



THE **Salvador Dalí**

COLLECTORS QUARTERLY®


FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Countdown to Dali in Manhattan! **Join us April 18 for a Giltzy, Glamorous Opening Night Reception**

The artwork's being shipped, the catalog's been printed, and Dali Gallery clients are getting spectacular pre-show deals as we get ready for our biggest and best exhibit ever, *Dali in Manhattan*.

More than 500 pieces will be on display at the prestigious Metropolitan Pavilion on W. 18th Street in Manhattan's Chelsea district. We're extremely proud to present this collection -- which includes one-of-a-kind works, oil paintings, watercolors, drawings, prints, print suites, sculpture and tapestries -- for the first time on the east coast.



On April 17 we're hosting an opening night reception for our clients and selected members of the New York glitterati. We're expecting a great turnout for a great party, and hope you'll be able to join us. If you're a subscriber to the *Collector's Quarterly*, you'll be receiving a formal invitation in the mail very soon. 

www.DaliinManhattan.com

A Portion of Dali in Manhattan Proceeds Will Benefit 9-11 Victims

Thanks to a remarkable non-profit organization called Fire Donations, we have arranged to donate the net proceeds from *Dali in Manhattan* ticket sales and a portion of the money from art sales to families whose loved ones were lost in the World Trade Center terrorist attack on September 11.

Via Fire Donations, a portion of the donated money will be given to "Families of Freedom," a special fund for children whose family breadwinners were killed in the catastrophe. While hundreds of organizations are responding to the immediate needs of the crisis, this fund assists families over the long-term by providing scholarships to children who will be growing up without the financial benefits that would have been provided by the deceased parent.

A portion of the funds will also go to Fire Donations, which has already raised nearly \$4 million for the New York Firefighters 9-11 Disaster Relief Fund.

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Art as Investment: Old Debate, Rekindled

Excerpted from *The Christian Science Monitor*, 11/5/01, by Amanda Paulson

As portfolios plummet, uncertainty increases, and paper wealth vanishes overnight, some investors may be longing for assets they can touch. Like a fine diamond, a **Salvador Dali** etching or a Qing Dynasty vase now gives its owner the added security that its value won't soar or crash with the Nasdaq index.



No one is rushing to convert stocks to Old Masters' paintings, an action that experts say would be ill-advised. And the art market itself is facing uncertainty. Still, art lovers might now consider stepping up their hobby a bit -- with an eye on economic as well as aesthetic value.

"When people could get a 20 percent return on their investment in the stock market, the appeal of art was not as great," notes Graham Arader, owner of Arader Galleries in New York. His inventory includes Audubons, Hudson River School painters, and rare maps and books. His business has spiked sharply in the past month.

Nearly everyone, from art experts to gallery owners to financial advisers, emphasizes that "investment" should never be the sole -- or even the primary -- reason to buy art.

"The reason you collect art is because you love it, you understand it, and it's going to enhance your life," says Robert Munchin, a longtime collector of abstract expressionist art, owner of C & M Arts gallery, and a former partner at investment brokerage Goldman Sachs.

That said, he acknowledges that the modern works he deals in are "assets." "It's not about taste or discovery, it is art where the artists and their careers are very established," he adds. Their values fluctuate, "but that's different than buying art today that may have no value tomorrow."

The art market sometimes runs counter to the stock market -- as it did in the late 1970s and after the

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"Those who do not want to imitate anything, produce nothing."

More Dali Sightings


In keeping with this issue's New York theme, our latest Dali sighting comes from Tim Vlahoploulos, managing partner of The Tonic Restaurant (a fabulous place directly across the street from where our *Dali in Manhattan* exhibit will be held April 18 - March 1).

Tim began his New York restaurant career 30 years ago, and one of his early employers was the St. Regis Hotel, Dali's home away from home in Manhattan. Dali maintained a suite at the St. Regis, where he spent several months each year living, working, entertaining and conducting business.

Tim started working there in 1972 and was quickly promoted from a busboy to waiter.

"I was very young and new to this country, and I had no idea who Salvador Dali was," Tim tells us. "On Tuesday and Thursday afternoons, Dali took over the entire cocktail lounge from 4-7 p.m. to hold meetings with his admirers ... artists, business people and assorted bohemians."

Tim's job during those meetings was to serve a formal afternoon tea to Dali and his guests. As an 18 year-old, Tim was understandably impressed by the young, flashy crowd and the many famous friends that accompanied Dali wherever he went in New York. Gala was rarely present at these gatherings.

"He was always impeccably dressed," Tim recalls. "He wore bright colors, lots of purple, and always a cap or an ascot. He walked around with some sort of wild leopard on a leash. Occasionally I was called upon to deliver things to his suite on the 16th floor, which was full of paintings. I was in the presence of greatness and didn't even know it." 



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Dishing the Dirt on Gala

A new book by John Richardson entitled *Sacred Monsters, Sacred Masters* entered the marketplace in December and features 27 amusing little essays about a variety of interesting public figures, including Dali's wife, true love and muse, Gala.

Richardson, a prolific writer and scholar, has published books about all kinds of people, including Picasso and Manet. He's considered in literary circles to be a shrewd judge of character. Here's how one reviewer paraphrases Richardson's description of Gala:

"But even the exceptionally monstrous Capote must take back burner in grotesqueness when it comes to two women Mr. Richardson takes up: Dali's wife Gala, and Domenica, the wife of the art dealer Paul Guillaume. Gala, a woman of great greed and prodigious sexual appetite, was taking lovers 50 years her junior well into her 80s. For one of them, Jeff Fenhold, in Mr. Richardson's words, 'the loathsome, long-haired protagonist of Jesus Christ Superstar,' she bought a home in Long Island and turned over 'tons of cash.' Her greed and various cruelties helped make Dali's last years truly horrible."


Well, what's so bad about *that*? It's not like Dali didn't have his share of unusual and expensive romantic liaisons (see Sopranos story, this page). Regardless of what Richardson thinks, we think Gala was a fascinating, fun-loving, beautiful babe. 



Sopranos And Surrealism

Excerpted from *The New York Times*, 1/13/02, by Ingrid Sisch

What could be more surreal than Salvador Dali showing up in an episode of "The Sopranos"? Had the over-the-top artist lived longer, there might have been a scene of him confessing all to Dr. Melfi. It turns out that Dali and Lorraine Bracco, aka Dr. Melfi, had a bit of a thing. They met in the 70's, when Bracco was a model hanging out in Barcelona. She recalls: "I was invited to dinner with some friends who knew Dali. I had no clue who he was. To me he was a guy with a crazy moustache."

But Dali quickly became obsessed with her. And although she turned down his request to pose in her birthday suit, Bracco did agree to a portrait in a bathtub and remembers being covered with \$50 million worth of gems and 500 escargots. Over the years Dali would occasionally send her a drawing of an erect phallus. Remembering this, Bracco laughed and said, "He may have been a Surrealist, but he was a realist with me!" 

Dali in Manhattan Exhibit Catalog

Our first full-size coffee table art book



DALI
MANHATTAN

Only **\$59.95** plus \$10 s&h

More than 275 large, beautiful images in this 9" x 12"
240-page full color memento of the largest exhibit of
Dali art ever shown and offered for sale in New York.

Order now!... (800) 275-DALI



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The Master's Jewels

Excerpted from *La Vanguardia*, 12/9/01, by Carles Arboll (translated by Nicolas Emelliani) and from the Dali-Gala Foundation website at www.dali-estate.org

Many people are not aware that Dali designed exquisite jewelry. This year, the Dali Theatre-Museum at the Gala-Salvador Dali Foundation Museum in Figueras added to its permanent collection an exhibition of *DALÍ - JOIES*. The exhibition, includes thirty-seven jewels in gold and precious stones from the old Owen Cheatham collection, two jewels made later, and twenty-seven drawings and paintings on paper that Dali made in designing the jewels. The whole forms an extensive collection of works carried out by the artist between 1941 and 1970.

The history of these jewels started in 1941. The first 22 were acquired by the U.S. millionaire Cummins Catherwood. Dali made the designs for the pieces on paper, with all kinds of details and great precision of shapes, materials and colours. They were made up in New York by the team of the Argentinean-born silversmith Carlos Alemany under the close supervision of the artist himself. In 1958 they were acquired by The Owen Cheatham Foundation, which lent the jewel collection out so that various charitable, educational and cultural organisations could raise funds by exhibiting it, and finally deposited it at the Virginia Museum of Fine Arts in Richmond. The collection of jewels had already been exhibited temporarily at the Dali Theatre-Museum in Figueras during the months of August and September 1973, a year before the Museum was inaugurated and while the Master was still alive. In 1981 the collection was acquired by a Saudi multimillionaire, and later by three Japanese entities, the last selling it to the Gala-Salvador Dali Foundation.



All the pieces in the collection are unique items, and the combination of materials, dimensions and shapes used by Dali make this a one-off set in which the artist managed to express in a unique way the wealth of his singular iconography. Gold, platinum, precious stones, pearls, corals and other noble materials combine to form hearts, lips, eyes, plant and animal forms, religious and mythological symbols and anthropomorphic forms.



Following the models of the Italian Renaissance masters he so much admired, Dali used all the idioms of modern culture to develop his artistic discourse: painting, drawing, etching, sculpture, architecture, photography, theatre, cinema, literature and silversmithing. With this work, Dali went once again more deeply into his global conception of art, seeing it as a language on which no limits were imposed, to be expressed through any medium and technique.



As well as designing the forms of the jewels, Dali personally selected each of the materials used, not only for their colours or value but also for their meaning and the symbolic connotations of each and every one of the precious stones and noble metals. Some of the jewels that form part of this collection, such as *The Eye of Time* (1949), *Royal Heart* (1953), or *The Space Elephant* (1961), have become key works and are considered to be as exceptional as some of his paintings.



Salvador Dali said of these jewels: "Without an audience, without the presence of spectators, these jewels would not achieve the function for which they were created. The viewer is thus the final artist. His look, heart and mind -- with greater or lesser ability to understand the creator's intention -- imbue the jewels with life." ~~~~~

To order a color illustrated book of this collection, call the Salvador Dali Gallery at (800) 275-DALI.

"The difference between false memories and true ones is the same as for jewels: it is always the false ones that look the most real, the most brilliant."



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Art as Investment *(continued from p. 2)*

1987 crash -- since some collectors see tangible assets as a safer place to put their money. "On the other hand," notes Mr. Wolmer, "they make a rational judgment: My portfolio is down such and such. Do I really need that extra \$5 million painting?"


Added to those economic factors are many psychological ones: For some collectors, buying a work of art is the equivalent of comfort food. For others, it may be hard to imagine returning to such activities as the turmoil from the terrorist attacks plays itself out. In certain markets, such as Impressionist and modern pictures, scarcity becomes a factor as more works are snapped up by museums.

And "[there are] hard-core collectors who will always keep the market going," notes Victor Weiner, director of the Appraisers Association of America. "They'll be out there in full force, even more committed because they think they're going to get bargains. It takes cataclysms to keep them away from the art market."

Mid-priced art -- which is not as safe as an investment, and stands to be bought by those who may have suffered more from the economic downturn -- may suffer the most, says Mr. Weiner. Some collectors may also be more hesitant to buy contemporary works with no established resale value. Of course, not everyone buying art now thinks of it as an asset. In the wake of the terrorist attacks, some gallery owners report an increase in people who simply have a desire to reconnect with something beautiful.

"There's a different tone," says Martha Fleischman, president of the Kennedy Galleries. "People are saying, 'I love this work of art, and I'm going to enjoy it.'" She recently sold a Rockwell-Kent print, for instance, for \$1,500.

For those who do invest in art and want to be sure that their money isn't being wasted, experts have some advice: Buy what you like, buy the best that you can afford, specialize, and understand your field. But don't count on making a big profit. But for people who truly love art and have some extra money, collecting may be one more way to diversify their holdings.

"Why not buy things you like and can enjoy ... and perhaps have a very pleasant surprise?" asks financial commentator and author Jonathan Pond. "Don't use art as a replacement for the old-fashioned ways we prepare for retirement," he says. "But there's no reason you can't develop a hobby which could potentially be financially remunerative." 

The Accessible Surrealist

Excerpted from *The Washington Post*, 11/22/01, by Jacqueline Trescott

The National Gallery of Art has moved Salvador Dali's famed *Sacrament of the Last Supper* to a new location, because wheelchair users couldn't see the painting. Officials at the museum said this is the first time the gallery has moved a work of art because of concerns over access by the disabled. The large Dali canvas had hung for decades in a landing in the West Building, visible only to



those who could use the stairs or escalator.

Last fall, Russ Holt, chief executive of *DisabilityGuide.org*, wrote to the gallery and complained that the museum might be in violation of the 1990 Americans with Disabilities Act.

"I use a wheelchair and was appalled that 11 years after ADA became law such a mistake could be made. When I asked a worker how I might be able to

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The Accessible Surrealist (Continued from P. 5)

observe this masterpiece, I was told: 'Sorry. You can't.' ADA states that all public programs must be accessible to everyone," wrote Holt.

The museum pledged to move the work, one of its most famous paintings. A few days ago the museum reinstalled the 5 1/2-by-8-foot work on the ground floor of the West Building. It now has a prominent place in the corridor that runs from the Fourth St. entrance to the Sixth St. entrance. "In this new location the painting will be accessible to all Gallery visitors," Jeffrey Weiss, the museum's curator of modern and contemporary art, wrote Holt. "Thank you again for bringing this matter to our attention."

Dali, the great surrealist, painted his vision of this religious gathering in 1955 at a time when he was deeply preoccupied with mysticism. It was immediately controversial, because of Dali's larger-than-life eccentricity and the work's blend of science and religion. In the painting, the central Christ figure looks at the viewer over the cluster of bowed figures. Behind him is a design of four windowpanes with a figure of a man's outstretched torso rising into the sky and the heavens are shot with a brilliant light.

Dali said the work was an "arithmetic and philosophical cosmogony based on the paranoiac sublimity of the number twelve. . . . The pentagon contains microcosmic man: Christ."

The year after Dali completed the painting, it was displayed at the National Gallery and as been on view constantly since 1963. It was formally given to the collection in 1965 by the art patron Chester Dale. ~

"In order to acquire a growing and lasting respect in society, it is a good thing, if you possess great talent, to give, early in your youth, a very hard kick to the right shin of the society that you love. After that, be a snob."



"Saint Jerome" Latest Acquisition of Salvador Dali Foundation

Excerpted from *La Vanguardia*, 11/13/01, by Carles Arboll (translated by Nicolas Emellani) and from the Dali-Gala Foundation website at www.dali-estate.org

The Gala-Salvador Dali Foundation has announced its acquisition of Dali's *Saint Jerome*, an oil painting that is only 20.5 x 26 centimeters, but has a value of 60 million pesetas (roughly \$330,000-US). It was bought at auction October 9 at the prominent auction house Fernando Duran in Madrid.

Dali had his own, personal mystical period, and *Saint Jerome* (1960) is a prime example of his religious themes. Saint Jerome was known for translating the Gospels and letters of the New Testament into Latin, making him a figure that appeared frequently in the work of many of the great masters of the Renaissance and the Baroque periods.

The work is full of cryptographic signs that give the painting an enigmatic flare, according to Antoni Pitxot, Director of the Teatre-Museu Dali in Figueres. Pitxot explains that the majority of signs that appear in the painting "show the extraordinary cleanness in the detail he used."

Dali also used a technique in optic gray to create the background of the painting with charcoal and a fine layer of varnish. The mixing of colors in gray, silver, and gold transforms this work into a small jewel, showing the enigmatic mystic aspect of Dali.



Saint Jerome

According to a description on the museum's website: "The way he handles the figure of Saint Jerome expresses Dali's interest in science, and particularly the discoveries of nuclear physics about the movement of the particles of atoms. He himself expressed his multi-faceted vision when he wrote that his mysticism was 'not just religious mysticism; it is nuclear mysticism, hallucinogenic mysticism, the mysticism of geometric cubism, mysticism of the bear, mysticism of Perpignan station and mysticism of soft clocks.'" ~

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Events And Exhibitions



DALI IN MANHATTAN Metropolitan Pavillion, New York April 18 - May 1, 2002

Sponsored by Brana Fine Art, this exhibit will showcase the largest collection of Salvador Dalí works ever exhibited for sale in New York. Brana clients are invited to attend the opening reception April 17. (See page 1 for details.)

SURREALISM: DESIRE UNBOUND

Metropolitan Museum of Art, New York, February 6 - May 12, 2002

First major survey of Surrealism in more than 20 years. This exhibition will present the richness and diversity of this obsessive theme through more than 300 paintings, sculpture, drawings, prints, photographs, and films. Artists represented include Giorgio de Chirico, Joseph Cornell, Salvador Dalí, Marcel Duchamp, Max Ernst, Alberto Giacometti, Arshile Gorky, René Magritte, Man Ray, André Masson, Joan Miró, and Pablo Picasso. The achievement of women associated with the Surrealists will be strongly represented by painters such as Leonora Carrington, Frida Kahlo, and Dorothea Tanning.



20TH ANNIVERSARY

Salvador Dalí Museum, St. Petersburg, Florida, March 2002

A series of events for people of all tastes. Kick off the Anniversary Weekend (March 8-10) at "Time Flies," a Friday night party with a surprise you won't want to miss. Or dine in the galleries at the museum's black-tie Anniversary Dinner on March 9. There's something for the whole family at DalíFest 2002, Sunday's celebration when admission rolled back to 1982 prices. Free DalíFest attractions include music, flamenco dancing, a marionette show, piñatas, tarot readers, palm readers, jugglers, face painters, an arts and crafts tent and more.

THE PERSISTENCE OF MEMORY

Morse Galleries, Salvador Dalí Museum, St. Petersburg, Florida, March 8 - June 8, 2002

On loan from the Museum of Modern Art in New York, Dalí's most famous painting joins its companion piece, *The Disintegration of the Persistence of Memory*, for the first time in its history -- just in time for the Dalí Museum's 20th Anniversary celebration. Completed in 1931, the painting's scene of "soft" or "melting" watches in a barren dreamscape became Dalí's most famous work and one of America's first experiences with Surrealism.

DALÍ & GAUDÍ. GAUDÍ & DALÍ

Dalí Museum, Figueras, Spain & Gala-Dalí Castle, Púbol, March 15 - December 30, 2002

Dalí was one of the first advocates of the figure and work of Antoni Gaudí, when the latter had been proscribed by modernists and "noucentistes." To reflect this admiration, the Gala-Salvador Dalí Foundation is preparing the exhibition Dalí and Gaudí. In Dalí's words: "To raise towers of living flesh and living bones to the living sky par excellence of our Mediterranean, this was the architecture of Gaudí, inventor of the Mediterranean Gothic destined to shine under the old sun of Greece."

LOBSTER ALICE

Stages Repertory Theatre, Houston, Texas, February 27 - March 24, 2002

The Southwest premiere of this comedy by Kira Obolensky speculates on what it was like for Hollywood animator John Finch to work with surrealist painter Salvador Dalí in the 1940s, after Disney commissioned Dalí to create an animated ballet. Finch was working on *Alice in Wonderland* at the time. In this comedy, Finch and his secretary, Alice, are drawn through Dalí's looking glass into a strange world that engages the imagination. For tickets, visit www.stagestheatre.com or call (713) 527-0123.




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Proceeds to Benefit 9-11 Victims (Continued from P. 1)

"Ten percent of all the money from art sales will go to these organizations," says Dali Gallery director Bruce Hochman. "For anybody who acquires a piece of art during the show, ten percent of the purchase price will be a tax deductible donation."

For more information on Fire Donations visit their website at: www.firedonations.com or call (253) 274-0424. For information on the Families of Freedom Scholarship Fund, go to www.familiesoffreedom.org or call 1-800-335-1102. 

AUCTION NEWS



Apparition de la ville de Delft

SALE OF THE CENTURY!

Apparition de la ville de Delft
1935-36, oil on panel.

Estimated at \$429,000 - \$715,000.

Sold for \$2,129,000 at Christie's.

"Mistakes are almost always of a sacred nature. Never try to correct them. On the contrary: rationalize them, understand them thoroughly. After that, it will be possible for you to sublimate them."

Femme avec papillons, 1954. Watercolor on paper, signed and dated. Estimated at \$85,800 - \$114,000. Sold for \$123,375 at Christie's.


Chevauchée céleste, 1957. Oil on canvas. Estimated at \$572,000 - \$858,000. Sold for \$666,000 at Christie's.

Rhinocéros Habillé en Dentelle, 1956. Gilded bronze, with foundry mark, inscribed "Dali" and numbered. Estimated at \$21,450 - \$28,600. Sold for \$93,456 at Sotheby's.

Hommage à Terpsichore, 1977-1984. Bronze, signed, numbered and foundry stamped. Estimated at \$85,800 - \$128,700. Sold for \$147,000 at Christie's.

Lillas Pastias Tavern, 1969. Oil on card w/wc, pen & ink, signed. Estimated at \$40,000 - \$60,000. Sold for \$44,450 at Sotheby's.

Triumph of the Toreador, 1968. Oil on card w/wc & pencil, signed. Estimated at \$40,000 - \$60,000. Sold for \$69,750 at Sotheby's.

Neptune in the Center, 1947. Pen and ink and watercolor w/gouache & crayon, signed. Estimated at \$80,000 - \$120,000. Sold for \$92,750 at Sotheby's. 



Rhinocéros Habillé en Dentelle



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