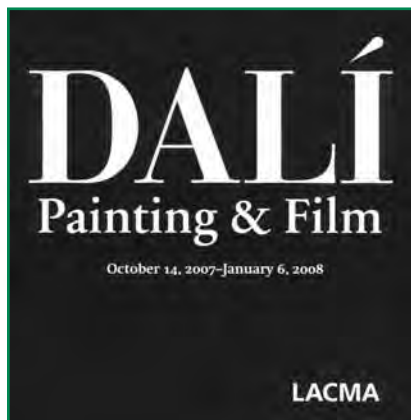


THE **Salvador Dalí** COLLECTORS QUARTERLY[®]

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Los Angeles Art Museum Exhibit Tells Dalí's Hollywood Story

"Dalí: Painting & Film" Explores Dalí's Rocky Foray into Cinema
Excerpted from *The Los Angeles Times*, 10/18/2007, by Holly Myers



This exhibition brings together nearly 50 paintings, seven films, two sculptural objects, photographs, and texts.

Salvador Dalí's interest in cinema dated to nearly the beginning of his career: He published his first article on the subject in 1927, at age 23, and produced his first film, *Un Chien Andalou* (with Luis Buñuel), two years later. Like many in the European avant-garde, he was enamored of Hollywood. When he first came to L.A. in 1937, he was already a celebrity himself, riding high on the tide of surrealist notoriety.

"Nothing seems to me more suited to be devoured by the surrealist fire," he wrote in a subsequent article for *Harper's Bazaar*, "than those mysterious strips of 'hallucinatory celluloid' turned out so unconsciously in Hollywood, and in which we have already seen appear, stupefied, so many images of authentic delirium, chance and dream."

His enthusiasm, like that of many an aspirant, would be tested over the years by financial constraints, the challenge of working collaboratively, the conservatism of the industry and the countless other factors that make the production of an artistic-minded film all but impossible. Of the dozen or so projects included in the exhibition, only a handful were actually made: *Un Chien Andalou* and *L'Âge d'Or* (both collaborations with Buñuel in Europe); the dream sequence for Hitchcock's *Spellbound* (1945); a video called *Chaos and Creation* (1960) involving, among other things, seven mealworms, two scantily clad female models and a pigsty built in the shape of a Mondrian painting; and a



Portrait of Colonel Jack Warner (1951) among the Dalí paintings on exhibit at "Dalí: Painting & Film"

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What Salvador Dali Saw in the Cinema

Excerpted from *The (London) Independent*, 1/19/2007 by Arifa Akbar

THIS IS PART II of a “Dali: Painting & Film” review we started in the autumn issue of the SDCQ when the exhibit was at the Tate Modern in London. It is now in Los Angeles through January 6, 2008.

In much of Dali’s art, there are visual echoes of the light and shadows of the silent comedy genre, while in others, the same themes occur which years earlier, had preoccupied Buster Keaton, particularly the relationship between man and the modern machinery of the mech-anised world at the turn of the 20th century.



Apparatus and Hand (1927)

Matthew Gale, curator of the exhibition, said the artist’s admiration for Keaton and Chaplin were clear in his work.”He particularly admired Keaton for his lack of emotional expression. In his film *Go West*, for example, you see Keaton with a gun held to his head. He is told to ‘Smile’, and he uses his fingers to push up the corners of his mouth instead of smiling. It was this sort of direct and deadpan expression - and Keaton’s ability to convey this physically - that Dali admired,” he said.

Dali’s interest in cinema later transformed into a fascination with the cult of celebrity in Hollywood. He created an iconic sofa, covered in red satin, entitled *Mae West Lips*, inspired by the mouth of the wise-cracking actress. According to Gale, the relationship between Dali and Hollywood was one that ran deeply. It was not just a case of reminiscence of the flamboyant artist’s teenage nfatuation with film, but so much more.

“In the silent films of his time, there was no language but a universal visual language, which is exactly what Dali liked as an artist. That’s what he particularly admired about Hollywood silent film. Its universality.”

In the 1922 film, *The Electric House*, Buster Keaton plays an engineer grappling with bizarre technology, including a swimming pool which drains itself at the pull of a level. The comic wreaks havoc as he attempts to rewire the house. “Modern technology was a significant theme in the work of Buster Keaton and Charlie Chaplin, and it’s one of the themes that Dali explores in the painting, *Apparatus and Hand*,” said curator Gale.

Dali jumped at the opportunity to work with Alfred Hitchcock on *Spellbound*. The central theme of the film is psychoanalysis, which also preoccupied much of Dali’s work. Hitchcock was well aware that the film was not one of his more conventional thrillers, and he described it as “a story taking place in a Freudian world.” It explores themes central to Freud’s theories, including incestuous desire and repressed guilt. Dali produced the dream sequence, for which the painting shown here is a study. The film received several Academy Award nominations including Best Effects and Best Special Effects.

In the 1927 Frank Capra film *Long Pants*, Harry Langdon has been kept in knee shorts for years by his overprotective parents, but is finally given his first pair of long trousers. It is not so much the theme of the film that fascinated Dali but the innovative camera angles it used. In one scene, Langdon is shot from a birds-eye angle. The sense of panorama, raised horizons and the “manipulation of perspectives” is repeatedly used in Dali’s work, says Gale, but is most striking in *Accommodations of Desire*.

“The world will admire me. Perhaps I’ll be despised and misunderstood, but I’ll be a great genius.”



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Inaugural Gooseflesh (1928)

The 17-minute Luis Buñuel film *Un Chien Andalou* is famous for its opening scene, in which a human eyeball is slashed with a razor. The screenplay was jointly written by Buñuel and Dali, and it can be seen as a cinematic version of what Dali sought to create in his artwork. Some of the cinematography -- such as the scene in which a figure holding a severed hand in a box is shown from overhead -- reflects Dali's preoccupation with disrupting conventional perspectives. Dali met Buñuel at the Royal Academy of Arts in Madrid, and they collaborated again on *L'Age d'or* in 1930. Like the films, *Inaugural Gooseflesh*, completed in 1928, uses perspective to achieve an hallucinogenic effect.

The storyboard for the six-minute film *Destino*, made with Walt Disney, was written by Dali himself in the 1940s, and this animation film contains dream-like images of mysterious flying and walking figures. The plot focuses on a woman who undergoes surreal transformations -- her lover's face melts off, she transforms into a dandelion, ants crawl out of a hand and she becomes a group of Frenchmen riding bicycles. What Dali called his "paranoiac-critical


method," or the linking of irrational images, such as his melting clocks and trompe l'oeil effects, is clearly recognisable throughout the film. 

Dali's Hollywood Story (continued from p. 1)

peculiar pseudo-documentary called *Impressions de la Haute Mongolie -- Hommage à Raymond Roussel* (*Impressions of Upper Mongolia -- Homage to Raymond Roussel*) that has something to do with magic mushrooms.

Destino, a seven-minute animated film commissioned by Disney in 1946, was abandoned by Dalí but completed in 2003 by one of the original collaborators, John Hecht. Its inclusion here offers an intriguing, if weirdly Disneyesque, suggestion of what Dalí might have accomplished with the resources of contemporary animation.

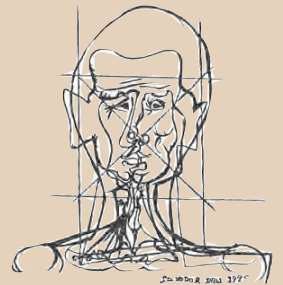
The rest of the projects exist only in the form of screenplays, notes, sketches and proposals. The effect, in the context of the exhibition, is not as frustrating as it might seem -- in part because all this textual documentation is generously supplemented with drawings, paintings and other visual stimuli, including such dorm-room classics as the artist's canvases *The Persistence of Memory* and *Metamorphosis of Narcissus*, and in part because Dalí's ideas, as the presence of these works makes clear, were generally far more interesting than his products.

What's most compelling, ultimately, is the air of noble failure. One gets the sense of Dalí as an artist who, despite (or perhaps because of) great success, never quite found his footing, slipping instead into an art historical crack, somewhere between Duchamp on one side and Warhol and David Lynch on the other, and partially embodying qualities that each of those artists would come to crystallize: the articulation of conceptual logic, the performance of personality, the development of a seamless surrealist vocabulary in cinema. 



A Dali design image for *Destino* (1947)

"Don't strive to be a modern painter; that, unfortunately, is the one thing you can't avoid being."



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Dalí Expert Comments on Park West Dalí Prints

Excerpted from *Fine Art Registry*, interview by David Phillips

Salvador Dali Gallery, Inc., director Bruce Hochman was interviewed recently by Fine Art Registry™ on the subject of Park West Gallery, Park West at Sea and the sale of real or fake Dalí prints.

FAR®: How's the Dalí climate these days? Wasn't there a time in the 80s that fakes abounded?

BRUCE HOCHMAN: Here's what happened. Dalí was ill. In December 1979 his hand was starting to shake. He and Gala were staying at the St. Regis -- they always wintered in New York -- and she was giving him wrong medication, thinking he had flu-like symptoms. He wasn't getting any better. He said, "I'm going back to Spain, I want to be attended by my own physicians," and he was embarrassed by what appeared to be some sort of palsy or onset of Parkinson's. He put himself into seclusion. Unscrupulous people heard about this and would go into a museum and photograph a famous painting, for example *The Last Supper*. Then they would photomechanically reproduce it and put a pencil Dalí signature on it and say, "Oh the master is on his deathbed, get this Dalí before he dies and it will be worth a gazillion dollars."

So the market got flooded. When Dalí passed away in 1989, those who had bought these prints thought they were going to be instantly rich because they purchased them prior to his death. However, there was no definitive reference guide. Albert Field was working at that time on completing his book, but he took a long time. It didn't come out till 1996. Well, lo and behold, most galleries refused to do anything with Dalí until there was a definitive reference guide. Since the publication of Field's book, the market for the authentic Dalís is doing extremely well. And the other ones are just washing away.

FAR: How easy is it to tell the difference between the real and the fake?

BH: If you look at Albert Field's book, it literally is a tell-all for the collector. You read the book, you follow what he says is good, you're assured you have an authentic Dalí. The problem is that now with the Internet and cable TV auctions, and the cruise line auctions, it has fostered a whole new round of fakery. People who were holding onto fakes could not market them through their galleries, so they've now dumped them online and via TV auctions.

The worst is sellers of fake art on eBay. People buy it on eBay, and if they later find out it is not authentic, they have no recourse against eBay. eBay says, "We're a billboard. We're a listing service. You take it up with the seller." And that's the end of it. You can't blame eBay in that respect. Do real, knowledgeable collectors go there? No. Because they know that well over 90% of Dalí on eBay is not authentic.

Dalí values have risen since Albert Field's book came out. That's what happens with any famous artist: nobody fakes or copies unknown artists. As the values rise, there's the invitation for fakery. Their defense when they're told, "This work does not exist in the Dalí archives or Mr. Field's book" is, "Mr. Field rushed the book out and failed to include it." He started the book in 1956 and completed it in 1996. Forty years is not a rushed job.

This is what they'll do with Dalí. They'll put a signature on it and say that it came from Albaretto, this and that, and with regard to the other graphics that they're selling that are not in Albert Field's book, they're coming up with these stories, "Long lost, put away in a vault, never seen by the public over the last 37 years." Truthfully, when publishers produce an edition it's for immediate sale. They don't put these in pickle jars and think they're going to be worth more in 30 years -- it's for sale. It's commerce.

Essentially what they are is what we and the art field dubs a *pastiche*. They take favorite themes of Dalí and they recreate it, putting it on some piece of paper saying it's him.

Selling Dalí was a struggle up until 1996 when Field got out the book, and then it was up, up and away.

"The two most fortunate things that can happen to a painter are, first, to be Spanish and, second, to be named Dalí. Those two fortunate things have happened to me."



Dali Freeze Frame

Salvador Dali on "What's My Line"...



From the annals of classic television, this 9-minute clip from the 1950s game show is must-see TV for Dali enthusiasts. "Enter and sign in, please!"



Currently viewable in its entirety on YOU TUBE.
Go to -- <http://www.youtube.com/watch?v=iXT2E9Ccc8A>

FAR: What has your connection been with Park West?

BH: We get calls from people who have bought prints at the cruise line auctions mainly. They get home and find out that they have been taken and that what they bought is not worth anything like what they have been told. We try to help these folks out, but essentially they have been ripped off.

We're seeing things, that are not in the official catalog of the graphic work of Dalí by Albert Field, listed and sold as "authentic" according to Park West. We know they're not.

FAR: What's the typical complaint or question?

BH: The typical complaint is, they step off the cruise ship and they think that they're going to become instantly wealthy, to a large degree because they have been told they got this at a special price that's only available out at sea, not on land. And unfortunately they are sobered up very quickly when they find out they were hoodwinked. The representations that the "auctioneers" give these people is far beyond what the contract states. But people want to believe what they hear, not what is.

FAR: What do you think about the so-called auction process involved?

BH: In an auction, third parties bring pieces to an auction house like Christie's, Sotheby's, who sell them for them. With Park West, this is material owned by Albert Scaglione for which he wrongfully puts forth an appraisal of his value, and the back of the invoice has a disclaimer, too, but these people see numbers flashing.

FAR: Is it other cruise line auctions as well or is it just Park West?

BH: Predominantly, I would say 98%, it's Park West.

FAR: What's your advice to people who want to buy Dalí art in these cruise line auctions?

BH: I wish people would be cautionary before they even go there. Unfortunately, they're victims before they come to us. Park West and its people have no conscience. But the victims, why do they do this? They think they're getting something of tremendous value for much less than it really should be selling for because they're out at sea.

If you want to collect Dalí, then do your research and buy from reputable dealers and galleries, not out at sea under the influence of free champagne from an outfit that's been proven over and over to be passing off inauthentic pieces and grossly misrepresenting the value of what they are selling.

"If you refuse to study anatomy, the art of drawing and perspective, the mathematics of esthetics, and the science of the use of color, let me tell you this is a sure sign of laziness rather than a proof of genius."



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Events and Exhibitions



From *Destino* (1947)
Dalí: *Painting & Film*

Los Angeles County Museum of Art Los Angeles, California

Dalí: Painting & Film -- through January 6, 2008

The first exhibition ever to focus on the profound relationship between Dalí's paintings and films. *See related stories in this issue of the SDCQ.*

The Salvador Dalí Museum St. Petersburg, Florida

Dalí in Focus -- through January 2008

Encounter Dalí in depth through a selection of paintings from the Museum's permanent collection displayed with a focus on the hidden details. Seven works receive a closer examination for Dalí's particular blend of personal interpretation. Assisted by dynamic visual aids and illustrated panels, the paintings are interpreted section-by-section to analyze the dreams, desires and memories that inspired the work.

Dalí: Painting & Film -- February 1 - June 1, 2008

The Dalí Museum in St. Petersburg, Florida, is the third of four tour stops for this remarkable exhibit, detailing the interrelationship of Dalí's paintings and his film experiences. *See related stories in this issue of the SDCQ.*

House-Museum Gala Dalí Castle Púbol, Spain

Gala. Album -- through December 31, 2007

The exhibition shows 67 photographs by photographers such as Meli, Joan Vehí, Batlles-Compte, Juan Gyenes, as well as other excellent occasional photographers such as Luis Buñuel, and internationally recognised photographers such as Man Ray, Brassai, Eric Schaal, Philippe Halsman and Cecil Beaton. Some of the photographs have never been shown before. As a whole, the collection guides visitors through the biography of Salvador Dalí's muse. The exhibition is divided into four spheres, reflecting four highly distinct facets of Gala: Elena Ivanovna Diakonova, Gala Éluard, Gala Dalí and Gala the muse. Reproductions of paintings and drawings by Dalí are also on display, putting Gala's influence on the artist's work into context. ☺



Surrealism in Japan

From *The Independent* (Online), 3/18/2007



Named after a wealthy Japanese businessman, the Morohashi Museum of Modern Art is an imposing space on the outskirts of the tiny rural town of Kita-Shiobara in Japan. But its modest surroundings belie the fact that it contains one of the largest collections of Salvador Dalí art in the world.

It was in 1999 that Morohashi decided to leave his collection to the town along with enough money to build the gallery that now sits beneath the slopes of Mount Bandai. This immaculate building contains more than 350 pieces by the great Spanish eccentric master. There are 100 illustrations for his *Divine Comedy*, completed in 1960. There is also a bronze sculpture of Dalí's *L'Elephant Giraffe*, a melted clock and a statue of *Venus de Milo with Drawers*. Among other works on exhibit that are not by Dalí are paintings by Cézanne, some by Utrillo, and a Picasso.

The museum is open daily 9:30 a.m. to 5:30 p.m. Website at <http://dali.jp/english.html>. ☺

Dali's *Coup de Feu* Painted Leotard Auctioned

From *ArtDaily.org*, September 2007

Salvador Dali's *Coup de Feu* leotard went on the block at Leslie Hindman Auctioneers in Chicago September 9. Actress and model, Gene Courtney, was wearing the black leotard on a photo shoot in Paris in the late 1950s. Dali spotted her from his residence, Hotel Meurice, and was quite taken by the American woman. After accepting an invitation to his studio, Dali painted the young actress in her black leotard. It was later said that a brief affair between the two began after this experience.

Using acrylic on fabric, the leotard as a medium, became well known when Dali famously painted an unknown model wearing a black leotard in a 1974 Alka Seltzer commercial (see "*Dali Sighting*" article *SDCQ Summer 2007 issue*). The *Coup de Feu* leotard remained in the possession of Gene Courtney until her death in the late 1990s. It was kept in a climate controlled storage unit in Las Vegas. Due to the outstanding balance the actress had at the time of her death, everything in her storage unit was sold to pay off her debt. In 2003, the leotard was acquired by Mr. Darryl Carr of Las Vegas and then by a Corporate Art Collection in Cincinnati, Ohio. It was at this point that the piece was sent to Bernard Ewell, an "expert" on Salvador Dali, for authentication. Ewell stated "no difficulty" believing both the signatures and the design to be by the hand of Salvador Dali.

Curiously, though the leotard was estimated at \$12,000 - 18,000 for the September auction, it remained unsold. ☺

(Our calls to Leslie Hindman in Chicago, inquiring about the no-sale and requesting info regarding any plans to auction the leotard again, were not returned. It should be noted that both Christie's and Sotheby's will not accept Bernard Ewell as a Dali expert and rely exclusively on Robert and Nicolas Descharnes for Dali authentication. Furthermore, Bernard Ewell has been touted extensively as a Dali "expert" by Park West Gallery. See Park West "real or fake prints" piece on p. 4. --Editor *SDCQ*)



Coup de Feu



"I love money. The origin of this joy of money is my Spanish mysticism. In the Middle Ages the alchemists wanted everything they touched to turn to gold. This is the best kind of spiritualization."

More Grist for the Dali Movie Rumor Mill

• From *Variety*, 9/11/2007, by Archie Thomas

Paul Morrison will direct U.K.-Spanish co-production "Little Ashes," a pic about the young life and loves of Salvador Dali, Luis Buñuel and poet Federico Garcia Lorca. Javier Beltran, Robert Pattinson and Matthew McNulty star. Morrison's *Solomon and Gaenor* was nominated for a foreign-language Academy Award in 1999.

• From *The Hollywood Reporter*, 9/13/2007, by Borys Kit

Cillian Murphy is stocking up on his paint brushes. He will star opposite Al Pacino in *Dali & I: The Surreal Story*. Andrew Niccol is directing. The movie, which will span the 1960s-80s, follows the time in Salvador Dali's life when most of his great work was behind him and he became more flamboyant. Dali (Pacino) also developed a mentor-protégé relationship with a young art dealer named Stan Laurysens (Murphy). The part of Gala, Dali's wife, has yet to be cast. *Dali & I* is scheduled to begin shooting in early 2008 on location in Spain and New York.

• From *The Hollywood Reporter*, 9/26/2007 by Pamela Rolfe

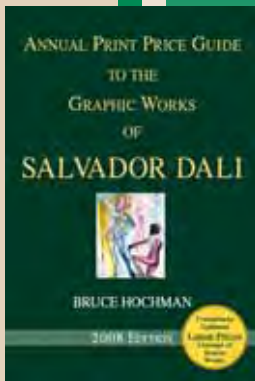
"Co-production" was the buzz word at the San Sebastian (Spain) International Film Festival, with several of Spain's regions strutting initiatives designed to promote partnerships with local filmmakers. A \$26.9 million film about surrealist painter Salvador Dali, with Antonio Banderas attached to star, was one of the bigger projects on the table in San Sebastian. ☺



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AUCTION NEWS

Le Spectre De Vermeer (below) previously sold at a 1998 Christie's auction for \$140,000 and recently fetched over \$2.5 million at Sotheby's. Is Dali art a good investment? You be the judge...



Le Spectre De Vermeer De Delft, 1934 (pictured left)

Oil on canvas

Estimated: \$1,600,000 - \$2,000,000

Sold for \$2,505,000 at Sotheby's New York, November 7, 2007

Nature Morte, Fruits Et Bateau, 1956 (pictured right)

Watercolor on paper

Estimated: \$150,000 - \$200,000

Sold for \$241,000 at Sotheby's New York, November 8, 2007

Homage à Guimard I, 1970

Gouache and paper

Estimated: \$250,000 - \$350,000

Sold for \$553,000 at Christie's New York, November 7, 2007



Tancred's Oath (From Marquis De Sade), 1968 (pictured left)

Watercolor on paper

Estimated: \$70,000 - \$90,000

Sold for \$133,000 at Sotheby's New York, November 8, 2007

Allegory of Sunset Air, c. 1940-41

Oil on canvas

Estimated: \$400,000 - \$600,000

Sold for \$825,000 at Christie's New York, November 7, 2007

Jewel Tree, 1956

Gouache and sepia

Estimated: \$30,000- \$40,000

Sold for \$67,000 at Sotheby's New York, November 8, 2007



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