliant sunshine of Beverly Hills to light up Salvador Dali's iconic bronze masterpieces, offering a rare opportunity to experience them in an open environment outside of a museum or gallery setting. All works are on loan from The Stratton Institute, holders of the world's largest collection of Dali's monumental bronze sculptures.

The four spectacular monumentals in the show tower to heights up to 12 feet. The eight museum size subjects range in height from four to nine feet. The Stratton Institute's collection of Dali artwork has been seen by more than 12 million people around the world, touring over 100 prestigious museums and locations in the past 25 years.

Museum Size Sculptures Exhibited:

- *Dance of Time I*
- *Dance of Time II*
- *Horse Saddled with Time*
- *Triumphant Angel*
- *Triumphant Elephant*
- *Snail & the Angel*
- *Surrealist Warrior*
- *Surrealist Piano*

Monumental Size Sculptures Exhibited:

- *Persistence of Memory*
- *St. George & the Dragon*
- *Woman Aflame*
- *The Unicorn*



Donations raised from this exhibit and a percentage of sculpture sales will benefit Operation Smile, a non-profit medical organization dedicated to improving the health and lives of children in developing countries with access to surgical care for those born with facial deformities. ☺

INSIDE

Dali Archivist
Albert Field

PAGE 2-3

Vintage Dali Ad
Illustrations

PAGE 4

Dali in a Deep Sea
Diving Helmet

PAGE 5

Auction News

PAGE 6-7

Events &
Exhibitions

PAGE 8

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



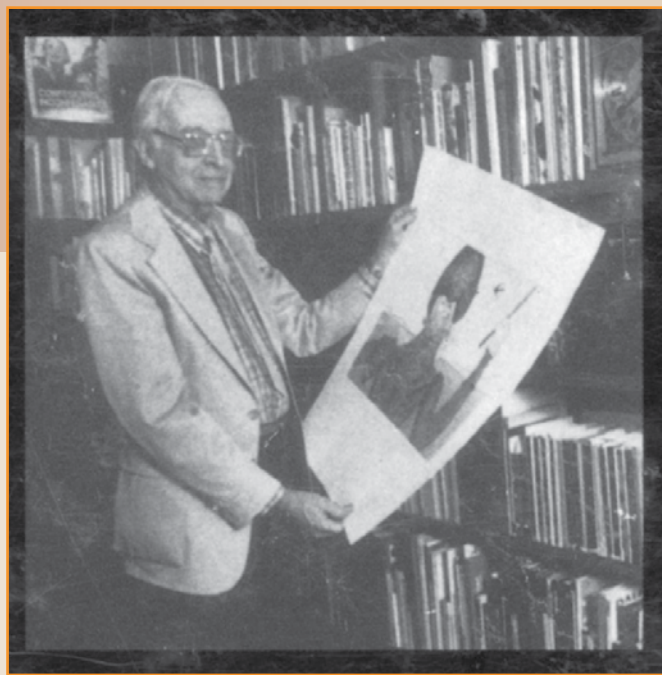
Albert Field: Salvador Dali Historian and Archivist

George Albert Field graduated from Columbia College and Harvard University and was a high school teacher. His interest in Salvador Dali dated from their first meeting in 1941 at the Museum of Modern Art. Field became fascinated by the combination he perceived in Dali of two qualities he believed essential to artistic success: the technical skill to draw and paint whatever he wanted and the creativity to produce works that stimulate viewers' imaginations.

Field began making a card index of Dali's works as listed in exhibition catalogues, articles and books. In 1955, after seeing the Venice Exhibition, he visited Dali at the St. Regis Hotel in New York City and showed him his index files. He asked Dali if there were a catalogue of his works to which he could refer, but the artist replied, "No catalogue!" Then poring over Field's card archive, Dali marveled at the thoroughness of the work, exclaiming at last, "Perfect! Perfect! You ... you are the catalogue!"

Armed with Dali's written permission to collect information and a letter instructing everyone to cooperate in his research, Field ultimately expanded his investigation to 13 countries, making 40 trips to Europe and two to Japan as he visited galleries, museums, and even collections in private homes.

He visited Dali often at the artist's home in Port Lligat, Spain. During Dali's stays in New York City for three or four months each winter, Field saw him several times every week. In December 1979, when a strike of museum workers prevented Dali from entering the exhibition at the Beaubourg in Paris, Field was already inside the museum making notes. That evening, he reported to Dali at the Hotel Meurice. He translated several of Dali's articles from "Dalinian French" into English and always kept asking the artist for more and more information for his catalogue.



"The day that people begin to study my work seriously, they will see that my painting is like an iceberg of which only a tenth of its volume is visible."



THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL


VOL 26 NO 4
Jul-Aug 2016

2



*Albert Field meeting with Salvador Dali at the St. Regis Hotel in New York
(Photo © Frank Hunter; The Salvador Dali Archives)*

Field's extensive collection of books, articles, catalogues and photographs and his ever widening circle of contacts made it possible for him to monitor constantly the status of Dali's work over the ensuing years.

In 1996, Albert Field published his monumental book, extensively detailing all of Dali's print works, *The Official Catalog of the Graphic Works of Salvador Dali*, authorized by Dali. It is regarded as the definitive reference work to the full corpus of Dali print editions -- a must for art museums, galleries and serious Dali collectors. 

March 14, 1998

Putting Some Order To All the Dali Prints

By RALPH BLUMENTHAL

"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 has left art dealers, collectors and law enforcement agents agonizing over what is an authentic Dali print.

Albert Field may be one of the few who know.

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

Tapped by Dali as an official archivist many years before the artist's death at 84 in 1989, Mr. 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 the 81-year-old Mr. Field has produced his 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. The book has been hailed by experts in the artist's work.

The chairman and former director of the Dali Museum, A. Reynolds Morse, called the book a vital weapon against counterfeiters. "Only the labors and scholarship of Mr. Field can begin to restore any kind of order to the vast world of Dali reproductive prints," Mr.

Morse wrote in an introduction.

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

The evidence of Mr. Field's labors and a lifetime of collecting permeate his home, where the walls, bookshelves, cabinets and even floors shriek Dali. "Don't walk on that! That's a Dali rug," Mr. Field cautioned a visitor who was about to tread carelessly on a valuable loomed version of "Still Life by the Light of the Moon."

A genuine jacquard tapestry of Dali's "Battle Around a Dandelion" adorns a wall over a couch covered with a garish fake, a painting on cloth of "The Bacchus Chariot." The cloth painting, Mr. Field said, is "a fake of a fake," an amateurish imitation from a counterfeit print.

Authentic treasures include a profusion of books illustrated by Dali, ceremonial medallions, Limoges plates for Rosenthal porcelain designed by Dali and a bronze chess set in which the pieces are Dali's cast fingertips and bronzed saltshakers from the St. Regis Hotel.

"It's not a shrine," Mr. Field said. "There's no worshiping going on here."

He 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 Mr. 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," Mr. 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.

It is Dali's great popularity and

marketability that have made him irresistible to art forgers, Mr. Field said, especially since Dali often left it to artisans to make the printing plates for reproducing his work by lithography, relief, intaglio or serigraphy. Thus, he said, aside from paintings, not all Dalis can be called original.

Others are what Mr. Field calls "cooperative prints," a phrase that makes some other experts cringe. But Mr. Field said that such a print could be "genuine" if not "original" if three conditions were met: the artist intended his original to be turned into a print, supervised the process and signed the result.

"Field is a vast human repository who seems compelled to embrace, in some fashion, everything that comes his way with the name Dali attached," said Lee Catterall, a reporter for *The Honolulu Star-Bulletin* and author of *The Great Dali Art Fraud and Other Deceptions*, published in 1992. "His work would be much more useful if he were to limit his listings to art that everyone can agree are Dali's original works. Including the other stuff only brings confusion."

Mr. Field, whose father was president of a company that produced bank notes and stamps, grew up in New Jersey and became interested in Dali as a student at Columbia College in the 1930s. He assembled a large library and index card file on Dali and met the artist at his first retrospective in the United States, at the Museum of Modern Art, in 1941.

"I started out cataloguing everything," Mr. Field said. "I was pretty stupid." He soon focused on prints.

In 1955, while teaching high school, Mr. Field met Dali again on one of the artist's regular trips to New York, during which he always stayed at the St. Regis Hotel and always, for some reason, demanded Room 1628. Mr. Field showed Dali his card file and asked whether there was a reference catalogue.

"No catalogue," Dali replied. When Mr. Field asked if he might do one,

the artist promptly accepted. "Perfect, perfect," Dali replied. "You are the catalogue."

"Dali spoke five languages," Mr. Field said, "Catalan, Castilian, French, English and Dali."

Armed with a letter he typed and Dali signed -- the artist couldn't type, Mr. Field said -- he began scouring museums, galleries and private collections, eventually visiting Europe 40 times and Japan twice. "I hope not to go to another museum as long as I live," he said.

What kind of Dali archivist would Mr. Field be if he didn't have a few foibles of his own?


A thin, spectral figure with a wispy white beard, he keeps his house superheated, not for the sake of the art but for his own comfort: a committed nudist, he likes to work without clothes on, although his days of visiting nudist resorts, he says, are over.

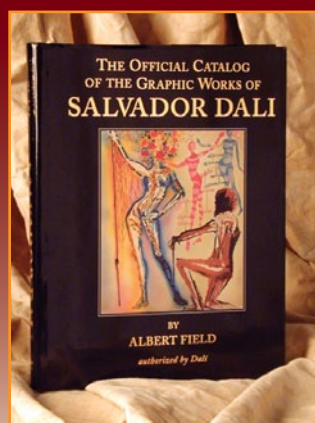
He owns what he describes as the world's largest collection of playing cards, some 6,000 sets, which share wall and drawer space with the Dalis. He also has some large old subway signs ("Woodlawn," "Jerome," "South Ferry"), photos from his ascent of the Matterhorn and other peaks in the 1950s and citations for maintaining hiking trails for the New York Trail Conference. He has sung bass with the Oratorio Society of New York for over 53 years.

Long divorced, he has been a foster father for troubled youths and for more than 20 years has been mentor to an autistic man, now 37, whose mother has placed him with Mr. Field for training in life skills.

He keeps friends informed of his doings by issuing a newsletter several times a year. Recent issues dealt with his computer breakdowns and traveling mishaps.

Mr. Field said he had also solved "The Mystery of Edwin Drood," which Dickens left unfinished at his death, but he's keeping the answer to himself for now.

"No, there's nobody quite like me around," he said. 



Out of Print and Now a Rare Book... The Official Catalog of the Graphic Works of Salvador Dali, by Albert Field

\$499 Free Shipping U.S. only - CA residents add sales tax

Only a few copies remaining - offered until sold out.

Order securely online in the 'Book Store' at:

www.DaliGallery.com

THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 26 NO 4
Jul-Aug 2016

3



1947 - Bryans Hosiery Ad



1972 - Datsun 610 Wagon Ad



1945 - Bryans Hosiery Ad

Classic Advertising Illustrations by Salvador Dalí

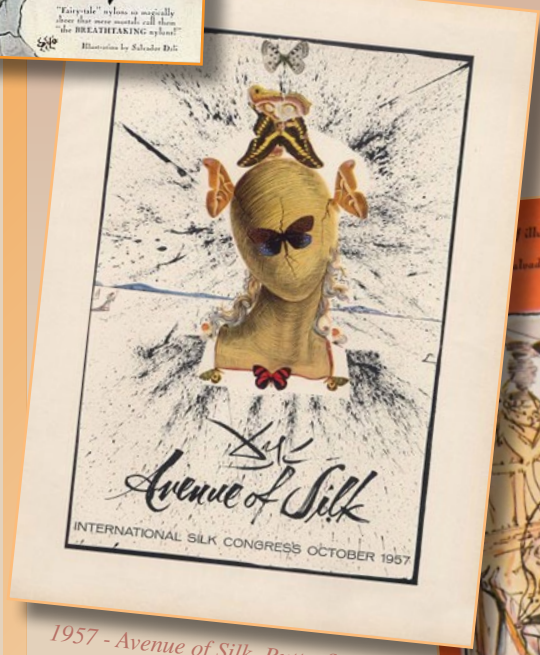
"The desire constantly, systematically and at any cost to do just the opposite of what everybody else did pushed me to extravagances that soon became notorious in artistic circles."



THE **Salvador Dalí**
COLLECTORS BI-MONTHLY JOURNAL

VOL 26 NO 4
Jul-Aug 2016

4



1957 - Avenue of Silk, Butterfly Ad



1945 - Schiaparelli Perfume Ad



1945 - Bryans Hosiery Ad

Dali's Wagasa Umbrella

Salvador Dali was a lover of *wagasa*. He'd carried them during strolls on the beach and used them as decor for his exotic home in Port Lligat. His Japanese umbrellas were originally displayed at the Dali Museum in Figueres, Spain.

Now, a beautiful replica of Dali's *wagasa* has been created for the *Salvador Dali* exhibit running through September 4 at the Kyoto Municipal Museum of Art in Japan. Nearly 200 Dali works from the Gala-Salvador Dalí Foundation, the Reina

Sofia National Art Centre, and the Salvador Dalí Museum in St. Petersburg, Fla. are included in this extraordinary exhibition.

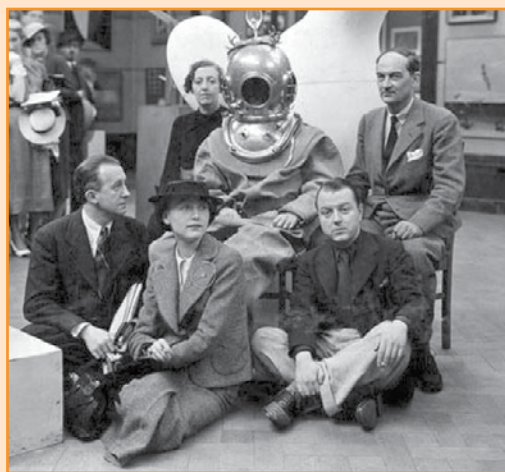
Dali's umbrella was deteriorating, so the Gala-Salvador Dalí Foundation asked central Kyoto umbrella maker Hiyoshiya Company to reproduce Dali's *wagasa*, which measured 2.7 meters in diameter, with a handle extending 1.65 meters.

Wagasa are made using bamboo and Japanese washi paper. The washi paper is decorated by hand, using Kyoto's Yuzen-style handpainting, and then carefully attached to the bamboo frame.

Hiyoshiya worked painstakingly on the Dali *wagasa* replica, which took 9 months to complete. ☺



Putting finishing touches to a replica of a wagasa Japanese umbrella once owned by Salvador Dali.



How Dali Almost Suffocated Bringing Surrealism to Britain

Excerpted from *The Guardian*, 6/1/2016, by Joanna Moorhead

One day in 1936, Salvador Dalí visited a diving shop in England and asked for a deep sea diving suit. When the salesman enquired how deep he intended to venture, he replied his dive was into the depths of the human subconscious, and he hoped the British public would journey there with him.

Dalí gave a lecture while wearing it. For good measure, he held two dogs on leads in one hand and a billiard cue in the other. During the lecture, it became apparent he was suffocating inside his helmet, and it had to be pried off with the billiard cue. Dalí

went on to finish his presentation with a slide show. The slides were presented upside down.

Dalí's diving suit was the *pièce de résistance* of an exhibition that exploded onto the London arts scene 80 years ago. The *International Exhibition of Surrealism* brought together many of the finest names in 20th century art, among them Pablo Picasso, René Magritte, Max Ernst, Alexander Calder, Giorgio de Chirico, Marcel Duchamp, Alberto Giacometti, Paul Klee, Joan Miró, Henry Moore, Paul Nash, Meret Oppenheim, Man Ray, Graham Sutherland, Francis Picabia and, of course, Salvador Dalí. Opening 11 June 1936, it stopped traffic on Piccadilly due to the crowds, and over the following weeks, it stopped the British arts establishment in its tracks, forcing it to reappraise what art actually was as well as what an exhibit could be.

Memories of those weeks in 1936 and their impact on British art are very much at the fore of a new show in Edinburgh, Scotland. *Surreal Encounters: Collecting the Marvellous* is at the Scottish National Gallery there through September 11. It draws from four collections linked to the exhibition 80 years ago and includes works from the London show; it also aims to reappraise the sometimes undervalued place of Surrealism in Britain. ☺

"That England, which has had sublime writers, has never given birth to a single great painter is known and recognized by all the world."



THE **Salvador Dali**
COLLECTORS BI-MONTHLY JOURNAL

VOL 26 NO 4
Jul-Aug 2016

5

AUCTION NEWS



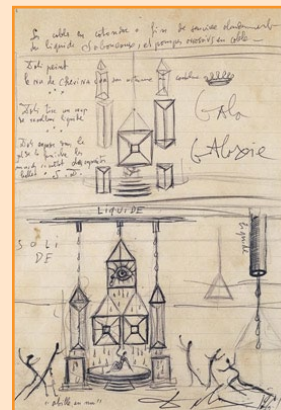
La Marin Enriquet Giro (top left)

Pen & ink on paper

Signed, 1928

Estimated: \$10,200-\$14,570

Sold: \$27,330 at Christie's London, June 24, 2016



Gala Galaxie (top right)

Pencil and ballpoint pen on paper

Signed, 1961

Estimated: \$7,290-\$10,200

Sold: \$10,930 at Christie's London, June 24, 2016



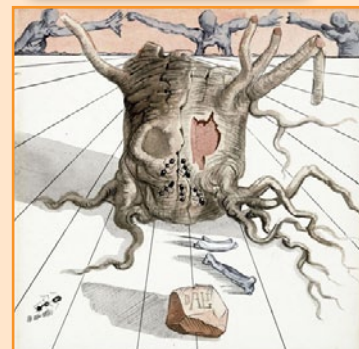
Lavandière (2nd left)

Pencil on paper

Signed, 1922

Estimated: \$5,830-\$8,740

Sold: \$17,310 at Christie's London, June 24, 2016



Tronc - Homo suberis (2nd right)

Watercolor, gouache, brush, pen & India ink on card

Signed, 1956

Estimated: \$43,720-\$72,870

Sold: \$69,230 at Bonhams London, June 23, 2016



Harem fabuleux avec porte blanche (3rd left)

Acrylic, gouache, watercolor & India ink on paper

Signed, 1966

Estimated: \$58,300-\$87,440

Sold: \$152,300 at Christie's London, June 23, 2016



Leoni (3rd right)

Acrylic, gouache & watercolor on paper

Signed, 1966

Estimated: \$43,720-\$72,870

Sold: \$108,580 at Christie's London, June 23, 2016



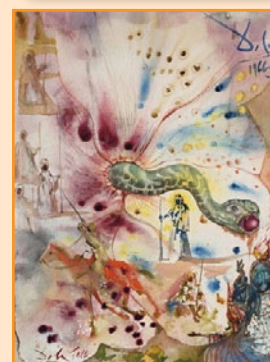
Deux paons (bottom left)

Watercolor & gouache on card

Signed, 1966

Estimated: \$51,010-\$65,580

Sold: \$105,080 at Christie's London, June 23, 2016



Le serpent et la pomme (4th right)

Watercolor, gouache, brush & ink on paper

Signed, 1966

Estimated: \$58,300-\$87,440

Sold: \$99,830 at Christie's London, June 23, 2016

Fourmis et opium (bottom right)

Watercolor, gouache & India ink on paper

Signed, 1966

Estimated: \$58,300-\$87,440

Sold: \$99,830 at Christie's London, June 23, 2016





AUCTION NEWS (Cont'd from page 6)

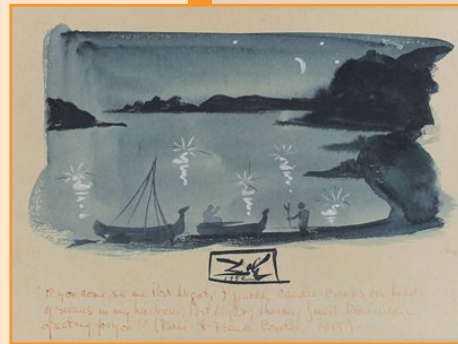
Clair de lune avec cygnes à Port Lligat (top right)

Gouache, wash, pen & ink on paper

Signed, 1950

Estimated: \$14,570-\$21,860

Sold: \$36,440 at Christie's London, June 23, 2016



Cervantes (top left)

Gouache on paper

Signed, 1975

Estimated: \$58,300-\$87,440

Sold: \$134,810 at Christie's London, June 23, 2016



Flordali II (2nd left)

Gouache, collage, watercolor, felt-tip pen on paper

Signed, 1981

Estimated: \$218,610-\$291,480

Sold: \$318,440 at Christie's London, June 23, 2016



Flordali I (2nd right)

Gouache, collage, watercolor, felt-tip pen on paper

Signed, 1981

Estimated: \$218,610-\$291,480

Sold: \$300,950 at Christie's London, June 23, 2016



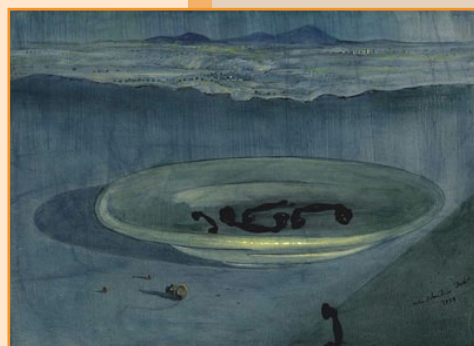
Aerodynamique (bottom left)

Pen, India ink & pencil on paper

Inscribed, 1933

Estimated: \$29,150-\$43,720

Sold: \$32,790 at Christie's London, June 23, 2016



Landscape with Telephones on a Plate (3rd right)

Oil on canvas

Signed, 1939

Estimated: \$437,220-\$728,700

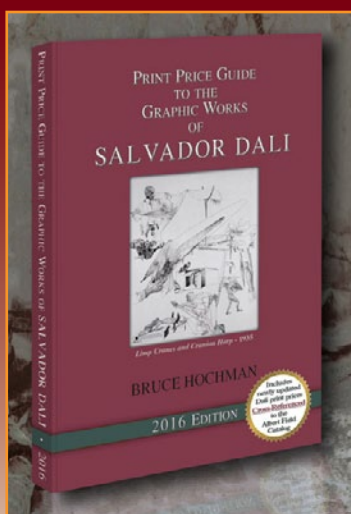
Sold: \$510,820 at Christie's London, June 22, 2016

Le Cabinet Anthropomorphique (bottom right)

Bronze sculpture, 1973

Estimated: \$14,570-\$21,860

Sold: \$36,440 at Sotheby's London, June 22, 2016



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THE
salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 26 NO 4
Jul-Aug 2016

7

EVENTS & EXHIBITIONS



The Salvador Dali Museum

One Dali Blvd., St. Petersburg, Florida 33701

Dali Revealed: Candid Moments from the Artist's Life -- Through Fall 2016

Includes 48 archival photographs taken by French photographer, the late Robert Descharnes, a close friend and confidant of Dali's from 1950 through the end of the artist's life in 1989. They reveal Dali's daily life with Gala, their friends and collectors, and candid moments at Dali's home and in his studio. These photographs have not been displayed in more than a decade and provide rare glimpses of the Surrealist master. Telephone (727) 823-3767 or for complete information online visit <http://thedali.org/exhibit/dali-revealed/>



Liège-Guillemins Railway Station, First Floor Exhibition Space

Place de Guillemins 2, Liège 4000, Belgium

From Salvador to Dali -- Through August 31, 2016

Dalí painting, sculpture, fashion, theater, literature, photography, design, jewelry. All on view in the first floor exhibition space. Telephone +33 (0)1 42 64 40 10 or for complete details online <http://www.thedaliuniverse.com/en/exhibitions/de-salvador-dali-liege>



Audain Art Museum

4350 Blackcomb Way, Whistler, British Columbia, Canada V0N 1B4

Masterworks from the Beaverbrook Art Gallery -- Through September 11, 2016

Seventy-five paintings on loan from the Beaverbrook in New Brunswick comprise this exhibition at British Columbia's newest art museum. Highlight of the show is Salvador Dali's breathtaking, monumental painting, *Santiago El Grande*. Telephone (604) 962-0413 or for complete details online <http://www.audainartmuseum.com/exhibitions/#current-exhibitions>



Kyoto Municipal Museum of Art

Okazaki Park, Sakyo-ku, Kyoto, Japan 606-8344

Salvador Dali -- Through September 4, 2016

Nearly 200 works from the Gala-Salvador Dalí Foundation, Reina Sofia National Art Centre and Salvador Dalí Museum, St. Petersburg, Fla. Paintings, graphics, objets d'art, jewelry, films and other media from Dalí's early days to closing years. (See related story p. 5.) Telephone 075-771-4107 or for details online http://www2.city.kyoto.lg.jp/bunshi/kmma/en/2016_3_fiscal_Dali.html



Museo Soumaya - Plaza Loreto

Av. Revolución y Río Magdalena, Eje 10 Sur, Tizapán, San Ángel, Mexico City

Dali Obsessions -- Ongoing

Features 35 works by Dali, sculptures, paintings and drawings, through four thematic nuclei that mark the path of the artist's obsessions. Telephone 5616-3731 or for complete details online http://www.soumaya.com.mx/index.php/eng/inicio/plaza_loreto/temporales#dali_obsesiones

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