

THE **Salvador Dali** COLLECTORS QUARTERLY®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

DALI IN LOS ANGELES JULY 14-27!


At long last, Dali is coming to Southern California. Brana Fine Art is proud to present "Dali at UCLA," an exhibit of more than 500-pieces that will be the largest Dali show ever assembled in Southern California. Thanks to the enthusiastic support of the Mattel Childrens Hospital at UCLA, we were able to reserve the Ackerman Grand Ballroom on the UCLA campus from July 14 - 27, 2001 for this important event. The show will feature a comprehensive Dali collection that includes one-of-a-kind works, oil paintings, water colors, drawings, prints, print suites and tapestries.

We couldn't have wished for a better location. UCLA is not only a world-renowned university with students and faculty from all over the globe, it's also a beautiful campus in the heart of artsy, upscale West Los Angeles. News of the show is already causing a buzz around town, generating interest from local merchants, corporations and media as well as Dali fans the world over.



The show promises to be our best ever, not just because the collection is so impressive, but also because a portion of the proceeds from sales will benefit the UCLA School of Medicine's pediatric genetic research. The funds raised through art sales and ticket sales to our opening night reception on July 14th (see page 2) will be earmarked for research into children's life-threatening genetic disorders. The hospital recently received a \$25 million pledge from the Mattel

Foundation, and operates on private funding from a number of sources.

To get things off to an energetic start, Brana clients are invited to mix and mingle with celebrities, community leaders, art patrons and other VIPs at an opening night "Surreal Soiree" July 14th. We're planning a lot of surprises, including a Dali-esque décor, entertainment, great food, great art, and world-class schmoozing. The party will be black-tie optional, so dust off your dress-up clothes and mark your calendar. You'll receive a formal invitation by mail sometime in May. 



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Dali Cuts a Dashing Figure at the New Madame Tussaud's Wax Museum in New York

What an ideal circumstance for Dali... eerily immortalized in wax and housed in a museum originally made famous for its depictions of mutilated bodies from the French Revolution. And what could be more surreal than the museum's location in the heart of Times Square?


The \$52 million museum opened in November 2000, and, according to an article in the *Hackensack Record* by staff writer Jim Beckman, "must overcome two popular misconceptions... one, that a trip to a wax museum is about as exciting as watching paint dry; and two, that it's the sort of place where Vincent Price would skulk about waiting to entrap beautiful females, encase them in wax, and exhibit them as sculpture."

Sounds like a place Dali would love.

And he's in good company. Instead of macabre scenes from European history, the New York museum focuses on 20th century celebrities like Woody Allen, Barbra Streisand, Brad Pitt and Elton John. Different rooms, or galleries, within the museum are dedicated to different themes, and Dali's figure is displayed alongside some impressive political heavies such as Lincoln, Washington, Martin Luther King, Gandhi and Castro. An interesting placement, since other rooms appear to be more slanted toward the arts, populated by the likes of Jimi Hendrix, Steven Spielberg and the Beatles.

Each wax sculpture requires about six months and \$40,000 to \$70,000 to create. The hair alone can take as long as six weeks. All the manufacturing is done at the Tussaud mothership in London, where 40 artists work first in clay and then transfer the mold to wax.

All 175 figures are displayed in such a way as to make it easy for visitors to be photographed with their favorite celebs. So next time you're in Times Square, drop in and have your picture taken with Dali.


MADAME TUSSAUD'S NEW YORK: 10 a.m. to 8 p.m. Friday and Saturday, to 6 p.m. Sunday through Thursday. 234 W. 42nd St., Manhattan. (800) 246-8872 

My Dinner with Dali as told by Jacques Fouchaux

The following story came to us from a dear friend named Jacques Fouchaux, who moved to the U.S. from France in the early 1970s. He runs a horse ranch in Simi Valley and specializes in teaching disabled children to ride. Here is an excerpt from a letter in which Jacques recounts, in his charming French accent, the day he cooked dinner for Dali and Gala. — editor.

"About Salvador Dali, I agree entirely with you. The originality and power of this young genius stop in 1936 with the civil war. The last painting he made and will past in history was "Soft construction with boiled beans-premonition of civil war." I am amazed of how he could blend the colors of Magritte (one of my heroes) and have the power of Goya (another one) in this painting.

The first time I saw him was in Paris, driving a Rolls-Royce full of cauliflowers. Like Picasso had a pink and blue periods, Dali had a cauliflower period. After this, I met him at his house at Cadaques, with Gala, and we had dinner. How it's happen? The sister of my seconde wife was pharmacist at Ceret. On top of this she was reporter for newspaper "The Aficionados," dedicated to bull fight of course, and Ceret is in Catalonia. Dali, like Picasso, were not Spanish, they were Catalan. Which make a big differance. Dali had a house in Cadaques, in the Pyrenees not far from Ceret. I was in vacation there with Dolores my wife when her sister told us, tonight we go at Dali's. They were friend I think because of the Aficionados. They kepted us for diner but they had not too much and everybody was too lazy to go on the winding road to go buying some thing, so I ask Gala what she had in the kitchen, says come with me if we can find something. I gathered few things they had and create a dish of spaguetti with tomato paste red wine lots a bay leaves, bacon and gratted Gruyere. When I finished and brought it in the dining area, Dali ask me how do you call that dish? (it was smelling good). I answer, it has no name, I made it up with what Gala and I could find. Dali said, we had nothing and you made a meal, this is a miracle! You are a saint! Since your name is Jacques and you're a saint we will call this dish "Spaguetti a la Santiago."

I never seen him thereafter, not because my dish was that bad, I never had the opportunity. I do not remember when it's happen but it has to be in 1962 or 1963 perhaps 64 about, and after the dinner (it was summer time) we went outside and Dali did a slide show of his painting on the white outside wall of his house." 

DALI @UCLA

Please join us in Los Angeles on July 14, 2001
for a sophisticated and surreal soiree
to celebrate the opening of "DALI at UCLA,"
a two-week exhibit of works by Salvador Dali.

Proceeds from ticket sales to the opening night reception, and a portion of art sales
will benefit the UCLA School of Medicine, Pediatric Genetic Research,
and are tax deductible to you.

-
- . Cocktails and buffet
 - . Entertainment
 - . Black tie optional
 - . **Special pre-show art prices for Brana clients**
-

OPENING NIGHT RECEPTION

July 14 2001- 6:00 pm

cocktail reception and buffet dinner to celebrate the opening of Dali@UCLA

\$100 per person - Tickets go on sale June 1st.

Purchase by phone: 310.825.2101
Purchase on line: www.tickets.ucla.edu

Purchase by mail: PO Box 24607 Los Angeles, CA 90024-0607
(make checks payable to UCLA Regents)

DALI@UCLA

July 14 - 17, 2001

GENERAL ADMISSION

Daily exhibit tickets go on sale June 1st.

\$7.00 general public
\$4.00 students with I.D.

Purchase by phone: 310.825.2101
Purchase on line: www.tickets.ucla.edu

Purchase by mail: PO Box 24607 Los Angeles, CA 90024-0607
(make checks payable to UCLA Regents)

Special pre-show art prices are being offered exclusively to Brana clients.

Call or email us to ask how you can benefit.

(800) 275-3254 daliguy@aol.com

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Dalí Illustrates the Classics: “The Shakespeare Suites” on Display Through April 22, 2001 at the Dali Museum, St. Petersburg, Florida

From the Dali museum website (www.salvadoralimuseum.org)

Given the literary roots of Surrealism and the presence of writers such as Federico García Lorca, André Breton and Paul Eluard in his life, it's not surprising that Dalí would be intrigued by what the literary arts had to offer. In addition to lending his talents to essays, critical and autobiographical works, a handful of poems and at least one novel, Dalí also entered into dialogues with the written word by illustrating a wide variety of classics including Dante's *Divine Comedy*, Cervantes' *Don Quixote*, Goethe's *Faust* and -- in three graphic suites from the late 60's and early 70's -- Shakespeare's plays.



Dalí's interest in Shakespeare goes back at least to the 1940's when he did set designs for *Romeo and Juliet* (1942) and *As You Like It* (1949) as well as a series of illustrations for a Doubleday edition of *Macbeth* (1946). In the 50's, the Folio Society published an edition of *As You Like It* (1953) which included Dalí's illustrations, and Dalí completed his famous *Portrait of Laurence Olivier in the Role of Richard III* (1953) to help promote the film version of Olivier's legendary 1944 stage performance.

The popular *Much Ado About Shakespeare* (1967-68) and *Shakespeare II* (1971) suites contain 31 illustrations of 30 plays, while *Hamlet* (1973) focuses all 10 of its engravings on the single work itself. *Much Ado* and *Shakespeare II* are part of the museum's current Raymond James Room exhibition. 

The Gala-Salvador Dalí Foundation Presents the First Dali Anthological Exhibition in China

From The Gala-Salvador Dalí Foundation website (<http://www.dali-estate.org>)

With the collaboration of the Ministry of Education, Culture and Sport and the Spanish Embassy, the Gala-Salvador Dalí Foundation will be presenting in Beijing the first great anthological exhibition devoted to Salvador Dalí ever to be seen in China.

The exhibition may be visited at Beijing's National Fine Arts Gallery between 9 and 27 June, when it will be closed by the Prime Minister of Spain, José M. Aznar during his official visit to China. With a total of 20 oil paintings and 38 drawings dated between 1920 and 1983, the exhibition is a full overview of the artistic career of the surrealist master, through more than 60 years of intense creativity.


The exhibition shows how, during a first phase that ran between 1916 and 1924, Salvador Dalí's work was based mainly on his family and the surrounding landscape. His father, his sister and he himself

Dali in China (from pg. 4)

were his favourite models; Figueres and Cadaqués, his chosen landscapes. Figueres, the city the artist was born in, and Cadaqués, where he spent his summers, a coastal village whose hinterland is an essential feature of the Dalian iconography. So much so that, in 1930, the painter decided to make Portlligat, very close to Cadaqués, his permanent home. From this period, the exhibition includes works such as *Portrait of My Father*, *Self-Portrait with the Neck of Raphael* and *Cadaqués Landscape (Port Alguer)*.

Right from the very outset, however, Dali had revealed himself to be an artist with a passion for investigation and experimentation and a desire to take the creative process ever one step further. Works such as *Still Life and The Knight of Death* are clear examples of that artistic stance which, along with the painter's deep interest in the scientific advances of his time [see related story, page 6 – ed.] would lead to his mystic-nuclear phase at the end of the 1940s, when he often turned to religious themes and ones related with science. From that period the exhibition includes works such as *Two Pieces of Bread Expressing the Feeling of Love*, *Intra-atomic Equilibrium of a Swan Feather*, *Dematerialisation of Nero's Nose* and *The Ascension of Saint Cecilia*.

In the 1960s and 1970s, the artist's interest in science and its potential in the field of artistic creation increased, while holography and stereoscopy offered the painter new perspectives in his constant quest for mastery over three-dimensional images. An example of stereoscopic work is the magnificent *Dali from the Back Painting Gala from the Back Eternalised by Six Virtual Corneas Provisionally Reflected in Six Real Mirrors*. The year 1974 saw the inauguration in his birth-town of the Dali Theatre-Museum, his pinnacle work and the world's largest surrealist object. The work sketch for the ceiling of the "Wind Palace" is a project for the impressive fresco that presides over the main room of the Figueres Museum.

Right in the middle of the 1980s he painted what were to be his last works, basically taking their inspiration in Michelangelo and Velázquez, whom he had always admired. Works such as *After Michelangelo's "Night"* and *Velázquez Dying behind the Window on the Left Side out of which a Spoon Projects*, demonstrates this perfectly. And to the intrinsic interest of the oil paintings should be added the painstaking selection of drawings also presented in the exhibition, all of them conceived as illustrations for the work *Don Quixote de la Mancha*, the key work of Spanish literature. 



"Lune a la Calanque de Culp" is a great example of Dalí's early works. An oil on wood board painted in 1914, it is one of many early pieces that will be part of the DALI@UCLA exhibit July 14-17. See story, page 1

Dalí For Kids!

Most American school children begin learning about art history in the 3rd grade, and I remember vividly when my son's teacher introduced his class to Picasso, Miro, Renoir and Chagall. The teacher handed out color photocopies of well known works by these masters, and asked the kids to copy them. I still have the Picasso my son did when he was eight years old. It's a darn good reproduction.

My little art forger turned 10 this year, and when I tried to introduce him to Dalí by way of the Albert Field catalog, he wasn't terribly interested. Can't say that I blame him. The Field book isn't exactly kid-friendly, and it's not designed to be. However, several months later I discovered a little gem of a children's book in the public library that presented a humorous, visually-entertaining story of the life and times of Dalí. It quickly got my son's attention. In fact, he read it cover-to-cover several times.



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The book is part of a series called "Getting to Know the Great Artists," written and illustrated by Mike Venezia. Apparently Venezia is an artist himself, a cartoonist to be exact, and he illustrates Dali's life in cartoons with narrative and captions guaranteed to hook kids who would normally have the attention span of a sand flea.



Highlights of Dali's life, carefully selected to appeal to kids, include being a daydreamer as a child, misunderstood by parents (and later, art critics), and getting kicked out of art school. Kids love this rebellious stuff, and Venezia's writing zeroes right in on it. A quote from the book:

"Even after he grew up, Dali kept doing things to get attention, like arriving at an event in a limousine filled with cauliflowers, or giving a talk about his art while wearing a deep sea diving suit. He said he received messages from outer space through his moustache, which acted like an antenna. People couldn't wait to see what Salvador Dali would come up with next."

The book also shows samples of Dali's paintings and graphic works, including Persistence of Memory, Venus and Sailor, Madonna of Port Lligat and The Enigma of Hitler. Pretty heady stuff for pre-pubescent. But it gets the point across.

If you have kids and want to introduce them to Dali, this is a great place to start. To quote my son the art critic, "Dali's a weirdo. He's cool, but his pictures scare me."

I couldn't have said it better myself. 

SALVADOR DALÍ AND SCIENCE

by Carme Ruiz, Dalí Study Centre

Excerpted from the Gala-Salvador Dali website (<http://www.dali-estate.org>)


Salvador Dalí was a man with many interests, and one of them was the world of science... We find in his library hundreds of books about various aspects of science (physics, quantum mechanics, the origins of life, evolution, mathematics, and so forth), with notes and observations in the margins. We know that towards the end of his life he was highly interested in the work by Stephen Hawking, A History of Time, in addition to the catastrophe theory of the mathematician René Thom, with whom he was great friends. Not only do we find such books, however: there are also many scientific journals, which he would read to keep abreast of developments in science and to which he subscribed right up to his death.



Within his work, then, we can take a historical tour of the scientific events of this century, or at least those that struck him most. This article aims to provide a chronology of the scientific subjects which interested Salvador Dalí.

The 1930s were marked by an interest in dual images and optical illusions, interests that Dalí never left aside in his work. The first dual image he painted was The Invisible Man, 1929. Other examples are: Invisible Sleeper, Horse, Lion, 1930; Paranoic Face, 1935; Spain, 1937 and Endless Enigma, 1938.

In 1940 he began to take an interest in Planck's quantum theory. It was in that year that he painted the work Slave Market with Voltaire's Face Appearing.. In 1945 the Hiroshima atomic bomb made such an impression on Salvador Dalí that the nuclear or atomic period of his work began Melancholic Atomic and Uraniumist Idyll, 1945. Other works from this period are: Feather Equilibrium, 1947; Dematerialisation of Nero's Nose, 1947 and The Three Sphinxes of Bikini, 1947.

In 1949 he avidly studied the treatise Divina proportione by Luca Pacioli. That was the year he painted Leda atomica, a work calling for great mathematical elaboration and one to which he devoted many hours of analysis and study. 

Cruise Ship Passengers Getting Soaked by On-Board Art Auctions

Along with standard shipboard activities like exercise classes and bingo games, most major cruise lines also offer on-board art auctions for passengers hoping to find great deals on valuable prints. What the passengers don't know is that they're being taken advantage of by auction companies that inflate prices by as much as 500 percent. During an auction at sea, passengers have no means of comparison shopping via telephone or internet, and will buy a piece on impulse only to find out later that they've overpaid.

"We get 30-40 calls per week from people who've purchased a Salvador Dali print on a cruise ship only to discover that they paid more than triple the fair market price for it," reports Bruce Hochman, director of Brana Fine Art. "Cruise passengers are a captive audience. The auctioneer tells them that bidding will start at a fraction of what the piece was appraised for, and the passengers think they're getting the deal of the century. What passengers don't realize is that the auction company does its own appraisals rather than using an unbiased outside source. The appraisals are way beyond what the pieces are truly worth. And the buyers don't figure it out until after they've returned home from the cruise."

Passengers generally pay for the art with credit cards, and the charge is added to their shipboard accounts in the same way incidentals are added to a guest's account at a hotel. By the time the price gouging is discovered, the charge has been processed and can't be reversed. What prompts someone to investigate the value of a piece of art after they've already made the purchase?

"They return from their vacations, come back down to earth a bit, and show the artwork off to their friends," Hochman says. "The subject of price comes up in conversation. The buyer gets curious and starts to investigate. That's how they usually find their way to us if they've purchased a Dali."

Elliott Thompson, a research engineer from Coventry, Rhode Island, called Hochman after paying \$2700 for a Dali print he purchased on a Carnival cruise to the Caribbean last year. The same piece he'd purchased on the cruise sells for \$600 at the Salvador Dali Gallery.

"I go on lots of cruises," Thompson says. "Every one has an art auction going on, and the passengers have plenty of money to spend. I've seen people bid \$7000 without blinking an eye."

Barry Dashner, a frequent cruise traveler and astute art buyer from Vancouver, B.C., was able to extricate himself from a bad deal in the nick of time.

"My wife and I were on a Princess cruise in the Caribbean and we wandered into the art auction just for fun," Dashner says. "We were interested in a large set of Dali prints called 'Dante's Divine Comedy.' The auctioneer told me he could get the entire set of 101 prints and have them shipped to me later, so we negotiated a price and drew up a sales contract. The amount of the purchase was \$144,000."

When Dashner returned home from the cruise he did some internet research into the collection he'd just purchased. That's when he found the Salvador Dali Gallery. He told Bruce Hochman about his purchase and was stunned to find that he could have bought the same set for only \$40,000.

"Fortunately, I'd added a clause into the sales contract that allowed me to cancel at any time," Dashner reports. "I got on the phone and canceled the sale. The seller gave me no resistance at all."

"Many of these buyers are unsophisticated," Hochman explains. "They're retired, or they're young honeymooners, or they're people who happen to have time and money on their hands. But either way, they're generally not experienced art buyers. While it's true that art is worth only what people are willing to pay for it, there is a reasonable range and a fair market value."



From Dali's "Biblia Sacra"

AUCTION NEWS

One of the most significant sales announced by Sotheby's during the last quarter was a study for the painting "Ma Femme Nue Regardant Son Parpre Corps Devenir Marches, Trois Vertebres d'une Colonne, Ciel et Architecture," which is one of Dali's most celebrated portrayals of his wife. In the painting, Gala sits contemplating a fantastical architectural setting in the desert which mirrors her own pose. The piece was purchased on February 6, 2001 by the Gala-Salvador Dalí Foundation, and will likely hang in the Dalí Museum in Figueras, Spain.

The signed and dated 1945 sanguine on paper study was estimated at \$284,000 - \$355,000, but sold for \$391,310. To get a sense of how much some of these pieces have escalated in value, Dalí Gallery director Bruce Hochman remembers the same piece being auctioned at Christie's New York in 1997 for \$140,000 (estimated at \$20,000 - \$40,000). Bruce had been interested at the time, but unfortunately he underbid.

In other auction news...

Trois graces Hyperrealistes (L'antiracisme), 1973, a signed watercolor, was estimated at \$25,600 - \$31,300, and sold for \$71,386.

Buste Retrospectif de Femme, 1933, mixed media sculpture, estimated at \$220,000-290,000. Sold for \$422,745.

Cara Blanda con Huevo y Angel, 1977, oil on canvas, signed, not inscribed, not stamped. Estimated at \$510,00 - \$660,000. Sold for 615,334.



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