

THE Salvador Dalí

COLLECTORS QUARTERLY

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Dali Meets Freud On Film and On Line

From PR Web, June 28, 2006

The 2005 35mm short film *The Death of Salvador Dalí* has won numerous awards, been screened around the world, and is among the first short films released for download exclusively on Apple's iTunes Store. Writer/ Director Delaney Bishop teams with Composer Felix Brenner to present the first ever soundtrack and film released simultaneously on iTunes.



The *Death of Salvador Dalí* brings the paranoid, flamboyant Dalí into the office and headspace of an unsuspecting Sigmund Freud. When the artist seeks Freud's assistance to inject madness into his art, tables are turned and student becomes teacher. Through a series of visits by Dalí's friends, enemies, and muse, Freud is unwittingly subjected to chaos, deception, and guns.

The wonderfully sexy "Queen of Burlesque" Dita Von Teese plays Dalí's whip wielding wife Gala. Husband Marilyn Manson was instrumental in convincing Dita to play the role. In an amazing stroke of luck, the perfectly cast Dalí is played by his namesake, Salvador Benavides.

Delaney Bishop masterfully creates a time and place of beauty, art, and humor. He first wrote a feature length Dalí script while attending NYU film school. It later turned into a short and won Best Screenplay at Hypefest L.A. With a Panavision grant, Bishop converted his home into a studio and shot the film entirely on 35mm. The film has gone on to screen at (continued on pg. 5)

"This is the story of Salvador Dalí done in the fashion Dalí himself would have done it. Delaney hit all the nuances and highlights of Dalí'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 Dalí. Benavides IS Dalí."

-- Angela Lee, Film Austin

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

--Eli Kooris, Austin Chronicle

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“Fruits and Flowers: Dali’s Botanical Prints” Reviewed in Pensacola, Florida

From The Pensacola News Journal , 7/28/06 by Mike Roberts



Lilies of Time - 1972

A small institution such as our own Pensacola Museum of Art has a limited reach for drawing large and important exhibitions. The flip side of this limitation is that the small shows big museums pass on can occasionally yield a surprise.

“Fruits and Flowers: Dali's Botanical Prints” is a typical ancillary show.

But there are no melting clocks in this exhibit organized by the Dali Museum in St. Petersburg. We are instead introduced to Dali's printmaking and collage work, which does, however, include some familiar Dali-esque images and styles.

Dali broke into collage in the late 1920s, and a decade later, he worked directly over the prints of the other artists. It's as if surrealism gave way to sampling.

Fruit is a favorite icon of the surrealists. Rene Magritte liked apples; DeChirico favored bananas. Dali dips into the cornucopia and puts pears, apricots, figs, pomegranates and berries to the test.

Most of the work here is divided into sets called suites. The works follow a pattern: anthropomorphic features added to a printed image with a sketchy sideshow of figures lurking at the bottom of the work.

In the work “Homme Figuier,” a fig tree penetrates the leg of a human form, which prompts blood loss. A fig cut in half is placed on the torso to mimic the figure's pair of lungs. Pears get personified as well in another image as one bleeds from an arrow while a plant posing as a ballerina dances to the side.

The two prints titled “FloraDali I” and “FloraDali II” resemble more of Dali's archetypal images. Both pieces include the sharp two-point perspective of his barren desert landscapes as foreground figures interrupt the void with their blatant chimera.

The first scene shows a masculine figure with a body made from plums and legs from grapefruits. A set of blooming lilies mimic the speakers of a phonograph. The second image shows a stabbed pear, an apricot tree turned human and a rose with leaves of butterfly wings.

In sync with his self-assurance, Dali includes one his famed self portraits, this one from the fanning leaves of a pansy. The feet are formed from the roots, and his signature up-turned mustache is included in the foliage. A doodling of “The Thinker” sits off to the side as a hint of his connection with classicism.

Dali's work on top of prints seems more dada than surreal when you consider the time it was made. The former movement was based on turning art inside out, questioning its authority and purpose. Collage drawing “stole” from others for the sake of reinvention and in Dali's case, to pervert his style of ardent representation turning on itself. ☺



Poire Don Quixote - 1969

“I seated ugliness on my knee, and almost immediately grew tired of it.”



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Salvador Dali Gallery Collection Features Many Fruits & Florals

We exhibit many of Dali's fruits and florals in the gallery and at our shows. If you are interested in acquiring one of these fine graphic works, call us at 1-800-275-3254 or visit our website at www.DaliGallery.com.



Dali Museum Pursues Plans To Build Artistic New Home

From the Associated Press, 7/10/2006 by Phil Davis

ST. PETERSBURG · Salvador Dali never set foot in this Gulf Coast city where the dominant art form is the watercolor beachscape.

But in a strange twist worthy of one of the Spanish surrealist master's paintings, St. Petersburg will soon be home to a new \$30 million signature museum to house the world's most comprehensive collection of Dali's work.

St. Petersburg snatched up the private Dali collection in 1982 when more likely locales, like New York's Metropolitan Museum of Art, balked at its owner's strict conditions. Ohio philanthropists A. Reynolds and Eleanor Morse were charmed by the city's offer of an old boat warehouse to display their collection.

Like a lot of things in Florida these days, a 14-year-old plan to build a more fitting -- and sturdy -- home for the collection was kicked into high gear by the hyperactive hurricane seasons of 2004 and 2005. "Right from the start, it was the safety of the collection that was motivating our thinking," said Hank Hine, the Dali Museum's director. "The new building was created to protect the collection ... it will be engineered to withstand 165 mph winds."

Groundbreaking is set for early next year. The new building will open in 2010. The new Dali museum will be more than a bunker, Hine said. It will be -- like its namesake -- both practical and eccentric. Preliminary designs call for a tree breaking through one exterior wall, a water fountain shooting from another and a skylight protruding from the roof like a glowing loaf of bread.

"It will have really eccentric elements that seem to have no apparent logic, like the tree that's violated that classical space, has interrupted all the best intentions of reason and planning and has violated the sacrosanct walls," Hine said. "Maybe there will be pumps that are able to spurt out water that will spell out 'Dali' in the air," he said. "Or it may dribble in an obscene way. We don't know. ... it will do something unpredictable."

On the practical side, the new museum will be bigger, tougher and much more tied in with downtown St. Petersburg than the current location. Curators will be able to seal the artwork behind steel doors if there is a storm. The artwork will also be displayed on the third floor, well above floodwaters. Preliminary designs call for a 56,000-square-foot building, about 50 percent larger than the current 30,000-square-foot building. Hine said the new space will allow the museum to display more of the 1,400 pieces in their collection and make room for more education programs.

There will also be room for another Dali-esque twist -- a bigger gift shop. Visitors will immediately be surrounded by Dali products -- from a \$3,000 transparent chair to a \$20 Dali doll -- when they walk in the front door.

So far, the Dali board has raised \$25 million of the projected \$30 million cost, including \$9 million in state and federal grants. Despite landing on Florida Tax Watch's annual budget "turkey" list, Gov. Jeb Bush spared the museum's recent \$4 million grant from a record-setting \$449 million veto spree.

"I think he understood the significance of the Dali Museum," St. Petersburg Mayor Rick Baker said of Bush. "I don't believe there is another museum in the state of Florida that's in its class."

Hine said the museum pays back the community by bringing 180,000 out-of-town visitors and pumping \$50 million into the local tourism economy. About 220,000 people visit the museum every year. "We're a destination because of the singularity and the strength of our collection and also because of the recognizability of Dali," Hine said. ☺



"Intelligence without ambition is a bird without wings."



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Christ of St. John of the Cross - 1951
Oil and canvas, 205 x 116 cm

Dalí Painting Returns Home to Glasgow After 50 Years

From ArtDaily.com , 6/2/2006

The Kelvingrove Art Gallery and Museum in Glasgow has announced that Salvador Dalí's Christ Of St John Of The Cross will hang again in its walls 50 years after it was unveiled there. By far the most popular of all Dalí's religious works, Christ of Saint John of the Cross was inspired by a drawing, preserved in the Convent of the Incarnation in Avila, Spain, and done by Saint John of the Cross himself after he had seen this vision of Christ during ecstasy.

At the bottom of his studies for the Christ, Dalí wrote:

"In the first place, in 1950 I had a 'cosmic dream' in which I saw this image in color and which in my dream represented the 'nucleus of the atom'. This nucleus later took on a metaphysical sense; I considered it 'the very unity of the universe', the Christ. In the second place, when thanks to the instructions of Father Bruno, a Carmelite, I saw the Christ drawn by Saint John of the Cross, I worked out geometrically a triangle and a circle, which 'aesthetically' summarized all my previous experiments, and I inscribed my Christ in this triangle."

This work was regarded as banal by an important art critic when it was first exhibited in London. Nevertheless, several years later it was slashed by a fanatic while was hanging in the Glasgow Museum, proof of its astonishing effect on people.

Dalí relates that when he was finishing the picture at the end of autumn in 1951, it was so cold in the house in Port Lligat that Gala abruptly decided to have central heating installed. He remembers the

moments of terror through which he then lived, fearing for his canvas on which the paint was still wet, with all the dust stirred up by the workmen.

"We took it from the studio to the bedroom so that I could continue to paint, covered with white sheet which dare not touch the surface of the oil. I said that I didn't believe I could do my Christ again if any accident were to befall it. It was true ceremonial anguish. In ten days the central heating was installed and I was able to finish the picture in order to take it to London, where it was shown for the first time at the Lefevre Gallery."

When it was at the Biennial of Art in Madrid, along with other works of the painter, General Franco asked that two of the oils of the master of Figueras be brought to the palace of El Prado - Basket of Bread and Christ of Saint John of the Cross. ~~~~~

Dalí & Disney Meet Again in Lobster Alice A Stage Play About the Making of Destino

Over the years we've published numerous articles about Destino, a short film Salvador Dalí made in collaboration with Walt Disney. The film was left unfinished in 1946 and warehoused for thirty years until director Dominique Monfery and Disney's French studio brought it back to life. It played at festivals around the world and was nominated for an Oscar last year.

This year, a stage play entitled Lobster Alice chronicles the Dalí/Disney collaboration in a humorous light. The play stars television actor Noah Wyle (Dr. John Carter on NBC's E.R.) as Dalí. The show closed in Los Angeles on September 3, but according to artistic director Daniel Henning, several

"Liking money like I like it, is nothing less than mysticism. Money is a glory."



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producers have expressed interest in the show, so future productions are a distinct possibility. Here's what Variety had to say about *Lobster Alice*:

Excerpted from www.Variety.com - by Julio Martinez

In 1946, Spanish surrealist Salvador Dali was in Burbank, contracted by Walt Disney to create an animated ballet based on the Mexican ballad *Destino*. Kira Obolensky turns this real-life situation into a formulaic screwball comedy in *Lobster Alice*, imagining the free-spirited Dali (Noah Wyle) wreaking havoc on the repressed lives of animator Finch (Nicholas Brendon) and his assistant, Alice (Dorie Barton). Obolensky's attempts to meld Dali's flamboyant flailings with the awkward evolution of the Finch/Alice romance aren't a great success. But helmer Daniel Henning and a committed ensemble pull off a zesty, commedia-style staging, greatly enhanced by Robert Prior's sets and costumes.

Within Prior's deceptively claustrophobic small-office setting, Henning thrusts Finch and Alice into a constantly evolving reality wherein their rigid logic and sense of protocol eventually melt like their office clock (as realized in Dali's *Persistence of Memory*). By show's end, the thoroughly evolved couple is co-existing quite nicely, surrounded by Dali's surreal landscapes.



North Wyle portrays Salvador Dali in *Lobster Alice*

Brendon is a mass of barely contained nerve endings as the animator who must deal with Dali while simultaneously guiding the destiny of Disney's current project, *Alice in Wonderland*. He makes believable Finch's eventual emotional explosion, driven by overwork, Dali's chaotic creative process and the realization that Alice could be the missed opportunity of his life.

Barton's engrossing perf as a staid '40s working girl communicates every nuance of Alice's evolution into a vibrant soulmate. Her facial expressions alone convey Alice's emotional journey as she is swept along by Dali's exuberance, yet remains ever mindful of what's happening to Finch.

Wyle's accent travels a bit around Europe, but his portrayal of the larger-than-life, self-aggrandizing Dali is a delight. He exudes a well-honed comic timing as Dali deigns to dally with these two callow commoners, whom he truly believes will be enriched by his presence. 

"It is good taste, and good taste alone, that possesses the power to sterilize and is always the first handicap to any creative functioning."

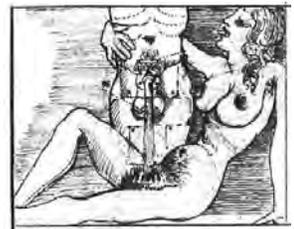
Dali Meets Freud (continued from p. 1)

dozens of international film festivals and has won awards for Best Female Performance at the Beverly Hills film festival and Best Cinematography at the Aarhus film festival in Denmark.

Felix Brenner's original soundtrack beautifully integrates Latin, classical, and electronic music to portray the wild and unpredictable Dali. There are romantic motifs with regal melodic passages rendered by piano, guitar, woodwinds and strings. Slightly edgy sections nicely match the films off-the-wall qualities. Brenner's compositions can be both sumptuous and moody, making for a great listening experience. The soundtrack CD features key dialogue excerpts from the film.

Director Delaney Bishop reports that initial contracts have been signed for production of a full-length feature film based on the short, though details are still sketchy. Information updates can be found at: www.DaliMovie.com .

The *Death of Salvador Dali* is available for download exclusively on iTunes for \$1.99. Also, look for the *ShortsTV* iTunes video podcast to see interviews with the filmmakers and star, Salvador Benavides. The soundtrack is available for download on iTunes or on CD at www.CDBaby.com . 



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Dali Sighting...



Jon Stevens is an internationally-acclaimed photographic artist who has been described by Zoom Magazine as a “‘total artist’, painter-photographer, musician-composer, writer, choreographer and poet.” He is best known for his SILVER PEOPLE - people painted from head to toe in silver, then photographed, and choreographed in his New York studio and in exotic locations. A former top fashion model, Stevens studied painting with Dali and enjoyed both a professional and personal relationship with the master. Here he describes the time he spent with Dali in New York during the 1970s.

For Dali's 1974 opening in Knoedler Gallery in NYC. I was featured as a special guest artist/protégé, and created a performance portrait photographing Salvador Dali with The SILVER PEOPLE. I photographed Dali with a silver mother and daughter, and Dali then pressed the women into canvases to make silver impressions on the canvas. This may have been his last publicly attended opening in the U.S.

I met Dali in 1967. I was a fashion model and he'd seen a picture of me in Newsweek. He tracked me down through my modeling agency, and he called to say that he wanted to paint me. He'd been keeping the picture on his mantle in his suite at the St. Regis.

It was in that suite that he first painted me, posed with a beautiful blonde lady, some Grecian theme. The painting was called "Galitee and the Swan," and I was in a typical Dalinian pose with the idea of being a swan, or Zeus. A few years later I heard that the painting had been stolen from a show in the south of France, razored out of its frame.

I watched him do sketches for the painting before he painted it, and it was amazing to watch his hands rendering the subject at remarkable speed. The degree of accuracy, realism and speed was extraordinary. When he asked me how he could pay me, I said, it was an honor to pose for him and I wouldn't consider taking any money. The next day he invited my girlfriend and me to dinner at the St. Regis bar with him and Gala, and Ultra Violet was there too. That was really the beginning of our friendship. I shot the photo of us together in 1969 at his home in Port Lligat on one of his terraces. I stayed there for about 10 days, and it is absolutely a magical part of the world. The elements of landscape in his paintings look exactly like Port Lligat.

I always thought of him as my cosmic uncle and friend, and for a while I was the first person he'd call when he'd come into town. We didn't have intellectual conversations, it was more like metaphysical communication. He would speak Dalinian... Spanish, French English, mostly with crazy words he'd make up, and he'd use his mustache as an antenna to receive a word. Sometimes he'd ditch the business people who were always clustered around him and we'd sneak off to dinner. He was very generous with money and paid for everything.

Gala was "surrealistically stern." Dali was the merry prankster Charlie Chaplain type, and she would be in the background, but not always, he always showed love and gentlemanly respect toward her. He was so much fun to hang out with. Sometimes he'd fix me up with some of his beautiful groupies and he'd call them the next day to see how things went. Like a gossipy old woman.

The last time I saw him was a couple of weeks after the Knoedler show. I knew he'd been back in the U.S. though he was spending most of his time in Spain at this point. I'd also heard that he'd been in the midst of some sort of bomb threat, where he was whisked out of a restaurant in Spain. After that he didn't travel very much, and when he did, he traveled with a bodyguard. Soon he became secluded and isolated from his friends. I think aging was a surprise for him, because he was so young and so vibrant for so long. It must have been strange for him to feel differently about himself. He wanted to be immune from the forces of gravity and aging, and probably wanted to be remembered as the energetic, divine Dali and not Dali the old man. ☺

“Progressive art can assist people to learn not only about the objective forces at work in the society in which they live, but also about the intensely social character of their interior lives. Ultimately, it can propel people toward social emancipation.”



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Dali Sculpture Stolen From Texas Gallery ... and Then Returned

A limited-edition Salvador Dali sculpture entitled, "Surrealist Eyes," was stolen last month from the El Taller Gallery in Austin. The culprit was a 21 year-old student who slipped the piece under his T-shirt, leaving the gallery as workers chased him. The gallery owner managed to get the license plate number of the fleeing vehicle, which led to the arrest of the student, David Van Horn, who has stolen the sculpture as a gift for his girlfriend.

"We've been in business for 26 years, and this is the first time something like this has happened," said Earl Stanley, director of the gallery. "The gallery had just installed new security technology because of the higher-profile artists we are now beginning to display, but they system had not been put into use yet."

Criminal charges have been filed. ☺



Surrealist Eyes - 1980

Events and Exhibitions...

Dali Museum -- St. Petersburg, Florida

Dali by the Decades: Dali's Surreal Century

Through January 29, 2007

A chronological exhibition of oil paintings, drawings, watercolors and objet from the Museum's permanent collection cast against interpretive material including photographs, text and graphics showing the changing context - personal life and cultural times - in which Dali lived and created. The dynamic and tumultuous time between the two World Wars acted as a catalyst for the development of Surrealism and reflects Dali's particular blend of integrating his personal symbolic interpretations within the context of universally recognized symbols.

Dali Zodiac

Through January 29, 2007

This exhibition will seek to unveil connections between various definitions of the Dali Zodiac in four sections. One section will display the Dali Zodiac print suite; which will be supplemented by general information specific to each astrological sign. This will be complimented by a didactic representation of Dali's own Zodiac, supporting and expanding upon the biographical information on Dali presented in the main galleries. The last two sections have a more historical perspective, addressing the history of the Zodiac group and the origins of Catalan Mysticism.

Traces of the avant-garde: Mabel Palacín

October 2006 - January 2007

Mabel Palacin, a mid-career Catalan videographer, was commissioned to create video projections which reflect her interpretations of Dali, the museum, its setting and the collection. Mabel Palacin's recent work grew out of her earlier interest in photography where she made large scale black & white images suggestive of film stills and celebrity photography in the tradition of Dali's celebrity portraits as seen in Dali and Mass Culture.

Museum of Fine Arts -- Santa Fe, New Mexico

Collecting Modernism: European Modernism

September 29, 2006 - January 7, 2007

Opens with an evening reception on September 29. The exhibit features works of Picasso, Dali and other key modernist figures from the Munson-Williams-Proctor Art Museum. Call 505-476-5072 or visit www.masantafe.org for information. ☺

"Mistakes are almost always of a sacred nature. Never try to correct them. On the contrary: rationalize them, understand them thoroughly. After that, it will be possible for you to sublimate them."



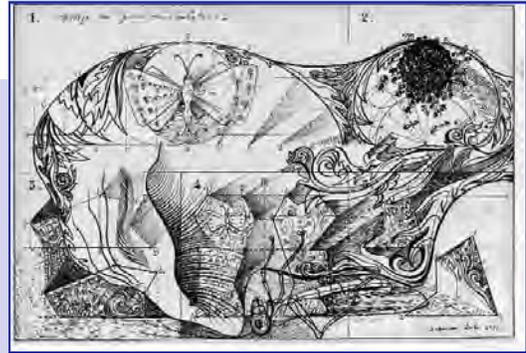
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AUCTION NEWS

Six hommes-brouettes, 1944 (below)
 Watercolor, pen, indian ink/paper. Signed, dated.
 Estimated: \$70,000 - \$90,000
 Sold: \$180,000 at Sotheby's May 4, 2006



Visage du grand masturbateur, 1930 (above)
 Ink, engraving. Signed, dated
 Estimated: \$22,963 - \$25,514
 Sold: \$85,022 at Tajan, June 8, 2006

L'homme, 1930
 Ink, collage, paper, paperboard. Signed, dated.
 Estimated: \$10,206 - \$12,757
 Sold: \$67,478 at Tajan, June 8, 2006



Sans Titre, 1946 (at left)
 Graphite, pen, ink/paper.
 Signed, dated.
 Estimated: \$40,00 - \$60,000
 Sold: \$180,000 at
 Sotheby's, May 4, 2006

Las Meninas, 1960 (below)
 Gouache/paperboard. Signed, dated.
 Estimated: \$18,000 - \$20,000
 Sold: \$87,721 at Tajan, June 8, 2006

Sperme, 1939
 Ink, crayon, paper. Signed, dated,
 dedicated to Julian Levy.
 Estimated: \$5103 - \$6378
 Sold: \$31,040 at
 Tajan, June 8, 2006



Sans Titre, 1939
 Ink, paper. Signed, dated.
 Estimated: \$17,860 - \$20,411
 Sold: \$28,341 at Tajan, June 8, 2006

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