

THE Salvador Dali

COLLECTORS QUARTERLY®

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

Los Angeles Next Tour Stop for “Dali: Painting & Film” Exhibition

The Persistence of Memory among Dali Masterworks Featured in Show

The Los Angeles County Museum of Art presents *Dali: Painting & Film*, focusing on the profound relationship between the paintings and films of famed surrealist Salvador Dalí. On view October 14, 2007 through January 6, 2008 in the city that popularized the medium, the exhibition argues that Dalí's personal engagement with cinema -- as a fan, a screenwriter, a filmmaker, and an art director -- was fundamental to his understanding of modernism and deeply affected the different stages of his career. Dalí is widely regarded as one of the most outrageous artists of the twentieth century, and his paintings are among the most recognizable works of art made in the last hundred years. And, as this exhibition reveals, his collaborations with Luis Buñuel, Alfred Hitchcock and Walt Disney also created some of the most memorable and influential scenes in avant-garde and mainstream cinema.

Always of popular interest, Dalí's work has been the subject of a number of major retrospectives in the past two decades. *Dali: Painting & Film* looks beyond this historical approach to explore his long and changing relationship with the cultural phenomenon of cinema and features approximately one hundred works from collections around the world, including a significant number of paintings. These will be seen alongside Dalí's major film projects such as *Un Chien andalou*, *L'Âge d'or* (1929-30), *Spellbound* (1945), and *Destino* (1946), as well as examples of the later films he created himself, *Chaos and Creation* (1960) -- shot on video -- and *Impressions of Upper Mongolia* (1976). Related photographs, drawings, paintings, and manuscripts will also be on view.

Dalí was part of the first generation of artists for whom film was both a formative influence and a creative outlet. Throughout his career, and in many mediums, he frequently

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The Persistence of Memory (1931), on loan from The Museum of Modern Art in New York, is a highlight of the Dalí oil paintings included in the Dalí: Painting & Film exhibition at LACMA.



A Marc Lacroix
Dali portrait

Dali Photographer Marc Lacroix Dies

Excerpted from *ArtDaily.org* 7/9/2007

Marc Lacroix, photographer and friend of Salvador Dali, died July 6 in France following a long illness. He was 80. Born in Paris in 1927, Lacroix got his first camera at 14 and began taking photographs in the streets and public parks of Paris. He enlisted in the French Army and was sent to Morocco where he took thousands of photographs of people and landscapes. His work eventually attracted the attention of French publishers specializing in architecture and interior design.

Lacroix returned to France where he began photographing artists, jazz musicians, singers, painters and sculptors for art magazines and movie reviews. Gaining increased recognition, he was asked to act as photographer for major European museums.

During this period, Lacroix became a specialist in photographing classical and historical monuments. He was a perfectionist with a natural gift for evoking the mood of by-gone eras. His knowledge of precise lighting and settings paralleled the interest and research of Salvador Dali, who was studying Vermeer's techniques, attracted by his distinctive use of light and the simpleness of his painting. Lacroix met Salvador Dali as a result of their mutual interest in special 3-D stereoscopic photographic effects. In 1971, Dali and Lacroix produced a special Christmas edition of *Vogue* magazine, in which Lacroix's photographs became famous in combination with Dali's pictures. Later, Dali worked with Lacroix to develop a new 3-D stereoscopic painting technique.

Dali reserved a room for Lacroix's photographs at the Dali Museum in Figueres in 1974. In the following years the Nikon Gallery in Paris exhibited Lacroix's photographs along with the work of Robert Descharnes, a writer and photographer also associated with Dali. In addition to his collaboration with Dali, Lacroix photographed major private and public oil painting collections, including the Bank Lambert Collection in Brussels, the Durand Ruel in Paris, Picasso's Museum in Barcelona, and The

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"Don't strive to be a modern painter; that, unfortunately, is the one thing you can't avoid being."




Dali Sighting...Surreal Times on the S.S. France

Excerpted from *BBC News (Online)*, by Patrick Jackson

If the ghost of Salvador Dali appears off the coast of Gujarat, he may well be on the deck of the *S.S. France*, walking his pet cheetahs. At the time of her maiden voyage in 1962, the 315-metre *S.S. France* was the world's longest liner, and she continued for some 13 years to make the Atlantic crossing between Le Havre and New York. During those years it saw many famous passengers preferring the majestic five-day Atlantic crossing to a plane trip -- among them, Dali and Gala.



"It was quite a time," recalls Bruno Rabreau, who as ship's receptionist in 1972-74 had dealings with Dali and his entourage, including his formidable wife Gala, his friend Captain Moore -- and the cheetahs, of course. Dali was known to take a pet ocelot to sea too. The first time Gala came to book a phone call, he remembers thinking she looked very plainly dressed, and he found it hard to believe the "old maid" was the spouse of the great surrealist artist.


"She told my chief that I was not very pleasant, then she came back and gave me five dollars and said 'I will tame you,'" he says. "That's when I knew she was Madame Dali!" Luckily for the ship, the cheetahs appear to have been tamed in advance, as Bruno recalls: "They took those two big beasts for a walk around the ship and on the outside decks too -- it was not a real panic, but almost!" Dali, as far as Bruno remembers, did not do any painting on his trips aboard the *S.S. France*. 

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...Dali Freeze Frame

Pop a copy of filmmaker Woody Allen's *Match Point* (2005) into your DVD player and enjoy a special treat for Dali enthusiasts. Fast forward 14-min. and 30-sec. into the feature to a scene with the stars of the movie exiting a London art gallery. Clearly visible in the background, in the shadow of the British Airways London Eye, is the entrance to Dali Universe, located on the River Thames. You can visit Dali Universe on the web at www.DaliUniverse.com. 




“Dali: Painting & Film” (continued from p. 1)

referenced elements of cinema: its episodic nature, popular appeal, narrative structure, techniques like fades and dissolves, and strong characterization of its stars. For example, an early series of drawings about Spanish nightlife from 1922-23 illustrates Dalí's appreciation of the strong graphic aesthetic of the silent expressionist films of that era.

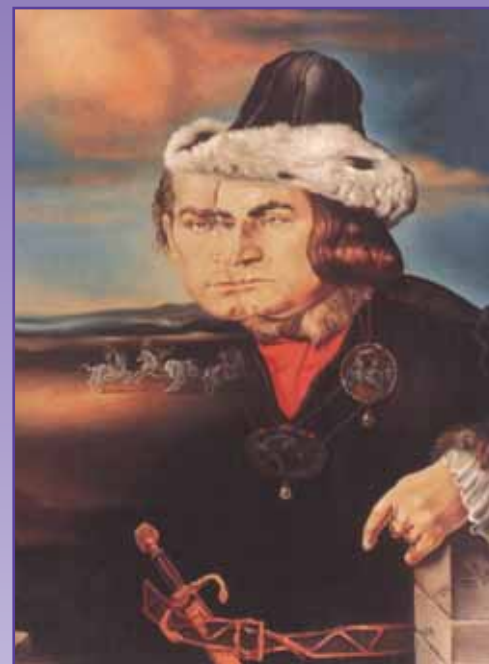
Later paintings like *The First Days of Spring* (1929) and *The Persistence of Memory* (1931) reveal his interest in filmic perspective and in creating compositions that dissolve into other images and coincide with the artist's first movie collaborations, films that he co-wrote with Spanish director Luis Buñuel in 1929-30: *Un Chien andalou* and *L'Âge d'or*. Other paintings such as *Autumnal Cannibalism* (1936) and *Metamorphoses of Narcissus* (1937) demonstrate Dalí's ability to imply animated movement and narrative while even later paintings like *Portrait of Colonel Jack Warner* (1951) and *Portrait of Laurence Olivier in the role of Richard III* (1955) show how the idea and techniques of film moved from an influence on his work to its very subject at a time when the artist himself began directing his own movies.

Just as Dalí brought cinema to life in his paintings, his fantastical, other worldly perspective oozed onto the film screen. Both *Un Chien andalou* and *L'Âge d'or* are marked by the artist's vivid imagination and his engagement with the Freudian theories that energized surrealism, especially the study of dreams and the unconscious. The films include haunting images -- such as the slicing of an eyeball with a razor and a hand infected with ants -- mirroring the disturbing anatomic depictions in major paintings of that moment, including *Apparatus and Hand* (1927).

Eventually, Hollywood called and Dalí moved beyond the realm of avant-garde films. While exiled in the United States during the second world war, he began work on major studio productions. His dream-like vision proved ideal for the 1940s movie industry and on the cinema screen, where total immersion in Dalí's imagination became possible for a mass audience.

Dalí seized the opportunity to work on Twentieth Century Fox's *Moontide* (although ultimately his sequence was not included in the film), Alfred Hitchcock's *Spellbound*, and Walt Disney studio's *Destino*, an animated film completed in 2003. The famous dream sequence for Hitchcock's thriller brought the disquieting universe of contemporary paintings to grand scale but in total, Dalí achieved only limited success with these projects. His role was ultimately marginalized to the realm of fantasy and nightmare. Nonetheless, he remained an important influence in Hollywood and his impact still resonates in the nightmare sequence from the 1950 film *Father of the Bride* and the hallucinatory aesthetic of the 1966 *Fantastic Voyage*. 

Information and Tickets -- www.lacma.org or via phone at (877) 522-6225



Portrait of Laurence Olivier in the role of Richard III (1955)



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Two Dali Film Books Debut in September



Dali & Film

by Dawn Ades, Montse Aguer and Felix Fanes; edited by Matthew Gale

Paperback: 238 pages

Publisher: The Museum of Modern Art, New York (September 1, 2007)

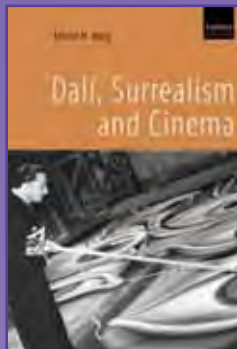
ISBN: 978-0870707308

An exhibit catalog and companion volume for the Dali & Film exhibit that recently closed in London and will tour Los Angeles, St. Petersburg, Fla., and New York.

Synopsis: Salvador Dali was one of the most famous--and one of the most notorious--artists of the twentieth century, recognized as much in the popular imagination for his flamboyant personal style and his penchant for showmanship as for his groundbreaking artworks in many media. *Dali & Film* investigates, for the first time in depth, the part played by film as a key influence on Dali's art, as well as his extensive involvement in film-based projects. This illuminating book presents not only the major paintings that reflect the artist's famous preoccupation with film, but also all sorts of other materials related to the key film projects on which he worked.

Throughout his long career, cinema contributed to Dali's understanding of both the power and the uses of illusion. In 1929 and 1930 he collaborated with the influential Spanish Surrealist filmmaker Luis Bunuel on the startling and highly controversial films, *Un Chien andalou* and *l'Age d'or*. Many years later, Dali worked with the Disney studios in Hollywood and with Alfred Hitchcock, devising a dream sequence for the psychological thriller *Spellbound* that remains one of the most innovative in cinema to this day. Over the intervening years, Dali came to reject what he saw as the elitism of Modernist film, and embraced instead the popularity of mainstream cinema, recognizing its potential to bring his work to a far larger and more democratic audience. Extensively illustrated with reproductions of paintings, film stills, storyboards and photographs of the artist with figures ranging from studio bosses to the Marx Brothers, *Dali & Film* reveals the depth and persistence of Dali's fascination with the medium, bringing a new dimension to our understanding of one of the great masters of twentieth-century art.

"Pop art is part of the healthy trend away from abstract expressionism -- which has become a caricature -- back to the maximum of visual reality. The finest art is always the most photographic."



Dali, Surrealism & Cinema


by Elliot H. King

Paperback: 192 pages

Publisher: Oldcastle Books (September 28, 2007)

ISBN: 978-1904048909

Synopsis: Salvador Dali is one of the most widely recognised and most controversial artists of the twentieth century. He was also an avant-garde filmmaker -- collaborating with such giants as Luis Bunuel, Walt Disney and Alfred Hitchcock -- though the impetus and endurance of his fascination with film has rarely been given the attention it merits. King surveys the full range of Dali's eccentric activities with(in) the cinema. Influenced by the Marx Brothers, Buster Keaton and Stanley Kubrick, Dali used the cinema to bring the 'dream subjects' of his paintings to life, providing the groundwork for revolutionary forays into television, video, photography and holography.

Dali's writings continue to be relevant to discourses surrounding film and surrealism, and his embrace of academic technique partnered with contemporary technology and pop culture is a paradox still relevant today. From a movie-going experience that would incorporate all five senses to the tale of a woman's hapless love affair with a wheelbarrow, Dali's hallucinatory vision never fails to leave its indelible mark. 


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Marc Lacroix *(continued from p. 2)*

Centre Pompidou, Beaubourg, Paris.

Lacroix studied and became equally successful in various photographic fields, although his work with Dali contributed the most to this fame. His photographs are permanently displayed at the Dali Museum in Figueres. Anyone who has seen his portraits of Dali can admire the fantastic diversity of character of the model, reflected in each photograph with an incredible sensitivity. The photographs are a tribute to these two artists, Dali as subject and Lacroix as creator. In this case, surrealism exists on both sides of the camera. 



The Dali Gallery has a very limited quantity of exclusive signed & numbered edition *Man with the Flowered Ear* Marc Lacroix commemorative prints available for purchase.

Call (800) 275-3254 to order.
Hurry, only a few of these left. 

What Salvador Dali Saw in the Cinema

Part I of Two Parts: Excerpted from *The (London) Independent*, by Arifa Akbar

This is Part I of a review of the Dali & Film exhibit which closed recently at the Tate Modern in London and is scheduled for four stops in Los Angeles, St. Petersburg, Fla., and New York over the next year. Part II will run in the winter issue of the Salvador Dali Collectors Quarterly.

Long before Salvador Dali became the flamboyant founder of the Surrealism movement, the young artist's first love was film, and he spent much of his youth ensconced at the local cinema near his home in the Catalonian town of Figueres. Years later, his childhood favourites, which featured the silent, slapstick comedy of Buster Keaton, Charlie Chaplin and Harry Langton, would influence some of his most bizarre and beautiful Surrealist masterpieces. They would also inspire him to collaborate with several of the 20th century's most experimental filmmakers.

Decades after he had left Figueres and established himself as one of the world's great 20th century artists, Dali would speak whimsically of the superiority of celluloid over paint and brush, and declare cinematic endeavour to be indelibly connected to artistic creativity and imagination. "The best cinema," he claimed, "is the kind that can be perceived with your eyes closed." Born in 1904, he came from the first generation of artists for whom film was a formative influence. He admired the inventiveness of slapstick and saw mass entertainment as a healthy antidote to the pretensions of high culture which he eschewed. The connection between Dali's art and his fascination with the cinematic image has until now, rarely been examined. But a pioneering exhibition at Tate Modern brings into focus his love of popular culture and his intimate -- and lifelong -- relationship with the silver screen.

The exhibition, *Dali & Film*, provides an unprecedented exploration of the central role of cinema in Dali's art. It looks at his work with film-makers, including Luis Buñuel, Alfred Hitchcock and Walt Disney, for whom he created some of the most memorable, dream-like scenes in the history of cinema, and also traces the influences from the silent films of Chaplin and Keaton which are distinguishable in some of his major works.

The show brings together more than 100 works from collections around the world, including more than 60 paintings, presented alongside Dali's film projects. These include *Un Chien Andalou* and *L'Age d'Or*, both made with Bunuel in 1930, *Spellbound*, made with Alfred Hitchcock in 1945, and Walt Disney's six-minute animation, *Destino*, made a year later, for which he created the storyboard. Finally released in 2003, it was nominated for an Academy Award.

The exhibition reveals how the extraordinary dream sequence in Hitchcock's avant-garde thriller, which tells the story of a psychologist (played by Ingrid Bergman) trying to probe the mind of an amnesiac patient (Gregory Peck), is a cinematic version of the startling images of Dali's paintings, such as *Melancholy*, *Atomic* and *Uranic Idyll*.




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Continued in the next issue of the SDCQ

The Persistence Of Popularity

The Salvador Dali Museum celebrates 25 years of fielding a single question: Why is this in Florida?

Excerpted from *The Chicago Tribune*, 7/25/2007 by Stevenson Swanson



Amid the beaches, the palm trees and the sun-baked recreations of Florida's Gulf Coast, the presence of a major museum devoted to the artwork of Salvador Dali is, you'll pardon the expression, surreal.

That fact alone is reason enough for a visit to the Salvador Dali Museum in St. Petersburg, Fla. But, far from being a hallucination or a dream, the museum is not only real, it's a major repository of works by the bizarrely mustachioed Spanish surrealist. The museum, which is celebrating its 25th anniversary, owns 2,140 paintings, sculptures, prints and other *objets d'art* by Dali. That makes it the second-largest assemblage of his work in the world, behind the Dali Foundation in Spain, to which he bequeathed his estate when he died in 1989.


The boxy, plain white museum building feels hidden away south of downtown St. Petersburg. But with up to 250,000 visitors a year, it has the highest attendance of any Florida art museum, said director Hank Hine. "It seems like too rich a treasure" for a Florida fun spot, he said, acknowledging that he has to field the "Why St. Petersburg?" question frequently.

The museum's collection spans most of the artist's career, from early realistic works of the 1920s up to about 1980, including several massive canvasses of the 50s and 60s that measure 10 feet high or more. Optical illusions abound, as in a 1976 painting that at close range depicts a nude woman staring out a window at the sea. But back up about 20 yards, and the picture turns into a blocky portrait of Abraham Lincoln. His most famous work, *The Persistence of Memory* (1931), depicting melting watches, belongs to New York's Museum of Modern Art, but the Dali Museum has the 1954 sequel, *The Disintegration of the Persistence of Memory*, in which the timepieces are not only melting but also falling apart.

The museum's collection was built up over decades by a Cleveland couple, Reynolds and Eleanor Morse, who became good friends of the artist and his Russian-born wife, Gala, whose shapely features, draped and undraped, grace many of Dali's paintings. Collectors don't usually concentrate on just one artist, but for the Morses, Dali cast a spell. "It was always Dali who proved to be the most stimulating, whose ideas were the most exciting, whose colors were the most brilliant and whose talent never failed to astonish," wrote Reynolds Morse, who died in 2000.

When the Morses decided in the late 1970s to donate their artwork to a museum, they had trouble finding takers. By then, Dali's reputation was at an all-time low in the art world. He was viewed askance as a publicity machine, selling himself as a cartoonish character and cranking out high-priced work of dubious merit. The problems in finding a home for the Morse collection led to a story in *The Wall Street Journal* in 1980 with the kind of clever headline that gets cited in copy-editing classes in journalism schools: "U.S. Art World Dillydallies over Dalis."

The story -- or at least the headline -- caught the eye of St. Petersburg attorney James Martin, who lobbied city leaders to make a pitch for the collection. To house the museum, the city agreed to donate a former marine warehouse -- a building that Morse himself selected -- on St. Petersburg's Bayboro Harbor. Morse said the site, with recreational sailboats bobbing nearby, resembled Cadaques, the Spanish fishing village where Dali had his first studio.

The building has worked for the museum's first quarter-century, but next year, museum officials will break ground on a new, three-story home. Dali had his own ideas about what a museum for his works should look like: The walls should "breathe and pulse imperceptibly, moved by a pneumatic apparatus." Interesting, but hardly hurricane-proof. The new structure, with walls that stay put, is designed to keep Dali's singular works high and dry no matter what nature throws at them. 

"A psychiatrist worked seven years to determine if Dali is crazy or not. He decided my brain contains the characteristics of paranoiac delusion; but paranoiac delusion is the best kind of crazy."



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Events and Exhibitions

Los Angeles County Museum of Art, Los Angeles, California

Dalí: Painting & Film -- October 14, 2007 - January 6, 2008

The first exhibition ever to focus on the profound relationship between Dalí's paintings and films. (See related stories in this issue of the SDCQ.)

The Salvador Dalí Museum, St. Petersburg, Florida

Dalí in Focus -- through January 2008

Encounter Dalí in depth through a selection of paintings from the Museum's permanent collection displayed with a focus on the hidden details. Seven works receive a closer examination for Dalí's particular blend of personal interpretation. Assisted by dynamic visual aids and illustrated panels, the paintings are interpreted section-by-section to analyze the dreams, desires and memories that inspired the work.

Dalí's "Biblia Sacra" -- through November 18, 2007

After establishing a friendship with Dalí over the course of several years, Dr. Giuseppe Albaretto commissioned the artist to create paintings based on passages selected from the Latin Vulgate Bible. The results of the Albaretto commission grew to one-hundred and five pieces that were completed between 1963 and 1964. The original illustrations were completed with a combination of gouache, watercolor, ink and pastel. This is the premier exhibition of these prints at the Salvador Dalí Museum.

House-Museum Gala Dalí Castle, Púbol, Spain

Gala. Album -- through December 31, 2007

The exhibition shows 67 photographs by photographers such as Meli, Joan Vehí, Battles-Compte, Juan Gyenes, as well as other excellent occasional photographers such as Luis Buñuel, and internationally recognised photographers such as Man Ray, Brassai, Eric Schaal, Philippe Halsman and Cecil Beaton. Some of the photographs have never been shown before. As a whole, the collection guides visitors through the biography of Salvador Dalí's muse. The exhibition is divided into four spheres, reflecting four highly distinct facets of Gala: Elena Ivanovna Diakonova, Gala Éluard, Gala Dalí and Gala the muse. Reproductions of paintings and drawings by Dalí are also on display, putting Gala's influence on the artist's work into context.

Las Cruces Museum of Art, Las Cruces, New Mexico

Dalí Illustrates Dante's Divine Comedy -- through November 25, 2007

An exhibition of 100 wood-block prints produced by Salvador Dalí to illustrate Dante's literary masterpiece. Dalí worked for nine years on the original watercolor renditions for the project, that he considered one of the most important of his career and an artistic testament. The suite, published in 1964, illustrates the 100 cantos, or verses, of Dante's allegorical journey through Hell, Purgatory and Paradise. To create prints from the original paintings, two artisans worked for three years to carve 3,500 wood blocks, as each individual image required approximately 35 separate blocks to capture its detail and color. The Museum of Art will also present a series of events related to the Dalí exhibit. Details on the web at www.museums.las-cruces.org.



"Limp watches are also a prefiguration of Christ, because they resemble the soft cheese that obsessed me, and Dalí has discovered that the body of Christ is the same as cheese. This is not only Dalí; the first man who talked about this was Saint Augustine, who once compared the body of Christ to mountains of cheese."



Out & About with Dalí...

Hall of Fame jockey Kent Desormeaux and Sonia Desormeaux attend opening night of *Dreams on Canvas: Surrealism in Europe and America* at the Nassau County Museum of Art along with Bruce Hochman and Salvador Dalí Gallery staff on May 25, 2007. The Salvador Dalí Gallery loaned several pieces for this exhibit.

Read details at the Nassau County Museum of Art website:
http://www.nassaumuseum.com/pastexhibits/past_surrealism.html

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AUCTION NEWS



Dali sculptures are moving particularly well at recent auctions.

If you see pieces in *Auction News* that you are interested in acquiring, call The Dali Gallery at (800) 275-3254.

Space Venus, 1977 (pictured left)

Bronze, signed & numbered

Estimated: \$13,475 - \$20,200

Sold: \$48,475

May 22, 2007 at Sotheby's Milan

Lady Godiva with Butterflies, 1976 (pictured right)

Bronze, signed & numbered

Estimated: \$16,250 - \$24,375

Sold: \$39,000

July 12, 2007 at Sotheby's London



Dance of Time II, 1979 (pictured left)

Bronze, signed & numbered

Estimated: \$12,200 - \$16,200

Sold: \$17,100

July 12, 2007 at Sotheby's London

Dance of Time III, 1979 (pictured right)

Bronze, signed & numbered

Estimated: \$6,750 - \$9,425

Sold: \$9,700


May 23, 2007 at Sotheby's Amsterdam

Horse Saddled with Time, 1980

Bronze, signed & numbered

Estimated: \$14,200 - \$18,200

Sold: \$17,100

July 12, 2007 at Sotheby's London 



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