

THE Salvador Dali COLLECTORS JOURNAL

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

*** Now In Our 27th Year ***

Dalí Painting Leaving Glasgow for London

Excerpted from *GlasgowLive.com*, 5/24/2017, by Gillian Loney

One of Scotland's favourite paintings is leaving Kelvingrove Art Gallery in Glasgow this September. *Christ of St John of the Cross* by Salvador Dalí is going on loan to the Royal Academy of Arts in London to be part of *Dalí / Duchamp*, opening there on October 7.

Then it's on to *Dalí / Duchamp*'s second stop at the Dalí Museum in St. Petersburg, Fla. It won't be back in Glasgow until summer 2018, leaving



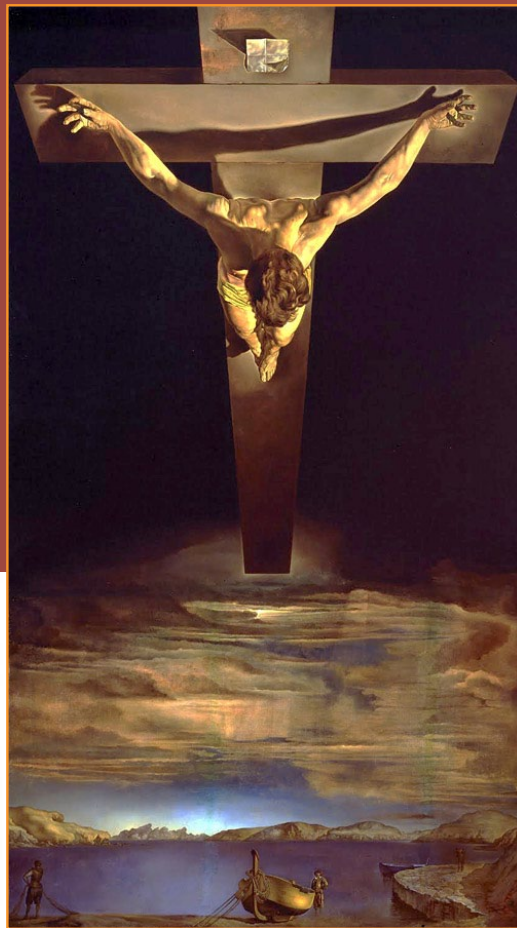
again in autumn 2019 for Auckland Castle, County Durham, until spring 2020.

This is the first time the painting has traveled on loan since 2010, when it featured prominently in the *Salvador Dalí: The Late Work* exhibit at the High Museum in Atlanta, Ga.

Christ of St. John of the Cross was created by Dalí in 1951 and purchased by Glasgow in 1952. It has come to be a symbol for Kelvingrove Art Gallery and Museum's stellar collection.

During its absence, there will be an image of the painting in its usual place at Kelvingrove, along with an audio-visual interpretation explaining Salvador Dalí's inspiration for the work and detailing how it came to be in Glasgow.

Scottish portrait painter Sir Henry Raeburn's work *Boy and Rabbit* will go on display at Kelvingrove as part of the reciprocal loan agreement with the Royal Academy of Arts.



Christ of St. John of the Cross - 1951

INSIDE

Acquiring Authentic
Dali Print Editions

PAGE 2

A 1968 News Clip:
Impressions of Dali

PAGE 3

Dali's PLAYBOY
Photo Shoot

PAGE 4

Dali Sightings

PAGE 5

Auction News

PAGE 6

Events &
Exhibitions

PAGE 8

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



Which is counterfeit? Which is authentic?



"The reason some portraits don't look true to life is that some people make no effort to resemble their pictures."



THE
Salvador Dali
COLLECTORS JOURNAL

VOL 27 NO 3
Summer 2017

2

Caveat Emptor: Let the Buyer Beware

Due diligence has a cost -- but nothing so costly as getting stuck with a worthless fake

There is indeed an art to acquiring authentic Salvador Dali edition prints. Done conscientiously, it can be a joyous and rewarding labor. But cut corners, and you flirt with costly mistakes. We are consulted daily by private collectors, dealers, auction houses, museums, insurance companies, charities and other art galleries seeking Dali expertise, authentications and appraisals. Summed up below is the advice we most often give people who contact us.

► **Don't fall for "word games" some sellers play.** You want works *by Salvador Dali*. Tricky wording like *attributed to*, *after*, *pastiche*, or *in the style of* all mean one thing: **FAKE!** Be cautious of references to *overruns* or *restrikes* as well. These are not authorized, authentic editions.

► **Be wary of eBay auctions.** We see more fakes there than anywhere. Bait & switch antics too: authentic art pictured in ads, but fake art shipped. eBay doesn't guarantee authenticity and says "take it up with the seller," who then *accuses you of the switch!* Serious collectors avoid online auctions.

► **Be wary of TV auction claims.** The auctioneers are not experts in Dali art and often misinformed. Exaggerations are pretty typical, plus that countdown timer's running. Tick, tick -- no time to think.


► **Be wary of small auction house claims.** Again, they may have little Dali knowledge but big need for sales just to stay in business. Not as iffy as eBay, but we see fakes at these smaller houses too. Some are appreciative and pull bad lots when we call to inform them, but just as many don't care and sell the fakes anyway. If they stay in business long enough, they get a bad reputation for it.

► **Read the fine print terms of sale.** Auction sales are typically "as is" transactions. Be certain to get a complete condition report with clear photos. Returning a counterfeit artwork for refund is an uphill battle, limited by fine print disclaimers. Be confident of authenticity and condition issues *before* you bid.

► **Know the drawbacks of foreign auctions.** Besides language barriers, different currency, customs costs and shipping woes, foreign regulations can mean big delays. A lapsed export license held up our art from an Italian auction house for two months recently. If you have a legal dispute -- say, over a piece of fake art -- it would mean hiring attorneys in the foreign country and working long distance to try and get any money back.

► **Pay attention to edition numbering.** Paper brands, watermarks, blind stamps and embosses too. These can be dead give-aways to counterfeit editions.

► **Consult the definitive text on Dali graphic editions.** *The Official Catalog of the Graphic Works of Salvador Dali* by Albert Field is an indispensable reference, authorized by Dali himself and produced with Dali's full cooperation and ongoing input. Being without Field's catalog is like trudging through a mine field blindfolded. You may hear about another Dali print catalog by Ralf Michler & Lutz Loepsinger that some auction houses use. *Don't trust Michler/Loepsinger.* It contains serious errors that could influence you to purchase false editions. You know the old proverb about half-truths -- you never know which half you're dealing with. Add to it the knowledge that a decade ago, Ralf Michler was convicted in Germany of selling fake Dali art, destroying his credibility.

► **If you don't feel confident researching Dali art yourself,** consult a qualified Dali expert before you purchase anything. Bruce Hochman has specialized exclusively in Dali art for more than 30 years and is widely recognized as a top expert in his graphic works. Like all professionals, he charges fees for his authentications and expert opinions. Before you bid at auction or purchase Dali artwork anywhere, he can advise you regarding authenticity and guide you around the pitfalls. 

Call Bruce Hochman toll free at 800-275-3254 or email him at Bruce@DaliGallery.com



Which is authentic? Which is counterfeit?



Impressions of Dali

by Peter McDougall

SALVADOR DALI has long attracted attention in the, art world, as much by his eccentric and theatrical behaviour as by the obscure brilliance of his paintings. This strange Spaniard, who is also author, poet, designer, inventor, and mystic who sees himself as the magic reincarnation of Leonardo and the saviour of modern art, has never ceased to project his image to a startled world.

By the creation of elaborate stunts and practical jokes, by arousing scandal and causing disgust, even by publishing his own newspaper, "The Dali News," as he did to advertise himself in America, he has managed to retain his place in the public eye since the early '30s.



The owner of the wild, staring eyes and turned-up moustache was born 64 years ago in Figueras, a town well known to visitors to the northern, unspoiled part of the Costa Brava, and he divides his time between the United States and Spain. Summer months are spent in his famous white house at Port Lligat, near Cadaques, where his roots as a Catalan lie, with the grotesque pitted rocks, creeks, and caves of Cabo Creus nearby.

In this setting, and through a French friend who visits him regularly, I had the opportunity of meeting the painter this summer, an opportunity which, as an art teacher in Stirling, I was anxious not to miss.

Half an hour's drive over rough, narrow roads clinging to the mountain ridges which split and fork into the sea, brought us to the little natural haven which can be seen carefully realised at the foot of the Kelvingrove Dali.

On the right the house, capped by a dovecote and huge egg structures, rose in a series of steps from the water's edge. It was originally five different fishermen's huts, which the Dalis have combined over the years and converted into a home of exotic beauty and luxury.



The maid showed us quickly into a small, dimly lit room. A huge stuffed bear, bizarrely decorated with dozens of ceramic pendants, grimly held aloft a lighted lobster pot. Throughout the house we were aware of scent resembling curry

from the bunches of dried flowers which were arranged on the walls.

By way of the library and a maze of narrow corridors, climbing and descending several times, we arrived at the enclosed white patio where Dali was seated. White cement, trees and cacti, embedded statuary, and wooden profiles of figures created a feeling of mystery and isolation from the world outside.

Dali received us in a pleasant, simple way, and we sat round on comfortable cane-bottom chairs. The first impression was of darkness of skin, large pale-grey eyes, always moving, tangled long hair contrasting with the famous razor-sharp moustache (antennae, according to Dali), the whole head set off by the startling white of an embroidered smoking cap. Dark-blue sailcloth jacket, corduroy trousers much splattered with paint, and a gold-topped cane completed the outfit.

When press or television are in attendance he favours more extravagant styles. His appearance and his fashions have made news for more than three decades, as when he delivered a lecture in a diver's suit, or when he careens along the corridors of his expensive Paris hotel on a bicycle, dressed as a toreador.

The conversation was dominated by Dali. He spoke rapidly in French with the gruffness common to Catalans. To begin with he talked of his interest in various spiral motifs and patterns: those of shellfish, flowers, galaxies, and even the pattern of cocktail sticks in a circular container. So obsessed is he by the spiral form that several weeks before he had spent the whole day studying the spinning effect produced on sea urchins by immersing them in vinegar; the inhaled fumes had made him quite ill for a day or two.



He questioned my friend, M. Cassagnau, a teacher of biology at the University in Toulous, about patterns on many small animals and insects, and their relationship to those of fabrics, linoleum, and clothes. He even suggested that the animal world had copied from these man-made designs!

A pause followed as Dali's Russian wife, Gala, was introduced with some friends from America. She is the former wife of surrealist poet, Paul Eluard, and her Asiatic blue eyes appear in many of her husband's paintings and drawings.

Pink Peelada was served, and Dali,

lamenting over the sadness of young people today, asked a young hippie guitarist first to smile, and then to play. Immediately after the music, the artist followed up with a vividly told story of Leonardo's inflating yards of animal gut and intestines to fill up a room completely and so get rid of unwelcome visitors.

Then the maestro, eyes flashing and moustache quivering, started a performance of his own with a long length of plastic tubing and an enormous pair of bellows bolted to the floor. He suggested that we might inflate it to make sculpture representing a table.

We pumped furiously, but after half an hour of voluble directions, all that emerged was a thick, black Loch Ness monster twisting and turning between the trees of the courtyard.

After this charade, conversation flowed again. Suddenly, apropos of nothing, Dali would fire out questions, such as: "Do you believe in the immortality of the soul?" and then immediately change the subject to ask for the latest news of the Czech-Russian crisis, or draw attention to the fading golden light on the white walls.

All at once the talk in the patio ended, and M. Cassagnau and I found ourselves following the artist down a steep, narrow passage to his studio. Here was a fantastic workshop of drawings, sculptures, miscellaneous photographs (several of Millet's "Angelus"), and the one large canvas he was working on.



The huge light from the former Caba Creus lighthouse had been acquired by Dali and stood six-feet high in one corner sending a blaze of light into the studio. His current painting (he maintains that he paints one masterpiece a year), which he raised and lowered electrically for us to examine, was conceived specially to represent Spain at the Mexico Olympics. It shows a cosmic athlete based on the Discobolos of Myron, against a background of sun and the Ampurdan landscape.

Later he accompanied us to the door, and after a quick handshake, we found ourselves in the darkness outside. One was left with the impression of a very alert, inquiring mind, anxious to turn the visual phenomena of the scientific world to the service of his art and passionately believing in his own genius. As there were few present, we were lucky to see the serious side of him.

By contrast, Dali the clown. The

following week French television was making a film of the celebrated guitarist Manitas de Plata, a friend of the painter. The bullfighter El Cordobes and the singer Mahalia Jackson had taken part in the film, and scenes were to be shot at Dali's house.

In the evening, the maestro, with real leopard and real hippies in attendance, threw a party for 200 persons, and prepared a Dalinian surprise. As Manitas was improvising on the guitar with gypsies dancing around him, a torrent of unpleasant-smelling chicken feathers, forced by compressed air, was suddenly released by Dali and poured down upon the assembled crowd, covering everyone. The soirée was a big success, or course.

Many stories are told by Dali, and of Dali. When asked by Martin Muggerridge, in a famous television interview, how he managed to grow such fine moustaches, he replied: "Dirt, in the first instance; I wipe my fingers on them after meals."

M. Cassagnau told this story of him: Dali was in his bathroom, instead of the usual toilet, a large throne built around it that once belonged to King Alphonso of Spain. On the wall opposite he had pinned up a photograph of the mathematician Norbert Wiener, author of a book on cybernetics, and much admired by the painter.

It happened that the conductor Ignor Markevitch was visiting Dali and had occasion to use the toilet. Afterwards he said: "Why have you put up the photograph of Sir Thomas Beecham in your bathroom?"

Dali was amazed and puzzled. He had cut the picture from a magazine, but had mistaken Beecham for Wiener, both having pointed beards.

Now Dali feels that he himself controls the workings of fate and on this occasion felt that the mistake had been predestined. "What more suitable place for me to put Beecham than in the toilet; he is responsible for the world's most famous purgative pills!"

I feel sure Sir Thomas would have had something to say about that.

THE
Salvador Dali
COLLECTORS JOURNAL

VOL 27 NO 3
Summer 2017

3

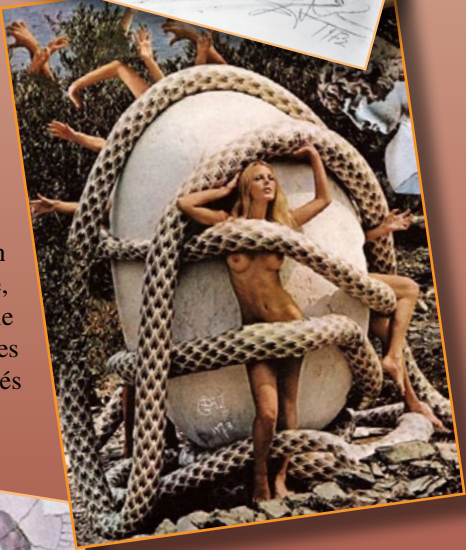
Dalí's Bizarre 1973 *PLAYBOY* Photo Shoot

Excerpted from *DangerousMinds.net*, 4/25/2017



In 1973, *Playboy* photographer Pompeo Posar, a gaggle of *Playboy* Bunnies and a giant egg headed to Cadaqués, Spain, near Salvador Dalí's bayfront home in Port Lligat. Their ensuing photo shoot turned the sleepy little fishing village upside down, with locals waiting outside Dalí's residence to pay homage to him, chanting, "Master! Master!" whenever he left to go to work under the blistering Spanish sun.

Working closely with Posar, Dalí created sketches of his vision for the shoot, which included the giant egg, a huge fake snake, various collage images that ran the gamut from a Coca-Cola bottle to Renaissance-style architecture, and of course *Playboy* Bunnies cavorting around wearing little to nothing. The residents of Cadaqués watched in fascination from the hills surrounding the location.



"One day it will have to be officially admitted that what we have christened reality is an even greater illusion than the world of dreams."



The final photos lived up to Dalí's provocative style and are gorgeously bizarre. The finished product appeared in *Playboy's* December 1974 issue. 🍷



THE
Salvador Dalí
COLLECTORS JOURNAL[®]

VOL 27 NO 3
Summer 2017

4



Dalí's Explosive "Bulletism" Technique

Dalí premiered "bulletism" with production of his first lithographic suite *Don Quixote* in 1957. The clever process involved firing scatter-shot from antique muskets (called arquebuses) into ponderous lithographic printing stones. This news clipping from autumn 1956 explains it thoroughly.

Examples below from *Don Q* and later works demonstrate Dalí's dynamic effect. Now you know exactly how it was achieved!



DAYTONA BEACH MORNING JOURNAL Wed., Nov. 28, 1956

Dali Dallies Daringly: Paints With Arquebus!

NEW YORK (AP)—Painter Salvador Dalí, whose artistic technique heretofore has been unlike anything in this World, or out of it, has a new method now—"bulletism."

Then he places the pellets in his arquebus and fires them at a stone lithographic plate, "creating a violent, most explosive and tremendous force on the stone."

He said it also creates "lines of force or tension—in every direction—fast, violent and clean."

As the mustachioed artist explained, he laboriously wielded his 20 pound, five foot long arquebus to make his points. Reporters scurried to keep his point in the other direction from them.

Dalí, asserting that he is "bursting with electricity" over the scheme, said he got the idea last Summer while shooting in his back yard at Port Lligat, Spain.

That, students, is your art lesson for today. No questions, please.

Dalí makes holes in lead pellets

DALÍ SIGHTINGS: Dalí's Hair Stylists

Iranian-born hair stylist Sebou Badalian was a friend to Dalí for many years. He is pictured (left) in January 1972, curling and styling the artist's lanky locks at his swanky Sabou Salon in New York. "I always save Dalí's hair. I have seven years of it!" he remarked that day to a news reporter, proudly displaying the accumulated clippings.

Flash forward 15 years to January 1987....

Following Gala's death, Dalí lived secluded at his Galatea Tower mansion-castle in his home town of Figueres, Spain. He was wheelchair-bound, depressed and in failing health.

Famed Catalan hair stylist and sculptor Luis Llongueras (below right) came to trim Dalí's gray, shoulder-length hair -- the artist's first haircut in four years. The relationship between them dated back to 1961, when a young

Llongueras invited Dalí to the opening of his new salon in Barcelona.

"He did not want to see anyone, but he agreed to see me," Llongueras told news reporters. "I cut his hair and tucked the locks into my pocket so as not to soil the floor. He is very dejected, without his earlier joy to live, because of the monotony of the days that go by as he passes from wheelchair to bed."

Wearing a robe over pajamas, Dalí sat in his bedroom for the haircut, saying nothing more than "I am sleepy," Llongueras reported.



"My mother's death was the greatest blow I experienced in my life. I could not resign myself to the loss of a being on whom I counted to make invisible the unavoidable blemishes of my soul."



THE **Salvador Dalí**
COLLECTORS JOURNAL

VOL 27 NO 3
Summer 2017

5

AUCTION NEWS

Retrat de l'àvia Anna cosint (top left)

Oil on canvas
Signed, 1919-20
Estimated: \$127,800-\$191,750
Sold: \$150,430 at Bonhams London
June 22, 2017

Les Souliers Rouges (top right)

Watercolor on paper
Signed, 1968
Estimated: \$57,100-\$82,500
Sold: \$63,500 at Sotheby's London
June 22, 2017

Plantes Carnivores (2nd left)

Enamel on board
Signed, 1954
Estimated: \$30,000-\$50,000
Sold: \$67,500 at Bonhams New York
May 17, 2017

The Eye of Time (2nd right)

Platinum, diamond, ruby & blue enamel
brooch watch
Inscribed, 1958-59
Estimated: \$300,000-\$400,000
Sold: \$372,500 at Sotheby's New York
May 17, 2017

Starlight Ball (3rd left)

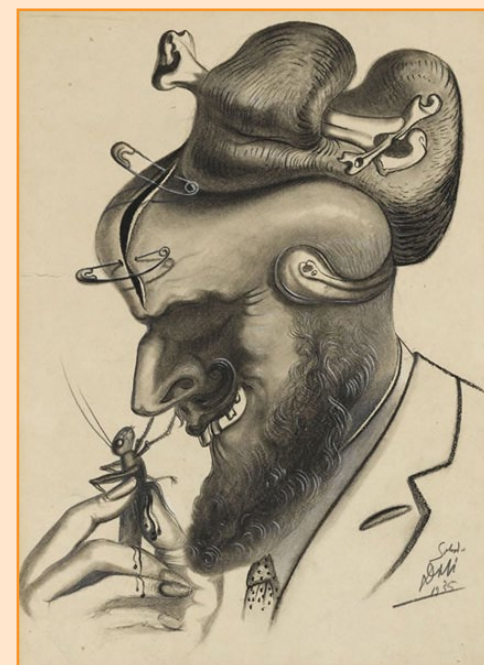
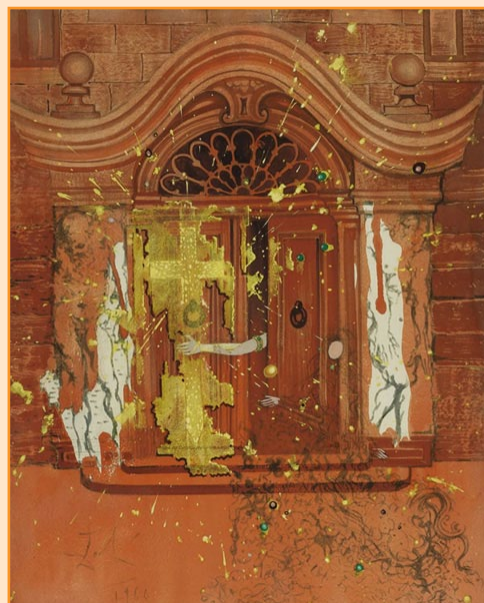
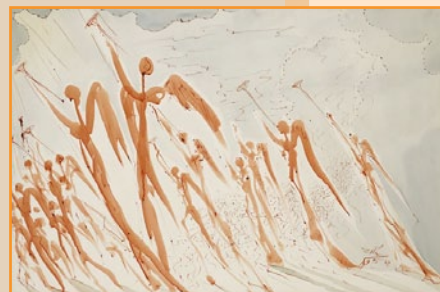
Pen & ink, gouache & ink wash on card
Signed, 1955
Estimated: \$15,000-\$20,000
Sold: \$20,000 at Sotheby's New York
May 17, 2017

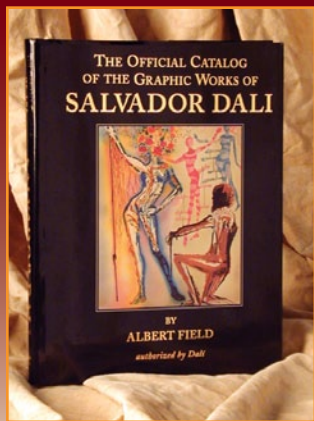
Dessin pour The American Weekly (3rd right)

Black crayon, pencil, ink wash & gouache on card
Signed, 1935
Estimated: \$60,000-\$80,000
Sold: \$137,500 at Sotheby's New York
May 17, 2017

Anges et Trompettes (4th left)

Watercolor, brush, ink & gouache on paper laid on card
Signed, 1950
Estimated: \$50,000-\$70,000
Sold: \$75,000 at Sotheby's New York
May 17, 2017





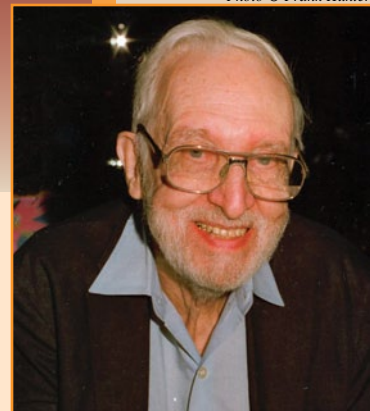
Out of Print and Now a Rare Book... The Official Catalog of the Graphic Works of Salvador Dali by Albert Field

\$499 Free Shipping U.S. only - CA residents add sales tax
Very few copies remaining - offered until sold out.

Order securely online in the 'Book Store' at:

www.DaliGallery.com

Photo © Frank Hunter



Albert Field

Albert Field on Dalí and Cataloging His Works


Excerpted from the exhibition catalog for *Salvador Dalí: La Vita è Sogno* (1996)

I met Dalí for the first time at the Museum of Modern Art in 1938 and started gathering all the information I could find in magazines and in the museum library about his work. In the early 1950s, he invited me to meet him at the St. Regis Hotel in New York.

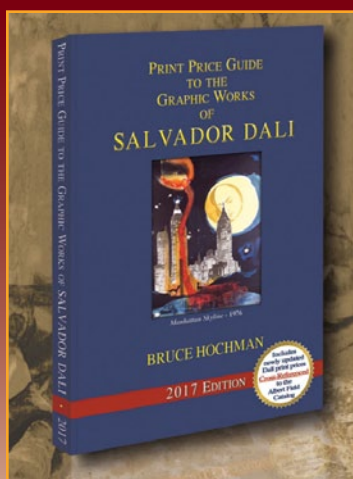
I showed him my hundreds of note cards, each one related to one of his works, and I asked him if there was any catalog of it. He replied that there wasn't. When I asked him if I could prepare one, he told me, "You are the catalog!" Armed with his letters of introduction, addressed to the owners of his important masterpieces, I spent many months visiting museums in every country in Europe and private homes in Europe and America.

Dalí spoke Catalan when he was young and learned Castilian and French in school. English was his second language. In the presence of journalists, he would become more and more "Dalí" in style, and in his ideas even more so. He was his own press office, and his crazy observations were highly published. But what most people did not understand was that he had a great sense of humor. It amused him to see just how far he could get expressing something outlandish and up to what point he would still be believed.

When we spoke about his works, he was always logical and reasonable, not at all surreal. I saw him often in New York, and for many summers, I went to visit him in Spain. During the important Beaubourg exhibit, I was already inside the show when striking personnel closed the museum. That evening at the Meurice Hotel in Paris, I related to him all the details of it that he was unable to see. For more than 60 years, I collected everything I could find of his and about him. This collection now occupies 130 feet of shelf in my "Dalí Room" along with other items throughout my home. Gala used to tell me, "You are our family!"

Since a complete catalog of his work would have been too much for me, I concentrated on his published graphic art only. My *Official Catalog of the Graphic Works of Salvador Dali* has 1900 illustrations of his authentic graphic works, each one verified in detail and shown in color whenever the prints are color. 

"Let the labyrinth of wrinkles be furrowed in my brow with the red-hot iron of my own life. Let my hair whiten and my step become vacillating, on condition that I can save the intelligence of my soul. Let my unformed childhood soul as it ages assume the rational and esthetic forms of an architecture. Let me learn only everything that others cannot teach me, that which only life would be capable of marking deeply in my skin!"



The Salvador Dali Print Price Guide

Twelfth Edition by Bruce Hochman

Only \$99.95 (+ \$9.95 S&H-U.S. CA residents add sales tax)

Call for S&H outside U.S.

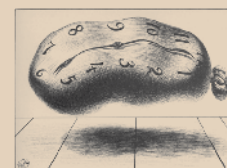
Call 1-800-275-3254

Outside U.S. 949-373-2440

U.K. 0800-883-0585 · France 0800-914609 · Australia 1-800-223-873

All orders final - no returns. Order securely online in the 'Book Store' at:

www.DaliGallery.com



THE
salvador Dali
COLLECTORS JOURNAL

VOL 27 NO 3
Summer 2017

7



Dalí Baptizes His Art with Perrier

Excerpted from *British Movietone* YouTube site

In 1969, Dalí dedicated paintings he created to be used as ads for Perrier, baptizing his works (and the girls he brought along to present them) with the expensive French mineral water.

Equally typical of the Surrealist was the menu for his guests and critics: canapes of elephants, turtle eggs and caterpillars -- and cocktails of red pepper. Little wonder that Dalí left this Paris event as quickly as he arrived. CLICK BELOW to watch it on YouTube.

<https://www.youtube.com/watch?v=1vU3YJYNUc0>



EVENTS & EXHIBITIONS



The Salvador Dalí Museum

One Dalí Blvd., St. Petersburg, Florida 33701

Dalí and Schiaparelli -- October 18, 2017 - January 14, 2018

Presented in collaboration with Schiaparelli Paris, the first exhibition dedicated to the creative relationship and works of Elsa Schiaparelli and Salvador Dalí -- friends and collaborators that set Paris and the world ablaze with their groundbreaking visions. Featuring haute couture gowns and accessories, jewelry, paintings, drawings, objects and photos, as well as new designs by Bertrand Guyon for Maison Schiaparelli. Telephone (727) 823-3767 or for complete information online visit <http://thedali.org/exhibit/dali-and-schiaparelli/>



Royal Academy of Arts

Weston Galleries, Burlington House, Piccadilly, London W1J 0BD

Dalí / Duchamp -- October 7, 2017 - January 3, 2018

This original exhibition examines the relationship between Dalí and the father of conceptual art, Marcel Duchamp. Brings together around 60 works, including some of Dalí's most inspired and technically accomplished paintings and sculptures, and Duchamp's groundbreaking assemblages and ready-mades. It will also showcase the less familiar: photographs by Dalí, paintings by Duchamp, correspondence and collaborations between the two artists. (*This exhibit travels next to the Dalí Museum in St. Petersburg, Fla., February - May 2018.*) Telephone 020 7300 8090 or for complete information online visit <https://www.royalacademy.org.uk/exhibition/dali-duchamp>



Gallery-Museum Lendava

Lendava Castle, Banffyjev trg 1, 9220 Lendava, Slovenia

Salvador Dalí - Recettes d'Immortalité -- Through October 31, 2017

An exhibition of more than 100 Salvador Dalí prints, drawings and two tapestries, loaned to Lendava Castle by private collector, Richard H. Mayer. Telephone 00386 (0)2 578 92 60 or for complete info online visit <http://www.gml.si/en/napovedujemo-salvador-dali-recettes-dimmortalite/>

THE
Salvador Dalí
COLLECTORS JOURNAL

VOL 27 NO 3
Summer 2017

8

THE SALVADOR DALI COLLECTORS JOURNAL

© 2017 The Salvador Dalí Gallery, Inc.

Published quarterly (January/Winter, April/Spring, July/Summer, October/Autumn) by The Salvador Dalí Gallery, Inc., 31103 Rancho Viejo Road, #2-193, San Juan Capistrano, California 92675, USA. Telephone: 949-373-2440

Fax: 949-373-2446 · TOLL FREE 800-275-3254 · U.K. 0800-883-0585 · France 0800-914609 · Australia 1-800-223-873.

The Salvador Dalí Gallery, Inc. is a complete Dalí resource, exclusively offering Albert Field's Official Catalog of the Graphic Works of Salvador Dalí; Bruce Hochman's Print Price Guide to the Graphic Works of Salvador Dalí; authentic Dalí prints and originals, and this publication. Visit The Salvador Dalí Gallery's website: www.DaliGallery.com