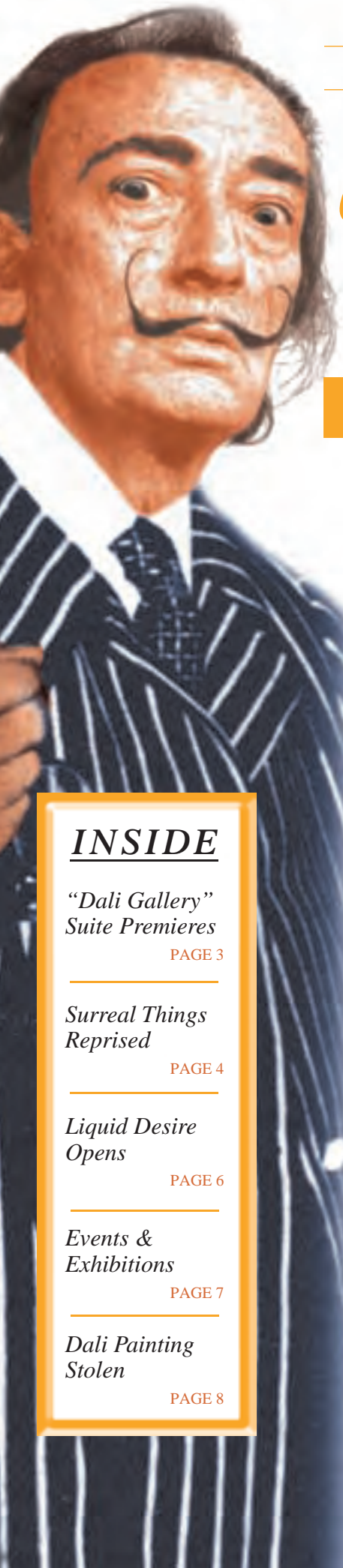


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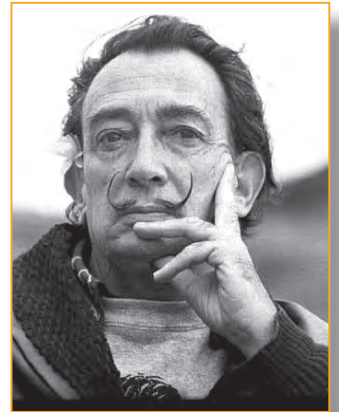
FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

* * * Now In Our 19th Year * * *



The 'Many Faces' of and Films about Salvador Dali

From *USA TODAY* - 5/14/2009 by Maria Puente



His life was as wacky and dramatic as a Hollywood script, so it's no surprise filmmakers would be drawn to the story of Surrealist prankster Salvador Dalí, the self-inventive global art star and architect of modern celebrity culture. But three films about him? Starring such big names as *Twilight*'s heartthrob vampire Robert Pattinson, Antonio Banderas and maybe even Al Pacino?

Somewhere, the publicity-loving Dalí must be gleeful in his grave. He could soon be the first artist in the history of art to be the subject of multiple feature films in English about some aspect of his long and notorious life. Why Dalí, why now and why three? As they say in the news business, Dalí makes good copy, with his melting clocks and lobster telephones and dreamy, droopy imagery. In a 1955 stunt, he showed up for a lecture in Paris in a white Rolls Royce filled with 1,100 pounds of cauliflower.

"His name is exploitable; he stands in for crazy, weird, scandalous," says Ian Birnie, curator of the film department at the Los Angeles County Museum of Art. "His was a career with so many faces -- after all, who really is Salvador Dalí?"

Joan Kropf, deputy director of the Salvador Dalí Museum in St. Petersburg, Fla., is sure of one thing: "Dalí would have been intrigued by all this," she says dryly about the mustachioed Spaniard known for his "antics."

Twenty years after his death at age 84, Dalí remains popular in the USA and around the world. Is that enough to bring people into theaters -- three times?

"It usually takes about 20 years after an artist passes away to become collectible, and now Dalí is the most widely collected artist of them all," says Bruce Hochman, director/owner of the Salvador Dalí Gallery in San Juan Capistrano, Calif.



Thanks to new scholarship, there's a growing awareness that he wasn't "just a showman with a wild mustache, he was a serious artist who contributed greatly to the Surrealism movement and 20th-century art," Kropf says.

The first of the Dalí films, the just-out *Little Ashes*, is a British production directed by Paul

(continued on p. 2)

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Films about Dalí (continued from p. 1)

Morrison that focuses on the young, sexually ambiguous Dalí and his close relationship with two fellow Spaniards, poet Federico García Lorca and filmmaker Luis Buñuel. *Little Ashes* is a translation of the Dalí painting *Senicitas* (or “Little Cinders”), which features Dalí and García Lorca in the surreal image and was painted in 1927-28, around the time when the film is set.

“The caricature of Dalí is that he was brilliant at playing to the crowd, one of the first to construct himself as a celebrity and as a genius,” Morrison says. “We try to get beneath that surface he presented to the world. (The film) is about how the mask became the man.” Morrison hopes that, thanks to Pattinson’s growing fan base, the film will attract a younger, wider audience accustomed to celebrity culture and unfazed by the picture’s homosexuality as it makes its way across the country this summer. (For opening weekend, the film collected a solid \$73,000 in 12 locations.)

“Because of our century’s obsession with celebrity, it’s a very contemporary story, (especially) in the sexual exploring these young people are doing,” Morrison says. “It’s about love and relationships, longing, loss and betrayal. And getting into sexual messes. Those themes are universal.”

The second film, *Dalí & I, The Surreal Story*, with Al Pacino as the hoped-for lead, is based on a controversial memoir by a Belgian former cheese-maker who claims that most of Dalí’s late artworks were fakes and Dalí was in on the scam.

And the third, *Dalí*, by British director Simon West (*Con Air, Lara Croft: Tomb Raider*) with Antonio Banderas alongside Catherine Zeta-Jones as Dalí’s muse/monster wife Gala, is about the artist’s success (and scandals) in America. It arrives in theaters next year. 

“I made a wager that I would win the prize by painting a picture without touching my brush to the canvas. I did in fact execute it by tossing splashes of paint from a distance of a metre, and I succeeded in making a pointilliste picture so accurate in design and color that I was awarded the prize.”

Script “Disagreement” Has Delayed Banderas Dalí Film


From Reuters and ArtDaily.com, 5/21/2009

Antonio Banderas has confirmed that director Simon West’s Salvador Dalí movie project has been delayed due to a dispute over the script with the Gala-Salvador Dalí Foundation, which handles the Spanish painter’s affairs.

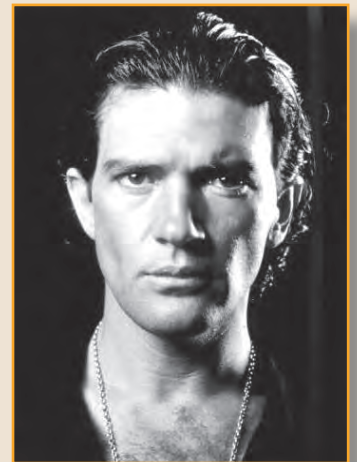
“They are not agreeing with part of the script, and our director is a hard headed Briton who does not want to give in,” said the actor when he met the press before receiving an award at the United Nations in New York.

The dispute centers on the last part of Dalí’s life in which, according to the movie, people took advantage and exploited the artist’s name when his mental health had decayed.

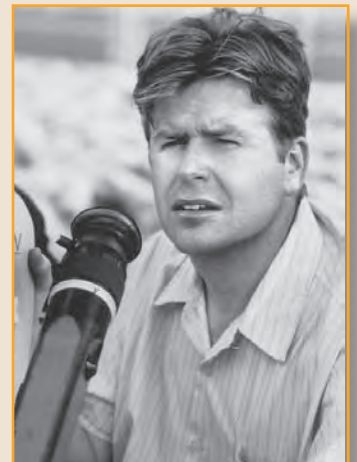
Banderas said that negotiations with the foundation are continuing. But though financing for the Dalí film has been guaranteed, the delay is creating scheduling problems with the actor’s other film commitments.

In July he will be in London for filming of a new Woody Allen picture and will then travel to Los Angeles to film a thriller titled *The Big Bang* with Tony Krantz. 

[A recent phone call from the director of the Salvador Dalí Gallery to the producers of the Banderas Dalí movie, inquiring about the status of the picture, went unreturned. —Editor SDCQ]



Antonio Banderas



Simon West



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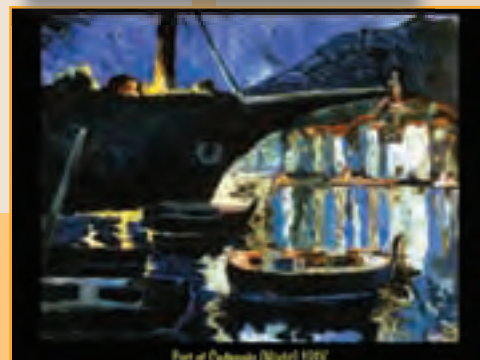
Louisiana Philharmonic in N.O. Premieres “Dali Gallery” Suite

Excerpted from *The New Orleans Times-Picayune* by Chris Waddington

On May 7, the Louisiana Philharmonic Orchestra in New Orleans performed the world premiere of Frank Proto’s “Dali Gallery” -- a six-movement, 30-minute orchestral suite inspired by the paintings of surrealist artist Salvador Dali. The performance was conducted by Klauspeter Seibel. This new work by Proto was commissioned by the orchestra after the New York composer won a 2006 LPO competition with a jazz-inspired piece called “Fiesta Bayou and Kismet.”

It was the third time that the LPO has presented a work by the 67-year-old Proto, a musical eclectic who came up in Brooklyn jazz bands, wrote for such jazz notables as Dave Brubeck and Cleo Laine, and served for decades as a bassist and composer-in-residence at the renowned Cincinnati Symphony Orchestra.

“I love working with the LPO,” Proto said. “Everybody thinks New Orleans means the musicians you hear in clubs or on the street in the Quarter, but the LPO is really one of our best regional orchestras. They love to play. They aren’t angry. And they have so many strong, individual players, I was able to write what amounts to a concerto for orchestra.”



The “Dali Gallery” contains no overt jazz elements, but Proto’s experiences with improvisers color many aspects of the score. It is based on five of Dali’s works -- *Port of Cadaques (Night)* 1918; *Portrait of the Cellist Ricard Pichot* 1920; *Apparatus and Hand* 1927; *Illuminated Pleasures* 1929; and *Persistence of Memory* 1931.

“I wrote something for the whole cello section that’s scored more like a part for a soloist -- no tempo markings, for one thing,” Porto said.



“There’s lots of room for expression. That prompted a call from the orchestra. I told them to think of it as a solo for the conductor.”

Elsewhere, Proto makes use of big-band-style brass glissandos that start from high notes and rise even higher. He opens one movement with pizzicato jazz licks. And he has scored the piece to give a feeling of call-and-response as various instruments trade ideas and interrupt one another.

“I’ve been writing for orchestras for most of my life, but I didn’t actually hear one until my last years in high school,” Proto said. “As a kid I lived three blocks from the Hollywood Terrace dance hall in Brooklyn and used to hear all these amazing Latin bands -- Tito Puente, Machito -- and jazz soloists like Cannonball Adderley. That kind of experience gets in your head -- and comes out in the music. That’s my culture. That’s who I am.”

Download an audio interview with *Dali Gallery Suite* composer Frank Proto at...
http://LPOmusic.com/?q=audio/download/463/LPOd_0809_20.mp3



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Surreal Things: You'll Want to "Dilly Dali"

Excerpted from *The National Post*, 5/11/2009 by Robert Fulford



Mae West Lips Loveseat

Surreal Things [at the Art Gallery of Ontario, Canada through August 30] is an engrossing essay in Applied Surrealism, the process by which avant-garde European artists started out as revolutionaries and ended up as fashion designers, advertising artists and all-purpose idea mongers.

Dalí emerges as the undoubted star of *Surreal Things* -- and deserves to, no matter what we think of his art. A large constituency has always restrained its enthusiasm for his painting. His pictures are slick, superficial and forgettable -- less interesting by far than Max Ernst's paintings, less memorable than René Magritte's, less piquant than Man Ray's. Even so, Dalí emerges as a titan in any account of how the Surrealists infiltrated the fashionable imagination.

The most numerous and memorable of the things in *Surreal Things* are Dalí products, like the loveseat that reproduces Mae West's lips, the telephone with its lobster receiver and a brooch in the shape of a mouth with lips of ruby, teeth of pearls. Dalí illustrates the thesis of Ghislaine Wood, the curator who put the show together for the Victoria & Albert Museum in London two years ago: The very themes of Surrealism lent themselves to commercialization.

Wood took the show to Rotterdam and Bilbao with great success and presents it here in a somewhat altered version, with some 40 pieces from the AGO's own collection and several other North American museums, most notably the Wadsworth Atheneum in Hartford, Conn., which became, in the 1930s, the first North American museum to take Surrealism seriously.

"Surréalisme," coined by Guillaume Apollinaire in 1917 to describe his own writing, was later confiscated by André Breton for his plans to free humanity from the twin curses of capitalism and sexual repression. Ideally, Surrealism would create a culture of unfettered dreams. Humanity, granted this intellectual and spiritual liberation, would build a revolutionary society. By the time it was 25 years old the word meant grotesque chaos. In 1942, Evelyn Waugh used it in *Put Out More Flags*: "I should have thought an air raid was just the thing for a surréaliste ... limbs and things lying about in odd places."

Dalí's description was open-ended and fashionably puzzling - "I try to create fantastic things, magical things, things like in a dream." He argued that the world (in the 1930s) needed more fantasy; it was becoming too mechanical. Surrealism would make the fantastic real -- more real than reality itself.

The Surrealists were the sly, decadent, mocking enemies of everything in modern culture that encouraged simplicity. They celebrated nature by redesigning it, and turned their work into an updated version of Art Nouveau, far more florid than the original. They saw sex as it might appear in a Dalí dream, with its ambiguities and terrors exuberantly disclosed. Speaking with the authority of the subconscious, Surrealism answered the puritanism of Le Corbusier and Ludwig Mies van der Rohe and Piet Mondrian with a furious "No!"

In this battle, simple, direct, "pure" modernism won an easy victory, especially among architects and city builders, reproducing itself as if by DNA from Berlin to Beijing over six decades. It was far more practical, requiring at its worst almost nothing in the way of imagination. But in another sense, the Surrealists won the war. They infiltrated culture where it was most vulnerable, in the mass media. As Ghislaine Wood writes, Surrealist style deployed "juxtaposition, displacement and fetishization."

Surreal Things exhibits work done by the Surrealists themselves. Had the V&A decided to extend the range of its exhibition to the uses of Surrealistic fantasies up to this moment, the exhibition would have filled a whole building. But that's a show to be done sometime in the future. For now, *Surreal Things*, fascinating and educational and endlessly entertaining, is more than enough.

"War had transformed men into savages. Their sensibilities became degraded. One could see only things that were terribly enlarged. After a long diet of nitro-glycerine, everything that did not explode went unperceived."



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Dali Sculptures Exhibition at Château de Pommard

Through November 25, 2009, the Chateau de Pommard in Bourgogne, France, welcomes twenty eight selected pieces for show in the chateau grounds, among them Salvador Dali sculptures and engravings. The exhibition has been organised by the Stratton Foundation, whose president is Beniamino Levi, and by Dali Espace based in Montmartre, Paris, France's largest museum dedicated to Dali sculpture and artworks.



Dance of Time II The Castle of Pommard has been owned by Maurice Giraud since 2003. Today, Château de Pommard is the largest private vineyard in Bourgogne. Its 20 hectares of wines in a single plot belonging to the same owner are enclosed by a two-metre high wall. That very fact makes it unique. Its terrain draws its strength from a clay and limestone soil that was formed in the Upper Jurassic age and the microclimate that prevails in the vineyard. Each plot has its own identity, which is why Philippe Charlopin, the master winemaker, makes the wine from them separately.

Between Maurice Giraud and Dali, this is the history of an encounter between an amateur of art and an artist. The passion of the owner for art and especially Dali's artworks, convinced Giraud that the castle would be the perfect setting for an exhibition. With this passion, he convinced the Stratton Foundation and Espace Dali to organize this event.



Lady Godiva with Butterflies

At more than three metres tall, *Dance of Time II* is a monumental size melted clock sculpture and the most iconic of Dali's images. It has been elegantly placed in the central courtyard of the Chateau where it catches the visitors eye and creates a stunning landmark set against the ancient stonewalls and a medieval fountain.



The Unicorn

Also displayed are *St. George and the Dragon*, *The Unicorn* and *Lady Godiva with Butterflies*, three of Dali's most recognizable images, cast in bronze in museum size.

The Chateau de Pommard is open every day, including Sundays and holidays, from 10 a.m. to 6 p.m. Admission is 17 euro and includes a guided tour of the grounds and wine cellars as well as special wine tastings.

"And what is heaven? Where is it to be found? Heaven is not to be found neither above nor below, neither to the right nor to the left, heaven is to be found exactly in the center of the bosom of the man who has faith!"



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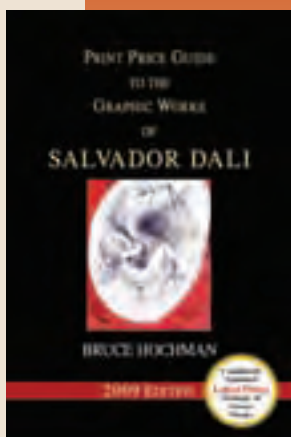
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Dali Gallery Snapshot Album...



Allan & Jacob



Sonia, Bruce & Jacob



Holly & Jacob



Corey Nakatani

ABOVE: A birthday bash for actor and Dali collector Allan Rich was attended by Bruce Hochman & daughter Amy, Holly Kalloo, Sonia Desormeaux and Jacob Desormeaux, whose dad is famed horse racing jockey Kent Desormeaux. Sonia founded & chairs "Eye on Jacob," which receives donations for research to assist others like Jacob with Usher Syndrome. To contribute, please visit www.EyeOnJacob.org or contact Sonia at (818) 669-3949.

ABOVE RIGHT: Horse racing jockey Corey Nakatani visits the Salvador Dali Gallery.

BELOW RIGHT: Bruce Hochman, daughter Amy & granddaughter Emily recently visited with Nancy O'Dell, celebrity host for our 2004 Dali in San Francisco art exhibit's "Opening Night Soiree" and Salvador Dali 100th birthday party.



Emily, Amy & Nancy

Salvador Dalí: Liquid Desire at NGV

Excerpted from ArtKnowledgeNews.com

"The desire constantly, systematically and at any cost to do just the opposite of what everybody else did pushed me to extravagances that soon became notorious in artistic circles."

The first comprehensive retrospective of the work of Salvador Dalí ever to be staged in Australia opened June 13 at the National Gallery of Victoria (NGV) as the sixth exhibition in the Melbourne Winter Masterpieces series. *Salvador Dalí: Liquid Desire* brings together more than 200 stunning works by Salvador Dalí in all media, including painting, drawing, watercolour, etchings, sculpture, fashion, jewellery, cinema and photography. The exhibit continues through October 4, 2009 and is drawn from the two largest collections of Salvador Dalí in the world, that of the Fundació Gala-Salvador Dalí in Figueres, Spain and the Salvador Dalí Museum in St. Petersburg, Florida.

Dr. Gerard Vaughan, NGV Director, said this panoramic exhibition will surprise and delight viewers. "Salvador Dalí's life spanned almost a century of dramatic social and artistic change. *Salvador Dalí: Liquid Desire* traces the extraordinary innovation Dalí brought to his art at every stage of his remarkable career, from his earliest years as an exceptionally talented 14-year-old to the final majestic paintings created when the artist was in his seventies. It has been an absolute pleasure to collaborate with our colleagues in Figueres and Florida to bring this fantastic exhibition to Australia," said Dr. Vaughan.

Salvador Dalí: Liquid Desire explores the brilliance of Dalí through chronological sections with visitors first encountering the artist as an accomplished young Impressionist painter with what is widely considered to be his first masterpiece, *Self-Portrait with Raphaelesque Neck*. The exhibition then moves through Dalí's experimentation with Cubism, Abstraction, Neoclassicism and New Objectivity during his student years and his leadership of the Surrealist movement in Paris during the 1930s.

Dr. Ted Gott, Senior Curator International Art, said Dalí's artistic imagination was constantly fed by the ruggedly romantic landscapes of his native Catalonia. "These stunning landscapes, infused with his unique imagination, informed the classic Surrealist paintings with which Dalí astonished the art world in the early 1930s and for which he is so well known today. A strong group of paintings from the period of Dalí's involvement with Surrealism in Paris is included in the exhibition," said Dr. Gott.

The exhibit also includes the most significant Dalí work held in an Australian collection, the *Lobster Telephone* from the National Gallery of Australia, arguably one of the most famous sculptures of the twentieth century. A highlight of the exhibition is the return to Australia of the artist's 1932 painting *Memory of the Child-Woman*. This was the first Dalí painting ever to be seen in Australia in 1939 and



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was met with great controversy.

Viewers will also be introduced to Dalí's contribution to 20th century cinema, from his early collaborations with the Spanish film-maker Luis Buñuel to his involvement with Alfred Hitchcock and other directors in Hollywood during the 1940s.

"One of the great innovators in 20th century art, Dalí's extraordinary artistic output extends far beyond Surrealism. He was a true genius in every respect; a giant on the international stage whose art influenced more than just his own generation. There was nothing the man could not do," said Dr. Gott.

EVENTS & EXHIBITIONS



National Gallery of Victoria
180 St. Kilda Rd.
Melbourne VIC 3004, Australia

Salvador Dalí: Liquid Desire -- Through October 4, 2009

The first comprehensive retrospective of the work of Salvador Dalí to be staged in Australia and comprises more than 200 works in all media -- painting, drawing, watercolour, etchings, sculpture, fashion, jewellery, cinema and photography. It traces the genius of Dalí from his earliest years as an exceptionally talented 14-year-old, to the final majestic paintings created when the artist was in his 70s. For more exhibit details, times and ticket information please visit: <http://www.ngv.vic.gov.au>. See article p. 6 this edition of the *SDCQ*.



West Bohemian Museum
Kopecky Gardens
Plzen, Czech Republic

Salvador Dalí -- Through August 30, 2009

An exhibition of works by Salvador Dalí, including almost 200 lithographs, small bronze sculptures and ceramics. The museum is preparing the exhibition in cooperation with Zdenek Kocik's private gallery in Prague. Also includes a series of 20 photographs made by Czech photographer Vaclav Chochola in Dalí's studio. "Dalí had an apartment in a hotel in Paris. He allowed Chochola to stay with him for one week and look into his private life. Wonderful photographs have thus appeared," Kocik said. Upon completing its run in Plzen, the exhibit moves to Skopje.



Château de Pommard
Bourgogne, France

Château de Pommard Exhibition -- Through November 25, 2009

Includes sculptures of Dalí's most recognisable images, cast in bronze in museum size. See article p. 5 this edition of the *SDCQ*.



Art Gallery of Ontario
317 Dundas St. West
Toronto, ON M5T 1G4, Canada

Surreal Things -- Through August 30, 2009

A revival of the *Surreal Things* exhibit Ghislaine Wood put together for the Victoria & Albert Museum in London two years ago with additional tour stops in Rotterdam and Bilbao. Wood presents it here in a somewhat altered version, with some 40 pieces from the AGO's own collection and several other North American museums, most notably the Wadsworth Atheneum in Hartford, Conn., which became, in the 1930s, the first North American museum to take Surrealism seriously. Further info at <http://www.ago.net/surrealthings>. See review p. 4 this edition of the *SDCQ*.

"In my early life, you see, I believed that I was impotent. Since then, of course, I learn that this is not true. But I continue to use the crutches in my painting, only now it is sublimation."



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Dalí Painting Stolen in the Netherlands

Armed robbers stole two paintings from the Scheringa Museum for Realism in Spanbroek, a small town north of Amsterdam on May 1. Police said several masked men entered the museum and took the two paintings off the wall while holding the staff at gunpoint. The robbers then fled the scene in a car. One painting was by Tamara de Lempicka and the other was *Adolescence* by Salvador Dali, painted in 1941.

Dalí Birth House to Become Museum

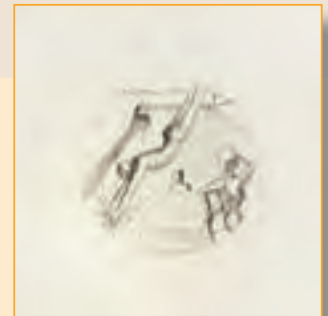
Catalonia will restore the birth house of Salvador Dali and turn it into a museum. The town council of Figueres has purchased the house where the Dali family lived between 1900 and 1912, and where the artist and his sister Anna Maria were born. Figueres also houses the Dali Theatre-Museum, which has the world's largest single collection of Dali's works, and where the artist is buried.

Estimated cost for the new museum will be about 2.9 million euros (\$3.9 million). It will include the original mezzanine, an exhibition on Figueres in the early 20th century, and temporary art exhibitions.

AUCTION NEWS



Les Cavaliers de l'Apocalypse (pictured left)
Oil & watercolor on pape, signed & dated, 1970
Estimated: \$200,000 - \$300,000
Sold: \$314,500 at Sotheby's New York
May 6, 2009



Natación en el Ampurdan (pictured right)
Pencil on paper, signed, 1978
Estimated: \$14,780 - \$22,170
Sold: \$36,960 at Christie's London
April 29, 2009



Don Quichotte (pictured left)
Ballpoint pen on paper, signed, 1968
Estimated: \$5,912 - \$8,869
Sold: \$12,930 at Christie's London
April 29, 2009



Nature Morte au Drapé Blanc (pictured right)
Oil on canvas, signed & dated, 1969
Estimated: \$111,100 - \$124,990
Sold: \$145,820 at Kunsthaus Lempertz
May 28, 2009

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