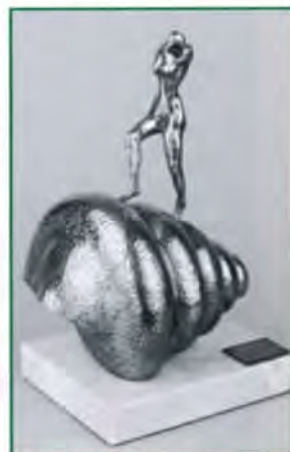


THE Salvador Dali COLLECTORS QUARTERLY®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Descharnes to Work with Brana Fine Art on Distribution of New Dali Book

We are delighted to announce that Brana Fine Art will soon become one of the distributors of the latest Dali book assembled by the venerable Descharnes family. Nicolas Descharnes, whose father Robert was one of Dali's closest friends and collaborators, will release the book in Spring 2003. By special arrangement, the new book, entitled *Dali: The Hard and The Soft*, will be available through our website at www.DaliGallery.com. Descharnes has also agreed to publish a special edition just for Brana clients, which will be leather-bound and autographed by both Robert and Nicolas. This is a rare collector's item -- only 250 copies will be produced -- and we are proud to offer it.



Nude Climbing a Staircase

Following is a short interview With Nicolas Descharnes. It is said that the Descharnes family owns the most complete collection of Dali archives in the world.

What prompted the decision to publish this book?

For 40 years my father Robert Descharnes was a close friend of Dali's. Because of this we've collected an incredible archive, which has allowed us to publish several books on the 2-dimensional works (paintings, drawing, graphics). We now want to publish a book about the 3-dimensional works (sculpture). Over the last 20 years we've had the opportunity to enlarge the archives and cross reference the works between them. It is a very complex process. You find little details appearing in the 1930's that reappear in the 1970s. Dali never threw away ideas or themes... he "recycled" them, allowing them to resurface later in a new creation or theme, with links to other themes and symbols.



The Persistence of Memory

What types of Dali creations does the book focus on?

The book will focus on sculpture, but expands the idea of 3-dimensional works to include architecture and other associations and inspirations from Dali's creative process.

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Special Edition of Descharnes Book for Brana

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Dali Down Under

Following a phenomenally successful tour of China last Summer, the Stratton Foundation, a non-profit organization dedicated to promotion of culture and the arts, is bringing its world-class Dali collection to Australia and New Zealand. "The Dali Universe," with more than 350 sculptures, lithographs and etchings, kicked off its Australian tour in Sydney on September 5, 2002 and opens in Melbourne November 28. -- ed.

More than a decade after his death in 1989 at the age of 85, Salvador Dali will be celebrated in a major new exhibition at The Beacon on Melbourne's iconic Southgate. This important collection of Dali's most original and eclectic works has toured prestigious museums worldwide and features many of the Surrealist Master's unique contributions to 20th century art and culture.

With more than 350 sculpture, lithographs and etchings on display, *The Dali Universe* is a comprehensive and extraordinary collection of work selected from Dali's most significant and influential periods of work, ranging from the 1930s to 1980.



Montre Molle

Highlights from "The Dali Universe" Dali Sculpture...



Buste de Femme Retrospectif
photo © Galerie du Dragon

"Buste de Femme Retrospectif" is Dali's most famous and most published sculpture. The first incarnation of this work was created in 1933, and the small edition was cast in 1970. This "retrospective" woman was created by Dali in honor of Millet's "Angelus" painting. The figures which stand on top of the loaf of bread are taken directly from Millet's painting, and can be found in other notable artworks of Dali. He considered the painting a naturally-induced revelation of the subconscious, and was so fascinated by it that he wrote the book "Le Mythe Tragique de l'Angelus de Millet" in which he reveals the paranoiac image which he believed to have been left concealed by Millet. In this three-dimensional artwork, Dali transforms the ordinary image into the extraordinary by applying his own unique, Surrealist imagery. Bread, symbol of humanity and its need for sustenance, would have certainly interested Dali as a Surrealist symbol. In addition, Dali has marked the forehead of his female figure with many ants, that according to Dali, symbolized mortality and the human condition.

The exhibition will have on display the world's most complete collection of Dali sculptures, an important collection of rare graphics illustrating the great themes of literature, glass sculptures, and furniture, all created in his inimitable Surrealist style.

Each artwork in the collection is a product of Dali's wild imagination and an integral part of his influential legacy.

The exhibition is a unique ticket into the mind and imagination of the man who is widely considered to be the master of Surrealism. Among the iconic works in the show are variations of his unmistakable 'melting' clocks and the unforgettable Mae West lips sofa.

Two of Dali's imposing 20-foot monumental sculptures (each weighing approximately 1.5 tonnes), the enchanting Alice in Wonderland and the famous dripping watch, Profile of Time will be exhibited outside the exhibition space for the community of Melbourne to enjoy.

Mr Beniamino Levi, President of the Stratton Foundation has been invited to curate this Dali exhibition. Mr Levi, a personal friend of Dali and a dedicated collector of his works, has overseen over 65 international Dali exhibitions for the Foundation, which have been seen by over 6 million people in the last 15 years, proving beyond a doubt the mass appeal of Dali's extravagant imagination.

These shows around the world have always been both critically and publicly acclaimed, and this success is sure to be repeated at The Beacon Southgate.

Dali's influence on generations of fine artists was, and remains, profound, but this exhibition also demonstrates how 20th and 21st century design is also in his debt.

"The world will admire me. Perhaps I'll be despised and misunderstood, but I'll be a great genius."



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Highlights from "The Dali Universe"

Dali Fashion...

The Dali-inspired Fashion Collection was created for the Stratton Foundation to celebrate Dali's connection to haute couture. A selection of the top names in the fashion world today, among them Moschino, Trussardi and Sonia Rykiel, gave free rein to their imaginations and interpreted the Surrealist Master's vision through their designs. Dali experimented with all forms of artistic expression, especially those which turned the ordinary into the extraordinary, and it was for this reason that the idea of creating this prestigious Fashion Collection was born. The collection of sumptuous dresses, some exotic, others outrageous, honours Dali's work and imagery, and is inspired by his artistic legacy. ~



Dress design by Loris Azzaro

Dali Music

It's recently come to our attention that there was a music CD released in 1990 focused entirely on the works of Salvador Dali. The CD is called *Dali: The Endless Enigma*, and it features musical pieces by various musicians and composers inspired by various Dali images. Following is a review of this remarkable CD which Dali fans and collectors will no doubt find fascinating.

Sydney Morning Herald - 4/16/91 by Bruce Elder

It is one of the absurdities of modern music that having crafted a piece of instrumental music, a composer then has to dream up a suitable label or title. Given that most composition emerges from essentially abstract enthusiasms - a passion for a sequence of notes, an interest in the interplay of sounds, a curiosity about the musical qualities of a particular instrument - the task has about as much sense as trying to label a beautiful view or an interesting experience.

So how do musicians come up with titles like *Birth of Liquid Desires*, *The Great Masturbator*, or *The Persistence of Memory*? Easy. You become part of a musical project inspired by the paintings of Salvador Dali.

The result, *Dali: The Endless Enigma*, is one of the most satisfying and imaginative recordings to emerge from the ambient genre in the past decade. All those abstract synthesizer washes and pretty effects are subsumed as nine musicians bring their talents to bear on 10 of Dali's paintings.

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The Endless Enigma

Dali Art Historian Dies in Barcelona

MADRID, Spain (AP) -- Rafael Santos Torroella, an art historian and one of the world's leading experts on Salvador Dali, has died. He was 88.

Santos Torroella died Sunday at his home in Barcelona from heart and circulatory problems, Jose Garcia-Velasco, director of the Residencia de Estudiantes academic foundation, said Tuesday. Santos Torroella was an acclaimed essayist, critic and poet. His 1984 work "La Miel Es Mas Dulce Que La Sangre" -- "Honey Is Sweeter Than Blood" -- is considered one of the most important studies of Dali's art.

He was also praised for his studies of Dali's relationships with poet Federico Garcia Lorca and film director Luis Bunuel. Torroella won several prizes for poetry. His personal library, containing more than 40,000 works, is considered one of the most important in Spain and will be donated to the Residencia de Estudiantes. ~



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World Famous French Baker, Friend of Dali's, Dies in Helicopter Crash

Excerpted from *The Independent* - London 11/05/2002 by John Lichfield

By the end, Lionel Poilane did not look much like a baker. With his collar-length hair and quizzical, handsome face, he resembled an aging Left Bank intellectual or a French movie star or a celebrity chef. He continued to bake bread to the end but he was also a writer, a pilot, an ambassador for French culture, the husband of a successful sculptress, the owner of an offshore island, and the friend of film stars and artistic legends, including the late Salvador Dali. All these things he achieved by using his loaf, or rather his dad's loaf: a great crusty spare wheel of bread weighing four pounds which he persuaded Londoners to buy for almost 10 British pounds, which he delivered to front doors in America and Japan, via the internet and Federal Express, at a cost of \$36. His internet site offers next-day bread delivery from Paris to 24 countries, including Greenland and the Faroe Islands.

M. Poilane died, alongside his wife Irena, at the controls of his helicopter last Thursday night.

Lionel Poilane's reputation began to grow from the mid-Seventies after presidents George Pompidou and Valery Giscard d'Estaing ordered his bread for the Elysee Palace. In the late sixties, Lionel was befriended by the bread-loving surrealist painter Salvador Dali.



Basket of Bread - Rather Death than Shame, 1945

A few years later, the two worked together on a entire bedroom suite made from bread. ("It's the only way I have of knowing whether I have mice," Dali explained). Later they collaborated on a bread bird cage, with thin bars and a working door. After a few days, the bird would eat through the bars and escape. That, Dali said, was the beauty of a bread cage. Lionel Poilane said later that the Dali bird cage reminded him of his own life. He had eaten through the bars of the obscure drudgery of a small baker's life and escaped into success and celebrity - but always by doing what came naturally to him.

There was another reason why the bird in Dali's bread cage appealed to Lionel Poilane. As a boy stoking his father's ovens, he had dreamed of becoming a great pilot. All his heroes were aviation pioneers. As soon as M. Poilane became wealthy, he trained to fly light aircraft and helicopters.

Poilane proved that excellence and globalism can reinforce one another; that France has nothing to fear from the world outside, as long as it sticks by the core traditions that made its reputation for quality in the first place. In that sense, M. Poilane - though no doubt also a master self-publicist and a clever businessman - was as much a pioneer as his aviation heroes [*and his friend, Salvador Dali - ed.*]

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



More Dali Sightings

Here at the Salvador Dali Gallery we receive several letters each month from collectors and assorted friends who've had encounters with Dali over the years. Here's the latest, from Svea Gold of Eugene, OR.

It was 1952. I had just stopped in awe in front of the window of a New York art gallery that showed the huge original of Dali's "Christ of St. John." I was aware of Dali's work, but this one overwhelmed me.

I was then a starving actress, and had landed a job on a TV show called "We The People." The show was a forerunner for today's "journalistic TV," and featured interviews with different people in the news. Some archeologist had

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Christ of St. John of the Cross

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Dali Sightings (Continued from P. 4)

just unearthed the grave of the Queen of Sheba and found a treasure of her jewelry. To start the interview with the archeologist, the camera was to focus on the "Queen of Sheba," in this case, *me* in costume, wearing the actual gold from the grave! It was quite a thrill.

But the best was yet to come. At the other end of the sound stage was none other than Salvador Dali! He was there to be interviewed about his stay in New York. During rehearsal he came over to the Queen of Sheba set and made a flattering remark about my costume and the set. I was totally flustered, and replied, "You are such a fabulous technician!" Here I was, a 22 year-old snit, daring to tell the master that he was a technician. What was I thinking? I just couldn't think of anything else to say.

But Dali didn't miss a beat. He replied, "If I painted as perfectly as Mozart wrote music, nobody would buy my work. I *have to* paint this crazy stuff!" I don't remember his exact words, but he never said the word, "surrealist." I don't even recall if he had an accent, but it is the kindness and directness that I have never forgotten. This brief encounter sparked in me a lifelong interest in the man behind the mustache.



More Gossip on Gala



In almost every issue of this newsletter we've included information about yet another new book that's been published about the life, work, sexuality, eccentricities and genius of Salvador Dali. And just when we think there couldn't possibly be a fresh new angle on any of it, another new book enters the marketplace, and to our astonishment it actually has a fresh new angle!

The latest is entitled *The Lives of the Muses: Nine Women and The Artists They Inspired* by Francine Prose (Harper Collins, 416 pp. \$25.95). This book tells the story of nine artists and the women who inspired them. In Dali's case, it was his wife Gala, who was his muse in the truest sense of the word. She was his inspiration, the love of his life, his favorite model and his soul mate. From what we know of their relationship, she was adoring and supportive while still allowing him -- and herself -- the freedom to live and love without boundaries.

Reprinted here are excerpts from a *Washington Post* review by Elaine Showalter.

"...Being a living muse is not as simple as the Greeks imagined it to be. The nine Muses of classical mythology specialized in specific genres. Thalia inspired comedy, Clio inspired history, and they never showed up together in the artist's studio to confuse him or to engage in hair-tugging battles over which one got there first. For the Greeks, there were no comic historians or historically minded comedians. Furthermore, all the muses were female, and none of them had any ambition to be artists themselves, especially since as goddesses they already had pretty good jobs.

The muses Prose selects -- some of them "serial muses" with more than one artist to their name -- span the 18th century to the present: Hester Thrale, Alice Liddell, Elizabeth Siddall, Lou Andreas Salome, Gala Dali, Lee Miller, Charis Weston, Suzanne Farrell and Yoko Ono. The first four studies seem rather wooden and perfunctory, more dutiful historical background than portraits driven by ideas. But the book gathers momentum and direction when we get to her hilarious and merciless chapter on Gala, the self-promoter who started her career as a muse with the poet Paul Eluard, but spent most of her life with the fetishist, hysteric and exhibitionist painter Salvador Dali, his declared soul-mate despite his fondness for rubbing himself down with goat dung, and his water and grasshopper phobias..."



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Events and Exhibits

• Museum of Cycladic Art - Athens, Greece

◦ Salvador Dali: Singularity and Myth
Through January 23, 2003



Singularities

Presenting 31 works created between 1920 and 1983, a comprehensive survey of the entire oeuvre of the great surrealist painter. Dali's sixty years of intensive production gave birth to a manner of painting that was literal and meticulous, masterful and industrious, furnished with iconographical elements derived from the artist's own world, his obsessions and personal mythology: over sixty years of work laden with symbolically charged objects, placed in solitary landscapes, displaying a deep understanding of pictorial representation and perspective, as well as the painter's unique control over his skills as a draughtsman.

*Dali identified with consistent determination the most trivial elements in our thinking - through technique based on delirium. This need of his to offer a definitive explanation for the ambiguous leads to his paranoiac-critical method, through which thought is combined with image. A good example of this method is a work included in the exhibition, *Singularities*, painted in 1935, where obvious pictorial elements are tediously represented and accumulated, so as vigorously to attract our attention. Whereas modern art distracts from the object and strives to explain the present world through reasoning and imagery which are becoming less and less explicit, Dali's singular disposition takes him to the opposite direction.*

For tickets and information, visit on the web: www.cycladic-m.gr

• The Salvador Dali Museum - St. Petersburg, Florida

◦ Selections from the Permanent Collection

Featuring over 100 works from the museum's permanent collection chronicling Dali's development as a painter-from his early experiments with Impressionism to monumental "masterworks" that mark the latter half of his career. "Dali's Optical Illusions" offers an extended look at the popular double and disappearing images that resulted from his "paranoiac-critical" method of painting, while another gallery features seldom-seen "Works on Paper" dating back to 1916 when Dali was 12 years old.

◦ Dali Objects / Dali Fetishes

September 13, 2002 - January 19, 2003

*An intimate presentation of four Dali objects from the 1930s embodying the concept of the "surreal object." Exhibit includes *The Lobster Telephone* (1936), *The Surrealist Object Functioning Symbolically (The Surrealist Shoe)* (1931/1973), *The Aphrodisiac Dinner Jacket* (1936/1970), and *The Venus with Drawers* (1936/1970). In each work, Dali recombines non-artistic objects to create new enigmatic objects, which function through erotic symbolism to explore Freudian fetishism.*

◦ Love and Death: Dalí and Two French Writers

Through December 15, 2002

*Exhibitions brings together two never-before-exhibited suites of etchings by Dali from the museum's permanent collection. The etchings, which survey the themes of love and death, illustrate the works of two French writers: Guillaume Apollinaire (*Poèmes Secrets*), and André Malraux (*Roi, je t'attends à Babylone*). Etchings will be displayed alongside their related text, demonstrating the interplay between word-and-image.*

"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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Dali Exhibit in Russia

From *The Moscow Times* - November 15, 2002

The new exhibit of work by Spanish surrealist Salvador Dali at the Museum of the Contemporary History of Russia carries the title "Salvador Dali: The Golden Age." The name is Dali's own—he often referred to the period beginning in the 1930s and ending in the 1980s, the decades covered in the exhibit, as his golden age.

Although it may be considered immodest by some to characterize most of one's adult life (he was born in 1904 and died 1989) as one lengthy period of creative genius, it is not entirely surprisingly coming from Dali. He is, after all, the man who was once quoted as saying, "Every morning when I wake up, I experience an exquisite joy—the joy of being Salvador Dali—and I ask myself in rapture, 'What wonderful things is this Salvador Dali going to accomplish today?'"



The Golden Age

Among the exhibit's 500 items, there are sadly, however, none of Dali's famed paintings of melting watches or disproportionate toreadors. Instead, there is a very extensive collection of watercolors, graphics and engravings, as well as sculptures in porcelain, stone and cardboard. Also of interest is the show's collection of Dali's illustrations of classic literature, including a series inspired by the *Divine Comedy*. "The Golden Age" is on loan to the museum from Germany's Boettingerhaus Gallery and is the property of collector Richard Meier, who was well-acquainted with Dali during the artist's lifetime. ~

Dali Music (Continued from P. 3)

The compositions are superb. Dali's interplay between visual jokes and the dark undercurrents of dreams seem to be ideally suited to the musical interplay between light melody lines and sonorous synthesizer washes.

Steve Roach, who masterminded the project and performs on three tracks, seems to sum up the value of Dali as a source of musical inspiration when he writes: "Saturated with sound and intensely personal, his paintings were the first real music I ever felt." Confirmation, once again, of Walter Pater's famous observation that "all art constantly aspires towards the condition of music."

Equally, Bo Tomlyn, when writing about his composition *Assumpta Corpuscularia Lapislazulina*, notes: "I saw a meditative figure with bones exploding outwards from the body. I heard the sombre drone of tranquil meditation with the sound of arpeggiated, harmonically brittle bones moving throughout."

It is easy to see how Dali can be such a powerful inspiration.

This is one of those projects where, because inspiration is so strong and so distinctive, the compositions hold together like a single statement. While there is great diversity it is all underpinned by the unique vision of Salvador Dali. Highlights include Michael Huygen's sinister mood piece *The Great Masturbator*, Walter Holland's haunting *Shades of Night Descending*, and Loren Nerell's *Impressions of Africa*, which uses African voices and the repetition of Dali's wife's name to great and subtle effect.

This is an electronic masterpiece creating fabulous musical landscapes out of Dali's disturbing images. It is hard not to have a slight twinge of regret that no-one felt inspired to the cover art - a painting entitled *Atmospheric Skull Sodomising a Grand Piano*. But surely this is an area which should not be restricted to only 10 paintings. ~



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Descharnes New Dali Book *(Continued from P. 1)*

Who is the publisher? When and where will it be available?


We are still in negotiations with the publisher. The book will have between 304 and 320 pages, and the size will be 315 x 240 mm (12½ x 9½ in). It should be available in French first quarter of next year, and in English the second quarter.

What are some of your favorite pieces in the book? Can you tell us something about those pieces?

My favorite is definitely the *Vénus de Milo* with drawers. Dali created this image originally in 1936, when psychoanalysis began to become part of the occidental culture through Freud. The drawers symbolize what we have in our minds, our subconscious aspects. The choice of the *Venus* is a fantastic choice, as it is the icon of beauty. He eventually translated this very strong image in sculpture, which he often did. A good example is the soft watch.

Tell us about the special edition you're doing for the Dali Gallery.

Bruce asked me for a special edition with a special luxury cover, special ordered for his clients. He feels that this book will be a fantastic discovery for Dali collectors in the U.S.


For more information on the Descharnes archives, visit www.DaliPhoto.com. 

AUCTION NEWS

Newton de Gala, bronze with black patina, conceived and cast in 1985. Inscribed Dali, stamped with the foundry mark E. Capa and numbered 7. Size 12ft. 7in. (383.5 cm). Estimated \$400,000-\$500,000. Sold for \$449,500 at Sotheby's November 5, 2002.



Trois Femmes Imitant les Mouvements d'un Voilier (Group of Women Imitating the Gestures of a Schooner), oil on canvas, 1940. Signed & inscribed 'Gala.'

Size 21¼ x 25½ in. (54 by 64.8 cm). Estimated \$600,000-800,000. Sold for \$669,500 at Sotheby's November 5, 2002. 



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



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