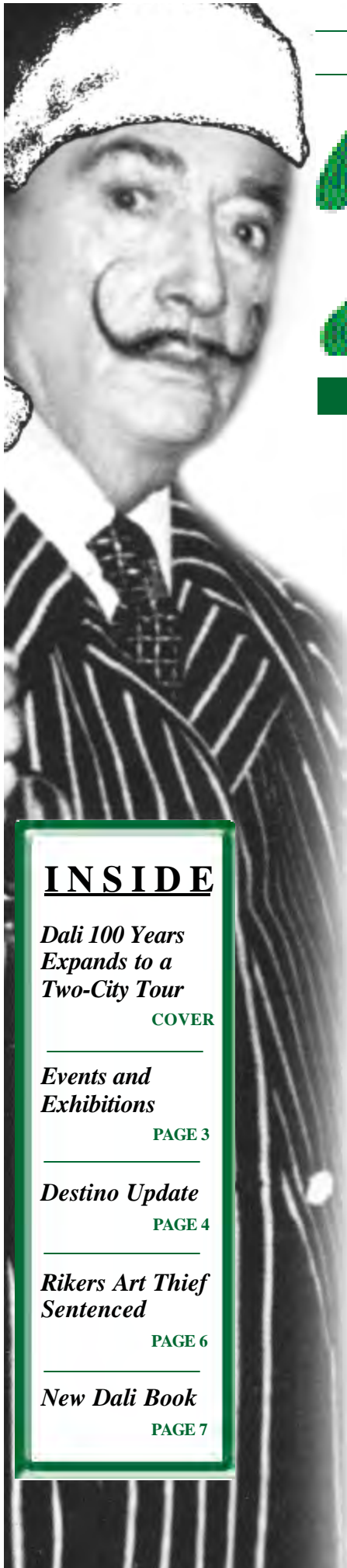


THE Salvador Dali

COLLECTORS QUARTERLY



FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Two Exhibits in Two Great Cities “Dali 100 Years” Celebrates 100th Birthday

In commemoration of Dali's 100th birthday, we'll now be exhibiting our collection of more than 600 pieces in two cities -- San Francisco, California, and Fort Worth, Texas. Our *Dali 100 Years* exhibit in 2004 promises to be more comprehensive, more fun and more successful than any of our previous events. With tour stops expanded to a full three weeks in each city, we're gearing up for an extraordinary experience.



www.Dali100.com

The *Dali 100 Years* exhibit will run May 12-30 at the San Francisco Concourse in the heart of the city's design district. It will be launched with a “Surrealistic Soiree” on Dali's actual 100th birthday, May 11. The party is black-tie and invitation only, so mark your calendar, because Brana Fine Art clients will be at the top of the exclusive guest list. We expect plenty of local VIPs and a few celebrities to show up as well, and the evening will be highlighted by the presentation of an enormous Dali-esque birthday cake. Surreal costumes are welcome.

We're extremely pleased to announce that we'll be working in concert with the San Francisco Museum of Modern Art and donating a portion of revenues from art sales to the museum. We're also fortunate to have the support of a number of local sponsors, including the Academy of Art College, The Art Institute of California, The American Society of Interior Designers and The Northern California Concierge Association.

Our *Dali 100 Years* exhibit will then travel south to Texas. The Cultural Center of the Americas has generously offered to host our exhibit in Fort Worth, June 11-27 and will be the recipient of a fund-raising opening night gala on June 10. This black-tie event will be yet another opportunity for Brana clients to mingle with the local elite while previewing the collection.



Fort Worth
Community Arts Center



The exhibit will be housed in the Fort Worth Community Arts Center, a spacious facility which is managed by the Cultural Center of the Americas and is part of Fort Worth's thriving Cultural District.

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For exhibit details, ticket info and art sales, go to Dali100.com or call 1-800-FOR-DALI

Florida First Lady Columba Bush Kicks Off Year-Long Dali Centennial Celebration



St. Petersburg - Florida First Lady Columba Bush kicked off the year-long centennial celebration of artist Salvador Dalí in St. Petersburg, Florida, at the Salvador Dalí Museum.

The First Lady is the honorary chair of the 2004 Salvador Dalí Centennial Celebration Committee which will honor the 100th anniversary of the birth of surrealist master.

"It is an honor to be here today to kick off the Salvador Dalí Museum's year-long celebration of the birth of Salvador Dalí," Mrs. Bush said. "Dalí's influence on the art world is one that will never be forgotten, and I look forward to highlighting all that he accomplished."

Dalí was a 20th century artist whose paintings of melting clocks and desolate landscapes changed the course of art. One of the best known of the artists and poets who called themselves surrealists, Dalí painted in a style of hyper-realism that made the world hauntingly vivid. His paintings were full of hidden images and ambiguous dramas.

The year-long celebration will reflect on the art and extensive contributions of Dalí and feature every aspect of Dalí's creative life as a painter, writer, poet, theater designer, filmmaker and theorist.

The First Lady was joined by St. Petersburg Mayor Rick Baker, the executive director of the Salvador Dalí Museum Hank Hine, president & CEO of Progress Energy William H. Habermeyer, chairman & CEO of Raymond James Financial Inc. Thomas A. James, local school officials, community leaders and business leaders.

"Salvador Dalí is one of the 20th century's most influential artists, and the year 2004 marks the 100th anniversary of Salvador Dalí's birth," Hine said. "This will be an exciting time as we mark the occasion with a year-long celebration to reflect on the art and extensive contributions of Dalí."

The Dalí Museum, which holds the pre-eminent American collection of Dalí's work, will feature Florida artists and composers throughout the year who will recreate works of Dalí to be displayed at the museum. ■

King of Spain Opens Dalí Centennial Year

October 6, 2003 -- The King of Spain has officially declared the beginning of the Dalí Centennial Year. The program of activities that was officially sanctioned by the Spanish government includes exhibitions to be held in Spain and abroad, a variety of symposiums, musical and theater events and the publication of Salvador Dalí's complete written works in Catalan and Spanish (eight volumes that will include essays, novels, plays and poetry).

One of the most important contributions of the centenary will be the publication of an on-line catalog of the Dalí's works, promoted and executed by the Gala-Salvador Dalí Foundation.

The catalog will be available in digital form only via the Foundation's website at www.salvador-dali.org ■



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Events and Exhibitions

Dali Centennial Events Around the World

Dali: 100 Years

San Francisco, California - May 12-30, 2004; Fort Worth, Texas - June 11-27, 2004 (see cover story). Brana Fine Art's extraordinary collection of oil paintings, watercolors, drawings, prints, print suites, sculpture and tapestries, plus an exclusive selection of more than 2400 rare Dali collectibles. For information : (800) FOR-DALI (367-3254) www.daligallery.com

The Heroic Century: The Museum of Modern Art Masterpieces

Through January 4, 2004 - The Museum of Fine Arts in Houston, Texas is displaying selected works from the New York Museum of Modern Art. The exhibit will move to Berlin's Neue Nationalgalerie in February. Of particular interest to Dali fans in this exhibition is "The Persistence of Memory," which is perhaps the most famous of Dali's paintings. 713-639-7300 www.mfah.org

Spain Celebrates Dali

Spain has proclaimed 2004 the Year of Dali to celebrate the 100th anniversary of the artist's birth. A series of exhibitions, film festivals, concerts, publications, symposia and lectures has been scheduled in four countries. It will begin in January 2004 in Barcelona and end in April 2005 in Philadelphia. "Salvador Dali and Mass Culture" will present 300 works including paintings, film and art objects. For information, call the Tourist Office of Spain at 212-265-8822 or go to www.okspain.org

Joan Fontcuberta: Imaginary Gardens, Mapping Dalí's Landscape

*Through January 4, 2004, Dalí Museum, St. Petersburg, Florida
Internationally acclaimed artist Fontcuberta is making a series of large-format, digital images derived from computer processed elements of Dalí's imagery.*

Dalí Centennial: An American Collection

*January 9, 2004 through August 1, 2004, Dalí Museum, St. Petersburg, Florida
Featuring key works in the museum's collection and new material from its archives that have never been displayed before and will demonstrate the historical significance of the collection. New acquisitions, rarely displayed pieces and two stereoscopic paintings on loan from the Fundacio Gala-Salvador Dalí in Spain are the features of this exhibition.*

Persistence and Memory: New Critical Perspectives on Dalí

*March 18-20, 2004, Dalí Museum, St. Petersburg, Florida
This will be the first American conference on Dalí's work during the centennial year.*

Dalí: A Retrospective

*February 2005 through May 2005, Philadelphia Museum of Art, Philadelphia, Pennsylvania
This will be the only U.S. site for the centennial exhibition.*

Dalí and Mass Culture

*June, 2004 through August 2004, the Ludwig Museum, Cologne, Germany
Examining the importance of the commerce between the Catalan and Paris avant-garde in the generation of surrealism.*

Dalí: A Retrospective

*September 10, 2004 through December 31, 2004, Venice, Italy
Centennial exhibition that will explore Dalí's artistic career.*

"The day that people begin to study my work seriously, they will see that my painting is like an iceberg of which only a tenth of its volume is visible."



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More on Destino, Dali's Animated Film Collaboration with Walt Disney

From an article by David D'Arcy in *The Art Newspaper*, November 23, 2003



An extraordinary cartoon drawn by Salvador Dalí for Walt Disney in 1946 is now being screened for the first time in 57 years at film festivals around the world. *Destino*, a six-minute cartoon that was abandoned by Disney before its completion, has already won the grand prize for best short film at the Melbourne International Film Festival.

While Dalí was in Hollywood working for Alfred Hitchcock, he met Disney at a dinner party. He and the filmmaker were in some ways kindred spirits, each greatly admiring the other's work; the character animation of Disney cartoons up to that point, which included *Pinocchio* (1940) and *Fantasia* (1940) was nothing if not Surrealist. Yet - in other ways - they were an "odd couple".

Dalí was a sexual libertine who delighted in bad taste and provocative behaviour. Disney was an art collector and aesthete who, although his Right-Wing leanings have since been exaggerated, made his fortune through wholesome family entertainment.



None the less, the balance of personal similarities and differences were favourable enough that Disney engaged Dalí to create a cartoon for the studio and a start was made on *Destino*. *Destino* is set to a Mexican love song by Armando Dominguez and its tentative narrative thread, inspired by the 1939 Dalí painting, "Swans reflecting elephants," follows the journey of a ballerina through a desert landscape punctuated with objects from Dalí's extraordinarily distinctive visual lexicon, including melting clocks, wavering towers and heads morphing into baseballs.

Dali images for Disney's "Destino," 1946-47

Dalí regarded the Marx Brothers, Cecil B. De Mille and Disney as America's signal contribution to Surrealism. He was convinced that cinema audiences were more receptive to the surreal image than gallery-goers and that the release of *Destino* would bring Surrealism to a wider public than the movement had hitherto achieved.

By the 1940s, Dalí was profiting from America's vast popular culture industry, though the country was at war. He designed shop windows and perfume bottles, but he had set his sights on Hollywood. The artist's fascination with capitalism was



Walt Disney and Dali, 1947

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Dali & Disney Destino (continued from p. 4)

such that he seemed unbothered by the fact that Disney had broken a strike a few years earlier. In Europe, his Surrealist friends dismissed him as a sell-out, and André Breton famously developed a pejorative anagram for him: "Avida Dollars" (money-grabber).

As the Disney studio was to discover, however, the profits were in war propaganda, not in innovative animation, and, after months of work, the studio, pleading financial difficulties, abandoned its collaboration with Dalí after hundreds of drawings and paintings had been made.

It was not the first time that Dalí ended up on the cutting room floor. The Surrealist could be too much even for Hitchcock, whose producer, David Selznick, cut a scene from the 1945 film, *Spellbound*, which had been scripted by Dalí, and in which Ingrid Bergman lifted her skirt to reveal armies of ants pouring out. The only Dalí scene in *Spellbound* that Selznick left in is the well-known nightmare sequence.

In the 1990s, after Dalí's prices had risen significantly, Disney was advised that his company would not legally own any of the art Dalí had made for the studio unless the film that the paintings had been made for was actually completed as the artist had planned it. This was undoubtedly one of the reasons behind the completion of *Destino*, which was directed in Paris by Dominique Monfery working with a team of 25 animators who used Dalí's original drawings and a 15-second screen test.

(Editor's note: We made an attempt to secure a copy of the film for exhibition at our upcoming shows in Fort Worth and San Francisco, but the film has been taken out of circulation temporarily while deals are being negotiated for a wide public release sometime next year. -- ed.)

Dali Goes Looney Tunes

The Dali bandwagon has journeyed into some unlikely places this year, with references to Dali surfacing everywhere from airplane christenings to children's cartoon features. Dali's affiliation with Walt Disney 40 years ago may have been his last foray into the world of animated films, but Dali's name and facsimiles of Dali images are being introduced to millions of children this year thanks to two of this season's big animated movies.

Two animated features -- *Looney Tunes: Back in Action* and *The Cat in the Hat* -- mention Dali's name and use Dali-esque images as part of their scripts and scenery. In *Looney Tunes: Back in Action*, Bugs Bunny and Daffy Duck are being chased by Elmer Fudd through a gallery of paintings, ending up inside a Dali painting where they begin to melt, and Daffy remarks, "Well, this is surreal!"

In *The Cat in the Hat*, Dali shows up in a plot line about a mysterious chest that ends up turning the house into a real-life Salvador Dali painting.

Dali Goes Postal

This pen and ink drawing entitled "Postcard to Uncle Anselmo" was created by Dali at age 11. It's actually a postcard, which Dali drew and sent to his uncle Anselmo in 1915.

This imaginative piece -- along with others drawn by the young Dali -- will be on display and for sale at our *Dali 100 Years* exhibit in San Francisco and Fort Worth in 2004.



"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."



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Dali Sightings Wanted

Have you ever met the master? Do you know anyone who has? We're looking for stories to include in the "Dali Sightings" section of this newsletter.

In past issues we've heard some pretty interesting tales, told by people who've met Dali in various places and under various circumstances all over the world. If you have tale to tell, even if it's gossip or rumor, we want to hear about it.

Give Bruce Hochman a call at (800) 275-3254, or e-mail your story to him at daliguy@aol.com

Rikers Prison Guard Guilty of Dali Heist

By Bryan Virasami, excerpted from **NEWSDAY**, November 18, 2003

A Rikers Island correction officer who admitted that he and three others swiped a rare Salvador Dali painting from the jailhouse wall was sentenced to 1 to 3 years in prison November 17. Mitchell Hochhauser, 40, was handcuffed and taken into custody immediately after the sentence in State Supreme Court in the Bronx.

Dressed in a black shirt and black pants, Hochhauser, of Queens and the father of three young children, made brief remarks before the sentence by Justice Steven Barrett. "I just want to apologize to my wife and children, my family, the court," he said. "[And] thank the New York City Department of Correction for hiring me and supporting me."

A woman in the courtroom identified as a family member began to cry once Hochhauser left the courtroom. She was escorted out by several family members. "He's paying a price for what he did and he's not complaining and his life goes forward from there," Martin Adelman, an attorney for Hochhauser, said outside the courtroom.

The Dali painting, estimated to be worth \$250,000, is an ink drawing that depicts the crucifixion and is considered rare. The painting hung in the visitors' center before it was swiped in a scheme allegedly hatched by deputy warden Benny Nuzzo, Hochhauser said during his guilty plea.

The plot went into action March 1 when the four staged a Rikers fire drill a half mile from the artwork to distract top correction brass. Once the area was clear, they replaced the artwork with a fake, Hochhauser said. During a court hearing on Sept. 29, Hochhauser said Nuzzo told him and two others that he destroyed the painting after rumors surfaced in the jail that the theft was an inside job.

In a mild rebuke to Hochhauser, Barrett said the theft of the artwork wasn't only a crime but that the stolen artwork had been a "pleasure for people" to watch. The judge also reminded him how he risked his family and job. Barrett said Hochhauser "risked it all and as it turned out risked it foolishly for the hope of a gain that ran awry."

Nuzzo and another correction officer, Timothy Pina, face up to 15 years in prison if convicted on a grand larceny charge. Another officer, Greg Sokol, is cooperating with prosecutors and may be offered leniency.

Tom Antenen, the spokesman for the city's correction department, said he didn't know if Hochhauser will be held at Rikers Island while state officials decide in which prison he will serve the sentence.

"I was making my first technical discoveries, and they all had the same origin. I would start out by doing exactly the contrary of what my professor told me."



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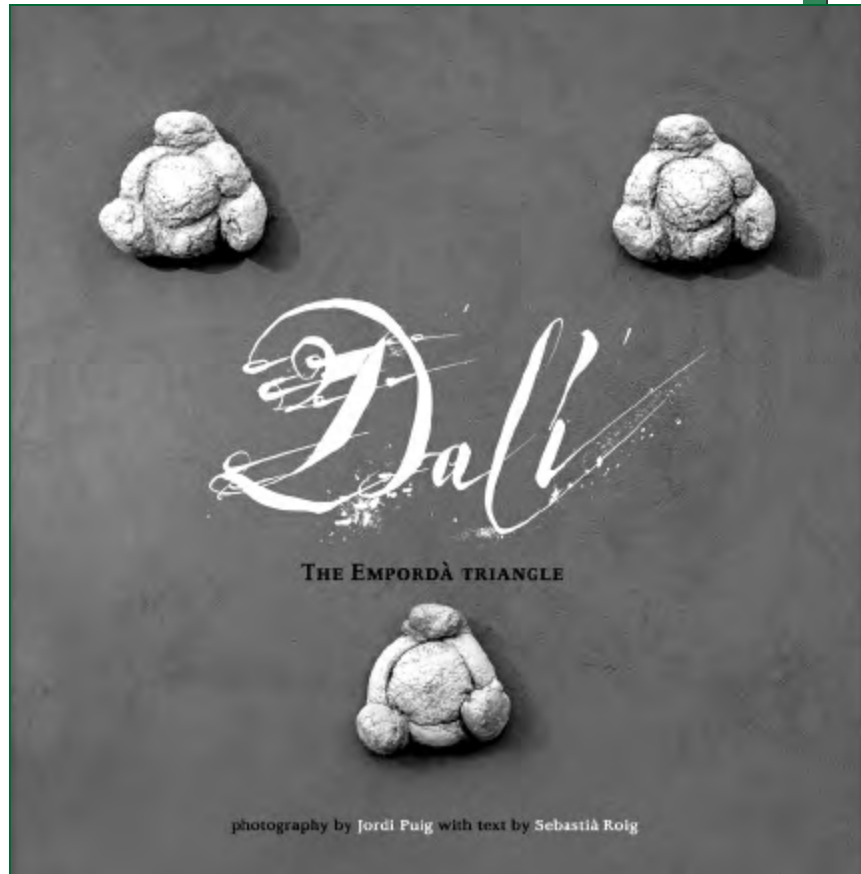
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New Book Celebrates the Dali Centennial by Exploring the “Dali Triangle”

DALÍ: THE EMPORDÀ TRIANGLE, a visual and narrative travelogue exploring Dali's homeland, has just been released in six languages by the Gala-Salvador Dali Foundation and Triangle Postals. The book showcases the three cities that make up the "Dali Triangle," an area in Spain that marks the geographic foundation Dali's legacy. Each of the three cities -- Cadaqués, Figueres and Púbol -- played a very specific role and provided a unique form of inspiration in Dali's life.

Excerpts from the book's foreword by Montse Aguer paint an intimate picture of Dali's life during the years he resided in each of these places:

“It is difficult to understand the personality and work of Salvador Dalí without knowing the three Dalinian centers. The first one, the house in Port Lligat, is the essence. In this house Dalí lived, created and transformed, penetrated by the scenery, light and isolation that influenced and inspired him. Dalí has said of Port Lligat, *‘It was there I learnt to become poor, to limit and file down my thoughts so that they would acquire the sharpness of an axe, where blood tasted of blood and honey of honey. A life that was hard, without metaphor or wine, a life with the light of eternity.’*”



“The castle of Púbol, the fortress and refuge for Dali's wife Gala, is more austere. There are no accumulations, it is more severe and mysterious and it fascinates us. Here we discover a mature Dalí who pays homage to Gala, his muse, and he provides her with a space where she can be free. For Dalí, it would be a place for reflection, for thinking about illness and death. Nevertheless, the castle is bright, full of symbolism and small ironies that speak to us of a unique couple.

“The Dalí Theatre-Museum of Figueres, opened on the 28th of September 1974, is the accumulation, the plenitude and the totality. It is the theatre of the memory, full of allusions to the artist's life and work, extremely localized and universal at the same time. As the artist himself states, *‘The Museum should not be considered as a museum, it is a gigantic surrealist object, everything inside is coherent, there is nothing that escapes from the webs of my understanding.’*”

“This book brings us closer to the painter and guides us along some of the routes that are essential for understanding Dalí's work as a whole. The light, colour, irony and the people of the Empordà region accompany him and us on this fascinating journey.”

As of this newsletter's publication date, we were unable to learn where this book might be purchased in the U.S. We'll keep you posted. ██████████



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AUCTION NEWS



Figure Aux Tiroirs, 1937 (pictured at left)
Ink and pencil on paper, signed and dated
Estimated: \$350,000 - \$450,000
Sold for: \$478,400
Christie's New York
November 5, 2003

Le Triomphe de Nautilus, 1941 (pictured below)
Oil on canvas, signed, inscribed and dated
"Salvador Dali Gala 1941"
Estimated: \$150,000 - \$200,000
Sold for: \$175,500
Christie's New York
November 5, 2003



An Important Upholstered Settee, 1938
Designed with Edward James,
executed by Green & Abbot
Pink and red melton wool, brass nails
Estimated: £25,000 - £50,000
Sold for: £62,140
Christie's New York
November 5, 2003

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Visit Brana's website: www.DaliGallery.com.

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