

THE **Salvador Dali** COLLECTORS QUARTERLY®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Dali at UCLA Attracts Record Crowds in Los Angeles

Dali at UCLA, a collection of more than 500 one-of-a-kind works, oil paintings, watercolors, original drawings, prints, print suites, sculpture and tapestries, opened July 14 to approximately 1,750 *first-day* visitors. During the 13-day run of the show, more than 20,000 people viewed the works, and after the show closed July 27, the UCLA ticket office continued to be flooded with calls from Dali fans asking when and where the next show would be.

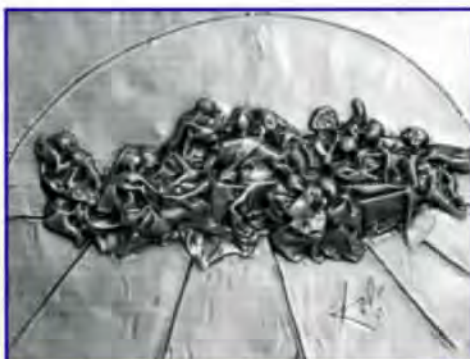
This was the largest collection of privately-owned Dali works ever shown in Southern California. A portion of proceeds went to benefit pediatric genetic research at the UCLA School of Medicine.



L to R: E. J. Campfield, Dali Gallery; Dr. Stephen Cederbaum, UCLA, Pediatric Genetics; Terri Mandell, Dali Gallery; Bruce Hochman, Dali Gallery; Dr. Edward R. B. McCabe, UCLA, Pediatric Genetics.

"When I was approached by the Dali Gallery about an exhibit to raise funds for pediatric genetics, I was, needless to say, quite taken with the idea," said Dr. Stephen Cederbaum, professor of psychiatry and pediatrics, division of genetics, UCLA School of Medicine. "It was obvious that we would be creating common ground on which medical arts and fine arts could meet and complement one another."

Visitors were awestruck by the exhibit because of the enormity of the collection and its diversity. Many people were surprised to find that in addition to his well-known paintings, Dali produced a staggering amount of sculpture, drawings and other graphic works.



"I was particularly touched by *The Last Supper* silver bas relief," commented James Sinclair, an executive at Mattel Toys. "The power of it, even in its abstract rendition, was mesmerizing."

Presenting the exhibit on the UCLA campus provided an unexpected academic benefit, as a great number of students and young people were able to experience Dali, many of them for the first time.

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End of Show Special

Brana Fine Art is privileged to be one of the few official distributors of limited edition pieces from the Isidro Clot sculpture collection (*see story page 3*). These works were displayed recently at the *Dali at UCLA* exhibit in Los Angeles and were featured on CNN and KABC news. They are excellent acquisitions for a new Dali collector, and we are pleased to offer them to our clients and subscribers. For details on this sculpture collection, please see the *Dali at UCLA* catalog, pages 26-28, or visit our website at: www.daligallery.com. To speak with a gallery representative about purchasing these extraordinary sculptures, call us at (800) 275-3254. ~



"Winged Triton"
Isidro Clot Collection

More Dali Sightings

Every once in a while we hear great stories from people who've had personal encounters with Dali. In our Spring 2000 issue, Jacques Foucaux, a friend and collector, told us about his dinner with Dali in Port Lligat back in 1964. Our latest Dali sighting comes from a New York artist named Lawrence Swan, who attended the opening night reception for the *Dali at UCLA* exhibit in Los Angeles and told us about his own encounter with the master.

In 1969, when I was 14 years old, I was among 12 kids chosen from 700 teenage artists to exhibit our work in New York. It was at the Statler Hilton on 52nd street, and it was arranged by a woman named Mrs. Washington. She was a sculptor and had acquired a bit of fame, particularly for a sculpture she did of JFK, which was displayed at the White House for years. She was very well connected, and she knew Salvador Dali. It happened that he was in New York during our little exhibition, and she invited him to look at our work.

He showed up wearing a leopard-print outfit, with long hair and some kind of exotic animal on a leash. We were dazzled by him. He didn't really speak to anybody, just looked quickly at the paintings and went

straight to *mine*. My painting was called *The Amputated Man*. At 14, I was a budding surrealist, and I

guess that's why he was attracted to it. He spoke with me for about 20 minutes, and he talked about what he called the Ten Commandments of being a successful artist.

I can't remember the details of course, but I do remember him telling me things like, "Don't let them suck you dry, because they're all vampires," and, "There's only one real critic of your work, and it's you." But the comment that stuck in my mind most clearly all these years was, "You'll get all kinds of opinions about your art, but remember that even a drunk lying in an alley half dead like Edgar Allan Poe, naked and robbed, has an opinion."

Lawrence Swan is the founder of a New York art movement called *The Screwball Art Society of America* ~



Trivial Pursuits: What was the name of Dali's ocelot?... (800) 275-3254



The Amputated Man

"Mustaches serve as antennae ... with my mustaches I feel more alert, that I am more acutely conscious of everything that goes on and especially of everything that moves around me. Because of their very length ... the least change of light registers in the ends, immediately communicating itself to my eyes."



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Dali the Sculptor

Commentary on the Sculpture Collection of Isidro Clot,
Now Available Through Brana Fine Art

Late last year a rare collection of Dali sculpture toured the U.S. The exhibition, "Salvador Dalí: The Original Sculptures," was on loan from the Isidro Clot Collection in Bilbao, Spain. We at Brana Fine Art are able to offer limited editions of these sculptures to our clients and recently exhibited them at the **Dali at UCLA** show in Los Angeles. All have been authenticated by Robert Descharnes, who is described below.

The sculptures were modeled in wax at Dali's home in Port Lligat, Spain from 1969 to 1976 and were acquired by the artist's friend, Isidro Clot. We reported on last year's exhibit in the Autumn 2000 edition of the *Salvador Dalí Collectors Quarterly*, but we've learned quite a bit more about this unique collection since then. The idea of Dali as a sculptor is an unfamiliar one to many of his admirers, and in the words of Ronald Bernier, director of the Sioux City Art Center which housed the exhibit last year, "This exhibition is a unique opportunity to view the work of an artist who, when at the height of his fame in the 1960's and '70s as a painter, launched successfully into the art of sculpture. The work of Dalí the Sculptor has long dwelt in the surrealist shadow of the work of Dalí the Painter." --- ed.

Robert Descharnes - A Great Adventure

Excerpted with permission of Fundación Amigos del Surrealismo

Writer, photographer and film producer Robert Descharnes met Dalí in the winter of 1950-1951. He was soon to become his friend, colleague and biographer. Today, Robert Descharnes is recognized as the main international expert on Salvador Dalí's works. During the last thirty-five years he has contributed to all the main Dalí international exhibitions either as curator or consultant. His friendship of thirty-nine years with the artist makes him one of the few privileged to have known the "other" Dalí, the Man that disguised himself behind the Genius.



best foundry's in Italy, France and Spain, with whom he had worked for many years.

As a close acquaintance, I was able to spend time with Dalí, talking about this and that while he modeled the works in this collection. The sculptor's work took the form of a ritual which was held at a precise time in the day, away from the studio and if possible in the summer sun. At the end of every morning, just after mid-day, Dalí would put down his paintbrushes and leave the workshop for the poolside.



The work of Salvador Dalí the sculptor has long resided in the surrealist shadow of the work of Salvador Dalí the painter-phenomenon, but it now sees the light of day to the benefit of collectors, and to the enrichment of the museums and public areas the world over which now house his monumental statues.

The Salvador Dalí sculptures featured belong to a collection accumulated in the 1960s and 70s and known as the Clot Collection after Isidro Clot, a Spanish art lover and friend of the artist who commissioned them from Dalí in that period. Dalí modeled each of these sculptures directly in wax at his house in Port Lligat in Spain. Molds of the original works that had sprung from his fingertips were then produced using the 'lost-wax' process. This process is widely acknowledged to produce the very finest casts. There is no better way of obtaining a better bronze, and Dalí, like the Greeks before him, was well aware of this. Perfectionist that he was, he requested that, in accordance with his wishes, these sculptures always be cast in this manner, and then polished by the



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Disney, Dali and Destino

This article appeared on an informational website called "The Straight Dope" (www.straightdope.com) in response to a question posed about a movie project that Dali had worked on with Walt Disney -- ed.

Disney has always had a thing for strange bedfellows. The most recent development in animation has John Kricfalusi of *Ren and Stimpy* fame developing an animated series for Disney Television entitled *Green Monkeys*. I can't imagine two more differing styles, but even back in the 1940's, Disney was reaching out and trying to extend his art beyond the merely commercial.

The project you're talking about was called *Destino*. Its origins and eventual abandonment are for the most part a mystery. No one seems to know exactly where or when Walt Disney and the Spanish surrealist artist Salvador Dali met. But because of wartime tensions in 1939, quite a few of Europe's artists found themselves finding refuge in America. It may have been Dali's flair for self-promotion and his attraction to Hollywood that led him to Disney. However it came about, they decided to attempt a combination live action/animation short based on the Spanish ballad "*Destino*" by Armando Dominiguez (Disney had previously acquired the rights to the song).

This short was planned to be part of a new omnibus feature like *Fantasia*. John Hench and Bob Cormack were assigned to work with Dali and turn his inspirations into workable animation. There was only a vague idea of a plot, and what ideas there were were more along the idea of a mood piece following the themes of love, hate, time and destiny.

Disney was no stranger to surrealism as the "*Toccata and Fugue*" section of *Fantasia* proved, although he admitted to lowbrow tastes and a disdain for modern art. And working with Dali proved to be easy -- he reported to the studio every day promptly at 9:30 and spent all day at his artwork almost as a regular Disney employee. Dali insisted on working with his own media, however. When presented with the standard animators paper which has the three hole punch at the bottom of the page, Dali refused to use it saying "This paper will not do. It already has a design!"

So, what happened? *Destino's* fate is shrouded in as much mystery as its beginning. Disney and Dali, by mutual agreement, abandoned the project in 1947 after numerous storyboards and a 17-second test reel were completed. Hench said Disney felt the market for omnibus features had evaporated. Others privately felt that Dali's more extreme style and ideas may have been too much for Disney's midwestern sensibilities. After work on the short was shelved, much of the artwork was stolen from the studio and eventually showed up on the New York art market. Dali and Disney, however, remained good friends afterwards and continued to visit in each other's home countries.

There is hope *Destino* will be completed, although it won't be what the Dali/Disney collaboration might have been. The ideas for the short has been picked up by the current Disney Studio and the re-creation will be supervised by the same John Hench who originally worked with Dali in the 1940's. ~

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The Salvador Dali Gallery has seven original pen & ink drawings done by Dali in 1953 for another untitled cartoon project which was never produced. See them on pg. 7 of the *Dali* at UCLA catalog, or call the gallery for details at (800) 275-3254. ~



"Just as I am astonished that a bank clerk never eats a cheque, so too am I astonished that no painter before me ever thought of painting a soft watch."



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A Unique Memento of the Dali at UCLA Show

As part of our advertising for the *Dali at UCLA* exhibit, we produced full-color street banners which were displayed on light poles along major boulevards in Los Angeles. During the exhibit, hundreds of people asked if these banners would be for sale after the show was over.

A very limited number are indeed available while supply lasts for \$300 each, plus s&h. They measure 3' x 8' and would make a great addition to any indoor or outdoor décor.

To purchase yours, call the Salvador Dali Gallery at (800) 275-3254. But hurry, there are very few left. ~

Santa Monica Screenwriter Wins "Tear of Time" in Drawing



Journalist and screenwriter Scott Sanford Tobis of Santa Monica, California was feeling lucky the day he attended the *Dali at UCLA* exhibit. He and his wife had recently decided to replace a Monet print that had been hanging in their living room for years, and when they learned they could enter a drawing to win a Dali lithograph at the exhibit, Scott had an odd, overwhelming feeling that the print would be theirs. For the price of a \$10 raffle ticket, Scott and Sabrina Tobis became the owners of *Tear of Time*, a cooperative lithograph valued at \$3500. The piece was authorized by Dali and signed in 1998 by Albert Field.

Scott fell in love with surrealism at the age of five when he was given a child's puzzle of a Magritte painting called *The Son of Man*. As a child growing up in New York City, he spent days on end at the art museums and developed a special affinity for the surrealist painters, including Dali.

"We're quite excited about owning our first Dali," Scott says. "And I'm sure there will more in our future. We were also very impressed by the UCLA exhibit in general, with a special affinity for the sculpture section. Even though I was aware Dali had worked in that arena, I'd never been fortunate enough to view any of his efforts in person. It was extraordinary."



"Tear of Time"

Scott and Sabrina heard that they were the winners July 28, the day after the show closed. They picked up the lithograph immediately and, after registering it with the Salvador Dali Archives, had it framed and knew exactly where it would hang in their home.

"It's a perfect replacement for the *Waterlilies* print, which had lost its appeal to us because the impressionists are so over-commercialized these days," Scott says. "You can find Monet and Renoir printed on everything from designer bedsheets to sundresses to t-shirts sold on Venice Beach. We needed something new and unique, and the Dali exhibit offered us tremendous inspiration and, in the end, a wonderful and rare opportunity to own an actual piece of art history." ~



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Dali the Sculptor *(continued from pg. 3)*

morning, just after mid-day, Dali would put down his paintbrushes and leave the workshop for the poolside.



There, sitting comfortably in the hollow of an enormous sofa, he would model until it was time to lunch with Gala on a plate of grilled fish. His unbridled creativity was a joy to behold. But why this particular place? Because it was sunny, and he needed the heat of the sun to soften, separate and unwind a fine band of white wax measuring two millimeters thick by fifteen centimeters wide from the skein, which awaited him. Very often, I would go and order these from the venerable Sennelier stores on Quai Voltaire near the Louvre, which Dali had used since the 1930s.

Once a meter of wax had been unwound, one would see a dexterous pair of hands making a series of knowing folds rather than modeling per se. I was present when a new form of sculpture was born -- 'Dalinian folding or origami!'

I include these details in order to emphasize that the sculptures in the Clot Collection saw the light of day in a special environment in which pleasure and independence predominated. The art lover imposed no requirements or constraints on the artist. This freedom of creation was to grant this unique collection the prominent place it now occupies among Salvador Dali's sculptures.

Salvador Dali, Sculpture and Space

Dali, a sculptor? Without a doubt, but of statues? Yes. But surely never a craftsman who wielded a hammer, chisel and burin to fashion shapes from marble and wood. No. He would always use wax, often used plaster and sometimes turned to clay.

He was an aristocrat not only in the field of painting but also in that of sculpture, and chose to use the very finest technique, and the one employed by all the great sculptors: modeling. The hands that were so adept with the pencil and paintbrush were just as skilled when it came to modeling, and gave life to the wax, folded, caressed, kneaded and smoothed it. The creative sensibility with which he imbued his models would fuse and disappear, swept away in the spell of the fire, only to be reborn in bronze.

Salvador Dali, this great artist famous for his paintings, his moustache and the countless eccentricities which punctuated his life, this master of the surreal, was a creator who was always driven by the idea of art which occupied space - from the smallest of spaces to the most monumental.

Most of his pictures, whether drawn or painted, and even his most famous, are created on paper and canvas as projects erected in space. The words 'monument and statue' and images of these often feature in the titles and subject matter of his paintings and writings.

Dali's sculptures are rooted, above all else, in architecture. That is to say, regardless of the subject matter and the media used to portray this, a 'morphological' ensemble is devised and then set in space. To this in his sculpture one must examine all the objects he created, from surrealist artifacts (amusement park) and other assemblages (Monument to Francis Pujols in Figueras), to the figurines that became five-meter-high statues (Homage to Newton in Madrid) and others all over the world, or the statues in the Clot Collection. They show the artist's constant desire to create impressive works of large dimensions.

"The one thing that the world will never have enough of is exaggeration." This quote from Dali gives an insight into his world of the monumental and imaginary. Sculpture per se does not play a major part in this scenario. Dali viewed the monumental primarily as a type of vision, an inclination to a reverie in which outsize creations rise up from the microcosm as well as from the macrocosm. Being monumental meant erecting monuments - the ultimate goal!

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"The first art with which the painter must make himself familiar is above all architecture. Never music, which is the enemy of painters and injurious to them."



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Dali at UCLA Draws Record Crowds *(continued from pg. 1)*

Jenny Donnell, a 22 year-old art student said, "I loved the sculpture. I had no idea he produced so much of it. There's so much about Dali that I didn't know."

Some of the more unusual and prominent elements of the show included limited edition sculpture from the Isidro Clot collection (see story page 3), and original paintings and drawings, such as *Luna a la Calanque De Culip*, an oil on wood board that was painted by Dali at age 10. Also added this year was a selection of rare Dali collectibles which had never before been publicly exhibited. The collectibles included signed books, magazines and photographs, rare catalogs and an array of unusual items designed by Dali.



"This is the largest show we've ever produced, and now that we've seen how successful it can be, we intend to do it again," reports Bruce Hochman, director of Brana Fine Art and the Salvador Dali Gallery. "We're producing a video about how our exhibits are put together and the impact they have on the art world, and this video will be presented to sponsors and venues all over the country as we work on making these shows a regular event."

Plans for the next show are in progress. We're looking seriously at New York for Spring 2002, but at this writing, nothing's been confirmed. As always, we'll keep you posted. ~

Model for Christ of St. John Dies at 82

Excerpted from an article in the *Ottawa Citizen* by Richard Starnes

Russell Saunders was a stunt double for stars like Humphrey Bogart, but perhaps his biggest role was when he posed as Christ. When Saunders first met Salvador Dali he had no idea who he was or why he was asking the young stunt man to take off his clothes. "I was working for Warner Brothers Studios, and they told me to test in front of this guy with a cane and a waxed moustache," Saunders said in a 1984 interview.



Dali was so taken with Saunders' sculptured body and chiseled looks that he immediately offered him one of the most famous modeling jobs in art history. In a Hollywood studio, Saunders, wearing only a bathing suit, was tied to a cross and hung face-down from the ceiling for 20 minutes at a time. The result was *Christ of St. John of the Cross*, one of Dali's most important religious works.

Saunders recalled the one problem attached to the job that paid him \$450 a week and helped make his physique famous. "My girlfriend at the time got a bit frustrated with me," he said. "I thought I should lead a chaste life while I was modeling for Dali or I wouldn't have a true feeling of portraying Christ."

Frustrating as it may have been for the unnamed lady, the decision was an example of professionalism and dedication that earned Saunders the reputation as one of Hollywood's greatest stunt men. He died on May 28, 2001. ~

Dali at UCLA Exhibit Catalog



More than 200 color images in this 36-page memento of the largest exhibit of Dali art ever shown in California.

Now just **\$19.95** plus \$8 s&h

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Dali the Sculptor *(continued from pg. 6)*

Thus it was that in Paris from the early 1930s and the start of the Surrealist period onwards Salvador Dali would punctuate his work with examples of this constant desire to surpass human dimensions. The most significant of these, and one found in numerous paintings, drawings and sculptures, is the minute silhouette of two figures holding hands - Dali as a child and his father - facing gigantic bone monuments, such as those depicted in a masterpiece of Surrealism dating from 1933: the engravings for the 'Chants de Maldoror' by the Comte de Lautreamont, published by Albert Skira. Leafing through this 'catalogue of monuments' one dreams of seeing these set in space. Also in the 1930s, Dali produced several rough-hewn plaster models that have since disappeared, but of which some photographs still remain.

Above all, the monumental was consonant with an art form, which was his very own - the art of disregarding boundaries. Architecture, materials of every kind, human beings, animals, insects, plants, shells and fish, the rocks at Cape Creus, waste, the hard and the soft, bones, human or elephant skulls, all of which were fossilized and thrown into the melting pot or entrusted to constructors; the monumental dream of Salvador Dali the sculptor! An eagle-eye view in which there is no difference between a fly and a cathedral, between an electron and a galaxy. It is all a question of perspective! The imagination and fantasy will do the rest. Dali's sculptures are rooted, above all else, in architecture. That is to say, regardless of the subject matter and the media used to portray this, a 'morphological' ensemble is devised and then set in space. Architecture and Sculpture both do battle on the same field. ~



Robert Descharnes, July 1999
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"The fact that I myself, at the moment of painting, do not understand my own pictures, does not mean that these pictures have no meaning."

New from Brana Fine Art... A Private On-Line Gallery for Collectors Only!

Most of you are probably familiar with our new website by now, www.daligallery.com. We're pleased to announce that we've been getting great feedback from collectors and visitors who've found the site extremely helpful and easy to navigate.

We've recently added a valuable new feature to the site, which we're offering exclusively to our loyal family of Dali collectors. It's called the "Private Gallery," and it's loaded with special deals and opportunities created just for our clients. These offers are not available to the general public.

The private gallery is accessible only if you have a user name and password. To get started, give us a call at (800) 275-3254. We'll assign you a user name and password, and then simply visit our home page and click on "Private Gallery" to find the best deals on Dali available anywhere. ~



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