

THE Salvador Dali

COLLECTORS BI-MONTHLY JOURNAL ©

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

* * * Now In Our 24th Year * * *

75 Years Ago:

Salvador Dali Goes to the Fair

Looking Back on “*The World of Tomorrow*”

The 1939 New York World's Fair opened April 30, 1939 on the 150th anniversary of George Washington's presidential inauguration in New York City, the nation's first capitol.

On that first day, President Franklin Roosevelt gave the opening speech while an estimated 1,000 visitors watched on 200 television sets in various locations throughout the fair. Television was new, and as of that day, NBC's experimental station call-sign W2XBS changed officially to WNBC, and the age of broadcast television began.

Covering some 1,200 acres in Flushing Meadows, New York, the 1939 World's Fair was erected on the site of what had been an ash dump. Like the legendary Phoenix, this remarkable exposition literally rose up from the ashes. The theme “Building the World of Tomorrow” echoed in virtually every corner of it.

All this while scars of the Great Depression were fresh, and yet another world war was simmering its way to a roiling boil elsewhere on the globe. This World's Fair was a look to the future and was planned to be “everyman's fair” where everyone would be able to see what could be attained for themselves and their communities. Though some of the pavilions were still under construction and not yet open, that first day of the fair was attended by more than 206,000 visitors.



Salvador Dali's DREAM OF VENUS pavilion at the 1939 New York World's Fair

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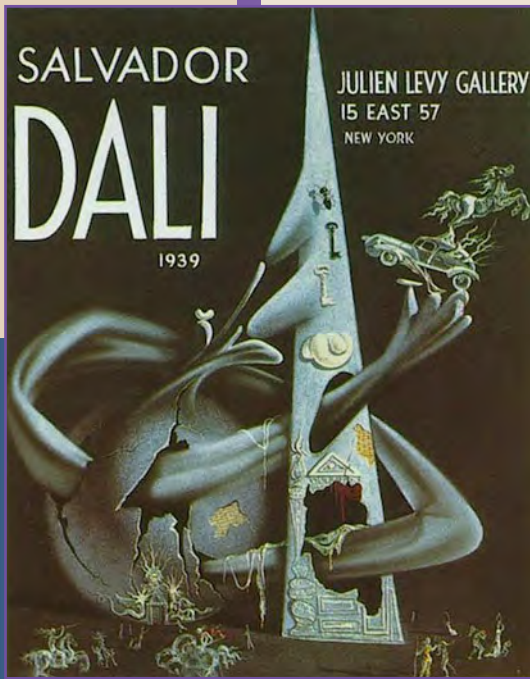
Events & Exhibitions

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In the weeks before its opening, Salvador Dalí had already integrated the World's Fair into his

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work in a one-man exhibition staged at the Julien Levy Gallery in New York March 21 to April 18. He did so critically by reproducing the ultramodern sphere and obelisk that the fair had adopted as its symbols on the front cover of his art exhibit catalogue, but mixing them up in a sort of whirlpool or visual conglomeration with various soft structures, Leonardo-style horses, heads of Medusa and classical architectural forms.

It was shortly thereafter in June 1939 that Dalí began implementing his design of a pavilion for the New York World's Fair, to be built by architect Ian Woodner. Dali's exhibit building was named *Dream of Venus*.

The building's modern, expressionistic exterior, with its entrance framed by a woman's legs, and shocking interior, including bare-breasted "living liquid ladies" who occupied viewing tanks, caused quite a stir. Dali's pavilion featured a spectacular façade full of protuberances, vaguely reminiscent of the Pedrera building by Antoni Gaudí. The main door was flanked by two pillars representing two female legs wearing stockings and high-heeled shoes. A cutout of Botticelli's *Birth of Venus* (c. 1482) looked out over fair-goers,

who would have to pass between those giant female legs and purchase their tickets at the fish head ticket booth below them.

Through openings in the building's irregular façade, visitors could see reproductions of the *Saint John the Baptist* by Leonardo da Vinci as well as *The Birth of Venus* by Botticelli. The outer part of the building also had crutches, cacti, hedgehogs, and other familiar images from Dalí's personal iconography. Inside, the pavilion offered visitors aquatic dance shows in two large swimming tanks, with sirens and other items also designed by Dalí, some of them taking their inspiration from the work of Bracelli.

Life Magazine noted how distinctly Dali's funhouse at the 1939 World's Fair stood out among the others:

"Dali's *Dream of Venus*, the creation of famed Surrealist painter Salvador Dali, is the most recent addition to the still-growing list of amusement-area girl shows and easily the most amazing. This weird building contains a dry tank and a wet tank. In the wet tank, girls swim under water, milk a bandaged-up cow, tap typewriter keys which float like seaweed. Keyboard of a piano is painted on the recumbent female figure made of rubber. In the dry tank ... a sleeping Venus reclines in a 36-foot bed, covered with white and red satin, flowers, and leaves. Scattered about the bed are lobsters frying on beds of hot coals and bottles of champagne.... All this is most amusing and interesting."



Between the painter's initial ideas and the final result of the project, there were major modifications. Dali's *Dream of Venus* was compromised by the process and limitations imposed by the administrators and politicians

"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."



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Dali Goes to the Fair (Cont'd from page 2)

behind the World's Fair. He complained about the fair's requirements in a pamphlet he published titled *Declaration of the Independence of the Imagination and the Rights of Man to His Own Madness*.

Though Dalí wasn't satisfied with the final result, nonetheless he brought Surrealism to the masses with a sense of humor and his characteristic penchant for violating taboos. Dalí's installation was conceived as an artistic version of a "girlie show," the kind audiences then were familiar with from traveling carnivals. The framework of the dream justified Dalí's use of live nudes and bizarre imagery.

He called his artistic method "paranoiac critical." In his 1936 essay *The Conquest of the Irrational*, Dalí defined this method as the "spontaneous method of irrational knowledge, based on the interpretative critical association of delirious phenomena." Basically, Dalí wanted to emphasize the mind's ability to form associations between apparently unrelated images and ideas -- and therefore make meaning out of them. The "paranoia" is the making of seemingly meaningless associations, and the "critical" is making meaning out of them.



Through his *Dream of Venus*, Dalí brought his paranoiac critical method to unsuspecting audiences enjoying the spectacle of the World's Fair. Happening upon those giant high-heeled legs and venturing in to witness the stream of images beyond them must have felt a little like entering a waking dream.

The first season of the two-year World's Fair ran from April 30 to October 31 of 1939. It closed for the cold weather months and re-opened for a second season May 11 to October 27, 1940.

But by the time of its final season, Dalí's fun house had become a censored shell of its former self. As much of Dalí and his Surrealism as possible had been erased without completely nullifying the benefits of their notoriety. A new name *20,000 Legs Under the Sea* was put up on the building's façade, but the scandalous plaster legs that previously towered at the entry had been removed. *The New Yorker* reported that, "In the *Dream of Venus* building, rechristened *20,000 Legs Under the Sea*, we found a solitary, beautiful girl in rehearsal clothes practicing strange attitudes with a rubber octopus. 'I'm supposed to do something sexy with the octopus for two minutes,' she told us with a worried frown. We wish her luck."

Despite the conflicts that resulted from Dalí's collaboration with the organizers of the fair, his participation was a highly significant stride in the painter's increasing assimilation into the mass culture, and in projecting his ideas beyond the strict circles of artistic culture. It's probably no exaggeration to say that Dalí's *Dream of Venus* served as an early first draft of his other enormous, inhabitable and visitable artistic object -- the Dalí Theatre-Museum in Figueres, Spain.



"I believe that the moment is near when by a procedure of active paranoiac thought, it will be possible to systematize confusion and contribute to the total discrediting of the world of reality."



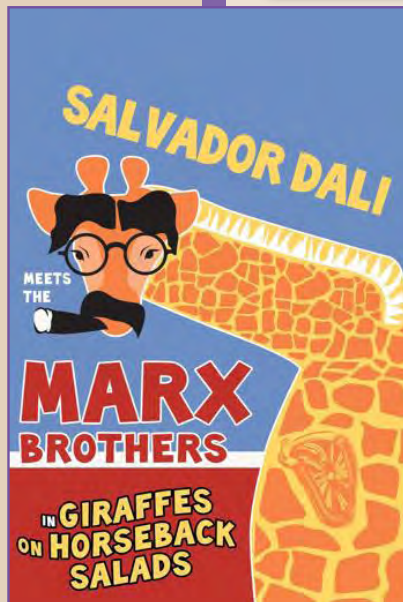
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The Greatest Dali Movie You'll Never See

Excerpted from www.PublishersWeekly.com



Simon Braund's *The Greatest Movies You'll Never See*, released earlier this year, is a mesmerizing book of what-ifs that belongs in any movie fan's library. In his *Publishers Weekly* article, Braund shared his top ten -- the second on his list being the script for a movie Salvador Dali planned on making with the Marx Brothers.

Apart from being a peerless screen comedian, Harpo Marx was also a tireless socialite. A member of the legendary Algonquin Round Table, he counted Dorothy Parker, Alexander Woolcott and George Bernard Shaw among his many close acquaintances.

It turns out that Salvador Dali adored him as well, and considered the Marx Brothers to be true Surrealists. To that end, he penned a screenplay titled *Giraffes on Horseback Salads* for them in 1937.

The script featured Harpo harvesting dwarfs in a giant butterfly net, Chico playing piano in a diving suit, a multi-armed Groucho as the 'Shiva of the Business World,' and gasmask-wearing giraffes on fire. Regrettably, the movie was never made.

"It wouldn't play," was Groucho's terse verdict. 

Incredible Dali Stuff You Can't Possibly Resist

From www.PhilosophersGuild.com

It's the latest in Dali fun, all available from The Unemployed Philosophers Guild website. Be the first kid on your block to own:

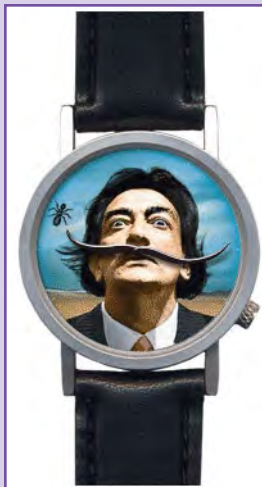
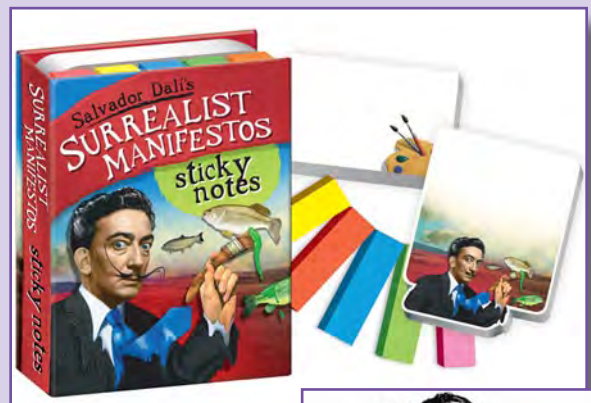
Dali Surrealist Manifesto Sticky Notes - A peculiar little 3.25" x 4" booklet filled with 300 surreal artsy sticky notes of varying sizes... \$6.50

The Dali Watch - His moving mustache serves as the watch's hands. An ant marches around the rim of the watch, ticking off the seconds. The Dali Watch has a quartz movement and one year guarantee against melting over tree branches. Water resistant, 33mm diameter... \$35.95

The Dali Magnetic Finger Puppet - He dances on your finger. He sticks to your refrigerator. He's 4" tall... \$6.00

The Dali Llama T-Shirt - A quality tee from American Apparel. Comes in five sizes... \$21.95

To shop and order yours, visit:
www.PhilosophersGuild.com



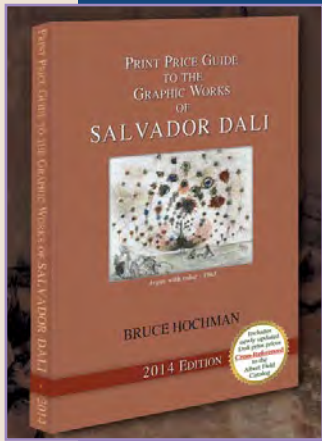
"'He is really mad!' For as long as I could remember I had savored that phrase with delight."



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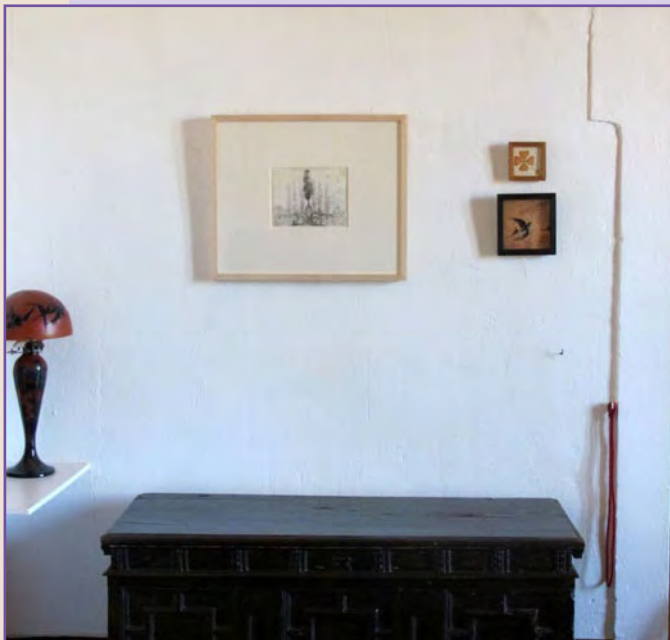
Newly Revealed Dali Drawing at Púbol

Excerpted from www.Salvador-Dali.org, 7/31/2014



On exhibit through January 6, 2015 in the library of Púbol Castle is one of the designs executed by Salvador Dali around 1970 to transform the former Manor of the Barony into Gala's Castle. This drawing has never before been publicly shown.

Project for the Púbol Garden temporarily joins other Dalí works on permanently display at the Castle, such as *Púbol View* from 1971 and *Swallow* from 1957. The new drawing is a remnant left over from the elaborate refurbishing project that transformed the former Gothic-Renaissance castle into the ivory tower Dalí created and furnished for his wife and muse Gala.



When the painter bought the castle, the building was severely damaged. Dalí became actively involved in its restoration, as evidenced by many notes, sketches and drawings preserved in his legacy -- a little-known collection through which one can see how Dalí suggested solutions to improve the living spaces without ever forgetting comfort and taking Gala's likes into account.

The garden space designed by Dalí and illustrated in the new drawing is a proposal for the decoration of the pool area. The details in architectural designs show a clear wish to give the garden a nostalgic air: in the style of Rene Magritte, Dalí painted trompe-l'oeil items so that the damaged paint revealed pretended cracks and bricks of the bank.


"Gala would often reproach me for putting such great effort into the execution of insignificant and miserably remunerated orders. I would answer that in as much as I was a genius it was a veritable miracle that I got any orders at all."



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Optical illusions applied to architectural elements are to be found in the pool area and inside the castle too. 

Pyrenees Journal: Spellbound over Dali

Excerpted from *The Huffington Post*, 7/28/2014, by Francis Levy - photo by Hallie Cohen



Dali Museum, Figueres

What was more brilliant, Alfred Hitchcock choosing to use Salvador Dali to create the dream sequences in *Spellbound* or Dali's creation of these iconic sequences himself? The sequences if you recall are exemplifications of Surrealist technique which is not surprising since the very structure of Surrealism with its interests in humor, aggression and sexuality derive from the most primal elements of all dream life. And yes the dream in the movie helped to solve the crime.

If you visit the Dali Theater-Museum in Figueres you will see among other things a citation of Dali's book about Millet's *The Angelus*. The three figures in Millet's painting, a peasant, his wife and child, receive shall we say an unconventional interpretation. They're father and daughter praying for absolution from the sin of incest.

Dali was a believer in extreme subjectivity and he could be deemed a protodeconstructivist to the extent that he believed that everybody will have their own interpretations of art and reality. He called his theory the "paranoiac critical method." Derrida was a Dali clone it turns out. For example, a nude of his beloved wife Gala hangs in the central atrium of the museum. You see the real Gala in his museum, but it's like a hologram. If you attempt to photograph it, an image of Abraham Lincoln appears. In one sense it's just recycled impressionism. But the effect is like that produced by double and triple entendres in literature. Dali as many of the works in the Theatre-Museum reveal was a master of illusion. He was both the patient and doctor in a life long self-analysis and in fact he tried (unsuccessfully) to interest Freud in his work. His self-portrait (which faces a famous portrait he did of Picasso) shows a face with hanging skin interspersed with crutches. Underneath that is a piece of bacon and a fly -- perhaps one of the flies who escaped from *The Persistence of Memory* -- where time literally flies. Perhaps Dali was saying he was as fragile and easily consumed as a piece of bacon. But memory is the constant Dali might have resisted contemporary neuroscientific investigations into the reconsolidation or reconfiguration of memory.


"Mustaches serve as antenna with my mustaches I feel more alert, that I am more conscious of everything that goes on and especially of everything that moves around me."



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From the outside, the museum looks like Disney World, and in fact Dali's seven minute animation created with Walt Disney is on exhibit too (Dali also shared an interest in cryogenics with Walt Disney). There are huge eggs on the roof, reflecting Dali's obsession with birth, funeral bread exemplifying his fear of death and female Oscar statues which attest to his fascination with transsexuality. Is it a monument like the museum Picasso created for himself in Barcelona or a playground? But that is the point. He was a clown who famously sported Velasquez's moustache. His Velasquez sculpture with *Las Meninas* emblazoned on the artist's forehead appears in another gallery, and it's interesting to note when you visit the Picasso museum in Barcelona that there's an early portrait of Velasquez with the famed Dali moustache -- or is it the other way around? And wouldn't that be Dali's point? 

DALI SIGHTING...

Excerpted from *The Coastal Star*, by Paula Detwiler

Not every day you meet someone who custom-ordered a painting from Salvador Dali. Meet Don Thompson of Delray Beach, Fla.

Thompson became an art collector and met with Dali to ask him to portray *The Second Coming of Christ* from the Bible's book of *Revelation*.

"My sales pitch was, you've painted *The Last Supper* and *Christ of St. John of the Cross*. How about painting the Second Coming?" said Thompson. "Dali loved the idea, and a year later I got my painting, which has been all over the world at art exhibitions." 



The Second Coming of Christ



Don Thompson

EVENTS & EXHIBITIONS



The Salvador Dali Museum

One Dali Blvd., St. Petersburg, Florida 33701

Marvels of Illusion -- through October 12

Delving into the world of double images and illusions, showcasing Dali paintings, prints and sculpture. A centerpiece of the exhibit is an interactive installation titled *Gala*

Contemplating You, electronically placing visitors inside Dali's 1976 painting *Gala Contemplating the Mediterranean Sea - Portrait of Abraham Lincoln*. For complete details telephone (727) 823-3767 or online visit <http://thedali.org/exhibit/marvels-illusion>



Banco do Brasil Cultural Center

Rua Primeiro de Março, 66 - Centro

CEP: 20010-000, Rio de Janeiro, Brazil

Salvador Dali -- through September 22

Includes 30 paintings and 80 etchings, as well as books, photographs, films and other works illustrating Salvador Dali's evolution as an artist. On loan from the collections of the Fundacion Gala-Salvador Dali in Figueras, Spain, the Salvador Dali Museum in St. Petersburg, Florida, and the Queen Sofia Museum in Madrid. Telephone (21) 3808-2020 or for complete information online visit <http://culturabancodobrasil.com.br/portal/salvador-dali>



Gala Dalí Castle Púbol

Gala Dalí Square, E-17120 Púbol-la Pera, Púbol, Spain

Aliyah -- through December 31

A special exhibit at the castle museum showcasing the artist's 1968 *Aliyah* suite, an assignment to commemorate the 20th anniversary of the proclamation of the State of Israel. Dalí created a powerful series of 25 mixed media paintings including gouache, watercolors and Indian ink on paper, reproduced as photolithographs and published in a limited edition with an introduction by David Ben-Gurion. For complete exhibit details telephone +34 972 488 655 or online visit <https://www.salvador-dali.org/obra/exhibitions/45/aliyah>



Misericordia University, Friedman Art Gallery

301 Lake St., Dallas, PA 18612

The Divine Comedy & Halsman Photographs -- through December 10

An exhibit of Dali's *Divine Comedy*, a series of colorful woodblock prints in which the artist reinterprets Dante's classic work -- just as Philippe Halsman ingeniously photographed the Spanish artist in a number of masterful images. For complete details telephone (570) 674-6250 or online visit http://www.misericordia.edu/news/news_full.cfm?news_id=54129



The Victoria Art Gallery

Bridge Street, Bath BA2 4AT, UK

Modern Masters in Print -- through November 23

Drawn from the Victoria & Albert Museum's renowned print collection, this show explores the work of four great 20th-century artists: Henri Matisse, Pablo Picasso, Andy Warhol and Salvador Dali. Together these artists spanned 75 years that saw the birth of the modern age. Their collective works represented one of the most creative and diverse periods of printmaking. For complete details telephone +44 (0)1225 477233 or online visit http://www.victoriagal.org.uk/exhibitions/future_exhibitions/modern_masters_in_print.aspx

"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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Dali's Madonna in 3D CAVE

Excerpted from *Milwaukee Journal Sentinel*, 8/14/2014, by Emily Conover

Marquette University's new 3D visualization facility, known as the CAVE, is a small room -- 18 feet wide, 10 feet deep and 10 feet tall. Ten projectors display images on three walls and the floor, controlled by six computers.

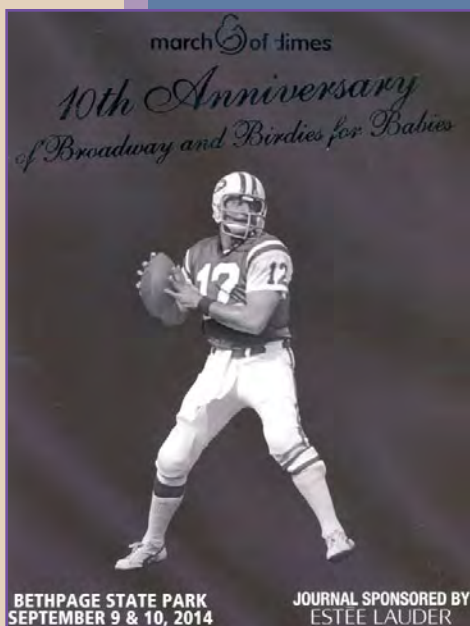
"Everything is in 3D to give you that added depth perception," said John LaDisa, a professor of biomedical engineering and director of Marquette's Visualization Lab, describing how the environment, which he calls "immersive visualization," is useful for grasping the big picture.

With this technology, scientists can stand inside virtual blood vessels, teachers can take students to a hospital patient's bedside, and theater artists can transport audiences to the scene of their play -- all in three dimensions.

The CAVE is also being used to make a 3D reproduction of *Madonna of Port Lligat*, a Salvador Dali painting in the collection of Marquette's Haggerty Museum of Art, to provide viewers a more in-depth experience -- literally.

Salvador Dali Gallery Notes...

The Salvador Dali Gallery donated several pieces of authentic Dali fine art for a silent auction to benefit football legend Joe Namath's "March of Dimes" children's charity event, held recently in Bethpage, NY. Dali Gallery director Bruce Hochman enjoyed participating with several sports greats in the Joe Namath Celebrity Golf Classic that was the centerpiece of the fund raiser.



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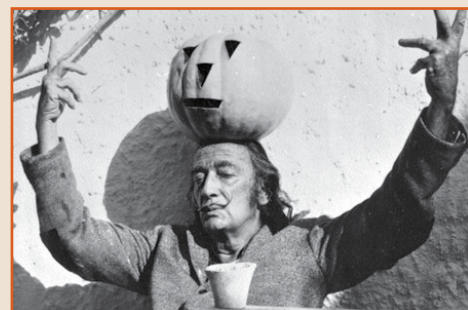
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The Salvador Dali Gallery, Inc. is a complete Dali resource, exclusively offering Albert Field's Official Catalog of the Graphic Works of Salvador Dali; Bruce Hochman's Print Price Guide to the Graphic Works of Salvador Dali; authentic Dali prints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



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