



Digital Exhibition Notes:

Quotes from *Dali, a life in books*, Fundacio Gala-Salvador Dali, 2004

p. 344 “I would go so far as to say that Dali worked in this field of creation so often because, rather than an amusement, the work was a necessity for him. Dali had to express himself and any medium that allowed him to do so was valid. That was why he never missed an opportunity to work in publishing. There is good evidence for this in...the innovative design he did in 1946 for William Shakespeare’s *Macbeth* (the jacket, cover, bastard titles and illustrations are his), a first *Quixote* by Cervantes, Cellini’s autobiography or Montaigne’s *Essays*, because in any of these publications we can see how Dali put every care into expressing his artistic world, making the most out of surrealist iconography and the most popular themes from his painting.” – Daniel Giralt-Miracle

p. 360 “As far as books are concerned, he also opted for best-sellers. For the New York publishers Doubleday & Company he illustrated...the covers of the anthology of demonology *Speak of the Devil* (1945), *Macbeth* (1946), the *Essays of Michel de Montaigne* (1947), chosen by Dali himself, who had them as bedside reading, and *The Autobiography of Benvenuto Cellini* (1948), one of the artistic models that drew the attention of the ‘loner from Portlligat’ when it came to creating a professional profile.”

“He also illustrated Billy Rose’s book of short worldly cheerful stories *Wine, Women and Words* and *The first part of the life and achievements of the renowned Don Quixote de la Mancha*, a work, in which, in his calculating ambition, he had been pursuing for some time.” – Ricard Mas

Quotes from *Dallibres*, Fundacio Gala-Salvador Dali, 2005

p.159, under **Macbeth** “Once again we are face with the Dali who creates illustrations for some of the great works of universal literature where, in addition to assimilating the texts that particularly interest and attract him, he also goes deeper into his own world and iconography. His personal universe, his thoughts, his evolution are clear to see in these illustrations. The text enriches the image and the latter gives a new perspective to the text, thereby producing a perfect symbiosis that arouses our imagination.”

p. 160, also under **Macbeth** “Furthermore, Dali doesn’t stop at doing the illustrations but also follows the publishing process very closely and provides his comments until just before the work is taken to be printed. For example, on the illustration of the dust jacket of *Speak of the*

Devil, Dali indicates: “[important this image must be reproduced backwards so the back is in the right place. Careful! Don’t glue over the painted parts!]”

p.161, under **Books and Different Interpretations** “We would also like to present an illustration for a text, in this case as the inside page of *Speak of the Devil*, 1945, by Maurice Sandoz, an anthology of the demonology that Dali illustrates during his American era, a time when his creation diversifies the most. His interest in astrology, magic, the occult and alchemy is also shared with Gala.”

Quotes from *Don Quixote de la Mancha: Ilustrado Por Salvador Dali*, Fundacio Gala-Salvador Dali, 2004

p.77 “Both in his painting and in his literature, Dali stands as a compendium of his century, which he reflected and at the same time helped to recreate. And we might add that, with the illustrations he made for some of the great works of world literature, he does more than simply immersing himself in the texts that particularly interested and attracted him, for he continued to penetrate into his own world, his own technique and iconography. His personal universe, his thought, his development, are set down in these illustrations in which myth and reality unite.” (also mentions several books he illustrates at the bottom of this page and onto p. 78)

p.78 “In none of those creations did Dali settle for being a mere illustrator. Rather, he expressed his own ideas and feelings, introducing the work with his own iconography, lending unforgettable images to a fictitious and literary, philosophical and moral world. The works enrich the images, while the latter in turn lend us a new perspective on the text, thus giving rise to a perfect symbiosis which awakens our imagination.”

p.78 “...there is little doubt that what attracted and fascinated the artist in Cervantes’s work was the personality of Don Quixote.”

p.78 “Don Quixote and his madness, his true monomania, inspired the finest Dali and thereby opened the door for him to apply his paranoic-critical method (as he christened it), a spontaneous method of irrational knowledge based on the power of the systematic association inherent to paranoia, or, in other words, on the interpretative-critical association of delirious phenomena, as the artist explained in his theoretical text *La conquete de l’irrationnel*, published in Paris in 1935 by Editions Surrealistes.”

p. 78 “When looking at an illustrated work by the master it is important not to forget the overall view of the image, followed by the attention he always pays to various features of his iconographic microcosmos, expounded in a precise manner: neoclassical architectural forms, spirally sketched figures and shapes, cypress trees, ants, pebbles, etc. These are the intense anecdotes that revitalize the composition.”

- Montse Aguer Teixidor, Director of the Center for Dalinian Studies of the Gala-Salvador Dali Foundation

Quotes from *Dali Shakespeare Visconti, Fundacio Gala-Salvador Dali, 2016*

p.6 "On November 26, 1948, the Teatro Eliseo in Rome raised the curtain on *Rosalinda o Come vi piace*, a comedy in five acts by William Shakespeare, directed by Luchino Visconti..."

"This production was of considerable importance to Visconti, and in order to give the project greater visibility and impact he resolved to work with a prominent artist, in this instance Salvador Dali, on whose contribution he lavished praise, especially remarking 'all the possibilities that the theatricality of his talent has to offer.'"

p.7 "Dali, who came into contact with Visconti by way of Coco Chanel, took charge of the sets and costumes."

"The scenography was conceived and presented as a magical comedy, a dreamlike fantasy, the ultimate desire being to create a work of art, and the same is true of the stunning costumes, designed by Salvador Dali and made by Eva Mangili Palmer."

p.9 "My sets have been inspired by an autumnal, ammoniacal, thoroughly sterilized mimeticism; my costumes are morphological and, the better to serve my viewers, even prophetic. In fact, this is not only eighteenth-century dress, but dress that is about to be realized, to take on consistency. Dress that threatened to become just that, dress that in ten years we shall almost all be wearing." - Dali

Quotes from *Dali and Film, Tate Publishing, London, 2007*

- "Spellbound 1944" by Sara Cochran p.174

-p. 176 "*Spellbound* is premised on the idea that a repressed experience can directly trigger a neurosis. Although its approach now appears dated, it was then considered an ambitious exploration of Freudian analysis and was nominated for the 'Best Picture' Academy Award."

-p.178 "*Spellbound* was also Hitchcock's first exploration of the psychotic or neurotic repercussions of a psychological shock, a subject that later inspired *Vertigo* 1960, *Psycho* 1960, and *Marnie* 1964. Finally, it was Hitchcock who wanted to work with Dali."

-p.178 "In a later television interview, he [Hitchcock] explained:

'I requested Dali. Selznick, the producer, had the impression that I wanted Dali for the publicity value. That wasn't it at all. What I was after was...the vividness of dreams...[A]ll Dali's work is very solid and very sharp, with very long perspectives and black shadows. Actually I wanted the dream sequence[s] to be shot on the back lot, not in the studio at all. I wanted them shot in the bright sunshine. So the cameraman would be forced to do what we call stop it out and get a very hard image. This was again the avoidance of the cliché. All dreams in the movies are blurred. It isn't true. Dali was the best man for me to do the dreams because that is what dreams should be.'

Quotes from *The Secret Life of Salvador Dali, Vision Press Limited, London, 1976*

p. 348 "Gala would come eagerly running with the bundles of American and Parisian magazines which she knew sometimes distracted me for brief moments. There was a photograph of an ultrasophisticate wearing a diamond in the shape of a large drop of water dripping from a natural rose. There was an advertisement of a new lipstick which was said to be the real Dali red, which had to be applied over two liquid layers."

Quotes from *The Dali Museum Collection, The Dali Museum, 2012*

p.150 information relating to *Puzzle of Autumn*, 1935: "As with all his work, the landscape is geographically specific to Dali's native region: the rocks of Cap Creus, the distant Pyrenees, and the vast open plain of the Emporda figure prominently in *Puzzle of Autumn* and invoke a much beloved and familiar environment."