



THE **Salvador Dalí** COLLECTORS QUARTERLY[®]

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Our 2004 Exhibit Completes Its Tour More than 40,000 Visitors View the Collection during May and June in San Francisco and Fort Worth...

This year we definitely outdid ourselves, mounting two enormous exhibits back to back in two different states. It was grueling work for our energetic production crew and dedicated staff, but the results were beyond our expectations.

Opening night in San Francisco (May 11, Dalí's birthday) had quite a different flavor compared to our typical opening night soirees because, well, it was a *birthday party*. About 300 guests attended the invitation-only event, many of them patrons and members of the San Francisco Museum of Modern Art. Our guest host Nancy O'Dell from NBC's *Access Hollywood* acted as emcee and on-camera personality for our video cameras, shmoozing expertly while interviewing visitors for our *Dalí 100 Years* video (see photos on p. 7).

With all due respect for Nancy's beauty and talent (and for the 600+ Dalí works on display), one of the brightest stars of the evening was Johnny Alamilla, owner of Alma Restaurant. Johnny and his staff created a magnificent selection of Nuevo Latino munchies, and more than 20,000 visitors to the exhibit over the next three weeks received discount coupons for Alma's famous Yucca Fries (www.almacomida.com).

It was raining and flooded when our art hanging crew arrived in Fort Worth, but despite flight delays and hazardous road conditions, everything was ready in time for our "Surreal Taste of Spain" on opening night, June 10. Fort Worth's top restaurants donated exquisite Spanish cuisine, and money was raised to benefit the educational programs of Fort Worth's Cultural Center of the Americas. The press turned out in droves to cover the exhibit, and an Associated Press story went to 200 newspapers on opening day.

It was no surprise that some of the most popular pieces in Fort Worth were Dalí's sculptures and paintings depicting horses. The magnificent bronze *Horse Saddled with Time* was a favorite and will most likely be acquired by the time we go to print.

So what's next? We're looking for sponsors and locations for 2005. Call us with your ideas and suggestions.



The Horse Saddled with Time

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Salvador Dali Museum Names Its Site in St. Petersburg

Excerpted from *The St. Petersburg Times* - May 12, 2004

Salvador Dali, long considered the greatest artist of the surrealist movement, was born 100 years ago on May 11, and representatives from the museum that houses the largest collection of Dali's work used the historic occasion to ask the City Council to give them a new home on St. Petersburg's waterfront.

After months of speculation about the future of the Dali, Tuesday's presentation offered the first concrete evidence that museum leaders plan to move into the site now occupied by the Times Arena at Bayfront Center. The arena is scheduled for demolition in early 2005.

"Out of all of the sites we have considered, this one fits our needs best," said Tom James, president of the museum's board of directors.

James and Hank Hine, the museum's executive director, asked council members to consider a proposal that would let them build a 50,000-square-foot museum south of the Mahaffey Theater. The museum and the theater would be connected by a pedestrian plaza overlooking Tampa Bay. The three-story museum would be 20,000 square feet larger than the current museum and would include space for classrooms and a research library.

The need for the move comes from the Dali Museum's location in a one-story building on 1000 Third St. S, where it is at constant risk of damage from high winds or hurricanes.

"It's not just risk of wind damage to the building," he said. "It's the danger of projectiles, large yachts, being thrown through the building."

The museum's collection is valued at more than \$500-million, and the threat of a storm would close the building for three days as workers placed paintings in a secure vault, Hine added.

The museum attracts 200,000 people a year and has contributed about \$600-million to Florida's economy since it opened in 1982, according to documents provided by the museum.

Members of the museum's board have considered dozens of other sites, but none of them fit their needs. Then, in June 2003, the city proposed tearing down the aging Times Arena and several city leaders began a movement to steer the museum to the site.

This spring, state lawmakers sought several hundred thousand dollars for detailed engineering, architectural and survey studies, and the museum received \$25,000 for a planning study. In addition to voter approval, the deal needs about \$6-million in state funding so the state can buy the current Dali site from the city.

Most of the City Council enthusiastically embraced the plan. Council member John Bryan said the move would create "the most significant change in the waterfront of St. Pete in the last four decades." But a couple of members balked at the idea of selling valuable waterfront property without getting to keep the proceeds. Under the proposal, the \$6-million from the state for the current Dali property would be applied to the cost of the new museum.



Hallucinogenic Toreador (1968-71)
Part of St. Petersburg Dali Museum's 10th-anniversary collection

"Men have attempted to interpret dreams, and even to guide them, but never yet have men attempted to use sleep to guide and to control artistic creation which is to be executed in a waking state."



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Spain 2004: Center of the Dali Universe

Part Two of a story excerpted from an article in *The Financial Times* by Peter Aspden (January 16, 2004). Part One appeared in our last issue.

The Dali Theatre-Museum attracts more than a million visitors a year, making it Spain's second most popular cultural attraction after the Prado in Madrid. Self-styled by the artist as the "largest surrealist object in the world", its bizarre exterior, pock-marked with pa de crostons, loaves of local bread, and topped with eggs, is as bold a statement of non-conformity as one could wish for. The steel and glass cupola is equally audacious. Dali compared it with the Parthenon, albeit in his typically infantile way: "A symbol of the republic that is always filled with spiders' webs and swallow shit."



It is the sheer depth of Dali's continuous desire to shock that becomes wearying after a while, not least inside the grounds of the Theatre-Museum. Some of its jokes have aged badly: the man in the Cadillac who is rained upon inside the car; the living room assembled to assume the features of Mae West; some youthful satirical swipes at Matisse and Picasso.



But then you step inside a room devoted to the paintings and you remember with a start what the fuss is about. Here you can see the true Dalinian universe, not that of the smutty jokes and cheap sensationalism, but one of lucid, tranquil landscapes and haunting erotic images.

To capture the essence of this Dalinian universe, it is best to travel north to Port Lligat, near the fishing town of Cadaques, where Dali and Gala spent many years living in a labyrinth of fisherman's huts, bought at different times, refining their artistic partnership.

The residence overlooking the beautiful bay has been turned into a museum, adding a discreetly surrealist touch to what is a fairly typical Mediterranean scene. Outside the museum there is a cypress tree and an old fishing boat; you have to look closely to notice that the tree is growing through the bottom of the boat.

From outside there is little to disturb the idyll: whitewashed walls, a terrace flourishing with olives, pomegranates, lavender and rosemary. Peep over the walls and it is a different story: a cheerfully phallic swimming pool, some apparently discarded Pirelli tyre signs, cheap plastic figurines adorning a crude copy of the Alhambra's fountain of the lions.

The village's piercing light is apparent in all of Dali's hallucinatory landscapes. The strange, twisted rock formations, caused by the violent winds, appear as all manner of objects, most notably a slumbering face tilted on its side in "The Great Masturbator" at the Reina Sofia museum in Madrid.

If Port Lligat reveals the vitality at the heart of Dali's work, the last in the region's trinity of museums, Pubol Castle, hints depressingly at its occasional emptiness. Pubol, an 11th-century castle, was Dali's gift to Gala. She was to live there from the early 1970s until her death in 1982, after which Dali himself took up lonely residence until he was nearly killed in a fire.

Dali's relationship with Gala was complicated, but there was little doubting his devotion to the solemn, enigmatic woman he married in 1958. What is equally clear is the artist's inability to express his feelings towards her in any but the most tasteless of ways.

In one room, we are asked to admire Gala's haute couture dresses, as if the couple's scabrous dismantling of the trappings of bourgeois life were nothing but a tawdry pose. Are we moved by Gala's lonely tomb in the basement of the castle? Well, it is overlooked by a giraffe. It strikes a less than poignant note. Is it not an ultimate test for the truly great artist, the way he treats his own love? Or is

(continued on pg.8)

"The museum should not be considered as a museum, it is a gigantic surrealist object, everything in it is coherent, there is nothing which escapes the net of my understanding."



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New York Jail Warden Cleared in Theft of Salvador Dali Sketch

Associated Press - June 5, 2004

A former assistant deputy warden at a New York City jail complex has been acquitted of charges that he masterminded the theft of a \$250,000 Salvador Dali sketch.

A jury acquitted Benny Nuzzo, 51, on Friday after a monthlong trial. Nuzzo had denied any role in the theft of the sketch, which was reported missing from Rikers Island in March 2003.

Three other men, two correction officers and an assistant deputy warden, were also charged. One has pleaded guilty to attempted grand larceny.

Dali created the ink and pencil sketch, which depicts the crucifixion of Jesus, after an illness caused him to cancel a planned visit to the prison in 1965. The sketch has not been located.

Nuzzo, who was fired after his arrest, plans to try to get his job back, his lawyer said.



"That England, which has had sublime writers, has never given birth to a single great painter is known and recognized by all the world."



Dali Sighting

This issue's Dali sighting comes from Elizabeth Bursis, Ph.D., a woman we met at our San Francisco exhibit. She's a well-informed, well-educated Dali fan, and her story is lovely...

In 1969 I was a BFA student at the School of Visual Arts in New York. I spent that summer on Nantucket, MA, and a friend suggested that a great part time job back in NY would be cocktail waitressing at the King Cole Bar in the St. Regis Hotel on E. 55th St. The St. Regis, prior to being remodeled and in another era, was a grand hotel, and the King Cole Bar with its Maxfield Parish mural, was a grand room. I had also visited Dali's Jewelry Showroom at the St. Regis.

I was aware of Dali and Gala's presence as residents of the St. Regis. My job interview with the hotel manager reinforced the fact that I was a teenager, a flower child and too young to function in fishnets and hi-heels like the quintessential showgirl cocktail waitresses. Besides, I had no experience as a waitress anyway.

While the manager and I were chatting, I could see over his shoulder a lively, attractive group at a banquet table, and it looked like quite a glamorous gathering. I could also clearly see Salvador Dali in the midst of the group.

I asked the manager if I could be introduced to Dali so that I could tell him how much I appreciated his work and how he was one of the great painters in human history. To my delight he accommodated me! Dali and I talked briefly. He told me I was a "handsome Madonna," and he kissed my hand. I left the King Cole Bar four inches off the ground (like the cocktail waitresses in their high heels).

Celebrating Dali's 100th Birthday at the Concourse Exhibition Center, San Francisco, CA and seeing the largest collection of his works ever exhibited in San Francisco has been a divine experience for me. The exhibit was profound and inspiring.

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Dali-Inspired Stage Plays in San Francisco

From www.theage.com.au

It seems the whole world jumped on the Salvador Dali bandwagon during Dali's highly-celebrated centennial month, and in the company of museums, governments, airlines and art dealers, a playwright also got into the act. *An Impersonation of Angels* by Dan Carbone opened in San Francisco in March (alas, before we arrived for our exhibit in May). Below is a brief overview of the production, excerpted from an article in *The San Francisco Weekly* by Michael Scott Moore. For a list of rave reviews and some great photos go to: www.kaliyuga.com/Dali2Pg.htm


An Impersonation of Angels ... started four years ago as *Salvador Dali Talks to the Animals* – Dan Carbone's teeming life of Dali, performed in the manner of a surreal painting. Audience members who have already seen the new version may not believe me when I say it's more coherent than the old one, but it is.

Impersonation follows Dali through life and death, as he learns to be an artist and ages into a melancholy self-caricature. He's pursued by someone we meet in the first scene, "Dead Baby Salvador in Limbo" – a baby in frilly pajamas played by the bearded, stentorian-voiced Paul Gerior. It seems Dali's mother miscarried a child named "Salvador Dali"



Scenes from *An Impersonation of Angels*



wife Gala about evil and love and a maternal woman chirps like a bird in a tree. These rhythmic, musical, choreographed scenes are the strongest: They have duende, while the rest of the play shambles through mere silliness, or a goofy impersonation of the surreal. 

before the great painter was born. This Baby Salvador haunts the artist with questions of life, death, and identity.

The play has flashes of pure brilliance: When Carbone is good, he's both hilarious and sublime. But a lot of it is still disjointed and frustrating. Christian Cagigel stands out in the cast as Federico García Lorca, giving an eloquent speech about poetic inspiration, or duende; later he dies with harrowing musicality as a bull, stabbed in the back with colorful red picas, his masked head resting on a silver platter while Dali talks to his treacherous



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

www.DaliGallery.com

Why Did Salvador Dali Need Goats?

Excerpted from Pravda.RU



Design for a Stable-Lithium

An interesting article showed up in the Russian newspaper PRAVDA. It's a review of a newly-published book on the eccentricities of the rich and famous. As might be expected, Salvador Dali's at the top of the list.

In his recently published book *Palaces of France: Life and Memoirs of the Eccentric*, Pierre-Andre Elen tells the most unbelievable stories about how many famous people behaved. The author reveals some intriguing scenarios from the life of Salvador Dali during his many visits to the famous Hotel Meurice in downtown Paris on Rivoli Street. Some of Dali's most notorious antics included:

Instead of checking in to a room, he usually reserved an entire floor so that he could cruise the corridors on his bicycle.

In search of inspiration, Dali once demanded a herd of goats to be delivered to the hotel, and then proceeded to shoot them with plastic bullets.

Dali liked to keep several buckets of tar on the balcony in which he would soak mannequin heads.

Upon leaving the hotel, Dali would throw new shiny coins under his car while exclaiming that he was "riding on gold."



Dispatch from Catalonia

By Nigel Simmins

Nigel is one of our collectors who has graciously offered to send us reports from his visit to Dali's homeland on the occasion of the artist's centennial celebration

9th May 2004 ... Looking across the bay of Cadaques from our apartment, the usual, wonderful view was in sight, crowned by the beautiful church which is so well known for being the hallmark of the village of Cadaques, immortalized for all time in the magnificent Dali canvas of 1923/24 "Port Alguer." However, this week being the centenary of the birth of Salvador Dali, there was an exciting surrealistic twist - on the side of the original casino, a little way to the right of the church, there was an enormous reproduction covering the whole of the front of the building of "The Great Masturbator" - an amazing impact! Dali would have approved.

11th May 2004 ... Today finds Lesley and I - where else? - outside the apartment where Dali was born. We arrived at 8.30am and there were only a few people there including media personnel. Lesley and I had picked wildflowers on the mountain between Cadaques and the Plains of Ampurdan on the way to Figueres. These we duly laid in front of the door at precisely 8.45am. Only one other person brought flowers, which he attached to the door knocker. This person had been a regular at Dali gatherings for many years and was an artist in his own right. His name is "Bengel." On asking him why he had come he said "because I had loved my Master." Apparently Bengel had been one of Dali's pupils.

The one celebration that took place at this time was the arrival of fourteen men dressed in long purple, satin cloaks. They were known as "Los Tambors de Calanda" (a drum band from the birth place of Luis Bunuel in Aragon). When they started to play it was the most incredible, loud drum fanfare you had ever heard, certainly not for the common man, but to celebrate the birth one hundred years ago of the great Dali. It made the spine tingle and the hairs on the back of the neck stand up. This was definitely something special.



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Dali 100 Years - A Photo Retrospective



Brana collectors Steve and Abby Appelt being interviewed by our media host Nancy O'Dell in San Francisco.

Brana collector Dr. Michael Rieders (right) strolls through the Dali 100 Years exhibit in San Francisco with friends.



San Francisco P.R. powerhouse Susie Biehler (she represents Alma Restaurant, which provided the exquisite menu for the evening), and her companion Russ George.



Salvador Dali Gallery director Bruce Hochman is interviewed by Access Hollywood's Nancy O'Dell.



*A custom-made birthday cake, a reproduction of *The Persistence of Memory*, was created by The Cake Gallery, San Francisco. Happy 100th Birthday, Dali!*



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Spain 2004 (continued from p. 3)

that just a Romantic conceit?

That question hangs heavy over the juvenile hommages on display at Pubol. There are always the jokes; but anyone over the age of 13 will, after a while, tire of Dali's eternally adolescent lust to provoke. Yet it is also too easy to dismiss his significance. We live in a time when the witty juxtaposition of disparate images and the trivialisation of human sexuality have become commonplace - in art, in advertising, in everyday conversation. It is a universe that Dali helped to create.

AUCTION NEWS

Femme a la' tete de Roses

(conceived 1981, cast by 1987)

Signed "Dali" on the back of the neck, numbered and stamped with foundry mark "E.A. ¼ Founderia Arte File Bonvincini. Bronze with gold patina.

Estimated: \$70,000 - \$90,000

Sold for: \$169,900 at Christie's 5/5/2004



Gault Prize (1966)

Signed twice "Dali,"

Gouache, brush and India ink on board.

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

Sold for: \$65,725 at Christie's 5/5/2004

Andromeda, 1931

Pencil on paper

Signed and dated "Salvaodor Dali 1931"

Estimated: \$35,000 - \$45,000

Sold for: \$59,750 at Christie's 5/5/2004

Horse and Rider, 1935 (Pictured left)

Signed and dated

India ink on paper

Estimated: \$80,000 - \$120,000

Sold for: \$153,600 at Sotheby's 5/6/2004

Picador (1969)

Signed "Dali"

Oil on canvas

Estimated: \$150,000 - \$200,000

Sold for: \$176,000 at Sotheby's 5/6/2004

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