

THE Salvador Dali

COLLECTORS QUARTERLY

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Exhibit Review - Pollock to Pop: America's Brush with Dali

By Leslie Bennett, excerpted from *The St. Petersburg Times*, 12/18/06

Pollock to Pop - America's Brush with Dali is at the Salvador Dali Museum, 1000 Third St. S., St. Petersburg, Florida through April 23.

If walls could talk, they would be thrumming at the Salvador Dali Museum. A cranky Jackson Pollock would probably try to pick a fight with Andy Warhol who would stare in blank passivity. Willem de Kooning and Roy Lichtenstein would disagree about pop art's debt to abstract expressionism. James Rosenquist, a youngster in the group, would likely remain deferentially silent. And Salvador Dali would preside grandly over the group, smiling and saying, "You see? We all have more in common than anyone thought."

Pollock to Pop: America's Brush with Dali urges that creative suggestiveness, juxtaposing a handful of major 20th century American artists against works by Salvador Dali. The purpose is more than interesting conversation. Curator William Jeffett of the Dali presents a brief furthering the Spanish surrealist's influence on American art during a seminal time beginning in the 1940s and continuing through the 1960s when the nexus of new ideas shifted from Paris to New York.



Dali's Lobster Telephone

Dali was living in New York during many of those years, and though he maintained an official distance from the young artists breaking ground in a field that would become known as abstract expressionism, he was keenly aware of what they were doing, and in some cases felt great affinity with them.

Dali wrote of de Kooning, for example, that he "is the greatest, the most gifted and the most authentic final point of modern painting." About Lichtenstein, part of the pop art movement that supplanted abstract expressionism, he said, "the works which have the greatest amounts of bits of information, as much on the person of the artist himself as on the esthetic and moral reality of today, are certainly the paintings of Roy Lichtenstein."

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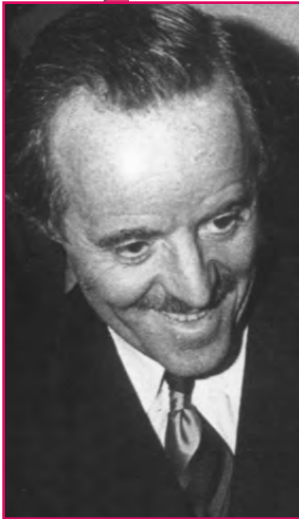
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Scandal-Ridden Dali Aide Dies in Spain

Excerpted from *CBC Arts Online* - December 29, 2005

John Peter Moore, Dali's closest assistant for 20 years, died in December at the age of 86 in Port Lligat, Spain where he ran an art gallery with his wife, Catherine Perrot, just steps away from Dali's main studio.




Captain Moore

The couple had a long and controversial relationship with Dali (*see story, last issue*), and ended up being convicted in 2004 of altering Dali's 1969 painting *The Double Image of Gala*, which had been stolen from the Knoedler Gallery in New York in 1974. It was subsequently found in the Perrot-Moore Art Centre in 1999. Moore had transformed the painting radically, reducing its size and re-naming it *Dali Painting Gala*.

A search of Moore's home and workshops uncovered 10,000 faked Dali lithographs. Moore and his wife were ordered to pay compensation of about \$1.2 million US to the Dali-Gala Foundation, which oversees the painter's heritage, as well as paying for the restoration of *The Double Image of Gala*.

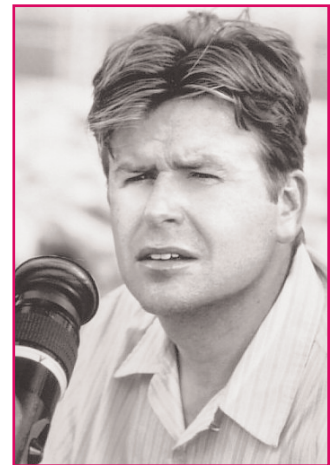
Friends referred to him as "Captain Moore" because of his service in Britain's Royal Navy during the Second World War. Moore met Dali while in Rome, where he arranged payment for a portrait of British actor Sir Lawrence Olivier that Dali had painted. As a result, he became Dali's personal secretary and accompanied him on his many world tours until Dali became too ill and feeble to travel.

Editor's note: Last issue we profiled Captain Moore in an excerpt from "The Century of Dali" by Jean Christophe Argillet. Moore died two weeks after that issue went to press. From that story, this interesting bit of irony: "A prince of hoax -- a realm where Dali was king -- the Captain's eye was ever glued on Dali's property, opposite but on a slope lower than his own, in Port Lligat. Moore eventually decided to declare his geographic supremacy for all eternity by prematurely having his own tombstone built just about the house of Dali." 

One Dali Movie Planned, Another Critically Acclaimed

Two movies dealing with the life and mind of Salvador Dali are generating Hollywood buzz right now, one in the hands of an established director known for action and horror films, and the other from an upstart independent making his way through the film festival circuit.

The first of the two movies -- potentially starring Antonio Banderas -- has been announced by director Simon West, whose recent projects include *The General's Daughter*, *Lara Croft: Tomb Raider* and a remake of *When a Stranger Calls*. With the Dali film West hopes to create a film with a massive scope that covers Dali's life from his teenage years to his death at the age of 84. Though the movie is still in the talking stages (West describes it as "getting very close"), the director is already fantasizing about his cast, and he claims that "there are a couple of Spanish actors interested." While it's not clear if they're the ones with whom he has talked, West goes on to specifically mention Antonio Banderas and Javier Bardem as possible stars.



Simon West

In an interview West revealed, "Yes, there's Antonio Banderas and Javier Bardem, or a combination of all those people. There are so many great parts in it besides Dali. Like Luis Buñuel and all the

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Delaney Bishop's "The Death of Salvador Dalí"

Expressionist artists."

The part of Dali though is "going to be the key role because it spans Dali's whole life. It has got to be someone that can go from 19 years old until he died at 84. It is a great actor's piece."

The second film is a quirky short that has critics taking notice. It's called *The Death of Salvador Dali*, and it brings the paranoid, flamboyant Dali into the office and headspace of an unsuspecting Sigmund Freud. When Dali seeks Freud's assistance to inject madness into his art, tables are turned, student becomes teacher, and doctor becomes patient. Unwittingly subjected to chaos, deception, and a gun, Freud and madness itself become mere ingredients in Dali's grand, secret agenda.


Written and directed by newcomer Delaney Bishop, *The Death of Salvador Dali* has been exhibited at major and minor film festivals around the country, and has developed a devoted following among the select few who were lucky enough to see it. It's not in wide circulation at this time, but it will be soon if the reviews are any indication:

"The best of the group by a thin handlebar moustache has to be Delaney Bishop's "The Death of Salvador Dali," a perfectly executed vision based on an actual meeting between the surrealist painter and world-renowned psychoanalyst Sigmund Freud."

--Austin Chronicle

"The Death of Salvador Dali' is an amazing looking short. Top notch production value and cinematography make this a tasty brain twister. The cast provides plenty to marvel over as well. Robert Cesario brings Sigmund Freud to life while Salvador Benavides steals the show as the over-the-top freak known as Salvador Dali. And then there's Dita Von Teese, always a pleasure to see, and here she plays a mysterious vixen, with a whip no less. Fan or no fan of Dali, if you are a fan of good filmmaking, here you go."

--Eric Campos, Film Threat

"This is the story of Salvador Dali done in the fashion Dali himself would have done it. Delaney hit all the nuances and highlights of Dali's life in a unique, caricature-like fashion. This film has to be seen to be believed. Delaney demonstrates incredible imagination and delightful characterizations. Benavides shares more than the name Salvador with Dali. Benavides IS Dali. Delaney is a director to be watched." 

--Film Austin

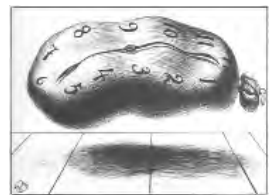


"One time I went fishing with Salvador Dali. He was fishing with a dotted line. He caught every other fish."

-- Steven Wright



"At the age of six I wanted to be a cook. At seven I wanted to be Napoleon. And my ambition has been growing steadily ever since."



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A Surrealist Trip Through Time

Hartford Show Traced History of the Experimental Movement

By Greg Cook, excerpted from *The Boston Globe*, December 11, 2005

As Salvador Dalí used to tell it, when he first exhibited his *Retrospective Bust of a Woman* in Paris in 1933, Pablo Picasso showed up with his dog. The pooch, seeing this curious sculpture of a bare-breasted woman, ants crawling about her mouth and forehead, corn slung round her neck, and a baguette balanced atop her head, "leaped at the loaf of bread and devoured it." You can imagine the guffaws.



*Retrospective
Bust of a Woman*

When we think of Surrealism we think of melting clocks stranded on barren landscapes -- Surrealism as the Spaniard Dalí painted it, a fun park for the eyes. But Surrealism began as a radical Paris movement rejecting the bourgeois thinking some artists blamed for the catastrophe of World War I. If polite society's logic was the problem, their solution was insanity, nonsense, absurdity, chance. They relished accidents. So a dog devouring seriously kooky art might transform it from a good piece into a masterpiece.


With *Dalí, Picasso, and the Surrealist Vision*, which closed in December at the Wadsworth Atheneum in Hartford, Conn., curator Eric Zafran assembled 195 works (many from Atheneum's collection) to sketch the history of the movement, offering pieces by all the major players.

In *The First Surrealist Manifesto* in 1924, the French writer André Breton defined Surrealism as "psychic automatism in its pure state . . . thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern." Surrealists marshaled collage and trick photography, stained canvases with candle smoke, made rubbings of cloth and wood. They found inspiration in dreams, psychoanalysis, sex, the art of children and the insane.

One branch of Surrealism emphasized channeling spontaneous, uncontrolled thought onto canvas -- exemplified here by Spaniard Joan Miró's painted doodles and flat shapes floating atop fogs of color. The other primary branch, exemplified by Dalí and the Belgian René Magritte, adopted painstaking techniques to produce uncanny images designed to spark dreamlike thoughts in viewers. And then there was Picasso, who fraternized with Surrealists in Paris and exhibited with them, though his work never fit comfortably into the movement.

The Wadsworth Atheneum played a key role in promoting Surrealism in the United States, presenting the first Surrealist exhibit in America in 1931 and becoming the first museum anywhere to purchase works by Dalí and Joseph Cornell. A Nyack, N.Y., native living in Queens, Cornell saw collages by the Surrealist Max Ernst in Manhattan in 1931 that inspired him to invent his own collages and singular boxed assemblages. The highlight of the Atheneum show is a room of these works, including his 1936 *Soap Bubble Set* box, which Cornell later called "the real first-born of the type of case that was to become my accepted milieu." It is divided into several sections by glass shelves holding four cylindrical weights, a print of the cratered moon surface, a clay pipe, a blue egg nestled in a glass, and a blue doll's head atop a white block. Cornell's art is shot through with personal symbols and allegories that exude a poetic romance alien to most European Surrealist works.

By the late 1930s, a new war threatened the Surrealists. Ernst, a German artilleryman during World War I who had lived in Paris on and off afterward, was interred as an enemy alien in September 1939. He escaped custody, but after Germany routed France, the Gestapo went after him, too. With these clouds gathering, Ernst began *Europe After the Rain*, pressing wet paint to the canvas with paper or glass and then removing it to produce a sort of undersea texture. He wrapped up the unfinished painting as he prepared to flee France for the United States in 1941, and mailed it to himself "c/o Museum of Modern Art, New York." In exile in the Big Apple, lonely for the cafes and community of Paris, Ernst finished the painting in 1942. In it, a bird-headed sentinel watches a well-dressed woman abandon a melted, tumbled-down landscape.

Ernst was just one of the Surrealists chased from France to New York by the war. Dalí, Breton, Yves Tanguy, and Roberto Matta all passed through the city. Their presence inspired American Abstract Expressionism, which helped New York supplant Paris as the art capital of the world. 



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Remaking Art Is Not Paint by Number


By Keith Uhlig, excerpted from *The Wausau Daily Herald*, February 3, 2006

Shortly after starting a collective project that reproduced classic works of art on their high school hallway walls, the 10 art students of Merrill High panicked.

Painting large murals that pay homage to some of the best artists in history isn't easy. And this wasn't a case of paint-by-numbers or simply tracing a piece up on bricks. The students first had to draw out to scale pieces such as *The Bath* by Mary Cassatt, *The Persistence of Memory* by Salvador Dali and *Breezing Up* by Winslow Homer on paper, then transpose that to the walls.

And that was the easy part. The students also had to re-create the colors of the pieces and try to communicate the spirit of the pieces.

The project was the brainchild of art teachers Linda DeBroux and Jean English, and it was meant to spur interest in art history in all the students of Merrill High School. Each piece is displayed with a short history about the work and the artist who originally created it.

DeBroux and English selected the 10 best painters in their classes to produce the work, and they are pleased with the results. Now, the hallways of the school are filled with color, a vast improvement to the blank institutional block walls. Once the students got started on their reproductions, they were hard to stop. Each piece took from 30 to 40 hours to complete. DeBroux said she basically had to tear the students away from their work. 



Salvador Dali's "The Persistence of Memory" (1931) reproduced by Merrill High School senior Hope Martinson


Artist Inspires Plans for Dali Deli

By Sharon Dunn, excerpted from *The Greeley (Colorado) Tribune*, 1/26/2006

Blake and Gabby Leavitt will soon open their first business in downtown Greeley, Colorado, called "Salvador Deli," a sandwich shop/meeting place with wireless Internet, couches and a whole lot of atmosphere.

"Some people say we're insane. Some people say we're brilliant," said Blake, in a backdrop of melon-colored walls and paper-covered hardwood floors of their emerging downtown eatery. The nonstop construction work going on for the last seven months in the "Weldorado" building at 800 9th St. has been the Leavitts' canvas. The idea to offer the best sandwich and atmosphere in town is their dream, as they fashion a business off the likes of the famed Spanish artist Salvador Dali. After studying the artist, seeing the detail and effort he put into his pieces, the Leavitts knew they had a winning metaphor.

"He was really crazy and off the wall, and the more I learn about him and how he did his work, I'm utterly impressed," Blake said.

The Leavitts will open with the flair of Dali, including many of the prominent colors in his art, large planters filled with plants and fish, and three murals from local artists' renditions of Dali's work throughout his career. That, coupled with the history preserved in the building, with copper window panes, and pressed tin ceilings, should be enough to create the "wow factor" they want. They hope their shop will become a meeting place for professors with small classes or moms on a Saturday out, or even someone who wants to get some work done away from the office. 

Democratic societies are unfit for the publication of such thunderous revelations as I am in the habit of making.



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America's Brush with Dali

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Seeing de Kooning, Lichtenstein, Rosenquist, Warhol, Pollock, Claes Oldenburg, Chuck Close and Mark Rothko in a Dalinian context gives credence to Jeffett's remarks in the catalog that, "There is a tendency in criticism and scholarship to look at Dali in isolation . . . Here we ask the question of how Dali stood in relation to other artists and how this relation shaped not only his own work but broad strands in post-war New York art, including at least two generations of artists: those associated with abstract expressionism and pop art, and also Chuck Close, whose work fits neither comfortably in the label pop Art nor the new realism of the 1970s."

The question is answered in multiple ways.


Paul, Close's huge grid of abstract images, is an optical illusion that resolves itself into a portrait only at some distance, much like Dali's *Gala Contemplating the Mediterranean Sea* which at *Twenty Meters* becomes a *Portrait of Abraham Lincoln*, which hangs at the other end of a long gallery. Dali's *Lobster Telephone* is perched near Oldenburg's *Soft Pay-Telephone - Ghost Version*. Lichtenstein's Benday-dotted *Yellow Brushstroke II* mimics Dali's earlier *Sistine Madonna*'s surfaced with halftone dots (which incidentally, is the only work not in the museum's permanent collection; it's on loan from the Metropolitan Museum of Art).

Those seem like obvious comparisons now, but most critics have for decades left Dali out of such comparisons. And as disparate as these American artists are, and as Dali himself was through his long career, the connections between the artists go deeper than visual appropriations. Dali prefigured all of them in his use of borrowed commercial images, his photorealist technique borne from his fascination with photography, the exploration of his psyche that surfaced on his canvases.

But, as Hank Hine, the Dali Museum's director, notes in his fine introduction, the artist's narrative bent (his paintings told stories) was seen by most arts watchers as a throwback. The artists themselves, though, clearly were paying attention.

Rosenquist's huge *Shadows* is mounted in clear view of Dali's monumental *Hallucinogenic Toreador*. They seem at first an odd coupling. But *Shadows*' slash of pink paint contains a barely discernible profile of a woman, replicated as a shadow, as is the toreador's face hidden in Dali's *Venus de Milo*. And the somber grisaille panels on either side of Rosenquist's painting - of a waterfall and a close-up detail of a tire - echo Dali's mystery-laden images. Jackson, so resolute in his abstractions made of dripped paint, seems less automatic, more calculating in the late-career *Number 7* as the blobs resolve into a woman's face, as if he were trying to find a new expressiveness in representation. Dali, on the other hand, surprises us in *Velazquez Painting the Infanta Marguerita with the Lights and Shadow of His Own Glory*, painted six years later in 1958. In it, the little 17th century Spanish princess is almost obscured by gestural strokes of dripped paint.

Rothko famously said, "To classify is to embalm." What becomes clearer with each reading of this exhibition is that labels - surrealism, pop, abstract expressionism - are relevant more as shorthand for writers and critics. The give and take of ideas, even if unacknowledged by an artist, are always present and once evolution ceases, death, as Rothko implied, sets in. All of the artists, even Pollock - who was considered pretty much finished before his death in 1956 - continued to develop a vernacular that could grow and change as language does every time it meets up with new modes of expression.

Remarks by Rosenquist, taken from a presentation at the museum in 2004, include the observation, "I'm always amazed at an artist's ability to paint, the technical ability, because it's very rare. . . . Painting is merely minerals mixed in oil, smeared on a piece of cloth with the hair from the back of a pig's ear. 



Velazquez Painting the Infanta Marguerita with the Lights and Shadow of His Own Glory

*Don't bother about
being modern.
Unfortunately it is the
one thing that,
whatever you do,
you cannot avoid.*



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Events and Exhibitions...

The Salvador Dali Museum - St. Petersburg, Florida

◦ Dalí Under the Influence - through April 23, 2006

This exhibition of Dalí works from our Museum collection, is presented in conjunction with our special exhibition *Pollock to Pop: America's Brush with Dalí* (see front page, this issue). This exhibition acknowledges the breadth of the historical influences on Dalí.

◦ Picasso to Plensa: A Century of Art from Spain - May 5 through July 25, 2006

The exhibition highlights the diversity of twentieth and early twenty-first century Spanish art and includes examples of cubism, surrealism, constructivism, and geometric abstraction. Focused exhibition features such key artist as Pablo Picasso, Joan Miró, Salvador Dalí and Julio Gonzales, and many more.

◦ Dalí Illustrates: Tristan et Iseult - April 14, 2006 through January 2007

This exhibition will feature the illustrations that Salvador Dalí produced to illustrate the medieval French legend of Tristan and Iseult - which later inspired the version written by the German author Gottfried von Strassburg, and served as the source for Richard Wagner's famous opera *Tristan und Isolde*. This exhibition will consist of the 1970 suite of 21 engravings that illustrate the tale of the doomed lovers, a lithograph of a costume design for an operatic production designed by Dalí (taken from a 1939 watercolor) published in 1970, and an experimental lithograph from 1972 that utilizes the optical plastic Rowlux.

Ueno Royal Museum - Tokyo, Japan

◦ Salvador Dali Centennial Retrospective Exhibition September 23, 2006 through January 4, 2007

Featuring approximately 60 pieces from the Salvador Dali Museum in the United States and the Gala-Salvador Dali Foundation in Spain. They include the never-adequately-explained *Napoleon's Nose, Transformed into a Pregnant Woman, Strolling His Shadow with Melancholia amongst Original Ruins* (1945) and other unique pieces. For information visit the website at www.ueno-mori.org

Drawing is the honesty of the art. There is no possibility of cheating. It is either good or bad.

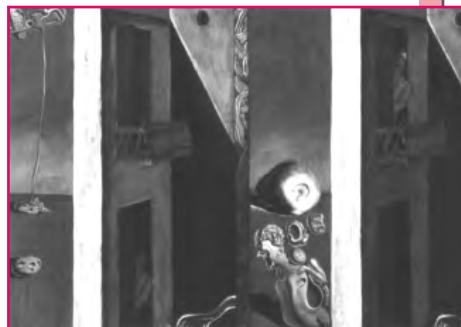
Dali Painting Stolen During Rio de Janeiro's Carnival

Four armed men stole several famous paintings from a Rio de Janeiro museum February 26 and then slipped away in a crowd of Carnival samba revellers. Officials of the Chacara do Ceu museum in downtown Rio de Janeiro said among the stolen paintings were Pablo Picasso's *The Dance*, Claude Monet's *Marine*, Henri Matisse's *Luxembourg Garden* and Salvador Dalí's *The Two Balconies*.

The thieves brandished a hand grenade and forced guards to turn off security cameras while the Carnival parade was passing the museum, and then quickly disappeared into the crowd.

The paintings were considered the museum's most valuable pieces, but their exact value was not immediately available. The Matisse and Dali paintings were both stolen from the same museum in 1989 but recovered two weeks later. Museum director Vera de Alcenar said the robbery appeared to have been masterminded by specialists, probably from international gangs, and that the thieves knew exactly what they were taking. "Dalí's picture, for example, is the only one by him on public exhibition in Latin America," she said.

A nationwide alert was issued by federal police to try to prevent the art from leaving the country.



Dalí's *The Two Balconies* (1929)



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AUCTION NEWS



Le Comte-Duc de Olivares, 1965
(pictured left)
Gouache, watercolor, and pen & ink,
oil & black crayon on card
Signed Dalí and dated 1965 (lower right)
Estimated: \$261,375 - \$348,500
Sold for: \$697,000, Sotheby's London 2/7/06



Chevalier de la Mort or Cavalier, 1934
(pictured right)
Brush and Indian ink on paper
Signed Salvador Dalí (lower right)
Estimated: \$104,550 - \$80,000
Sold for: \$139,400, Sotheby's London 2/7/06



Les Margeurites, 1967
(pictured left)
Gouache, pencil and pen & ink on paper
Signed with monogram (lower left)
Estimated: \$43,562 - \$60,987
Sold for: \$167,280, Sotheby's London 2/8/06



Cheval et Femme Surréaliste, 1933
(pictured right)
Pen & ink on paper
Signed Gala Salvador Dalí (lower left)
Signed Salvador Dalí (on reverse)
Estimated: \$80,000 - \$120,000
Sold for: \$366,400, Sotheby's London 2/8/06



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(800-275-3254). The Salvador Dali Gallery, Inc. is a complete Dali resource, exclusively offering Albert
Field's Official Catalog of the Graphic Works of Salvador Dalí; Bruce Hochman's Annual Print Price
Guide to the Graphic Works of Salvador Dalí; authentic Dalí prints and originals, and this publication.
Visit The Salvador Dali Gallery's website: www.DaliGallery.com.

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