

THE Salvador Dali

COLLECTORS QUARTERLY

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Our Biggest Dali Art Show Ever... Dali 100 Years coming to San Francisco & Fort Worth

Plans for our two-city exhibition commemorating Dali's 100th birthday are in full swing, with artwork, sponsors, special events and other details being updated daily. For the latest news, be sure to check in regularly with our exhibit website at www.Dali100.com or call 800-FOR-DALI (800-367-3254).

We'll be exhibiting more than 600 pieces in San Francisco and Fort Worth, and each of these events will be launched with a black-tie party featuring celebrities, extraordinary food and an exclusive guest list (watch for your invitation in the mail next month).

SAN FRANCISCO May 12-30

We're delighted to announce that Alma Comida, one of San Francisco's top restaurants, will be providing catering for our opening night party on Dali's birthday, May 11th. The party will also feature a larger-than-life surreal birthday cake replicating Dali's *Persistence of Memory*, created by the Cake Gallery of San Francisco. There will be surprise celebrities on hand (see sidebar, this page), and we invite the very bold among you to dress in a surreal costume.

The exhibit runs from May 12-30 at the San Francisco Concourse Exhibition Center, East Hall, in the heart of the city's design district. Visit www.Dali100.com for ticket and schedule information.

FORT WORTH June 11-27

Our Fort Worth exhibit will be held at the Fort Worth Community Arts Center where the Cultural Center of the Americas will be the beneficiary of a fund-raising opening night gala on June 10.

This black-tie event will be called "A Surreal Taste of Spain" and will feature gourmet Spanish cuisine from several Fort Worth area restaurants. This promises to be the Fort Worth social event of the season, so mark your calendars, and visit www.Dali100.com for details.

Access Hollywood co-anchor Nancy O'Dell will be our Special Celebrity Host at Dali 100 Years Opening Night in San Francisco.



One of *Electronic Media's* "10 Most Bankable Stars in Syndication" and ranked among the "20 Hottest Stars Right Now" by *Shape Magazine*, *Access Hollywood's* Nancy O'Dell also contributes reports to NBC's *Today* show and to *Dateline*. One of Hollywood's leading entertainment journalists, Nancy covers events such as The Oscars, The Emmys and The Golden Globe Awards.

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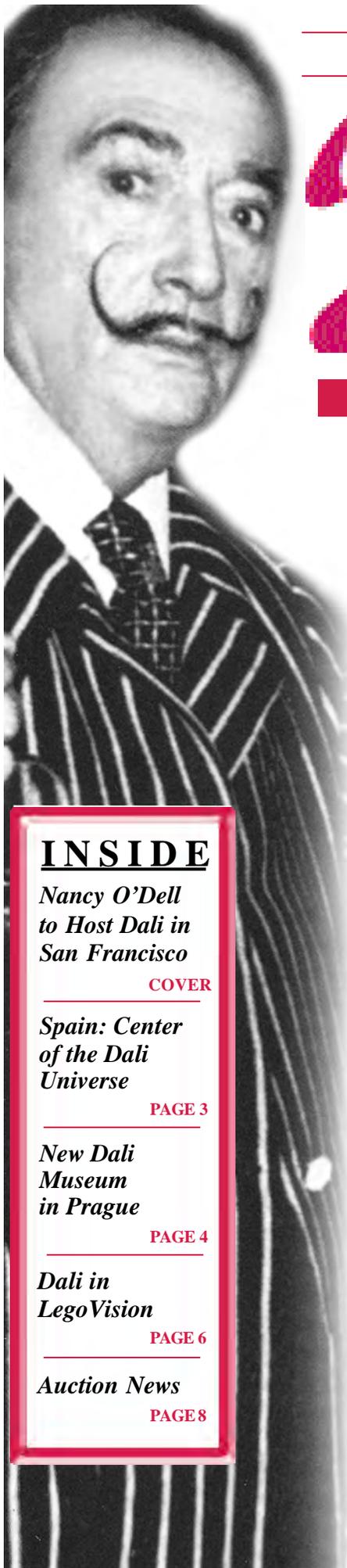
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Dali-Disney-Destino Drama Continues



We at the Dali Gallery have been closely monitoring the news about Destino, Dali's animated film collaboration with Walt Disney. The seven-minute film was never completed and disappeared into the Disney vaults for nearly 40 years until Roy Disney (Walt's nephew) brought it back to life and screened it at animation festivals all over the world. It was an instant success and to the delight of everyone involved, earned an Academy Award nomination for best animated short film.

Destino didn't win the Oscar, but the film has become a symbol of the feud between Roy Disney and Disney Company chairman Michael Eisner. The following Los Angeles Times article examines the corporate politics and the emotionally-charged views of many veteran animators who have long seen Roy Disney as a champion of their art form.

We were very excited to hear that the Walt Disney Company has more than 200 pieces of original art created by Dali for the film, and we've spoken with Destino's producer Baker Bloodworth in the hope that we might be able to exhibit some of the pieces in our upcoming San Francisco show. Bloodworth liked the idea, but had already promised the art to the Dali Museum in Spain, where the collection will remain indefinitely.

Excerpted from The Los Angeles Times, 2/29/04...

Since his resignation from the board in November, Roy Disney, 74, has been talking a lot about Disney Company chairman Michael Eisner. He has accused the chief executive of damaging the company's legendary image through a series of bad management moves. Among many other things, Roy Disney has criticized the company for laying off animators in Burbank, Calif., Florida and Paris, a move applauded by financial analysts as necessary given spiraling costs and audience preference for computer-generated animation.

Roy Disney's defense of old-school animation has made him a hero of sorts among those who put pen to paper. Included in that group are academy members entitled to vote in the category of animated short film. Tom Sito, president emeritus of the animation guild, said that he voted for *Destino* and that many of his colleagues were rooting for the film.

Working with Disney artist John Hench, who died last month, Dali spent eight months on the film from late 1945 to 1946. The project was put on hiatus by Walt Disney because the company was having financial problems after World War II. It seemed the destiny of *Destino* was sealed until 1999, when Roy Disney was making the animated feature "Fantasia 2000." As he rummaged through the studio's animation research library, Disney discovered about 230 pieces of art created by Dali and Hench.

At that moment, he realized some of the story sketches and paintings could be used to complete *Destino*.

There was an added bonus: One of the company's lawyers told Disney that the entertainment giant could take legal ownership of the Dali artwork stored at the studio after the film's completion. Roy Disney estimates the collection is worth as much as \$10 million.

When the company chairman questioned the film's cost, Disney said the budget was \$1.5 million. He went on to explain that the film more than paid for itself because of the highly valuable Dali paintings the studio would inherit.

To generate buzz for the movie, Roy Disney and producer Baker Bloodworth entered the work in a number of film festivals, with its world premiere in France last spring. *Destino* has won half a dozen awards, including the grand prize for best short film in Melbourne, Australia, and a special citation by the Los Angeles Film Critics Association.

"Have no fear of perfection. You'll never reach it."



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Spain 2004: Center of the Dali Universe

The following story is excerpted from an article in *The Financial Times* by Peter Aspden (January 16, 2004). It's a fascinating but lengthy piece, so we are presenting it in two parts. Part Two will appear in our next issue -ed.

The first clue that there is something curious happening in north-eastern Spain this year may come from casting an eye over the menu of one of its many fine eating establishments. At the Restaurant Duran in Figueres, for example, you can ponder the savoury pleasures of "Immortal atomic scrambled eggs" followed by "Duck's leg sodomised with anthropomorphic pears". At the Castell de Peralada, a few miles inland, things are weirder still.

A set menu offers the irresistible promise of an "Intrauterine Premonition of Mae West - the eggs seen... in their foetal state, framed with a tapenade paste and with an amethyst beetroot tartar kiss and a platinum blonde soya wig".

Gastronomy is very much an indelible part of culture in these parts, and the cultural legacy of Salvador Dali is not the easiest to digest. But everyone seemingly wants to be part of the festivities marking the centenary of the artist's birth this year.

The 31 restaurants that have invented special Dali menus for 2004 are playing their part with no less seriousness than that shown by King Juan Carlos, whose presence at a disappointingly muted and formal ceremony late last year kicked off the centenary celebrations.

When the Dali Theatre-Museum was opened in 1974 in the artist's birthtown of Figueres, a mass parade of dwarves, hippies, vintage cars and an elephant called Jazmine testified, in part at least, to the artist's dislocated imaginative world.

The contrast last October, when the king was joined by dignitaries and politicians each seemingly striving to outdo the other in inapposite solemnity, could not have been greater. The dramatic upward licks of the artist's fabled moustache would have quivered with outrage. Respectful speeches and turgid tributes were surely no way to remember the impossibly strange world of Salvador Dali.

The truth is that the savage visions of Dali, once considered genuinely disturbing, have been comfortably absorbed into the cultural mainstream. This has meant, inevitably, a partial sanitisation of the artist's more excessive expressions.

Walking around the Theatre-Museum in Figueres, where Dali spent the last years of his life, I talked to Montse Aguer i Teixidor, director of the Dalinian Study Centre, who fondly remembered reading to the artist - "he loved Stephen Hawking's *A Brief History of Time*" - while he sat in his armchair overlooking the church where he was baptised.

She told me about his admiration for Vermeer, as evidenced by the room's black and white tiled floor. She might have quoted - but didn't - Dali's own words on the theme: "The painting I like most in the world is the one of a bell tower by Vermeer de Delft."

And seeing as I feel great jealousy for Vermeer, because I cannot paint as well as him, I always masturbated on the rooftop of my house when the sun was setting and the bells of the bell tower rang in Figueres." Tiled floors only tell part of the story.

In the frank admission of his onanistic fantasies, no less than in his shameless self-promotion and flouting of ego, Dali was a man ahead of his time. As a 16-year-old boy, he was already fine-tuning his
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American Architect to Design New Dali Museum in Prague

(Excerpted and Translated from Radio Prague)

Prague is set to follow France and Spain with its very own museum devoted to the great surrealist painter, Salvador Dali. The architect chosen for the task is world-renowned Daniel Libeskind, who has won international acclaim for his Jewish Museum in Berlin and the rebuilding of the World Trade Center in New York. The Polish-born American was in Prague this week to visit the Dali Museum site and to promote the project.

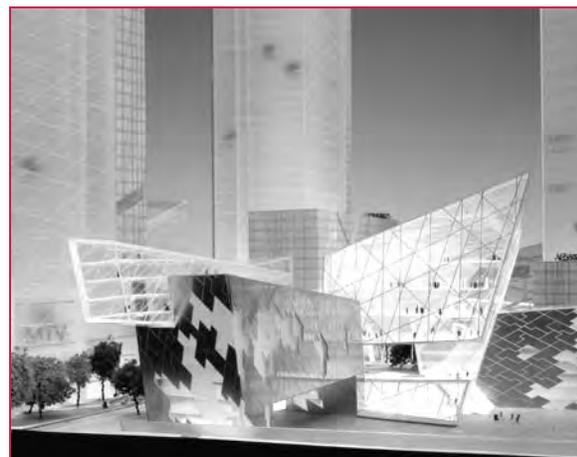


Daniel Libeskind's design for the new World Trade Center

Libeskind said that he was in the Czech capital "to put his hands on the cobblestones of Prague and get into the spirit of the city." He said what he felt the essence of a Dali project should be.

"Well, Dali was a great force of the 20th Century and a permanent force of the imagination so anything that has to do with the imagination, dreams and the future is certainly part of the programme that the word 'Dali' suggests."

At a meeting with the architect, Prague's Mayor, Pavel Bem, said that the project needed to be looked at from two perspectives. One priority, he said, was to keep in mind existing architectural styles native to



Elevation view of Libeskind's World Trade Center

Prague, from the Gothic of the Middle Ages, to the Functionalism of the 1920s. But at the same time, such a project should be provocative, confronting the old with the new, the past with the future. The Mayor added that Prague was the kind of city that deserved the best of world architecture, and a building by an architect of Libeskind's caliber would benefit the city.

But why a museum to the Spanish artist Dali in Prague? Well, the man with the dream is gallery owner Miro Smolak.

Mr. Smolak says that the surrealist icon came to Prague in 1974 to sit in as a model for the Czech sculptor Josef Nalepa, the first and only time Dali had given such permission. Mr. Smolak had once envisioned the sculpture ascending out of the water under the Charles Bridge but such an idea was impossible to realize under communism. The sculpture will be on show in the museum and the building will be derived from a Dali sketch drawn on a newspaper in the 1960s. But what is the Prague public to expect from this building? Will it be as strange and surreal as Dali's paintings - with watches melting into the landscape? Mr. Libeskind was quick to respond.

"You know Dali always said expect the unexpected. So, you can't just be too literal and expect melted time. But you can expect something that is on the level of aspirations that Dali opened to the world."

Mr. Libeskind is to have a three-dimensional model ready for Prague on the 11th of May this year. The day marks the 100th anniversary of Salvador Dali's birth. It is estimated that the museum will cost between 300 and 400 million Czech Crowns or between 12 and 16 million US dollars, which will be funded via private investors. But such a price doesn't concern Mr. Smolak as he is convinced it will become a huge crowd-puller. The Dali Museum in Spain welcomes over 1 million visitors per year.

"Our epoch is dying of moral scepticism and spiritual nothingness. Imaginative slothfulness, entrusting itself to the... material pseudo-progress of the post-war period, has de-hierarchized the spirit."



Spain Guardian of Dali's Assets

From www.theage.com.au

With Salvador Dali having died without an heir 15 years ago the Spanish state has inherited his assets and advertising rights, controlled since 1995 by the Gala-Salvador Dali Foundation.

Dali himself created the Foundation in 1983 to promote and protect what he termed his "artistic, cultural and intellectual" heritage along with his "assets and his rights ... his thoughts and worries, his projects, ideas and works ... his memory and universal recognition of his great contribution to art, culture and contemporary thought."

The state has charged the Foundation with managing the surrealist artist's intellectual property and commercial image rights, a sizeable task to which is added responsibility for pursuing cases of fraud connected with his wide ranging oeuvre.

The Foundation manages a diverse range of Dali collections comprising thousands of objects spanning a huge variety of styles, shapes and techniques. The overall collection includes paintings and drawings, sculptures, engravings, as well as jewels, holograms and photographs.

The Foundation has actively sought to add to the collection, acquiring in recent years more than 100 items, including "The Apotheosis of the Dollar" (1965) and "Little Anna Maria" (1920-22). In 1999 the commissioners of the Foundation procured 37 gold items of jewellery and precious stones from the Owen Cheatham Foundation collection and 27 uncompleted Dali drawings and paintings.

The collection of works collated by Dali between 1932 and 1970 is now on display in the Dali Jewels exhibition close to the Dali theatre-museum.

Spain 2004 (continued from p. 3)

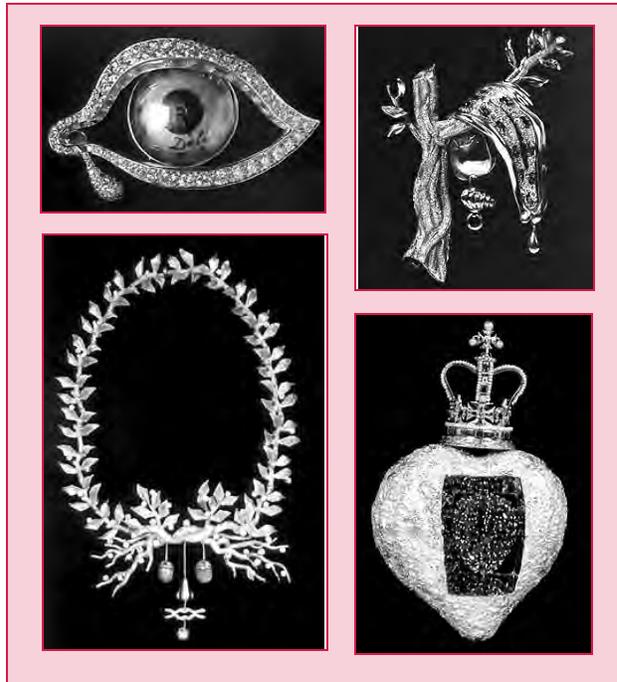
self-advancement skills, if only in his diary: "Perhaps I'll be despised and misunderstood, but I'll be a genius, a great genius, I'm certain of that."

By the time he visited America for the first time in 1934, his mastery of marketing was complete. Dali had arranged for the distribution of a broadsheet, "New York Salutes Me", before his arrival, announcing his role as the John the Baptist of the Surrealist movement. New York fell for it, and him. Two eventful years later, he was on the cover of Time magazine.

But it is not, needless to say, Dali the marketing man that we are being asked to admire during the course of his centenary year, which reaches its climax with the largest-ever retrospective of his art at Venice's Palazzo Grassi in September.

It is Dali the artist who is being celebrated, and demands to be judged. And it is here in the northernmost Emporda region of Catalonia, amid the barmy menus and unforgiving tramuntana wind, in the three museums devoted to his life and art, that the story is best told.

Part Two will appear in the next issue of the *Collectors Quarterly*.



Dali jewellery



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Dali In Lego-Vision



Well, it was bound to happen. During Dali's centennial year several new books were published about him, his film collaboration with Walt Disney was nominated for an Oscar, museums and organizations worldwide are celebrating his birthday, and now his most famous painting, *Persistence of Memory*, has been immortalized in Legos! You know, those little blocks in primary colors that your kids (and maybe even you) used to play with.

Legoland, a 5 year-old amusement park in Southern California (www.legoland.com) has added to its many attractions an art gallery of sorts, where paintings by the great masters have been re-created in tiny plastic blocks. Visitors to the park can run their hands over the Lego reproduction of *San Giorgio Maggiore at Dusk* by Claude Monet, the *Mona Lisa*, and Dali's *Persistence of Memory*, among others.

The main difference between a Lego gallery and a traditional art gallery is the hands-on element... children can touch these paintings and get as close as they like to see details. If a child could be persuaded to hold still and stay off the rides long enough to read through the panels and discuss the artwork with their parents, the gallery will be a great learning experience. ■

World-Class Art Collection Displayed in Indiana by Brana Clients

One of our very own collectors gave his hometown in Indiana a rare gift last November when he and his wife loaned their 29-piece art collection to the local library for a fund raising event. Of the 29 pieces in Steve and Abby Appelt's collection, 19 were Dali works, several of them purchased from Brana.

The Appelt's collection was displayed at the Carmel Clay Library in Carmel, Indiana in an exhibit entitled "Masterpieces Unveiled." More than 5,000 people viewed the Chagalls, Picassos and Rembrandts, but the Dali pieces were clearly the highlight of the show.

"The vast majority of visitors' comments were about the Dalis," Steve said.



Steve & Abby Appelt, Brana clients



"People were surprised to see sculptures and pen & ink drawings, because it's not what they expected. Most people never get a chance to see beyond Dali's pop icon image into the real depth of his work."

Several of the Appelt's pieces will be on display at our San Francisco and Fort Worth shows this spring (see story, page 1). ■

"What is a television apparatus to man, who has only to shut his eyes to see the most inaccessible regions of the seen and the never seen."



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A group of Dali Gallery staff and assorted friends traveled to St. Petersburg this month for the Dali Museum's annual dinner. We thought you'd enjoy seeing what some of us look like. You can meet us in person at our upcoming shows in San Francisco and Fort Worth.

Pictured from left to right are : Chad Johnson, Dorothy Miller, Candice Poindexter, Kerry Craft, Bruce Hochman, Holly Kalloo and collectors Steve & Abby Appelt (see the Appelt's story, page 6).

Events and Exhibitions

San Francisco, California & Fort Worth, Texas

◦ Dali: 100 Years

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. San Francisco, CA - May 12-30, 2004, Fort Worth, TX - June 11-27, 2004 (see cover story). For more information: (800) 367-3254 www.daligallery.com

Worldwide

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. The 15-month series will launch 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 on Dali 2004, call the Tourist Office of Spain at 212-265-8822 or go to <http://www.okspain.org>.

The Salvador Dali Museum - St. Petersburg, Florida

◦ Dali's Centennial: The American Collection, until September 26, 2004

The Salvador Dali Museum celebrates 100 Years of Dali in 2004. Running through the end of September, this exhibition showcases the depth of the museum's collection in chronological order. It includes many rare and rarely exhibited objects such as Dali's sculptures as well as never-before-exhibited objects such as Dali's birth certificate, school grades and handwritten manuscripts. The St. Petersburg museum houses the most comprehensive collection of Dali works in the world.
www.salvadoralimuseum.org 



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New, Improved Dali Gallery Web Site... Renovated, revamped and ready to roll!

www.DaliGallery.com

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AUCTION NEWS



Etude Pour Les Chants De Maldoror, 1933
(pictured at left)

*Signed lower center and variously annotated,
ball point pen and pen & ink on paper*

Estimated: \$20,700 - \$25,700

Sold for: \$37,414, Christie's London

Les Trois Graces, 1930 (pictured below)

*Signed and variously annotated,
pen & ink on paper*

Estimated: £15,000 - £20,000

Sold for £37,414, Christie's London

Moise, Illustration pour Le Sainte Bible, 1964

Watercolor, brush, India ink and charcoal on paper

Estimated: £12,000 - £15,000

Sold for: £20,315, Christie's London

Illustration pour La Sainte Bible, 1964

*Signed and dated "Dali 1964," lower center
Watercolor and pen & ink on paper*

Estimated: £15,000 - £20,000

Sold for: £22,705, Christie's London

L'unicorne, 1984

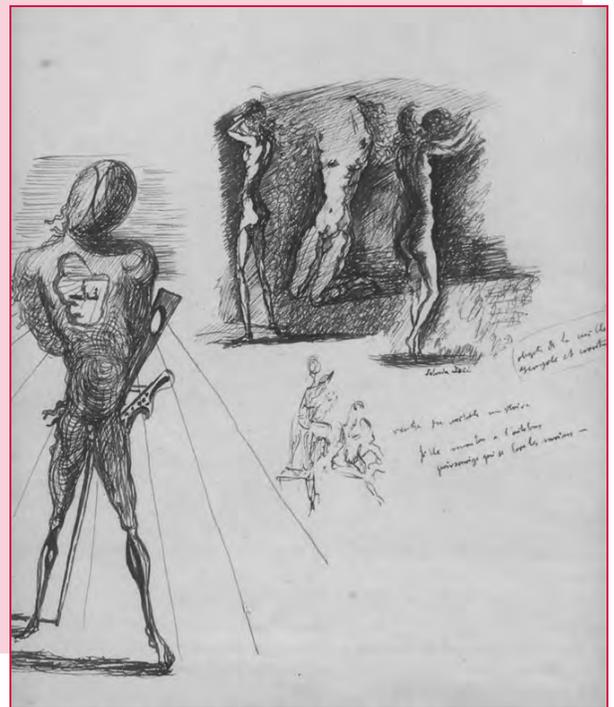
*Signed, numbered and stamped with the
foundry mark*

"Dali 1/7 Fonderle Perseo Suisse.

Bronze with green and gold patina

Estimated: £70,000 - £90,000

Sold for: £100,450, Christie's London



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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.

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