

# THE **Salvador Dalí** COLLECTORS QUARTERLY<sup>©</sup>

**FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR**

## **Polly and Dalí on the Trail** **Travel Writer & Bicycling Enthusiast Polly Evans** **Pays Homage to Dalí in Catalonia**

*Excerpted from **The London Independent**, Jan. 30, 2007*

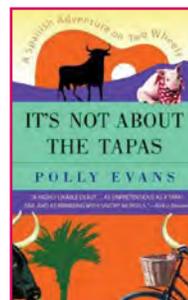
**M**y mother had been nervous about my Spanish cycling journey from the start. It was no surprise then, when, a few weeks in, she called me on my mobile phone. “We need a holiday,” she said. “We’ll meet you in Barcelona on Sunday.” I was thrilled by this excuse to abandon my wearisome two-wheeler, for we were intending to drive up to the coast of northern Catalonia, to those whitewashed fishing villages, pale yellow beaches and bright turquoise coves that had provided lifelong inspiration to one of the most applauded artists of the 20th century: Salvador Dalí.

Dalí was born and raised in the inland town of Figueres where his father worked as a notary. But his family had a second home on the coast at Cadaques, and it was there that Dalí spent his childhood summers. He loved the village with a feverish intensity and, years later, after his father expelled him from the family home in Figueres in a row about a painting in which Dalí had insulted his deceased mother, he incensed the patriarch further by buying a house in the neighbouring fishing community of Port Lligat.

The house in Port Lligat was a tiny shack but, over the years, the artist developed and redesigned the space until it became a labyrinth of extensions, winding passages and dead ends. His principal home for more than 50 years, it provided an idyllic refuge amid the vivid light, beaches and headlands that so inspired Dalí’s work.

Dalí loved the cinema, and he expressed his cinematic vision through both his paintings and his own films. These included collaborations with Alfred Hitchcock and Walt Disney, as well as one of the most talked-about movies of the last century, *Un chien andalou*, which Dalí co-wrote with his friend Luis Buñuel.

Dalí’s and Buñuel’s second cinematic collaboration, *L’âge d’or*, was filmed at Cape Creus,  
*(continued on pg. 3)*



*Polly Evans has authored several books, including **It's Not About the Tapas: A Spanish Adventure on Two Wheels.***

### **INSIDE**

*Dalí's Film Fascination*

PAGE 2

*Bizarre Imagery*

PAGE 4

*Dalí Fakes on eBay*

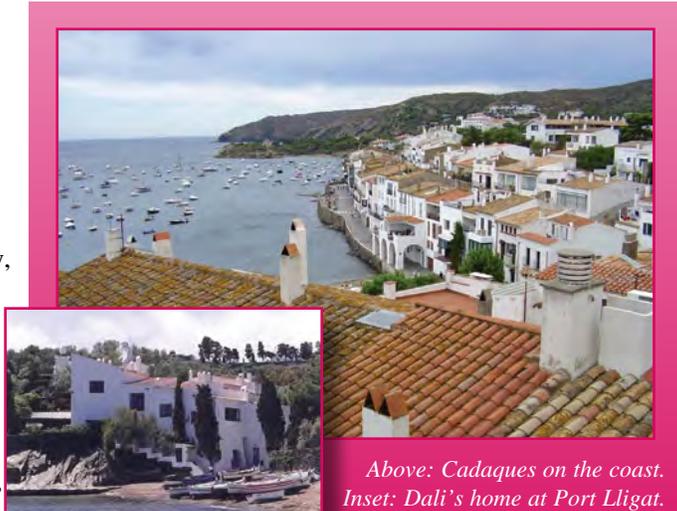
PAGE 5

*Christ of St. John Moved*

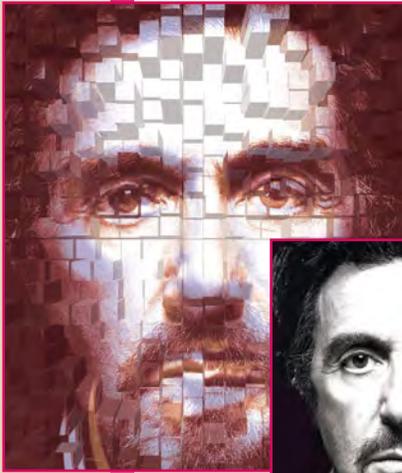
PAGE 6

*Events & Exhibitions*

PAGE 7



*Above: Cadaques on the coast. Inset: Dalí's home at Port Lligat.*



## Pacino Picked to Portray Dali Niccol to direct film about surrealist painter

**A**l Pacino will play artist Salvador Dalí in *Dali & I: The Surreal Story*, with Andrew Niccol directing. Room 9 Entertainment has set a June start date in New York and Spain.



Al Pacino

Niccol, who previously directed Pacino in *Simone*, is rewriting a John Salvati-scripted adaptation of the Stan Lauryssen book *Dali and I*. The picture is produced by Room 9 partners David O. Sacks, Daniel Brunt and Michael R. Newman, who are coming off *Thank You for Smoking*.

The film covers the latter days of Dalí, which Niccol says was when the surrealist painter decided to take his career in a most surreal direction. Niccol felt that Pacino understood the subject. 

## Gallery Explores Dalí's Film Fascination

Excerpted from *Reuters U.K.*, Jan 18, 2007

**W**hile Salvador Dalí's surrealist paintings are among the most instantly recognizable in art, his role in film is far less well known, and London's Tate Modern is putting on a major exhibition to explore the relationship. Entitled *Dali & Film*, the summer blockbuster will feature paintings, sculptures and documents by the famous Spanish artist and some of the films he collaborated on, including Luis Buñuel's *Un Chien Andalou* and Alfred Hitchcock's *Spellbound*.

"For Dalí and his generation, film was the embodiment of other sorts of magical possibilities," said Matthew Gale, a curator on the show. "It seems extraordinary with an artist whose work is so famous that there are still areas of his work there to be uncovered."

Dalí was from the first generation of artists strongly influenced by film and grew up admiring Hollywood silent era comedians. He was attracted by the "anti-artistic" form of entertainment that appealed to the masses and undermined pretentious high culture.

An important landmark in Dalí's long affair with film was meeting director Buñuel in Madrid as a student. In 1929 the two men made their debut film *Un Chien Andalou*, a short picture which had a huge impact when released in Paris featuring the memorable image of an eyeball being sliced with a razor. Their next collaboration, *L'Age d'Or* in 1930, was seen by many as an attack on institutions like religion, the family and politics, and was quickly banned in France.

In the 1930s and 40s, Dalí's focus shifted to Hollywood, where his dream-like visions attracted the interest of major studios and directors like Hitchcock. The artist also worked with Walt Disney's studio on a cartoon production called *Destino*, for which he helped produce the story board, but like several other of his cinematic endeavors, *Destino* was never completed during Dalí's lifetime. It was eventually completed by Disney animators in 2003, and was subsequently nominated for an Academy Award in the animated short film category.

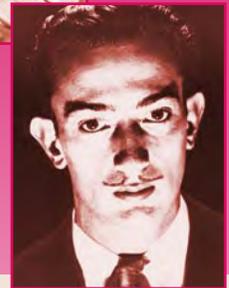
Dalí also produced several portraits and paintings of famous figures from film, including one of Laurence Olivier and another in which Shirley Temple is turned into a monstrous red sphinx. 

*Dali & Film*, at the Tate Modern Gallery, London, June 1 to September 9, 2007  
Tel: 020 7887 8888 or on the web visit [www.tate.org.uk](http://www.tate.org.uk)

"We are all hungry and thirsty for concrete images. Abstract art will have been good for one thing: to restore its exact virginity to figurative art."



Portraits of Luis Buñuel and Salvador Dalí shot in 1930 by Man Ray.



THE **Salvador Dalí**  
COLLECTORS QUARTERLY

VOL 17 NO 1  
Spring 2007

2

## Dali on the Trail (continued from p. 1)

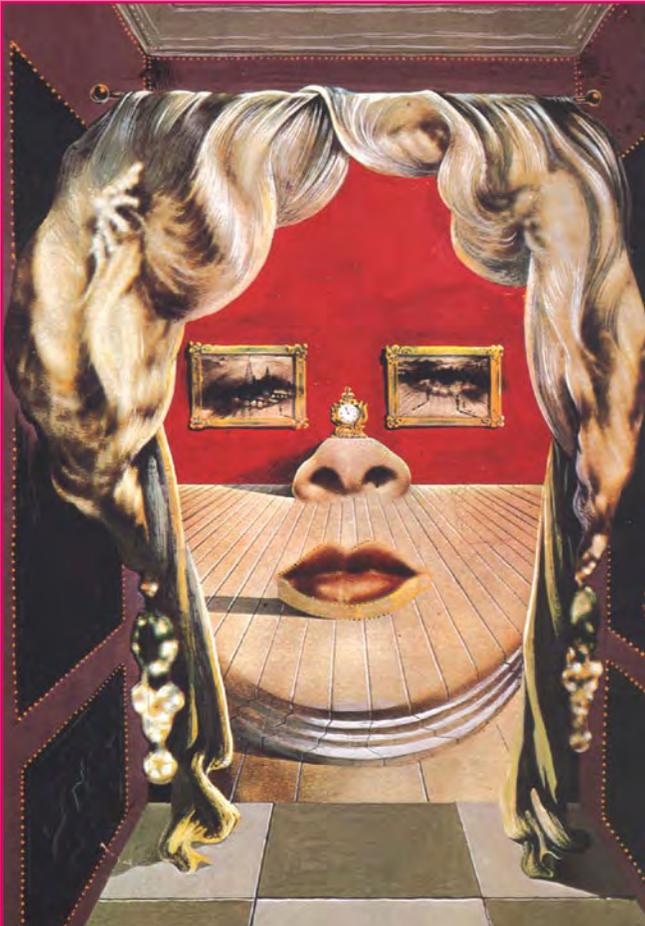
just to the north of Cadaques, and locals were employed as extras. The fishermen didn't enjoy fame for long, though. The film was considered so scandalous that, less than two weeks after its opening in Paris, the censors prohibited its screening.

My parents and I hurtled in our hire car towards the wonderland in which Dalí created so much controversy. The wild, stark landscape of the promontory on which both Cadaques and Port Lligat lie was as breathtaking that day as it had been when the painter went there as a child. It was once covered in lush vines but, in the 1880s, the Phylloxera vastatrix louse wrecked the crop. Whole swathes were never replanted; here, only the black stones of the terraces remain and cast harsh, foreboding shadows over the land.

Cadaques, too, had changed little. It was still a tiny, tranquil community whose fishermen hauled in their catch each morning; the restaurants served local hake, monkfish and Catalan wine. We took rooms with sea views at a beachside hotel. "Will the waterfront be noisy at night?" asked my father. (He suffers from a profound aversion to the sound of other people's nightlife.) The receptionist looked aghast. "Not in Cadaques," he said.

In the days that followed we potted happily around this peaceful Spanish coast that somehow has avoided the scars of mass tourism. We drove the few kilometres to Cape Creus, whose dark rocks have been sculpted into extraordinary shapes by the winds and rains of centuries. Dalí was bewitched by these bizarre formations and they featured in his work.

On another, we made a pilgrimage to Figueres. Dalí opened his Theatre-Museum in his home town in 1974; more than 30 years later it's one of the most visited museums in Spain and its paintings, drawings, sculptures and installations are still displayed exactly as he planned them.



*Mae West's Face Which May Be Used as a Surrealist Apartment (1934-35)*

The museum is sensational. This final masterpiece - Dalí insisted that it should be a complete work of surrealist art in itself - was the perfect testament to this artist who had been so talented and so tempestuous, so brilliant and yet so indisputably barmy.

We wandered through the sculpted loaves and suspended wooden chairs; studied the portraits of Gala; explored the famous *Face of Mae West Which Can Be Used as a Surrealist Apartment*, and admired the intricate drawings. We tiptoed past Dalí's tomb within which his embalmed body lies, treated to resist decay for 200 years. We gazed at his old Cadillac, which turned heads when he imported it from the U.S. in 1948 and now stands as installation art in the garden.

And then, enchanted and slightly unsettled, we went back to our hire car, a Fiat Punto. Compared with the transportations of Salvador Dalí, it seemed the tiniest bit banal. 

*Polly Evans' newest book, On a Hoof and a Prayer, is slated for publication by Bantam in March 2007.*

*"There are some days when I think I'm going to die from an overdose of satisfaction."*



**THE**  
**salvador Dalí**  
COLLECTORS QUARTERLY

VOL 17 NO 1  
Spring 2007

3

# Dali's Bizarre Imagery in His Sculptures and Prints

From the *International Herald Tribune*, Jan. 21, 2007 by Alexandra Koroxenidis

*"Salvador Dali: The Myth of Surrealism" is on exhibit at the Byzantine and Christian Museum in Athens, Greece through March 24.*

Salvador Dali described his paintings as handmade dream photographs. The hallucinatory and eccentric compositions that he produced are actually the closest that painting has come to the coded language of the unconscious mind. This is what places his work at the crux of the surrealist movement, even though several years after the artist's official acceptance into that movement, he was criticized for his political conservatism and counterrevolutionary ideas which, in 1939, led Andre Breton to expel him from the surrealists' ranks.

By then, Dali had already produced many of the works that not only won him his worldwide fame but also became some of the most iconic works of surrealism. For many critics, Dali's classic surrealist period is the most creative of his entire work and the basis around which everything else developed.

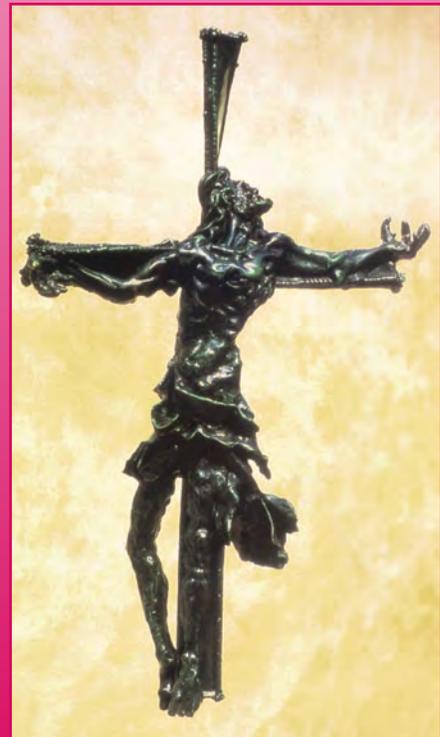
This solid place that Dali holds in the art of surrealism is underlined in "Salvador Dali: The Myth of Surrealism," a small exhibition on the artist's sculptures and prints that just opened at the Byzantine and Christian Museum. The exhibition is jointly curated by art historian Athena Schina and the Belgian QuArt's curator Pick Keobandith. It is organized by Art & Culture in collaboration with the museum.

The lack of any particular theme is something of a drawback, yet the exhibition's exclusive inclusion of sculptures (12 original and an equal number of multiples) and prints (a total of 21) gives it focus and reveals a lesser-known side of the multifaceted work of the great surrealist painter. Besides paintings, Dali also worked in sculpture, prints, jewelry design, book illustration and film. Panels that explain Dali's work or include some of the artist's sayings help to further an understanding of his work.

The exhibition represents all the major stylistic aspects of Dali's work. Works like the "Otorhinological Head of Venus" (1964), in which a classical bust of Venus is presented with an ear for a nose and vice versa, show the surrealist aspect of his work, while sculptures such as "Twisted Christ" (1976) suggest the artist's postwar interest in religion and his research into synthesizing scientific research with art. (At the time he was experimenting with electrolysis and used the method to produce this particular piece of sculpture.)

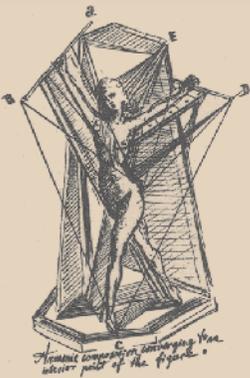
Dali believed that scientific knowledge should not be segregated from other fields of knowledge and claimed that specialization was one of the problems with the modern age. He strove to find ways of combining seemingly opposing elements: matter with the immaterial, science with religion and spirituality.

The apparently melting forms that recur in the artist's work are said to capture that interest in the immaterial. They appear in "The Sublime Moment (Large Ashtray)" (1974), one of the most characteristic works of the artist's surrealist pieces and one of the exhibition's highlights.



*Twisted Christ (1976)*

*"There is only one difference between a madman and me. The madman thinks he is sane. I know I am mad."*



THE  
**Salvador Dali**  
COLLECTORS QUARTERLY

VOL 17 NO 1  
Spring 2007

4

*(continued on pg. 7)*

# More Dali Fakes Turning Up on eBay

From *The Associated Press*

A woman from a city better known for its paper mill than its works on paper is charged with selling fake drawings she claimed were originals by surrealist Salvador Dali. Donna Lynn Payne, 60, of Pine Bluff, Arkansas is charged with three felony counts of criminal simulation. A probable cause affidavit says Payne advertised a Dali piece on eBay last year that was supposed to be an original drawing in ink and charcoal. A local man was the high bidder at \$2,750. The man sent Payne a cashiers check for \$2,814 for the artwork, plus shipping.

When the man sought to have the Dalis authenticated, he learned that they were fakes, according to court documents. When the man complained to Payne, she promised a refund but then cut off all contact, police said.

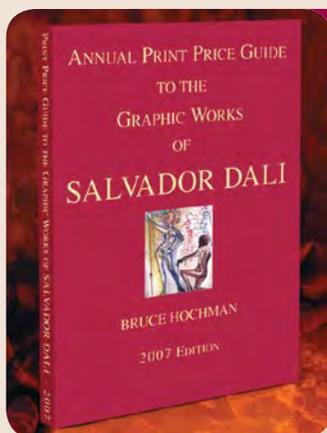
*Bruce Hochman, owner of The Salvador Dali Gallery, has spotted hundreds of Dali fakes on eBay and explains here how easy it is to become a victim of fraud when buying art on line.*

In the art world, fraud is committed in all kinds of respectable places, from hotel ballrooms to cruise ships and trendy galleries. But now that people are purchasing art online, it's easier than ever for unscrupulous sellers to peddle fakes. Buying art on eBay is extremely risky, and my advice for anyone who's going to attempt it is that you do extensive research before making any commitments. In terms of Dali's graphic works, there's only one definitive source of authenticity, and that is *The Official Catalog of the Graphic Works of Salvador Dali*, which is available through our gallery.

Here are a few things to be aware of:

- Experts know the exact size of each piece, and fakes are easy to spot because of inconsistencies in size. After 1980 the company that manufactured the paper used by Dali changed its formula and started using a new watermark. Forgers simply cut off the watermark (which appears near the bottom), which changed the paper and margin sizes. Hence, a fake can be spotted simply by checking the measurements against the description in the catalog.
- Dali never produced or signed any prints after his health declined in 1980, and that gives us our biggest clue to spotting imitations. Forgers, knowing that Dali was on his deathbed, started copying his most famous paintings, reproducing prints and creating pastiches (composites from well-known Dali images). They sold these to an eager market of buyers who believed the value of these pieces would increase after Dali's death, and many of these pieces are now turning up on sites like eBay.
- Many fakes aren't copies. They're brand new pictures drawn by forgers, using selected elements identified with Dali (such as a drooping clock) as part of a different background or context. Every piece in Dali's archives is listed and described in detail in the official catalog. If the print you see on eBay does not appear in the catalog, it was not done by Dali.
- Certificates of Authenticity are no guarantee and can often be just as counterfeit as the artwork. This is why it's vitally important to acquire art only through a reputable dealer. 

*"Those who do not want to imitate anything, produce nothing."*



## Order the New 2007 Salvador Dali Annual Print Price Guide

Only \$69.95 + \$9.95 S&H

Available exclusively from The Salvador Dali Gallery

Call 1-800-275-3254

Outside U.S. 949-373-2440 U.K. only 0800-883-0585

Or Order Securely Online at

[www.DaliGallery.com](http://www.DaliGallery.com)

THE **Salvador Dali**  
COLLECTORS QUARTERLY

VOL 17 NO 1  
Spring 2007

5

# Iconic Dali Painting to be Moved

From *The Glasgow Herald*, Jan. 13, 2007

**G**lasgow's famous Salvador Dali painting is to be moved to a new location in the city's Kelvingrove Art Gallery after criticism over the way it has been displayed.

After Dali's *Christ of St. John of The Cross* returned to its spiritual home in July last year, there was criticism when it was placed on an outer wall near a set of stairs, a position some felt could lead to bottlenecks for visitors trying to access upper rooms.

The painting, which depicts Christ on the cross viewed from above, is to be relocated later in the year. The rehanging comes after former Glasgow museums director Julian Spalding called for the priceless work of art, bought for just £8200 in 1952, to be made into more of a feature.

Critics say that much of the written explanations of the history and religious significance of the work, voted Scotland's best-loved painting in a poll by *The Herald* last year, was missing. It had been shown at St. Mungo Museum of Religious Art in Glasgow since 1993 but returned to Kelvingrove to mark its reopening.

The title of the painting was said to have been inspired by a drawing made by a Spanish Carmelite friar who was canonised as St. John of the Cross in the 16th century. 



*Christ of St. John of the Cross (1951)*

*“What is a television apparatus to man, who has only to shut his eyes to see the most inaccessible regions of the seen and the never seen, who has only to imagine in order to pierce through walls and cause all the planetary Baghdads of his dreams to rise from the dust.”*



# Rare Dali Sculpture Heading for Shanghai's Nanjing Road

From *Shanghai Daily.com*, Jan. 25, 2007

**T**he *Nobility of Time*, a \$1 million bronze sculpture created by Salvador Dali, will be erected on Nanjing Road next year, *Shanghai Daily* reported.

“We have already signed a purchase agreement with the FYR gallery in Italy,” said Patrick Chen, director at Shanghai Cross Ocean Property Development Company.

“Because there are only two such existing pieces in the world, this Dali sculpture could be called very rare.” 



THE **Salvador Dali**  
COLLECTORS QUARTERLY

VOL 17 NO 1  
Spring 2007

6

## Dali's Bizarre Imagery (continued from p. 4)

Based on one of Dali's famous paintings from 1938, the work is considered to express the instability and uncertainty of the interwar period. A black substance coming out of a telephone headpiece - the phone suggests the diplomatic negotiations that were carried out between various governments - meets the melting side of an upturned plate on which two fried eggs have been placed.

A razor, snail, sardine and miniature crutches complete the image and are placed in a way that suggests a precarious balance.

Dali's work is about overturning order and challenging an understanding that follows logic and the conscious mind. In the Venus bust - a work inspired by the Venus de Milo - the replacement of a nose for an ear challenges our notions of beauty and points to the dark, unexplored area of the subconscious. Dali made several works based on the Venus of Milos; in one full-bodied sculpture of Venus which is also one of Dali's best-known works (but not part of the exhibition), the figure opens up into drawers. These are meant to be the drawers that contain the unconscious mind and the enigmatic language of our dreams. Dali made that language the essence of his art. He is said to have claimed that to look at the world objectively one has to see through the eyes of one's mind. His bizarre sculptures presented in the Athens exhibition underline that conviction by suggesting that imagination and creativity expand our understanding of the world. 



*The Sublime Moment (1974)*

## Events and Exhibitions

### Tate Modern Gallery, London

*Dalí and Cinema*

*June 1 - September 9, 2007*

*Destino*, the short film created by Walt Disney in collaboration with Salvador Dalí, will be screened as part of a Tate Modern exhibition about Dalí's fascination with film (*see related story on p. 2*).  
Tel: 020 7887 8888 or visit [www.tate.org.uk](http://www.tate.org.uk)

### The Salvador Dalí Museum, St. Petersburg, Florida

*Dalí & the Spanish Baroque*

*Through June 24, 2007*

Showcases legendary paintings by seventeenth century masters of Spanish Court painting including Diego de Velázquez, Francisco de Zurbarán, Jusepe de Ribera, Bartolomé Murillo, Alonso Cano, Juan Sánchez Cotán and El Greco. The masterpieces, on loan from many of the world's top institutions, are situated throughout the Dalí Museum galleries alongside a large and revealing selection of works by Dalí from the Museum's permanent collection, illustrating the profound influence these artists of the Spanish Baroque period had on Dalí, and by extension, on the history of modern art. For information: [www.SalvadorDalíMuseum.org](http://www.SalvadorDalíMuseum.org) or call (800) 442-3254.

### Byzantine and Christian Museum, Athens, Greece

*Salvador Dalí: The Myth of Surrealism*

*Through March 24, 2007*

An exhibition of sculptures and prints jointly curated by art historian Athena Schina and the Belgian QuArt's curator Pick Keobandith (*see related story on p. 4*). 



THE  
**Salvador Dalí**  
COLLECTORS QUARTERLY

VOL 17 NO 1  
Spring 2007

7

# AUCTION NEWS

**Christie's So. Kensington, Dec. 20, 2006**

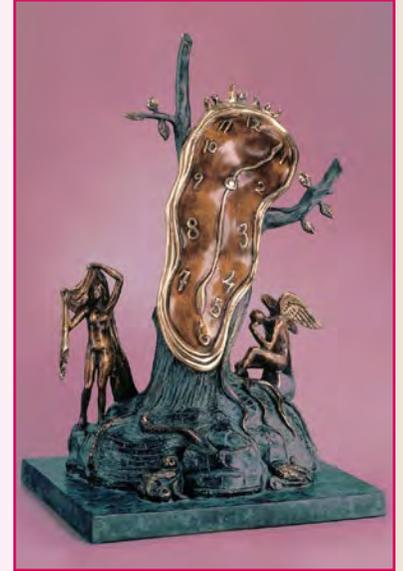


**Venus Spatiale, 1977 (pictured left)**  
Bronze with Patina, inscribed, stamped  
Estimate: \$15,748 - \$23,622 Sold: \$37,795

**La Noblesse du Temps, 1977 (pictured right)**  
Bronze with Patina, inscribed, stamped  
Estimate: \$11,811 - \$15,748 Sold: \$33,070

**La Danse de Temps, 1977**  
Bronze with Patina, inscribed, stamped  
Estimate: \$9,842 - \$13,779 Sold: \$23,622

**L'ange triomphant, 1976**  
Bronze with Patina, inscribed, stamped  
Estimate: \$11,811 - \$15,748 Sold: \$25,984



**Christie's London, Feb. 6 & 7, 2007**

**Le voyage fantastique, 1965**  
Signed twice and dated 'Dalí 1965'  
Gouache, watercolour, wash, brush, India ink & pencil on paper  
Estimated: \$470,955 - \$ 667,185 Sold: \$1,138,000

**Clown mou en quatre visages, 1976**  
Signed and dated 'Dali 1976' lower left  
Oil on canvas  
Estimated: \$137,500 - \$196,428 Sold: \$271,075



**Sotheby's London, Feb. 6, 2007**

**Kabuki, 1973 (pictured left)**  
Signed 'Dali' and dated 1973  
Watercolor, acrylic, pen & ink and collage on paper  
Estimated: \$99,000 - \$138,000 Sold: \$181,363

**Alice, 1978 (pictured right)**  
Signed 'S. Dali' lower left  
Watercolor, gouche & felt-tip pen on paper  
Estimated: \$138,000 - 178,000 Sold: \$249,375



## THE SALVADOR DALI COLLECTORS QUARTERLY

© 2007 The Salvador Dali Gallery, Inc.

Published quarterly (March, June, September, December) by The Salvador Dali Gallery, Inc., 31103 Rancho Viejo Road, #2-193, San Juan Capistrano, California 92675. Toll free 800-ASK-DALI (800-275-3254). The Salvador Dali Gallery, Inc. is a complete Dali resource, exclusively offering Albert Field's Official Catalog of the Graphic Works of Salvador Dali; Bruce Hochman's Annual Print Price Guide to the Graphic Works of Salvador Dali; authentic Dali prints and originals, and this publication. Visit The Salvador Dali Gallery's website: [www.DaliGallery.com](http://www.DaliGallery.com).

THE  
**Salvador Dali**  
COLLECTORS QUARTERLY

VOL 17 NO 1  
Spring 2007

8