



THE **Salvador Dalí**

COLLECTORS QUARTERLY

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Our Centennial Exhibit Confirmed for San Francisco May 11-30, 2004

Mark your calendar and start making travel plans, because we've just kicked off the post-production phase of our next major exhibit.

As an astute Dalí collector, you're no doubt aware that May 11, 2004 is Dalí's 100th birthday. This is an extremely important event in the Dalí world, and Dalí's native country of Spain has even declared it a national holiday, even going so far as to arrange for the artist's name to be painted on one of Iberia Airline's jets.

Museums, galleries, corporations and governments around the world are gearing up for the Dalí Centennial, and since we hate to miss an opportunity for a good party, we've jumped on the bandwagon (or the "Dalí Trolley" as we like to call it) by assembling our largest exhibit ever.

Our 2004 Dalí Centennial Exhibit will be held at the San Francisco Concourse, a 125,000 square foot contemporary glass and steel pavilion at the corner of 8th & Brannan in downtown San Francisco. The facility is first-class, and the opening night birthday party - by invitation only - promises to be one of the city's hottest tickets. Local VIPs, media, collectors, patrons and others will be in attendance to preview the collection and to share champagne, dinner and a surrealistic birthday cake large enough to feed 500.



San Francisco Concourse Exhibition Center

The collection includes dozens of new pieces, including more than 500 original paintings and drawings, print suites, prints, sculptures and tapestries. In addition to the artwork, our collection of rare Dalí collectibles (originally premiered at our Summer 2001 exhibit in Los Angeles, and now even larger) will be on display. These items, which cannot be seen anywhere else in the world, include signed books, magazines and photographs, rare catalogs and an array of unusual items designed by Dalí.

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The chairman of the Gala-Salvador Dalí Foundation, Ramon Boixadó, and the coordinator of Dalí Year 2004, Montse Aguer, have presented the official logotype of Dalí Year 2004. The logotype takes as its central motif the work by Salvador Dalí *Study for Stereoscopic Work - Eye in a Landscape* (c. 1975), belonging to the Foundation collection. The logo's composition was created by the graphic designer Àlex Gifreu, from an idea suggested by the museum's director, Antoni Pitxot.

Driver Recovers Dalí Works Left in Taxi

A Barcelona waiter who left works by artist Salvador Dalí in a taxi in the Catalan capital a week ago was breathing more easily Thursday after his alert driver rescued and handed them over.

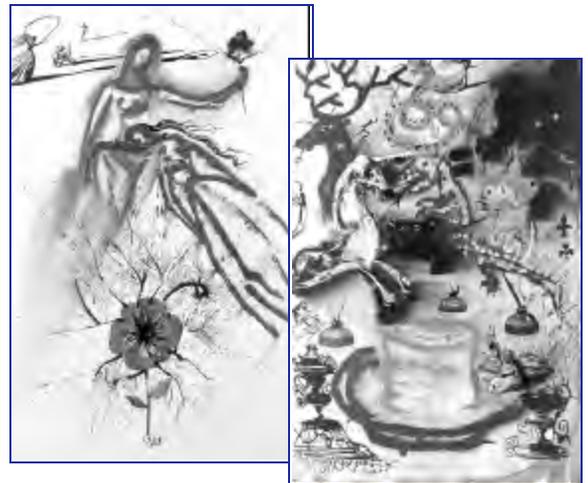
Sebastia Verdaguer left behind a unique Dalí-illustrated version of *Alice in Wonderland* dating from 1969 as well as a series of engravings worth an estimated 18,000 euros, *La Vanguardia* daily reported.

The driver advertised in the press to find the works' owner and was finally able to hand them back to a grateful Verdaguer.

"He didn't think the affair that important. He saw the engravings bore Dalí's signature, but he didn't know if they were originals and had no idea of their value," said Verdaguer.

There exist just four known copies of the engravings worldwide.

www.sify.com (*Indian News Service*)



Alice in Wonderland, 1969

"My brother and I resembled each other like two drops of water, but we had different reflections. Like myself he had the unmistakable facial morphology of a genius."

Four Charged With Stealing Dalí Sketch

NEW YORK - Four Rikers Island jail officials have been officially charged with stealing a Salvador Dalí sketch from a locked display case during a fire drill. The men, two assistant deputy wardens and two corrections officers, were charged with grand larceny and could get up to 15 years in prison.

The untitled work, depicting the crucifixion in ink and pencil, was removed from the lobby of the city jail and replaced with a copy during an unscheduled fire drill staged by the defendants at midnight on March 1, authorities said. A 1985 appraisal concluded it was worth at least \$175,000, a corrections official has said, but an art expert told *The New York Times* in 2001 that it was worth at least three times that.

Dalí gave the sketch to the jail in 1965 after canceling a visit. At the bottom of the drawing is a message from Dalí, who was never known for correct spelling: "For the inmates dinning room on Rikers Island. Dalí." The sketch was displayed in the jail's dining room for 16 years before being moved to the lobby, where only officers and visitors are allowed.

"Who knew that it might have been safer left in the cafeteria?" said Rose Gill Hearn, commissioner of the city Department of Investigation.



Albert Field, Archivist of Dalí, Dies

By Douglas Martin, New York Times 8/10/03

Albert Field, the designated expert in divining when the surreal is real, at least in the work of Salvador Dalí, died on Monday, August 4 at Mount Sinai Hospital of Queens. Mr. Field was 86.

Dalí, whose precisely realistic renderings of fantastic images like melting watches are very popular with art collectors both casual and serious, once said that he awoke "wonderstruck" at the thought of the prodigious things he would do that day. The problem was that countless Dalí counterfeiters had a disturbingly similar thought. That is where Mr. Field came in: Dalí appointed him to be the arbiter of which Dalís were really Dalís.



Albert Field with Salvador Dali at the St. Regis Hotel

Mr. Field, whose title was official archivist, proceeded to catalog thousands of authentic Dalí works and fakes. As a result, he was drafted as an expert in 20 art fraud investigations. His services were also sought by auction houses, museums and individuals, who for \$150 could find out if a \$3,000 Dalí was what they fervently hoped it was.

"I have found 17 kinds of fraud," he said in a newspaper interview with *The St. Petersburg Times*, in Florida, in 1987, and that excluded what a salesman might tell a customer to make a sale.

Forgers were drawn by Dalí's awesome output, which made single copies hard to pinpoint, and by his easy-to-forge signature, among other things. Some accounts have suggested that even Dalí's wife and friends were not above abetting counterfeiters. Dalí had his own theory. "Someone who is subjected to forgery the way I am must really be fantastically good," he said.

An eccentric genius, Dalí found a kindred spirit in Mr. Field, who was not exactly bound by convention himself. A thin, spectral figure with a wispy white beard, he lived and worked in a crammed row house in Astoria, Queens, decorated with large old subway signs and, of course, Dalís.

Field was an adventurer who climbed the Matterhorn and Mount Fuji and was on his way to having scaled the tallest peak in each of the 50 states. He combined his interests in nudism and hiking by trekking the Appalachian Trail in the nude. He sang bass with the Oratorio Society of New York for 53 years. "He never had the slightest interest in any artist besides Dalí," said Frank Hunter, a friend and business associate.

Mr. Field fell for Dalí's work when he went to his "Dream of Venus," a Surrealist fun house at the 1939 World's Fair. His visit to the first major retrospective of Dalí works at the Museum of Modern Art in 1941 deepened his passion.

He eventually met Dalí in the early 1940's, and the artist responded to his adulation. During the three or four months of each year that Dalí would spend in New York, the two would meet on Sundays at the St. Regis Hotel. Mr. Field would take along photographs of works attributed to Dalí. When they were fakes, the artist would write "fals" on the photos, leaving off the final "e," Mr. Hunter said.

In 1955, Dalí asked Mr. Field to be his official archivist. Since Dalí could not type, Mr. Field

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Disney/Dali's Completed Destino Kicks Off Annecy Fest

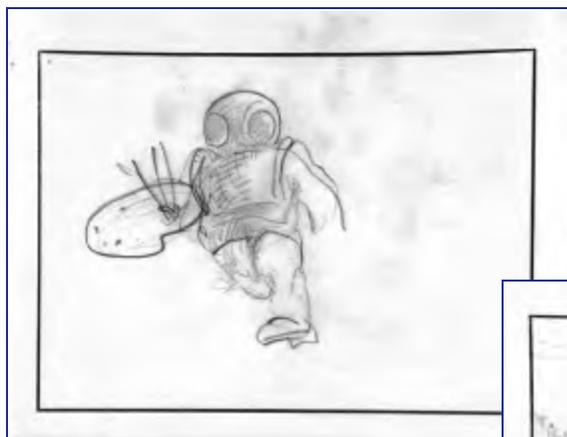
by Bill Desowitz

In 1946 Dali and Walt Disney collaborated briefly on an animated film titled Destino which was never completed (we have several of the original sketches for sale... see our website for details).

The storyboards languished in a storage vault for years, until Roy Disney revived the project last year. The 7-minute short was completed by some of Disney's top talent and had its world premiere earlier this year at the Annecy International Film Festival in Annecy, France. From there, Destino went on to win the "Best Short Film" award at the Melbourne International Film Festival and had its U.S. debut at a Providence, Rhode Island film fest in August of 2003. Plans are in the works to release the film commercially in the near future.

The following article excerpted from Animation World magazine (5/31/03) goes into fascinating detail about the evolution of this rare Dali gem.

"The beginnings of my sentimental relationship with Gala were marked by permanent character of diseased abnormality, and by very distinct and pronounced psychopathological symptoms."



At long last, Destino, the legendary unfinished animated collaboration between Walt Disney and Salvador Dali - two visionaries that struck up a friendship when the flamboyant Spanish painter worked in Hollywood in the '40s - has been completed and premiered June 2, 2003 at the opening of this year's Annecy International Animation Film Festival.



Most animation observers assumed Destino, mysteriously abandoned after eight months of storyboarding in 1946, was a lost cause. But the surrealist short, originally envisioned by Disney as a compilation film along the lines of The Three Caballeros, found new life when vice chairman Roy Disney initiated its completion last year, largely at Disney Studio France.

Dali storyboard sketches for Destino

"It is a little different [project] for us," Disney says of Destino's cryptic artistic merits, which features such trademark Dali images as ravaging ants, eyeballs, melting clocks, the Venus sculpture coming to life as a beautiful woman and two gargoyle heads resembling the artist with turtles' bodies. "But I'm enormously proud that we've done this because it is about who we are as artists, how long our history is and how long we respect it."

Serge Bromberg, Annecy's artistic director, adds that the premiere is not only a great coup for the festival but a very fitting one.

"When Roy Disney called me to say that the film was finished, I could not believe my ears. It was obvious right away that the only place to premiere the film was Annecy, not only because Annecy is the place for discovering new genres, new techniques and new ways of doing animation, and because France was the center of the world for Dali, but also because the new version was produced at the [Paris] studio and by a French director [Dominique Monfery]."

Disney believes the project was abandoned because the compilation film was no longer commercially

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viable by the end of World War II. Yet Destino is certainly profitable today, with lithographs, books and inclusion on a future DVD with an accompanying documentary. Disney hopes that the film will play other appropriate festivals after Annecy and eventually garner an Oscar nomination for best Animated Short subject.

Baker Bloodworth (Dinosaur), who returned to Disney after a brief sabbatical, served as producer.

"Destino was ultimately re-cut from eight to five minutes because some of it was incomprehensible," Bloodworth continues. "Dali always said 'if you understand this, then I've failed.' There's some truth to this but we also wanted it to be watchable. Roy was very conscious of holding an audience We pulled together the love story and compressed it, but there is a long baseball sequence that no one could make sense of."

Despite the theft of the portfolio decades ago, about 80 pen-and-ink sketches survive along with and a few paintings, a storyboard and a 15-second reel that can be viewed on the Fantasia 2000 DVD set (please contact us here at the Dali Gallery for information on some of these sketches -- ed). 

Events and Exhibitions...

Dali Centennial Events Around the World

Dali in San Francisco

The Salvador Gallery and Brana Fine Art present The Salvador Dali Centennial Exhibit, San Francisco Concourse, May 11 - May 30, 2004 (see cover story).

Dali

Major retrospective exhibition organised by Palazzo Grassi and the Gala-Salvador Dalí Foundation, Palazzo Grassi, Venice. September 2004 to January 2005, Philadelphia Museum of Art, Philadelphia, Pennsylvania. February to May 2005

Dali and Mass Culture

*Organised by "la Caixa" Foundation and the Gala-Salvador Dalí Foundation
CaixaForum, Barcelona. January to May 2004
Museo Nacional Centro de Arte Reina Sofía, Madrid. June to September 2004
Salvador Dalí Museum, St. Petersburg, Florida. September 2004 to January 2005
Museum Boijmans Van Beuningen, Rotterdam. February to April 2005*

Dali's Land

*Organized by Figueres Town Hall, Museu de l'Empordà and the Gala-Salvador Dalí Foundation
Museu de l'Empordà, Figueres. April to August 2004*

Unshown Drawings by Salvador Dalí

Gala Dalí Castle House-Museum, Púbol (La Pera), March to November, 2004

Unshown Drawings by Salvador Dalí

Museu de Cadaqués, Cadaqués. June to November, 2004

Complete Literary Works

Published by Ediciones Destino with the collaboration of the Gala-Salvador Dalí Foundation. The first two volumes will be published in 2004.

Annotated Catalogue

Published by the Gala-Salvador Dalí Foundation. The volume covering the pictorial work up to the 1930s will be published in 2004. 



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A Reawakening of Dali's 'Dream'

By Ken Johnson, N.Y. Times News Service 08/03/2003



NEW YORK - In 1939 a gleaming city of the future rose on wasteland in the heart of Queens, lifting the spirits of a nation beaten down by a decade of economic deprivation. War loomed, but for the moment the New York World's Fair inspired millions with its vision of utopian promise.

Many images of architectural and technological innovation from that festival of modern optimism remain ingrained in American collective memory. What few people remember is a curious sideshow relegated to the "Amusement Zone." There, along with popcorn and barbecue stands, the roller coaster and the Parachute Jump was "Dream of Venus," a fantastic, Freudian fun house created by Salvador Dali.

Now, at the Queens Museum of Art, an exhibition organized initially by the Gala-Salvador Dali Foundation in Figueres, Spain, and the Museum of Contemporary Art in North Miami tells the

story of this remarkable episode in New York cultural history. The show includes a few token works by Dali, but it consists mainly of hundreds of black-and-white photographs that document Dali's "Dream" from start to finish.

"I believe...that an intense light in the place that sleep occurs is favorable to dreams of a heightened visual intensity. Sunlight beating directly on my shut eyelids has produced colored dreams."

You wouldn't think a show of documentary photographs would be very engaging, but it is, and not only because so many voluptuous women - nude or nearly so - appear in them. The show also has the extremely photogenic Dali himself. He was already world famous, having been on a Time magazine cover.

With his lean, matinee-idol looks and disheveled intensity, he is a magnetic subject. There is Dali's mysterious, inseparable wife, Gala, too. Ten years older than he, she appears in the photographs as a humorless, buttoned-up enigma. In many pictures in which her husband works with nude or barely clothed models hired for his living tableau, she appears to be acting more as a chaperone than as a collaborator.

As for the actual "Dream," in photographs it looks rather like a tacky, oceanside amusement park attraction. On the outside, giant copies of Botticelli's Venus and Leonardo's John the Baptist were framed by rounded windows, and variously abstracted sculptural female figures emerged from curvy orifices in a pink stucco facade with funguslike protrusions inspired by the biomorphic architecture of Antoni Gaudi.

Indoors viewers beheld Venus - a topless model sleeping on a 36-foot bed done up with red satin sheets. Her dream appeared in a glass-walled, water-filled tank where women in Victorian undergarments swam this way and that among hovering telephone handsets, a mummified cow and a cast-rubber female whose nude body was painted to resemble a piano keyboard.



Elsewhere a mural reproduced Dali's signature melting watches and flaming giraffes in the desert, open umbrellas hung from the ceiling, and a masked female mannequin drove a Cadillac taxi with Christopher Columbus in the back seat. All of this must have been strange and titillating for those who paid 25 cents to get in. For viewers of the photographic record today, it will probably seem more funny than sexy and more profane than sacred.

The idea for a Surrealist pavilion was conceived by Julien Levy, the suave, Harvard-educated art dealer,

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who, along with the architect Ian Woodner, imagined a building with a facade in the shape of a giant eye and a gallery hung with work by an all-star roster of Surrealist luminaries. Unable to secure financing for such a venture, the organizers decided to exploit the bankable celebrity of Dali, who was in New York at the time. A Pittsburgh rubber manufacturer named W. M. Gardner offered to finance the project, provided it would feature his products, mainly in the form of rubber mermaid tails. Dali's exasperated efforts to resist Mr. Gardner's agenda is one of the story's more amusing subplots.

"Salvador Dali: Dream of Venus" remains at the Queens Museum of Art, Flushing Meadows-Corona Park, 718-592-9700, through Sept. 21. ■■■■■

Will the Dali Museum Move?

Excerpted from the St. Petersburg Times, July 19, 2003

ST. PETERSBURG- Twenty-three years ago, Cleveland art collector Reynolds Morse spotted a vacant warehouse overlooking Bayboro Harbor and knew the search for a showcase for his Salvador Dali works was finished. The view from the 10,000-square-foot warehouse was spectacular. Space was plentiful. There was just one potential problem: The museum would be 15 feet underwater if a major hurricane ever struck St. Petersburg.

Despite the danger, the museum was built. But for years, board members toyed with the idea of moving the museum or constructing a sturdier building. Earlier this year, the board voted to remain at the current location and expand the building. Museum organizers plan a fundraising drive to raise up to \$15-million needed for a new building, and have requested plans from several architects.

But now City Council member John Bryan is pushing the museum to relocate closer to downtown. Bryan has proposed moving the Dali Museum to the site where the Times Arena at Bayfront Center now stands. Council voted in June to demolish the facility rather than sink \$20-million into renovations.

"It would be better for everybody if the Dali moved closer to downtown," said Bryan. "But if [the museum's board] is interested in the site, they have to start making plans now."

Don Shea, president of the St. Petersburg Downtown Partnership, said that moving the Dali Museum to a more central location would make it easier for tourists. "The Dali Museum is hard to find," Shea said. "The most frequent request we get for directions is, 'How do we get to the Dali?'" ■■■■■

Albert Field... (Continued from P. 3)

typed a letter formalizing his appointment. Dalí signed it. Mr. Field eventually decided to concentrate on prints rather than on paintings and other art forms, because he figured he had a chance to get through prints in his lifetime. He traveled to Europe 40 times in his quest to pin down the authenticity, whereabouts and provenance of Dalí's outpouring of prints.

He even got to know all but one of the major forgers personally. In 1996, he put the results, complete with color pictures, in his self-published *Official Catalog of the Graphic Works of Salvador Dalí*.

A. Reynolds Morse, chairman and former director of the Salvador Dalí Museum in St. Petersburg, wrote in the book's introduction, "Only the labors and scholarship of Mr. Field can begin to restore any kind of order to the vast world of Dalí reproductive prints," Mr. Field bequeathed all his research material to the museum.

He visited Dalí many times at his home in Spain and was granted the privilege of watching him paint. Once, for no reason Mr. Field ever learned, Dalí's wife, Gala, poured a bottle of Champagne over his head. Mr. Field preferred to get wet in Dalí's swimming pool, comfortably nude. ■■■■■

To order a copy of Albert Field's Dali catalog, please call us at the gallery: 800-275-3254.



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AUCTION NEWS, June 2003



Lady Godiva, 1971 (pictured left)
Gouache & Watercolor w/pen & ink
Estimated \$40,849 - 57,189
Sold for \$89,925 at Christie's London



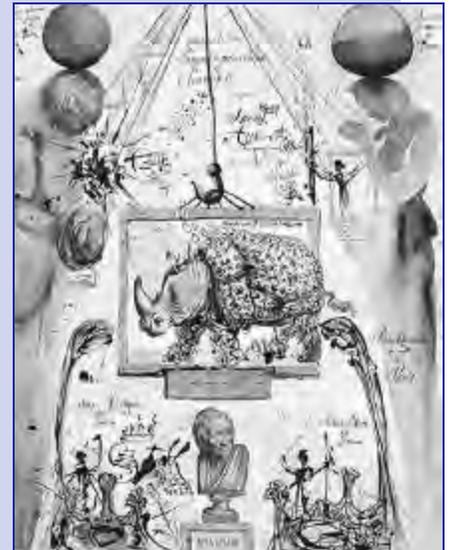
Le Roi Soleil, 1971 (pictured right)
Gouache & Watercolor w/pen & ink
Estimated \$57,189 - 73,529
Sold for \$75,936 at Christie's London

Vénus de Milo aux tiroirs, 1964 (pictured left)
Bronze with Green Patina
Edition EA I/IV
Foundry: C. Valsuani ed. Impressio1988
Estimate \$130,719 - 196,078
Sold for \$158,612 at Christie's London



Interpretation paranoiaque - Critique de la charité d'après Saint Augustin, 1959 (pictured right)
Pen & Ink and Wash w/brush & collage
Estimated \$65,359 - 98,039
Sold for \$100,671 at Sotheby's London

Infanta velazqueña, 1961
Ink & Gouache w/ballpoint pen, felt-tip pen & brush
Estimated \$122,549 - 155,228
Sold for \$182,282 at Sotheby's London



Femme avec papillons, 1954
Watercolor
Estimated \$130,719 - 196,078
Sold for \$196,070 at Christie's London

El caballo y el caballero esquelético, 1977
Ballpoint Pen w/pencil on card
Estimated \$29,411 - 40,849
Sold for \$35,970 at 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.