

THE Salvador Dali

COLLECTORS BI-MONTHLY JOURNAL ©

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

*** Now In Our 25th Year ***

#DaliMeetsDante Opens in Florence

Galleria delle Carrozze, Palazzo Medici Riccardi hosts spectacular exhibit

Some 750 years ago, Dante Alighieri was born in Florence. The Fondazione Ambrosiana, organizer of cultural exhibitions throughout Italy, wishes to mark this occasion and present an exhibition of *The Divine Comedy* as illustrated by Salvador Dalí.



Dalí illustrates Dante's allegorical journey through Hell, Purgatory and Paradise, re-interpreting it with a psychoanalytical slant. Dalí portrays the dreamlike atmosphere of Dante, adding his personal touch through use of iconographic symbols; melting figures, crutches, and human limbs surreally placed. The supernatural blends with an exploration of spirituality, creating this unique version of *The Divine Comedy*.



In the 1950s, the decade marking the 700th anniversary of Dante's birth, the Italian government commissioned Salvador Dalí to illustrate Dante's epic poem. It took Dalí nine years to create the hundred watercolors. The project didn't achieve the success wished for, because of Dalí's Spanish origins and the controversial content. However it was enthusiastically welcomed in Paris and entrusted into the hands of expert artisans who created wood blocks used for the printing...the result of which is a masterpiece.

The Divine Comedy touches on and develops a fundamental theme of Christianity, the immortal soul of humanity. The second theme of the exhibition is thus religion. Dalí's relationship with religion since childhood was turbulent; his mother was a devout Catholic, his father an atheist. During adolescence the artist turned his back on the church, only to reconcile with it in later years.



#DaliMeetsDante presents artworks with a religious theme, among them the sculptures *St. George & the Dragon* and *Adam & Eve*.

The exhibition runs through September 27, 2015 at the Galleria delle Carrozze, Palazzo Medici Riccardi, Florence, Italy.

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Disney's Wild Ride with Salvador Dali

Excerpted from *The Denver Post*, 6/10/2015, by Michael Liedtke

It turns out the man behind Mickey Mouse liked quirky cats. Besides his love of wholesome entertainment, Walt Disney also had an appreciation for the eccentric that led to a short-lived partnership and decades-long friendship with Surrealist artist Salvador Dali.



Although their styles and personalities were dramatically different, Disney and Dali shared a fascination with the fantastic. They brought their vivid imaginations together shortly after World War II to work on an animated feature called *Destino*, which wasn't completed until long after their deaths.

Even after they abandoned *Destino*, the two artists remained in touch and even traveled to each other's homes, swapping fishing stories and periodically discussing plans to make a movie based on *Don Quixote*. That dream was never realized. Disney died in 1966. Dali, who was three years younger, died in 1989.

The improbable bond between the mastermind of Disneyland and the Spanish painter of reality-bending images will be explored in an exhibit running July 10 through Jan. 3 at the Walt Disney Family Museum in San Francisco. It will then shift to the Dali Museum in St. Petersburg, Florida. The exhibit will feature *Destino* storyboards, letters exchanged between the two men, photographs, voice recordings and rarely seen artwork, including a drawing of Don Quixote that Dali did for Disney in 1957 inside a book, Shakespeare's *Macbeth*.

"This will show an angle of Walt that people don't normally think of -- he wasn't just all about family-friendly stuff," says filmmaker Ted Nicolaou, the exhibit's curator. "He wasn't dark, but he dealt in dreams and fantastical images. He was a man ready to experiment in any way possible."

Dali, a pioneer in Europe's Surrealistic movement, thought Disney might be a kindred spirit when he saw some of Disney's early animation in the *Silly Symphony* series that ran from 1929 through 1939. Nicolaou said a *Silly Symphony* skit featuring dancing skeletons particularly appealed to Dali, whose paintings of melting clocks, apparitions, monsters and other creatures often border on the hallucinogenic. When he first came to California in 1937, Dali sought out another artist whom he considered to be a master in Surrealism -- the comedian Harpo Marx. He also saw surrealist undertones in the work of Disney and filmmaker Cecil B. DeMille.

Disney had become intrigued with Dali, too. After reading the artist's autobiography, he sent his copy to Dali in 1944 seeking an autograph. He also suggested that Dali work on a piece of animation to be packaged into a film along the lines of Disney's 1940 musical, *Fantasia*. The partnership didn't come to fruition until late 1945, shortly after Disney and Dali met for the first time at a Hollywood dinner party hosted by movie studio mogul Jack Warner. By that time, Dali had already completed some work on a dream sequence in an Alfred Hitchcock movie, *Spellbound*.

Given the wide range of choices in Disney's vast music library, Dali decided to set his animation to a Spanish ballad called *Destino* because the title resonated with his interest in destiny. Disney assigned one of his most trusted animators, John Hench, to assist Dali on *Destino*. While working with Hench to produce more than 200 storyboards and sketches for *Destino*, Dali struggled to come up with a plot that made sense to Disney. The two men's differences began to crystallize in a 1946 interview when they were asked about their visions for *Destino*. Dali described it as "a magical exposition of life in the labyrinth of time" while Disney saw it as "a simple love story -- boy meets girl."

Their differences widened when Dali began to insert sketches of baseball players into *Destino*. Exasperated that about \$70,000 had already been spent on a project that didn't seem to be progressing, Disney decided to scrap it. "It got a little too wild for Walt, so he quietly pulled the plug," Nicolaou says. "I think Dali was embarrassed and hurt by it."

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"If your picture can be copied by a house-painter, don't be surprised if by his honest work he earns almost as much as you do."



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Walk in the Surreal Footsteps of Dali in NYC


Excerpted from *Tampa Bay Times*, 6/17/2015, by Margo Hammond

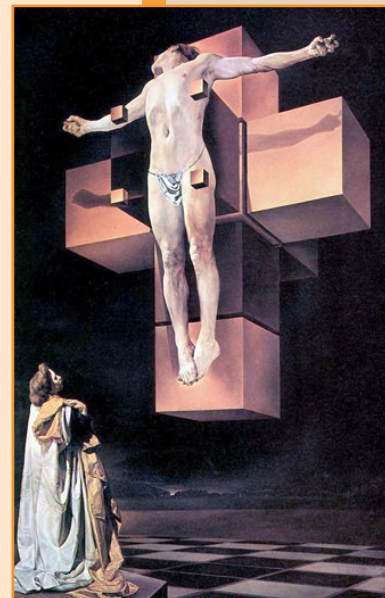
New York City was made for the flamboyant Salvador Dalí. When he first arrived there in 1934, the Social Register threw a ball in his honor. He showed up in an outfit that included a brassiere. A year later, he painted an homage to the city: *The Surrealist Mystery of New York*, combining his characteristic symbols with cinematic references to crime films set in New York. In 1939 he created a sensation at the New York World's Fair with his *Dream of Venus* Surrealist pavilion.

Returning to New York frequently during the war years, by the 60s and 70s Dalí was living part of each year in the Big Apple. Now, more than 25 years after his death, there are still plenty of traces of his Surrealist art left in the city. Here are some ideas for a Dalíesque tour of New York.

View *The Persistence of Memory* at the Museum of Modern Art, 11 W. 53rd St., between Fifth and Sixth avenues. Julien Levy first showed this Dalí painting in 1932 at his gallery at 602 Madison Ave. in a landmark exhibition that also featured works by Pablo Picasso and Marcel Duchamp, and again during Dalí's first solo show in 1934. Ever since, this iconic work has been housed at MoMA.


Toast Dalí with a Bloody Mary at the St. Regis Hotel's King Cole Bar, 2 E. 55th St., between Madison and Fifth avenues. During the 60s and 70s, Dalí lived at the St. Regis during the fall and winter with his wife, Gala, and his pet ocelot. He held court under the Maxfield Parrish mural in the King Cole Bar. (The bar has since been moved, but the mural is still on display.) The Bloody Mary was invented at the bar.

Experience the fourth dimension by looking at Dalí's *Crucifixion (Corpus Hypercubus)* at the Metropolitan Museum of Art, 1000 Fifth Ave. Considered one of the masterpieces of his late period, the painting reflects Dalí's growing interest in a theory of art he called nuclear mysticism. Finished in 1954 and acquired that year by the Met, it features Christ on the polyhedron net of a hypercube or tesseract, a three-dimensional projection of a geometric form with four spatial dimensions. The figure of Mary Magdalene was modeled after Dalí's wife, Gala. This was one of Ayn Rand's favorite paintings. 

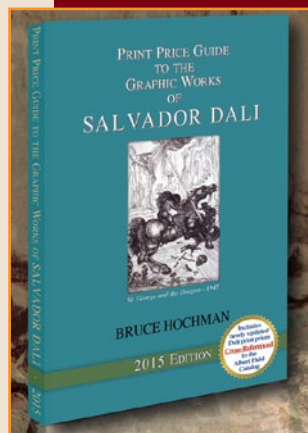


Disney's Wild Ride (Cont'd from page 2)

The professional split apparently didn't damage Dalí's friendship with Disney. During the 1950s, Dalí visited Disney's home, where he rode Disney's model train, the "Lilly Belle." Later Disney and his wife traveled to see Dalí and his wife, Gala, at their home in Port Lligat, Spain.

Destino was finally finished in 2003 after Walt's nephew, Roy, hired French director Dominique Monfery to complete what Dalí left behind with the help of computers. Hench, then in his 90s, also helped animators figure out where Dalí was initially headed with the story. The adaptation includes Dalí-esque images of plants with eyeballs, ants morphing into beret wearing men on bicycles and a ballerina removing her head to throw at a baseball player wielding a bat. *Destino* was nominated for an Academy Award in 2004 for best animated short film. Although it didn't win, Nicolaou says the piece deserves recognition for "incrementally expanding our vision of who Walt Disney was." 

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



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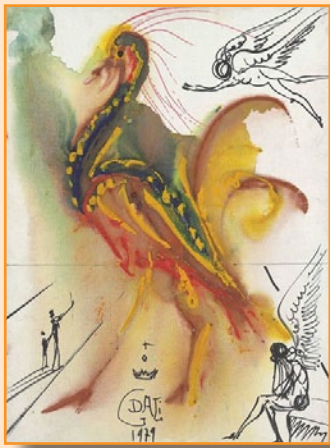
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AUCTION NEWS

Chevauchée Céleste (top right)

Oil on canvas

Signed, 1957

Estimated: \$3,174,000-\$4,761,000

Sold: \$4,575,000 at Christie's London, June 23, 2015

La Gran Pavon (top left)

Oil, red & black felt-tip pens on canvas

Signed, 1979

Estimated: \$150,000-\$250,000

Sold: \$245,000 at Christie's New York, May 15, 2015

Le Jugement de Paris (2nd right)

Gouache, spray paint, b&w crayon, pencil on card

Signed, 1966

Estimated: \$206,300-\$285,700

Sold: \$242,000 at Bonhams London, June 24, 2015

Les Vendangeure (2nd left)

Watercolor, pencil, pen & ink and collage on paper

Signed, 1954

Estimated: \$95,200-\$127,000

Sold: \$208,000 at Sotheby's London, June 25, 2015

Le Cabinet Anthropomorphique (3rd left)

Bronze sculpture

Estimated: \$15,900-\$23,800

Sold: \$55,550 at Sotheby's London, June 25, 2015

Study for Swirling Sea Necklace (4th left)

Watercolor, pen & ink on paper

Signed, 1954

Estimated: \$19,000-\$28,500

Sold: \$79,360 at Sotheby's London, June 25, 2015

Le Bain (5th left)

Watercolor, gouache, pen & ink on paper

Signed, 1968

Estimated: \$100,000-\$150,000

Sold: \$112,500 at Christie's New York, May 15, 2015

La Motocyclette (bottom right)

Watercolor, gouache & pencil on board

Signed, 1968

Estimated: \$100,000-\$150,000

Sold: \$149,000 at Christie's New York, May 15, 2015

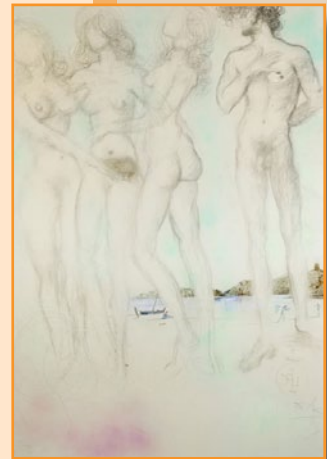
Venise (bottom left)

Watercolor, gouache & ink on paper

Signed, 1949

Estimated: \$63,500-\$95,200

Sold: \$184,900 at Christie's London, June 24, 2015



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AUCTION NEWS (Cont'd from page 5)



Pont d'Avignon (top left)

Watercolor, gouache, gold paint, pen & ink on paper
Signed, 1970

Estimated: \$50,000-\$70,000

Sold: \$52,500 at Christie's New York, May 15, 2015



Annonciation de l'Ange Gabriel (top right)

Watercolor, gouache, acrylic pen & ink on paper
Signed, 1964

Estimated: \$70,000-\$100,000

Sold: \$112,500 at Christie's New York, May 15, 2015



Biblia Sacra: Tower of Babel (2nd left)

Watercolor, gouache with sanguine on paper
Signed, 1964

Estimated: \$95,200-\$127,000

Sold: \$99,190 at Christie's London, June 24, 2015

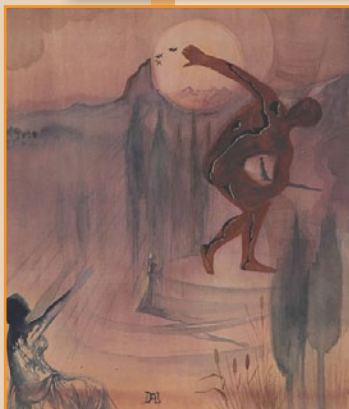


Biblia Sacra: Emmaüs (2nd right)

Watercolor, salt crystal collage, pen & ink on paper
Signed, 1964

Estimated: \$47,600-\$79,400

Sold: \$49,600 at Christie's London, June 24, 2015



Discobole (3rd left)

Watercolor, gouache & ink on paper
Signed, 1968

Estimated: \$63,500-\$95,200

Sold: \$69,440 at Christie's London, June 24, 2015



Alice au Pays des Merveilles (3rd right)

Oil, gouache, brush, ink and felt-tip pen on paper
Signed, 1968

Estimated: \$80,000-\$127,000

Sold: \$99,190 at Christie's London, June 24, 2015



Cavalier (bottom left)

Pen & ink on card

Signed, 1950

Estimated: \$63,500-\$95,200

Sold: \$118,240 at Christie's London, June 24, 2015



Bullfight 5, Picador (4th right)

Watercolor, gouache, brush, pen & ink on paper
Signed, 1966

Estimated: \$100,000-\$150,000

Sold: \$106,250 at Christie's New York, May 15, 2015

Arlequin (bottom right)

Watercolor, gouache, oil & felt-tip pen on paper
Signed, 1968

Estimated: \$127,000-\$190,500

Sold: \$137,300 at Christie's London, June 24, 2015





AUCTION NEWS (Cont'd from page 6)

Vénus de Milo aux Tiroirs (left)

Bronze sculpture, green & brown patina

Created 1988

Estimated: \$120,000-\$180,000

Sold: \$185,000 at Christie's New York, May 15, 2015

David and Goliath (right)

Gouache, brush, pen & ink on paper

Signed, 1964

Estimated: \$40,000-\$60,000

Sold: \$40,000 at Christie's New York, May 15, 2015



DALI SIGHTING

Excerpted from *The Cedartown Standard*, 7/21/1988, by Tom Tiede

I met Salvador Dali in London many years ago. I was at a reception where he was the guest of honor. Someone introduced me to the imposing celebrity, and we had a very brief chat.

"What do you think of *Sentimental Colloquy*?" he asked.

"What is it?" I responded.

"You don't know my paintings?" he sniffed.

"Not all of them," I said.

"Oh," he grumped and turned instantly to someone else.

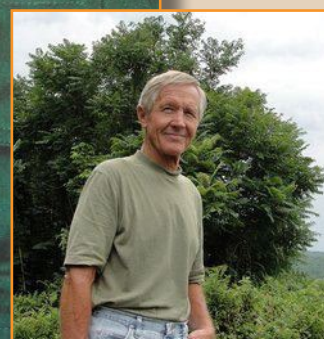
I remember I talked to him twice during that reception. I didn't want him to think I was to be ignored, so I approached him a second time.

"What do you think of *Coward*?" I asked.

"What's that?" he said.

"Oh," I smiled, "you don't know my books?"

I think the old fellow relished the rejoinder. It is difficult to tell about a man who wears a cape.



Tom Tiede's Amazon author's page is at http://www.amazon.com/Tom-Tiede/e/B001KJ0SM0/ref=ntt_dp_epwbk_0

What It Looks Like When Dali Throws A Party

Excerpted from *ViralNova.com*, 5/20/2015, by Mike Cahill



When WWII broke out in 1939, Dali fled to the United States. He was one of the lucky artists whose work was celebrated while he was still alive, so he didn't have to worry much about his livelihood while exiled. But he wasn't the only artist displaced by the war. In 1941, Dali decided to host a dinner party in the Bali Room of the Hotel Del Monte in Monterey, Calif., to raise money for other artists fleeing Europe. It was titled *Night in a Surrealist Forest*, and that's exactly what it was, at least judging from this newsreel footage...

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



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Watch the YouTube at <https://www.youtube.com/watch?v=v6gi4E0Woak&feature=youtu.be>

EVENTS & EXHIBITIONS



The Salvador Dali Museum

One Dali Blvd., St. Petersburg, Florida 33701

Dalí & da Vinci: Minds, Machines & Masterpieces -- Through July 26, 2015

Presenting more than 75 works highlighting the link between Dalí and da Vinci through their mutual desire to use tools of art to examine the human experience, including math, anatomy, motion devices, religion, and visual perspective. Includes exceptional da Vinci diagrams, Dalí manuscripts, paintings, and invented objects from both artists. Telephone (727) 823-3767 or for information online visit <http://thedali.org/exhibit/dali-da-vinci-minds-machines-masterpieces>



Textile Museum of Canada

55 Centre Ave., Toronto, Ontario M5G 2H5

Artist Textiles: From Picasso to Warhol -- Through October 4, 2015

More than 200 works on fabric trace the history of art in textiles, with examples from European and American art movements including Surrealism. Features textile works by Salvador Dalí, Pablo Picasso, Joan Miró, Andy Warhol, Henri Matisse, and Marc Chagall. Telephone (416) 599-5321 or for info online <http://www.textilemuseum.ca/exhibitions/artist-textiles-picasso-to-warhol>



Walt Disney Family Museum - Diane Disney Miller Hall

104 Montgomery St., The Presidio, San Francisco, California 94129

Disney & Dali: Architects of the Imagination -- July 10, 2015 - January 3, 2016

Disney and Dali collaborated on an animated short called *Destino*. Co-sponsored by the Dali Museum in St. Petersburg, Florida, this exhibit displays original paintings, sketches, film, photos and a series of written correspondence between the two artists. Guest-curated by filmmaker Ted Nicolaou. Telephone (415) 345-6800 or for details online <http://www.waltdisney.org/dali>



Bund18, Fourth Floor

18 Zhongshan East Road, Shanghai, China

Dali Universe - Shanghai -- September 26, 2015 - January 10, 2016

Organized via The Stratton Foundation in Switzerland, whose president Benjamino Levi was a longtime friend of Dali, this diverse exhibition of 300 works includes large-scale bronze sculptures, paintings, furniture, jewelry and design work using gold and Daum glass. Well-known sculptures like *Alice in Wonderland*, *Cabinet Anthropomorphique*, and *Profile of Time*, plus the *Divan Mae West* and enormous 5 x 11 meter *Spellbound* painting. Telephone 021-64400379 or for details online <http://www.bund18.com/bund18-news>



Cantacuzino Castle

Busteni, Str. Zamorei, Nr.1, 105500, Prahova - Romania

Salvador Dali: Welcome into My Brain -- July 22 - October 4, 2015

Over 200 Dali works illustrating the Tarot cards and such great literature as *The Divine Comedy*, *The Old Man and the Sea*, and *Pantagruel*. Telephone +40 244 320 510 or for details online

<http://www.cantacuzinocastle.com/#/expoitia-salvador-dali/co5z>

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