

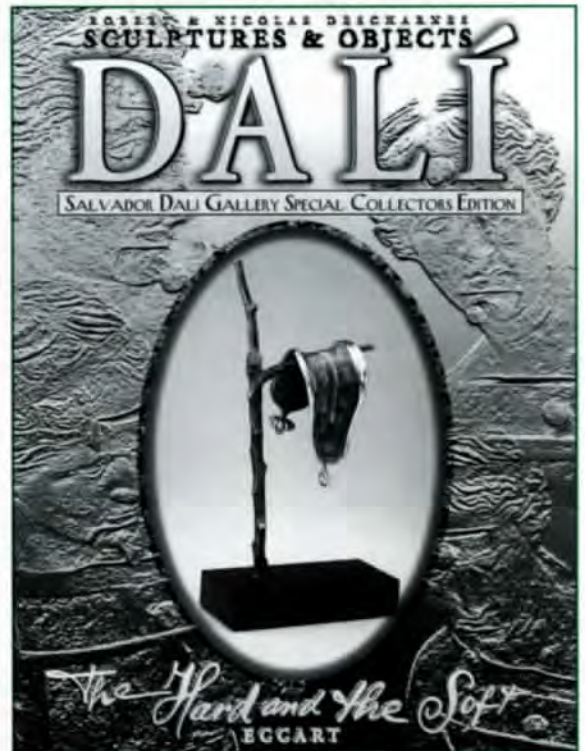
THE Salvador Dali COLLECTORS QUARTERLY®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Sculptures and Objects: The Hard and Soft of Dali A Special Edition Exclusively for Our Collectors

The Salvador Dali Gallery is pleased to announce the publication of a limited number of signed, leather-bound editions of Robert Descharnes' new book, *Sculptures and Objects: The Hard and Soft of Dali*. Only 250 copies, signed by both Robert and Nicolas Descharnes, will be available by special arrangement exclusively for our collectors.

This book is the first work dedicated exclusively to Dali the sculptor and visionary. The artist's tri-dimensional work is shown in 724 illustrations, complete with information relative to each one, including a special description of the bronze sculptures. This book tells the story of Dali and *space* by Robert and Nicolas Descharnes, the recognized



worldwide authorities on the works of Dali. Assembled over 40 years, the archives of Robert Descharnes, photographer and friend of Dali, together with the images of the Descharnes & Descharnes photographic library, have made this 296-page book a rare, must-have for Dali aficionados.

This special collectors edition is available only through the Salvador Dali Gallery.

Price before January 1 is \$300; afterward \$360. To order, please call us at 800-275-3254 or visit us on the web at www.DaliGallery.com for online ordering.



Robert Descharnes and Bruce Hochman

INSIDE

New Dali Book

COVER

Dali and Food

PAGE 3

Dali Movie Planned!

PAGE 4

Reviews and Critiques

PAGE 6

Events and Exhibitions

PAGE 7



Venice Dali Retrospective Gets Rave Review

By Michael Glover, October 20, 2004, *The Financial Times Limited*

If you are determined to go to at least one of the exhibitions that celebrate the centenary of the birth of Salvador Dali, you should choose *Dali - A Centenary Retrospective* (Palazzo Grassi, Venice until Jan. 1; The Philadelphia Museum of Art, Feb. 16 - May 15). Filling all 36 rooms of the Palazzo Grassi in Venice, it is the most thorough and comprehensive assessment of the artist's life's work that you are ever likely to see.



Portrait of My Father - 1925

Dali was not just a painter. He was also a sculptor, an etcher, a film director, an engraver, an inventor and a stage designer. And a writer, but properly to sample his writing you will need to consult the 600-page catalogue produced for this show, which includes many examples of his writing on art, psychoanalysis and the role of the imagination.

This show is organised in an unusual way. It begins with the latest works and ends with the canvases of his adolescence. Why? Because it wishes to make a point that Dali's later works have suffered undeserved neglect. Making points, generally speaking, is what this show is about. It is an ongoing argument about Dali's place in 20th-century art and thinking. Every room has its own substantial and closely argued wall-text that is didactic in intent and exhaustive in detail.


The first point that is hammered home is that Dali was a thinker of the first magnitude. He thought deeply and complicatedly about science, for example, in the last decades of his life, we are told, and the fruits of his deep thinking are incorporated into his later, undervalued works. So the wall-texts wax eloquent about Dali and Heisenberg's principle of uncertainty, Dali and the nuclear age, Dali and the perception of the movement of sub-atomic particles. Then we look at the paintings themselves for hard evidence that he did indeed keep up with the times, that he really did incorporate the latest scientific thinking into his works. Yes, it is there all right.

When we look at his later re-working of a well-known early canvas called "The Persistence of Memory", for example (the later work is called "Disintegration of Persistence of Memory"), we see a less well painted version of the earlier work - with some didactic additions. "Still Life Fast Moving" of 1956 is full of familiar symbols: racing clouds, speeding apples, a levitating cauliflower, a dancing knife. The cauliflower is "based on the logarithmic spiral". Would it matter to anyone if it hadn't been? If we are in any doubt about this, we can glance up at a short video in which Dali is saying: "I am not interested in painting and literature. I am interested in cybernetics, atomic physics and biology."

So if we had any doubts about his intellectual credentials, or of their relevance to his painting, these are quickly dispersed by his slickly persuasive, showman-like presence.

As we proceed, the pattern becomes familiar. The later works, many of them later variants on paintings of the 1930s, are oversold and over-intellectualised in wall texts that seem to be bending over backwards to prove that Dali was, above all things else, profound.

All this is somewhat misplaced and, finally, beside the point. It is not explanations, no matter how ingenious, that persuade us of the significance of a work of art. It is a one-to-one, thinking-and-feeling engagement with the artwork in question.

Some of the most fascinating rooms of all are the earliest ones, when Dali is trying on one painterly guise after another, learning from Picasso and cubism or the symbolists, or austere memorialising his sternly disapproving father in a portrait of 1925. Some of these paintings, such as "Cadaques Landscape" of 1923, which shows terracing falling away towards the sea amid a rhythmical movement of feathery trees, are from private collections, so this is the first time we will have had an opportunity to see them. These smaller treasures, scattered here and there, are worth all the desperate over-selling elsewhere in this show. 



THE
Salvador Dali
COLLECTORS QUARTERLY

VOL 14 NO 4
Winter 2004

2

Savoring Salvador Dali

Excerpted from *The South Florida Sun-Sentinel*

by Marlene Parrish, October 21, 2004

Salvador Dali was obsessed with food. He wrote extensively about it. He even devoted a cookbook to his wife and muse, Gala, *Les Dinners de Gala* (published 1973, now out of print).

Dali was an artist who defies strict classification. His prolific work includes drawings, films, illustrations, graphic designs, art objects and oil paintings. From childhood, he was thoroughly grounded in technique so that as an adult he was able to focus on the creative aspect of art. And on food.

Learning this was just too interesting for my husband and me — both writers and big-time food lovers — and so we set off for Barcelona to explore Dali's tastes.

Barcelona has been playing host to a yearlong party, Dali 2004, celebrating the 100th anniversary of Dali's birth in 1904. One facet of the commemoration is Art and Gastronomy, an edible homage to the artist with 30 restaurants presenting special menus of foods typical of the region and those often seen in Dali's art.

We immersed ourselves in the Mediterranean city's culture for a week of playing, eating and learning. We also toured the three towns called the Dali Triangle to see the egg-

decorated Dali museum in Figueres, a castle retreat in Pubol and the Dali house-museum on the bay of Port Lligat, to the north of Cadaques, the fishermen's village where Dali spent his childhood.

The Dali Theatre-Museum in Figueres, a small town about two hours north of Barcelona, is one of the most visited museums in Spain. The town's central avenue, or rambla, is lined with modest shops and sidewalk cafes. But around a corner and up a block looms a huge red building that appears to be covered in tan polka dots and topped with — wait, yes, they are eggs. Huge eggs. After a closer look, it seems that the polka dots are pa de crostons, triangular breads, typical of the region, that are shaped to resemble toreador hats. Both decorations were a response to the artist's worship of these foods.

"Bread has been one of the oldest subjects of fetishism and obsessions in my work, the number one, the one to which I have been most faithful," Dali wrote in his diary.

There are many photographs of Dali wearing this bread-shaped hat. "All my acts respond to ideas I had as a child," Dali wrote. "For

example, the bread I often put on my head is a hat with which I introduced myself at home when I was six. I emptied a pa de crostons and I put it on my head."



Still Life - Watermelon - 1924



Soft Self Portrait with Grilled Bacon - 1941

"In the communion, there have always been the bread and wine for the body and blood. In the same way, the soft watches, like soft cheese, are the presence of the body of Christ in my painting."



THE **Salvador Dali**
COLLECTORS QUARTERLY

VOL 14 NO 4
Winter 2004

3

(continued on page 5)



Allan Rich Inks Movie Deal for Salvador Dali Script, *Goodbye Dali*



Salvador Dali and Allan Rich

Allan Rich has signed with Permut Presentations to produce his script, *Goodbye Dali*. The film focuses on his hilarious experiences in 1970-71 with the eccentric Spanish master Salvador Dali. Rich and his partner, Alex Rosenberg (Trans World Art) commissioned Dali to create a series of gouaches and signed graphics entitled "Memories of Surrealism."

The story was featured in *The Salvador Dali Collectors Quarterly* (Spring 2003) as "My Summer with Dali." It chronicles Rich's comedic and arduous journey from New York City to Barcelona, Spain.

There he is introduced to Dali's wife Gala and their strange multiethnic, transgender entourage. They all end up going over the Pyrenees Mountains to Dali's home in Portlligat where the surrealist painter claims to have left the said works under his bed.

The three month odyssey includes Allan's odd sleeping arrangements with Dali's pet ocelots while Dali is recreating the stolen artworks, and other fracturing incidents before the gouaches are purchased, reproduced and put on display at his gallery in New York City.

Veteran actor Allan Rich was blacklisted in the 1950's. He credits the blacklist for all his experience in the art business.

After cajoling his way onto Wall Street in the late 50's and early 60's, he then opened two art galleries, one on 3rd Avenue and then one on Madison Avenue where he sold major paintings to major collectors.

At age 48 he rekindled his acting career by landing the part of the DA in "Serpico" starring Al Pacino. Since then has appeared in more than 50 television shows, most recently as a holocaust survivor in "Curb Your Enthusiasm." He has more than 60 feature film credits including "Amistad," "Quiz Show," and "Disclosure." In addition, while in Hollywood, he published four portfolios of famed Hollywood photographer, George Hurrell (some of which are on display at The Masquer' Cabaret in West Hollywood).

Allan Rich met co-writer, Yaniv Raz, Clifford Odet's grandnephew at a café in Hollywood. The young man approached Allan saying he had seen all his films. Rich replied, "In that case, you may join me for lunch." Over subsequent meals Rich decides to give the young filmmaker a shot at writing the first draft of the script from his treatment. Rich penned several more drafts and then "Goodbye Dali" was completed by Allan.

Rich adds, "Permut Presentations has the vision and track record to make this film a huge success. I'm excited about working with them as an executive producer and to help bring my surrealist story to the screen."



THE
Salvador Dali
COLLECTORS QUARTERLY

VOL 14 NO 4
Winter 2004

4



Dali And The Path Of Dreams

A New Children's Book About Dali Looks at the World from the Eyes of Dali as a Child

In a portrait of the artist as a child, we go to the seashore with the young Salvador Dali and watch as he lifts the edge of the ocean, like the border of a blue sheet stretching to infinity, to claim a key that lies, glimmering, beneath the surface of the water. With the key safely tucked away in his pocket, young Dali goes for a ride across the desert on a long-legged elephant, meets a chef who is baking clocks that look like giant pancakes, and takes a small boat that leads him through the clouds to a tower topped by seven eggs. Inside he finds a single piano key that ... well, I don't want to spoil the surreal finale of this remarkable book. It's called *Dali and the Path of Dreams*, and it's by the Spanish author Anna Obiols, with illustrations by the Catalanian artist, Joan Subirana. It's sure to start the dreams flowing in your household; don't be surprised if your youngsters aren't looking under the edges of things, too — to find their own keys, and their own paths. ~



NYC Prison Guard Convicted In Dali Heist

A prison guard has been convicted for his role in the theft of a \$250,000 Salvador Dali painting from the Rikers Island jail, prosecutors said. Gregory Sokol, 39, pleaded guilty to petty larceny — the third Department of Correction employee convicted in the theft. A fourth was acquitted.

Sokol will be sentenced to three years probation and fined \$1,000, prosecutor Robert Johnson said. He also will resign. Sokol admitted he and his accomplices stole the ink and pencil depiction of the crucifixion of Christ from its display near the jail's entrance during a midnight fire drill in 2003. They replaced the painting with a fake, but jail officials noticed the switch almost immediately. The defendants were arrested three months later.

The artwork is still missing and was probably destroyed, investigators said. Dali gave the 5-foot-by-3-foot painting to Rikers in 1965 after he had to cancel a planned visit to the jail because of illness. ~

...Savoring Salvador Dali (continued from p. 3)

As for the eggs, Dali explained that he and Gala were the children of Jupiter and Leda and were hatched from gigantic eggs. The moment they broke the shell that protected them, they became immortal brother and sister. Huge eggs also dominate the decoration of Dali's house in Port Lligat, a fishermen's village of white houses.

Dali's famous melting clocks have also been linked to food. One hot August afternoon in 1931, as Dali sat at his work bench nibbling at his lunch, he had one of his most stunning insights. Upon taking a pencil and sliding it under a bit of camembert cheese, which had become softer and runnier than usual in the summer heat, Dali was inspired with the idea for his now famous melting watches. They appear often throughout Dali's works and are the subject of much debate. See, for example, the clocks in his painting *The Disintegration of Persistence of Memory* (1952). Think melting Camembert and see what we mean.

A few other paintings featuring food are *Portrait of Gala With Two Lamb Chops Balanced on Her Shoulder* (1933), *Basket of Bread* (1945), *Still Life With Two Lemons* (1926), *Still Life — Watermelon* (1924), and *Soft Self Portrait With Grilled Bacon* (1941). ~

"Between two lenses you place living flies. And on the back of every fly is one drop of phosphorus. You put on the lenses and close your eyes and watch the flies jumping and romping in every direction: an abstract movie inside your eyelids, much better than mescaline or LSD."



THE Salvador Dali
COLLECTORS QUARTERLY

VOL 14 NO 4
Winter 2004



More Centennial Exhibits and Critiques

By Alan Riding, *New York Times*, September 28, 2004



Having proclaimed himself a genius while in his 20's, Salvador Dalí went on to promote this notion with such relentless conviction that the egotist eventually overshadowed the artist. By the time he died in 1989, leaving hundreds of signed sheets of paper to spawn a fake Dalí industry, many in the art world had turned against him.

Yet Dalí never lost his popular appeal. Expelled from the Surrealist movement in 1939, he remained the best known Surrealist. And even after Abstract Expressionism and Pop Art had supplanted Surrealism, a major Dalí retrospective in Paris in 1979 still drew 800,000 visitors.

Unsurprisingly, then, the centenary of his birth has spawned Dalí exhibitions across his native Catalonia and elsewhere in Spain, Europe and the United States. Of these, two traveling blockbusters stand out. Supported by the Gala-Salvador Dalí Foundation, they are trying to jump-start a reassessment of his oeuvre.

"Dalí and Mass Culture," which tracks his impact on today's visual language, was shown in Barcelona this spring, Madrid this summer and will be at the Salvador Dalí Museum in St. Petersburg, Fla., from Oct. 1 through Jan. 30. And "Dalí," which dwells on his paintings, is at the Palazzo Grassi in Venice through Jan. 16 and will be presented at the Philadelphia Museum of Art from Feb. 16 through May 15.


Taken together, these shows highlight Dalí not only as an artist of multiple talents (painter, draftsman, sculptor, printmaker, filmmaker, set designer, photographer and writer), but also as a more complex personality than suggested by his endless exhibitionism. Indeed, one aim of the Venice show, according to its British curator, the Surrealist scholar Dawn Adès, is to seek out a "real" Dalí behind the "public masks" and mythical identities he constructed.

Perhaps more radically, both exhibitions also challenge the widely held view that, having done powerfully original work between 1927 and 1939, Dalí surrendered himself to commercialism and kitsch. As Ms. Adès points out in a catalog essay, his post-1939 work is often lumped together as "late" Dalí even though he was only 35 in 1939 and worked for 44 more years. In her view, post-1939 Dalí is also worthy of attention.

As a novel way of changing focus, she has organized the Venice show chronologically backward. By starting with "The Swallow's Tail," completed in 1983 and thought to be Dalí's last painting, and ending with "Self-Portrait in the Studio," painted in 1919 when Dalí was 15.

After Germany occupied France in 1940, both Dalí and Surrealist leader André Breton escaped to New York. But while Breton remained an aloof outsider, Dalí relished his immense popularity, dabbling in show business and selling his works and image at great profit. He no longer needed Surrealism. He was now simply Dalí. His versatility and commercial instinct were at home in the United States.

"Late" Dalí is also present in Venice in a small show of photographs taken by Tony Keeler while the artist was living in the Catalan resort of Cadaqués from 1963 to 1978. This show, previously seen in Sitges in Catalonia and now at the Galleria del Leone Venezia on the Giudecca here, captures Dalí as the perennial performer, never more self-aware than in the presence of a camera.

"Dalí" at the Palazzo Grassi is a more forgiving show. It reaches beyond his exhibitionism, cupidity and politics to the essence of his art. To look closely at his oils is to see a master painter. And to study the imagery he uses, in Ms. Adès's phrase, is to peer into "the mysteries of the mind, of desire, of death, of space and time." Fifteen years after his death, perhaps the case can be made that Dalí has at last survived Dalí. 



THE
Salvador Dalí
COLLECTORS QUARTERLY

VOL 14 NO 4
Winter 2004

6



Dali's Siesta

By: Sussanah M. Smith

August 12, 2004, *The Globe and Mail*

Salvador Dalí was fond of a short siesta called "the key." He would sit in a comfortable chair with one arm draped over the side. In his hand he held an antique metal key.

On the floor under his hand was a china plate. As he relaxed and lost consciousness, his fingers loosened and the key fell onto the plate. The noise wakened him. He roused himself and looked out at the sea with new eyes. ~

Events and Exhibitions

Salvador Dalí: Anthological Exhibition

Palazzo Grassi, Venice, Italy, Sept. 5 - Jan. 9, 2005

Philadelphia Museum of Art, Feb. 6 - May 15, 2005

More than 150 canvases will be on exhibit from the collection of the Gala-Salvador Dalí Foundation, the Centro de Arte Reina Sofia in Madrid and the collection of the Salvador Dalí Museum in St. Petersburg, Florida. The Philadelphia Museum of Art is the only American venue of this major event.

Dalí and Mass Culture

Salvador Dalí Museum in St. Petersburg, Florida, Oct. 1 - Jan. 30, 2005 (closing party Jan. 29, 8 p.m.)

Rotterdam's Boijmans Van Beuningen Museum, Feb. 15 - April 15, 2005

The exhibit explores Dalí's revolutionary activity in the world of Mass Culture. The exhibit will be presented in eight themed sections - art & anti-art, photography, fashion, Dalí News, Hollywood, the Millet's Angelus, the 1939 World's Fair's Dream of Venus and an epilogue.

Remarkable sections include the work Dalí's produced for Walt Disney's animated short film "Destino," his work with Hitchcock on Spellbound, his meeting with Harpo Marx, his advertising for Lanvin Chocolat and Braniff Airline, and his work with Philippe Halsman. Mass Culture opened in Barcelona at La Caixa, travels to the Reina Sofia, Madrid, to the Dalí in St. Petersburg, and concludes in Rotterdam with the Boijmans Museum.

Destino

Shown on the hour at the Salvador Dalí Museum in St. Petersburg, Florida, Oct. 1 - Jan. 30, 2005

In 1946, Walt Disney commissioned from Dalí an animated short based on the song Destino, by Mexican artist Armando Domínguez. The film was to combine ballet and animation and was meant to form part of a feature length film of short stories. But in the end, the project failed. The hundred scenes, drawings and paintings made personally by Dalí have remained hidden over more than half a century.

Recently, Roy Disney, nephew of Walt Disney, and producer Baker Bloodworth produced the short film following the artists' instructions and preparatory sketches. The film received an Oscar nomination in the short animated film category. Mr. Disney enlisted the assistance of legendary animator John Hench (who died February 5, 2004), who collaborated with Dalí on the original 1946 project. ~

"In my early life, you see, I believed that I was impotent. Since then, of course, I learn that this is not true. But I continue to use the crutches in my painting, only now it is sublimation."



THE Salvador Dalí
COLLECTORS QUARTERLY

VOL 14 NO 4
Winter 2004

7



AUCTION NEWS

Neptune, 1947

Signed and dated

Watercolor, pencil, brush & gray wash/board

Estimated: \$220,000 - \$280,000

Sold: \$220,300



Sans Titre, 1945 (pictured right)

Signed and dated

Pen & ink and watercolor on paper

Estimated: \$60,000 - \$80,000

Sold: \$113,000

Cleo-Catra, 1946 (pictured left)

Signed and dated, watercolor, brush and ink and pencil on board

Estimated: \$10,000 - \$15,000

Sold: \$35,850



Tete Fantastique D'elephant, 1936 (pictured below)

Signed and dated, pen and India ink and ink wash on paper

Authenticated by Robert Descharnes

Estimated: \$15,000 - \$20,000

Sold: \$35,850

Dessin de carte a jouer, reine de pique, 1967

Signed and dated

Pencil, colored felt pen/paper/board

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

Sold: \$33,460

Dessin de carte a jouer, valet de pique, 1967

Signed, dated - Pencil, colored felt pen,

brush & gray wash/paper/board

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

Sold: \$33,460

Sans Titre, 1962

Signed, dated - Ballpoint pen, India ink/paper

Estimated: \$14,000 - \$18,000

Sold: \$21,510



THE SALVADOR DALI COLLECTORS QUARTERLY

is published quarterly (March, June, September, December) by Brana Fine Art 15332 Antioch Street, #108, Pacific Palisades, Calif. 90272 (1-800-ASK-DALI). Brana is a complete Dali resource, exclusively offering Albert Field's Official Catalog of the Graphic Works of Salvador Dali, Dali prints and originals, and this publication. Visit Brana's website: www.DaliGallery.com.