

THE Salvador Dalí

COLLECTORS QUARTERLY[®]

FOR THE DALÍ AFICIONADO AND SERIOUS COLLECTOR

Three Dalí Movies In Production at the Same Time

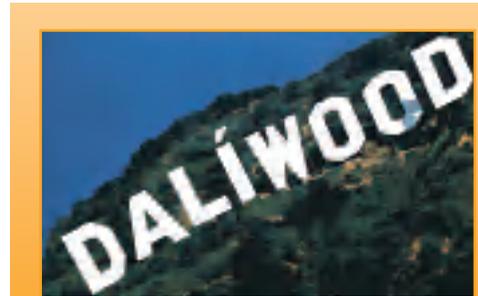
Excerpted from *The Times Online*, May 19, 2007

Johnny Depp, Al Pacino and Peter O'Toole are among those being tipped to play Salvador Dalí in three rival Hollywood films that are being promoted at the Cannes Film Festival.

Asked why so many films were being made 18 years after the artist's death, Peter Rawley, producer of *Dalí*, said that filmmakers somehow "pick up on the vibe." Three Dalí films is nothing though, says Rawley. "At one point we counted as many as nine. From what we can tell, the other films are more about Dalí's wife and art dealers. Ours is about his life."

Rawley's film is to be shot in Barcelona and Prague. David Permut is producing *Goodbye Dalí* with locations in Spain and New York. The screenplay by Yaniv Raz and Allan Rich is based on the friendship of Rich, when he was a young art-dealer, with Dalí.

Producers acknowledge that getting to the big screen first is an advantage. The second of the recent Truman Capote bio-pics was eclipsed by the first. At the moment there are two features in production about Dylan Thomas.



Hooray!...

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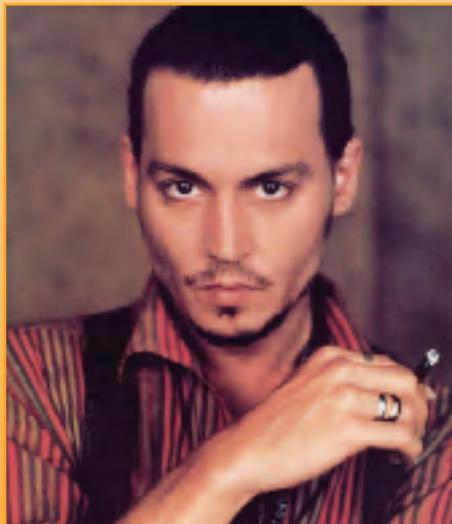
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Johnny Depp to Depict Dalí?

A decade ago Picasso's family was so outraged by the way he was depicted in Merchant-Ivory's *Surviving Picasso* that they refused to let his works be reproduced on screen.

Dalí's estate told *The Times* that it would allow the Dalí films to show his work if they were "respectful" to him. A spokeswoman said that she was aware of the three productions, and of another being made in Central Europe.

Reports suggest that Al Pacino is being linked to *Dalí & I: The Surreal Story*, to be directed by Andrew Niccol. It will tell of the painter's relationship with the art-dealer Stan Laurysen, on whose autobiography it is based.





*"Surreal Things" at the Victoria & Albert Museum, London
Through July 22, 2007*

Surreal Things

Excerpted from *International Herald Tribune*, 3/25/2007
by Alice Rawsthorn

Editor's note: This story, and the one on the next page, "How the Surrealists Sold Out," represent two different views of the "Surreal Things" exhibit currently showing at the Victoria and Albert Museum in London. The two views present an excellent overview of the commercialization of surrealist style, with Dalí, as always, leading the way.

What's wrong with grabbing a lobster's tentacles when you pick up the telephone? Nothing, according to the Surrealist artist, Salvador Dalí, when he presented the art collector, Edward James, with a job lot of Lobster Telephones in 1938 for his London home. To Dalí, the lobster and telephone handset were interchangeable. "I do not

understand why, when I ask for grilled lobster in a restaurant, I am never served cooked telephone," he said. Whatever James thought of grappling with a fake crustacean whenever he made a call, he got off lightly. The Lobster Telephone did work, and Dalí's other ideas were more macabre.

The Lobster Telephone is a highlight of "Surreal Things," an exhibition exploring the relationship between Surrealism and design. It is the latest in the Victoria & Albert Museum's series of shows on 20th-century design movements, of which Art Deco and Art Nouveau have been the most popular. The exhibitions are organized chronologically: the last was on Modernism, and the final shows will be Cold War Modern in autumn next year, and International Baroque the following spring. Yet "Surreal Things" is aptly timed, as Surrealism, or, at least, a Surrealist-influenced style, is currently making a comeback.

The word Surrealism was invented in 1917 by Guillaume Apollinaire, and adopted by fellow French poet, André Breton, in 1924 to describe a radical movement of artists and writers, who drew on their subconscious to depict a heightened or "super-real" vision of the world. The V&A exhibition begins two years later with the sets designed by the artists Max Ernst and Joan Miró for a production of "Romeo and Juliet" by Serge Diaghilev's Ballets Russes. The Paris premiere of the ballet was disrupted by a group of whistle-blowing protesters, organized by Breton and the writer Louis Aragon, who accused Ernst and Miró of betraying the ideals of Surrealism by selling out to commerce.

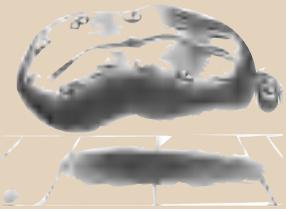
These tensions were aggravated during the 1930s, when some Surrealists, led by Dalí, changed their focus from words and images to creating objects for art collectors and, eventually, commercial clients. Surrealism swiftly became a fashionable style in graphic design, fashion and interiors. Some Surrealists, notably the artist Man Ray and Breton himself, succeeded in working commercially without alienating the purists. And there were inspired collaborations, such as those between the fashion designer Elsa Schiaparelli with Dalí, Aragon and Meret Oppenheim, and the interior designer, Jean Michel Frank, with Man Ray and Alberto Giacometti.

But there were also a great many uninspired takes on Surrealism, which reduced it to a decorative style, stripped of its early radicalism. The chief culprit was Dalí, whom Breton nicknamed Avida Dollars (an anagram of his real name) for dabbling in everything from advertising and Royal Crown Derby china to window displays for Bonwit Teller, the New York department store. When Dalí discovered that Bonwit Teller had "respectabilized" his display, he broke in to the window sending a prop, a bathtub, smashing through the glass. He was arrested.

Such stunts, coupled with Dalí's increasingly questionable work, diminished his artistic reputation, and Surrealism's too. "The visual strategies of Surrealism lend themselves to commercialization, like the idea of taking an image and blowing it up, or contrasting incongruous juxtapositions," said Ghislaine Wood. "The problem comes when it is literally pastiche, rather than a fresh approach."

Surrealism inspired Pop Art at the turn of the 1960s, and post-Modernism in the early 1980s. Both eras were characterised by economic buoyancy, and a playful, almost mannerist artistic culture masking underlying anxieties, just like today. 

*"Just as I am
astonished that a
bank clerk never eats
a cheque, so too am I
astonished that no
painter before me
ever thought of
painting a soft
watch."*



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How the Surrealists Sold Out

Excerpted from *The Guardian Unlimited*, 3/28/2007 by Maev Kennedy

The ghosts of André Breton and Louis Aragon should really turn up and picket the Victoria & Albert museum in response to "Surreal Things," the first exhibition devoted to the influence of surrealism on design -- the arc of a movement that began by outraging the bourgeoisie and ended in ballgowns for wealthy socialities.

In 1926 Breton and Aragon, probably egged on by Picasso, were affronted that fellow surrealists Max Ernst and Joan Miró were "selling their souls to commerce" by designing sets and costumes for Diaghilev's Ballets Russes. They disrupted the Paris first night, blowing whistles, jeering, and distributing leaflets of smoking outrage: "It is inadmissible that ideas should be at the behest of money!" Aragon thundered.

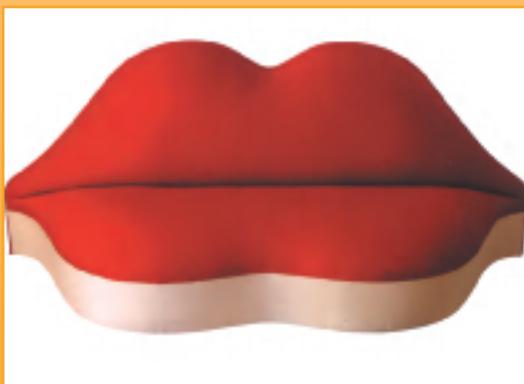
What they would make of the exhibition's gift shop, with its squeaky rubber lobsters or Man Ray's skin crawlingly sinister *Cadeau Audace* -- a flat iron with a row of nails protruding from the sole plate, now a tea towel -- can only be guessed at. "We are really exploring how surrealism was commercialized," the curator, Ghislaine Wood, said. The exhibition borrows heavily from private collections, and includes many pieces that have not been exhibited since they were first sold in the 1930s.

Despite, or because of, the protest at the Paris ballet, the surrealists were a hit not just with the public but with designers of clothes, furniture, wallpaper, jewelry -- designs copied for film and stage, and for advertising Shell and Ford cars.

The surrealists had a flair for publicity. At the first London exhibition Salvador Dalí delivered a lecture from inside a diver's helmet, before collapsing under its weight, and JB Priestley very helpfully denounced the whole thing as perverted. The 1939 show at a grand gallery on the Place Vendôme, in Paris, was used as a backdrop for a fashion shoot by Harpers Bazaar. Magritte's work *Ceci n'est pas une Pipe* became a pipe-shaped male scent bottle, and Miró and Jean Cocteau designed headscarves for Schiaparelli, who also produced evening dresses printed with Picasso designs, and a pattern intended to suggest flayed skin.



Lobster Telephone



Mae West Lips Sofa

The movement was stopped in its tracks by the second world war, but never quite died out. "It grabbed the popular imagination, and is still tremendously powerful today," said Ms Wood.

The exhibition recreates some perhaps mercifully lost surrealist interiors, including Paul and Gala Éluard's bedroom in Paris, with a riot of phallic symbols and a giant woman's hand with crossed fingers and long sharp nails crushing a red ball at the bedhead, painted by Max Ernst. Ernst was Éluard's friend and collaborator, the lover of Gala - later Mrs Salvador Dalí - and shared the house as well as the decorating. The house was sold in 1932, the murals painted over and only rediscovered and sold in 1967. The exhibition recreates the original stunning room, but the panels are scattered in private collections and museums in Dusseldorf and Tehran.

It also does enough to give the flavor of Monkton, a sober Lutyens designed house in Sussex which the millionaire Edward James inherited and transformed into a shrine to surrealism. James's house included padded walls and carpets incorporating the pawprints of his Irish wolfhound, where lounging on the original version of Dalí's sofa modelled on Mae West's lips, he could answer calls on Dalí's lobster telephone.

(continued on pg. 7)

"Mustaches serve as antennae ... with my mustaches I feel more alert, that I am more acutely conscious of everything that goes on and especially of everything that moves around me. Because of their very length ... the least change of light registers in the ends, immediately communicating itself to my eyes."



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More Cruise Ship Art Scams Exposed

Excerpted from *The Arizona Republic*, 4/9/2007 by Dennis Wagner

Editor's note: Each year our gallery receives dozens of appraisal requests from people who purchased Dali prints on a cruise ship. We're not surprised when these pieces turn out to be highly overpriced. We are reprinting the story below to alert our collectors to the dangers of acquiring art via any sources other than known, reputable dealers. A rule of thumb...if you're considering the purchase of a Dali litho or etching, always consult the Albert Field catalog and the Annual Print Price Guide first. To order these books from The Salvador Dali Gallery, see our limited time special offer ad at the bottom of Pg. 5.

Like thousands of tourists, Gary and Olga Holloway went on a Caribbean cruise for relaxation. The Scottsdale couple also wound up learning about fine art, thanks to Park West at Sea, a company that conducts onboard auctions.

Before the trip was over last June, they had spent \$17,836 on three limited-edition prints by Rembrandt van Rijn, plus one by Salvador Dali. Gary Holloway was thrilled with his sophisticated investment, backed by appraisals and letters of authenticity. The works, including Dali's "Divine Comedy - Paradise 26," showed a total "retail replacement price" of about \$24,000. Holloway figured he had actually made money while on vacation.

Back home in Arizona, he enjoyed looking at the artwork for six months, then advertised it on eBay. He got no bid over \$1,000 and was puzzled to find similar prints offered for one-quarter of his purchase price. Holloway said experts told him he overpaid. In late January, he wrote a letter to Park West Gallery of Michigan, the umbrella company that describes itself as the largest seller of fine art in America. He complained that company agents overstated the appraisal value of the Rembrandt trilogy and assured him that discount art from cruise auctions is a worthwhile purchase.

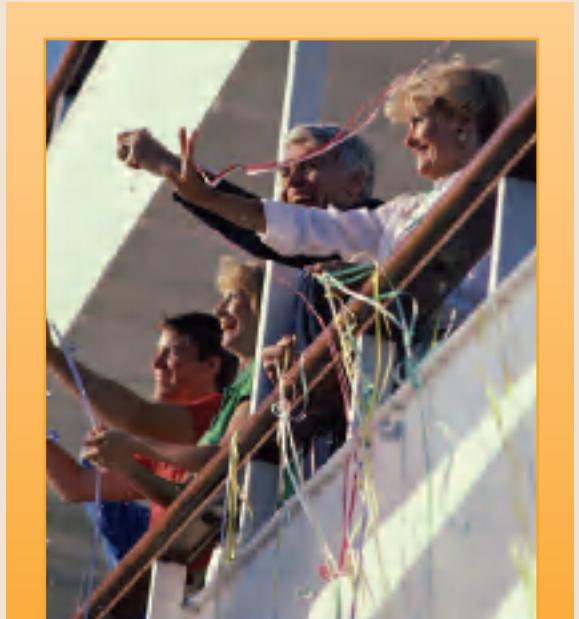
Last month, Park West attorney Robert Burlington answered Holloway's complaint: "Our investigation of the facts does not support the allegations you have made.... Park West stands behind its prices and is fully able to support the reputation of the company and the value of its artworks.... You will not be receiving a refund."

It's in the Fine Print

If Holloway had read his purchase invoice, he would have found a disclaimer: "No verbal agreements or representations (by Park West agents) shall be of any force or effect unless set forth in writing." If he had read the certificate of authenticity, he would have learned that it did not apply to guarantees about the work's title, lot size, rarity, provenance or importance. And if he had inspected the appraisal, he would have seen that Park West "assumes no liability for claims that our appraisal is inaccurate." As Park West Gallery director Morris Shapiro put it, "No one can say they weren't informed of the rules."

Shapiro answered written questions via e-mail sent to Burlington, the company attorney. He said Park West auctioned hundreds of thousands of pieces of art in 2006 yet received just 30 letters of complaint. Ten refunds were issued for various reasons on a case-by-case basis.

Some unhappy clients thought they got cheated because they saw "fake artwork and phony prices" advertised on the Internet, Shapiro said. Others may have suffered buyer's remorse: "When the vacation is over and the routine of daily life resumes, bills from the vacation arrive, and many people realize they spent a lot more than they had planned." Overall, Shapiro said, Park West has provided "exceptional value" to nearly 1 million clients since 1969.



Cruise ship passengers can get taken for more than just a boat ride with onboard art auctions. Bidding for art on the high seas is definitely a "buyer beware" activity.

"The first art with which the painter must make himself familiar is above all architecture. Never music, which is the enemy of painters and injurious to them."



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Alcohol and Captivating Spiels

Each year tens of thousands of tourists sail the seas. Many voyages feature auctions promoted with brochures, announcements and seminars. Cruise lines charge the art companies a fee but take no responsibility for their dealings. Champagne flows freely. Auctioneers deliver spellbinding spiels. The show, Shapiro said, is “informative and entertaining.”

It’s also big business, and Park West is among the prominent oceanic entrepreneurs. Shapiro wouldn’t disclose the company’s income, but it conducts auctions on about 70 ships, with more events at resort hotels for special clients.

Many of the pieces are limited-edition impressions taken from works by masters such as Picasso and Renoir. Shapiro said letters from patrons document consumer satisfaction.

Richard Sisneros of Albuquerque, who has bought 40 works at Park West auctions over the years, sent a recent thank-you note: “We were so impressed with the knowledge and level of customer service your employees provided. Park West is truly top drawer.” He has bought art from Park West at cruise auctions and at resort events.

But some art appraisers use the words “caveat emptor” (buyer beware) when discussing “land and sea auctions” for tourists. They say unsophisticated vacationers can get caught up in a buying frenzy conducted with free booze and a limited opportunity to do research.

Shapiro said auction guests are not pressured, and cruise ships have Internet service for anyone who wants to compare prices. Besides, he added, a work’s ultimate value is “based on the emotion it elicits from the viewer.”

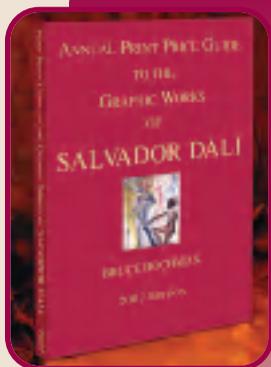
Suit Alleges “Phantom Bidders”

A class-action lawsuit in New Jersey alleges that Park West auctioneers sometimes use “phantom bidders” to drive up prices. On a voyage five years ago, the civil complaint alleges, art buyer Alan Beegal detected the practice. “They were shells that weren’t even there,” contended Ross Begelman, attorney for the plaintiffs. “The auctioneers just pointed at the chandelier or pointed at the crowd.”

The lawsuit alleges that the practice continued at subsequent auctions, meaning each new round of patrons was bidding based on artificially inflated prices from prior auctions. Because of that, Begelman estimates, there are 250,000 to 1 million people who may qualify as plaintiffs.

Shapiro said the civil complaint is “absurd.” Burlington, the Park West lawyer, said the class-action certification by the court is under appeal. 

“The fact that I myself, at the moment of painting, do not understand my own pictures, does not mean that these pictures have no meaning.”

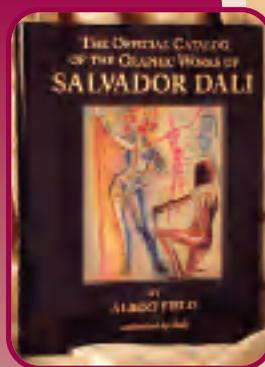


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Dali Sighting

Excerpted from *Adweek*, 2/5/2007 by Bob Cox

It was early in 1974 and the pressure was again on for Wells Rich Greene to come up with new creative for Alka-Seltzer. My partner, Peter Murphy and I were given the assignment. Mary Wells Lawrence was asking for something unusual and, of course, fabulous. After a few celebrity presenter scripts were reviewed, she asked for a “talented” demonstration of how Alka-Seltzer worked.

As only Mary could do, she reserved a suite at the Plaza Hotel across the street from our offices in the GM Building and said, “Don’t come back until you’ve got something.”

We ordered up room service and we went to work. We tossed around the idea of using Salvador Dali to paint a diagram on the body of a beautiful girl. What were we smoking?

A week later, I got a call on the set of a shoot in L.A. The client wanted to go ahead with Dali. Impossible! Now what? Through our talent wrangler we struck a deal. Dali’s one condition was that he share in the dramatic increase in profits due to the airing of his commercial. No problem. After a couple producer meetings at the King Cole bar in the St. Regis Hotel, it became clear that Dali, approaching his 70th birthday, had no understanding of the 30-second time frame. He assumed the commercial would start when he did and end when he was finished. Four, five minutes, whatever.

It was the week before Easter, and we had cast top Spanish model Natividad Abascal to be his canvas. We custom-made five white jumpsuits in a material that would accept acrylic paints. Dali specified the colors he wanted, and we built a special taboret to use on set. He also asked for a selection of spray paints and shaving cream. Huh? We sent a car to the St. Regis the morning of the shoot, and he had, of course, forgotten the date. Nevertheless, he managed to get himself together and on the way down, asked for a handful of Easter lilies from a vase in the lobby. He had a plan.

Once the three cameras were rolling, everything went well. He started by drawing a thick black line down the chest of the girl. Then he used yellow and red spray paint to symbolize pain in the stomach. He then threw a bucket of yellow paint at her, followed by a bucket of black paint on her back. He then used a cooling blue spray to signify relief. The shaving cream was also used to outline areas of relief. He finished the diagram or painting and planted the Easter lily on Natividad’s cheek to symbolize relief from the upset stomach. Brilliant. Then he signed it.

As we prepared a second leotard for take two, he announced he was late for lunch at Lagrenouille and had to be going. One take was all we got. The following day, he came to the agency and spent four hours finishing the leotard on a dress dummy with intricate beads of paint and brilliant colors. It was really becoming a work of art. Gala came to the agency as well. Dali would not release anything without Gala’s stamp of approval. He asked that a tape of Wagner’s music be played while he worked.

Somehow, we were able to cut the footage into a 30-second commercial that actually made sense. It scored through the roof in research and it immediately went on the air. After about a week, the chairman of Miles Laboratories received a letter from a woman in Ohio who objected to the commercial’s violent nature, especially after a time of war. The opening scene shows Dali rushing across stage to the girl and stabbing her with a giant marker. Of course this was meant to dramatize the pain of heartburn, but the lady from Ohio didn’t see it that way. Even though we were able to re-cut the spot to remove the scene, cooler heads prevailed and it was pulled.

Throughout the entire experience, I gained enormous respect for Salvador Dali. Having been a Picasso/Matisse guy all my life, I realized that with all of his idiosyncrasies, he belonged right up there with the great ones. The commercial was never to be seen again. Today it resides in the Museum of Television and Radio on 52nd Street in New York. 



You can view Dali’s classic Alka-Seltzer commercial online as well as others at www.grouper.com.

Type the following URL into your web browser:
<http://grouper.com/video/MediaDetails.aspx?id=1542949>

“The two most beautiful and useful colors that exist are white and black ... the true nobility of the art of every colorist depends on the knowledge of how to utilize these as the basis of your pictorial work.”




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Surrealists Sold Out *(continued from p. 3)*

The connection was perfectly clear to the artist, who explained: "I do not understand why, when I ask for a grilled lobster in a restaurant, I am never served a cooked telephone."

Visitors can admire the originals of the phone and sofa, and even try sitting on the hideously uncomfortable plastic replicas in the entrance.

But even James drew the line somewhere. Dalí's cherished project of creating a room that would "pulsate like the stomach of a sick dog" was never realized. 

Events and Exhibitions

Victoria and Albert Museum, London

Surreal Things
Through July 22, 2007

Explores how designers were inspired by Surrealism and how Surrealist artists engaged with the wider world of design. A once-in-a-lifetime opportunity to see 300 of the most extraordinary objects ever created, in a spectacular theatrical setting. The first exhibition to explore the influence of Surrealism on the worlds of fashion, design, theatre, interiors, film, architecture and advertising.

The Salvador Dali Museum, St. Petersburg, Florida

Dali in Focus
July 13, 2007 - January 2008

Featuring an array of oils, watercolors, and drawings from the museum's permanent collection. The exhibit will showcase various periods from his early 1900s to 1980s. A number of works will receive closer examination for Dalí's particular blend of personal interpretation. Through the use of didactic and illustrated panels the paintings will be interpreted section by section to analyze the dreams, desires and memories that inspired the work.

The Fine Art of Collecting Dali
June 22 - September 23, 2007

The museum has housed the most comprehensive collection of Salvador Dalí's works in America for 25 years. How did this revered collection come to be? This cultural treasure resulted from A. Reynolds and Eleanor R. Morse's 45 year friendship with Salvador and Gala Dalí starting with their first acquisition, *Daddy Longlegs of the Evening.....Hope!* A meticulous archive of the Morses' research, anecdotes, travel logs, photographs and purchase receipts reveals the paintings' histories.

Nassau County Museum of Art, Roslyn Harbor, New York

Dreams on Canvas: Surrealism in Europe and America
Through August 12, 2007

No other art movement beats the drama and dynamism of the Surrealists. They had it all: the fiery personalities and brilliant techniques through which a fantastic torrent of dreams, sex, humor and poetry flowed in an endless expression of passion and invention. This exhibition gathers not only the European stars of the movement but the young Americans -- including Jackson Pollock, Adolph Gottlieb and Willem De Kooning -- who flocked to its brilliance as well. It presents the many wonderful ways in which Surrealism penetrated other media, including film, theater and fashion, affecting modes of thinking as well as making art.

Note: The Salvador Dali Gallery will be loaning three pieces for this exhibit. 

"By the time you have acquired proficiency in drawing I advise you in turn to undress completely, for it is necessary for you to feel, as you are drawing, the design of your own body, as well as the august reality of the contact of your bare feet with the floor."




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Couple Charged in Major TV Art Scam

Excerpted from *The Los Angeles Times*, 3/6/2007 by Michael Kennedy

A La Cañada Flintridge couple who ran televised art auctions have admitted to running a scam that bilked buyers out of more than \$20 million by selling bogus artworks and forging the signatures of such notables as Picasso, Chagall and Dali. Kristine Eubanks, 49, and her husband, Gerald Sullivan, 51, were each charged with multiple counts in Los Angeles federal court. Investigators said they hoped the two will lead them to other scam artists.

“These individuals were major players in the television art auction business,” said FBI Agent Chris Calarco, who specializes in art fraud. “As a consequence, they know a lot of people in that universe.”

The couple admitted their operation involved the television show “Fine Arts Treasures Gallery,” shown on channels broadcast by DirecTV and Dish Network. They told investigators they rigged auctions by creating false and inflated bids for art sold during live auctions. The two also admitted that they purchased fake art and forged copies at their print shop, then sold the bogus works on the television show. Further, they admitted to sending customers false certificates of authenticity and false appraisals.

Tom Cogliano spent over \$50,000 for six pieces auctioned off on the “Fine Arts Treasures Gallery.” He and his wife, Mary Ann, later donated a print, ostensibly by Salvador Dali, to a charity fundraiser, only to have an appraiser declare it phony. 

AUCTION NEWS

Christie’s South Kensington, April 4, 2007

Le cabinet anthropomorphique (pictured right)

Bronze, signed

Estimate: \$12,000 - \$16,000 Sold: \$31,000

La danse du temps II, 1979 (pictured left)

Bronze, signed

Estimate: \$9,850 - \$14,000 Sold: \$28,500

Saint George et le dragon, 1977 (pictured right)

Bronze, signed

Estimate: \$12,000 - \$16,000 Sold: \$23,500



Sotheby’s New York, May 9, 2007

Projets de Rideaux de Scène et Études Préliminaires

Ink, paper, signed

Estimated: \$200,000 - \$300,000 Sold: \$360,000

Vierge en Gloire, 1952

Mixed media, board, signed

Estimated: \$140,000 - 180,000 Sold: \$288,000 



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