Salvador Dali

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(Redirected from Salvador dali)

Salvador Felipe Jacinto Dalí Domènech, Marquis of Púbol (Spanish artist Salvador Felipe Jacinto Dalí Domènech; 1904 – January 23, 1989), known popularly as Salvador Dalí, was a Spanish artist and one of the most influential painters of the 20th century. He was a skilled draftsman, best known for the striking, bizarre, and beautiful in his surrealist work. His painterly skills are often attributed to the influence of Renaissance masters. He is known work, The Persistence of Memory, was completed in 1931. Salvador Dalí's artistic repertoire also includes painting, sculpture, and photography. He collaborated with Walt Disney on the Academy Award-nominated short film Destino, which was released posthumously in 2003. Born in Catalonia, Spain, Dalí insisted on his lineage, claiming his ancestors descended from the Moors who invaded Spain in 711, and attributed origins, "my love of everything that is gilded and excessive, my passion for luxury and my love of oriental clothes.”

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Biography

Early life

Dalí was born on May 11, 1904, at 8:45 am local time in the town of Figueres, in the Emporda region of the French border in Catalonia, Spain. Dalí's older brother, also named Salvador, had died of meningitis years earlier at the age of 7. His father, Salvador Dalí i Cusí, was a middle-class lawyer and notary. His strict disciplinarian approach was tempered by his wife, Felipa Domenech Ferres, who encouraged her son's artistic origins, "my love of everything that is gilded and excessive, my passion for luxury and my love of oriental clothes.”

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In 1921, Dalí’s mother died of breast cancer when he was sixteen years old. His mother’s death “was the first blow I had experienced in my life. I worshipped her...I could not resign myself to the loss of a being on whom I counted to make invisible the unavoidable blemishes of my soul.”[4] After her death, Dalí’s father married a sister of his deceased wife. Dalí did not resent this marriage as much as some do, because he had a great respect toward his aunt.[7]

**Madrid and Paris**

In 1922, Dalí moved into the Residencia de estudiantes (Students’ Residence) in Madrid[17] and there studied at the San Fernando School of Fine Arts. Dalí already drew attention as an eccentric, wearing long hair and sideburns,ocks and knees breeches in the fashion style of a century earlier. But his paintings, where he experimented with Cubism, earned him the most attention from his fellow students. In these earliest Cubist works he probably did not completely understand the movement, since his only information on Cubist art came from a few magazine articles and a catalogue given to him by Pichot, and there were no Cubist artists in Madrid at this time.

Dali also experimented with Dada, which influenced his work throughout his life. At the San Fernando School of Fine Arts, he became close friends with the poet Federico García Lorca, with whom he might have become romantically involved.[18] and filmmaker Luis Buñuel. Dali was expelled from the academy in 1926 shortly before his final exams when he stated that no one on faculty was competent enough to examine him.[16] His mastery of painting skills is well documented by that time and his flashestly realistic Basket of Bread, which was painted in 1926 [11] that same year he made his first visit to Paris where he met with Pablo Picasso, whom young Dali revered; Picasso had already heard favorable word about Dalí from Joan Miro. Dalí did a number of works heavily influenced by Picasso and Miró over the next years as he moved toward developing his own style.

Some trends in Dalí’s work that would continue throughout his life were already evident in the 1920s, how Dali showcased his inventiveness of all styles of art he could find and then produced works ranging from the most academically classic to the most cutting-edge avant-garde.[17] sometimes in separate works and sometimes combined. Exhibitions of his works in Barcelona attracted much attention and mixtures of praise and puze debate from critics.

Dali grew a flamboyant moustache, which became iconic of him; it was influenced by that of seventeenth century Spanish master painter Diego Velazquez.
Dalí and Gala, having lived together since 1929, were married in 1934 in a civil ceremony. They remarried Roman Catholic ceremony in 1958.

In 1936, Dalí took part in the London International Surrealist Exhibition. His lecture entitled Fantomes paranoiques authentiques was delivered wearing a deep-sea diving suit. When Francisco Franco came to power in the aftermath of the Spanish Civil War, Dalí was one of the few Spanish intellectuals supportive of the new regime, which put him at odds with his predominantly Manist surrealist fellows over politics, eventual resulting in his official expulsion from this group. At this, Dalí retorted, “le surréalisme, c’est moi.”

Later years in Catalonia

Dalí spent his remaining years back in his beloved Catalonia starting in 1949. The fact that he chose to live in Spain while it was ruled by Franco drew criticism from progressives and many other artists. As such, at least some of the common dismissal of Dalí’s later works had more to do with politics than the actual merits of the works themselves. In 1959, André Breton organized an exhibit called, Homage to Surrealism, celebrated Fortieth Anniversary of Surrealism, which contained works by Salvador Dalí, Joan Miró, Enrique Tábaras, Eugenio Granell. Breton vehemently fought against the inclusion of Dalí’s Slatine Madonna in the Internati Surrealism Exhibition in New York the following year.

Late in his career, Dalí did not confine himself to painting but experimented with many unusual or novel methods: he made bulletist works and was among the first artists to employ holography in an artistic manner. Several of his works incorporate optical illusions. In his later years, young artists like Andy Warhol and his associates paid homage to Dalí’s importance in pop art. Dalí also had a keen interest in natural science and mathematics. This is manifested in several of his paintings, notably in the 1950s when he painted his sub-composed of rhinoceros horns, signifying divine geometry (as the rhinoceros horn grows according to a logarithmic spiral) and chastity (as Dalí linked the rhinoceros to the Virgin Mary). Dalí was also fascinated by DNA and the hypercube; the latter, a 4-dimensional cube, is featured in the painting Crucifixion (Corpus Hypercubus).

In 1960, Dalí began work on the Dalí Theatre and Museum in his home town of Figueres; it was his largest project and the main focus of his energy through 1974. He continued to make additions through the mid-1970s. He found time, however, to design the Chupa Chups logo in 1969. Also in 1969, he was responsible for the advertising aspect of the 1969 Eurovision Song Contest, and created a large metal sculpture, which stood at the stage at the Teatro Real in Madrid.

In 1982, King Juan Carlos of Spain bestowed on Dalí the title Marquis of Pubol, for which Dalí later paid homage by giving him a drawing (Head of Europa, which would turn out to be Dalí’s final drawing) after the king visited Dalí on his deathbed.

Gala died on June 10, 1982. After Gala’s death, Dalí lost much of his will to live. He deliberately dehydrated himself—possibly as a suicide attempt, possibly in an attempt to put himself into a state of suspended animation as he had read that some microorganisms could do. He moved from Figueres to the castle in Pubol which had once belonged to Gala and was the site of her death. In 1984, a fire broke out in his bedroom under unclear circumstances—possibly a suicide attempt by Dalí, possibly simple negligence by his staff. In any case, Dalí was rescued and returned to Figueres where a group of his friends, patrons, and fellow artists saw to it that he was comfortable living in his Theater-Museum for his final years.

The Temptation of St. Anthony (1946)

There have been allegations that his guardians forced Dalí to sign blank canvases that would later (even death) be used and sold as originals. As a result, art dealers tend to be wary of late works attributed to the artist. In any case, Gala died on January 23, 1989 at the age of 84, and he is buried in the crypt of his 1 Museo in Figueres.

Symbolism

Dalí employed extensive symbolism in his work. For instance, the hallmark soft watches that first appear in Persistence of Memory suggest Einstein’s theory that time is relative and not fixed. The idea for docks functioning symbolically in this way came to Dalí when he was staring at a runny piece of Camembert cheese during a hot day in August.
The elephant is also a recurring image in Dalí's works, appearing first in his 1944 work *Dream Caused by Flight of a Bee around a Pomegranate a Second Before Awakening*. The elephants, inspired by Gian Lorenzo Bernini's sculpture base in Rome of an elephant to carry an ancient obelisk,[34] are portrayed with long, jointed, almost invisible legs of desire[34] along with obelisks on their backs. Coupled with the image of these encumbrances, noted for their phallic overtones, create a sense of phantom reality. “The elephant distortion in space,” one analysis explains, “its spindly legs contrasting the idea of weightlessness with structure.”[34] I am painting pictures which make me die for joy. I am creating with an absolute naturalness without the slightest aesthetic concern. I am making things that inspire me with a profound emotion and I trying to paint them honestly. -- Salvador Dalí, in *Dawn Ades, Dalí and Surrealism*.

His fascination with ants has a strange explanation. When Dalí was a young boy he had a pet bat. One day discovered his bat dead, covered in ants. One day discovered his bat dead, covered in ants. He thus developed a fascination with ants. He realized ants were the fourth is at the German Telephone Museum in Frankfurt; the third belongs to the Edward James Foundation; the fourth is at the National Gallery of Australia.[34]

Dalí was a versatile artist, not limiting himself only to painting in his artistic endeavors. Some of his more popular artistic works are sculptures and other objects, and he is also noted for his contributions to theatre, fashion, photography, among other areas.

Two of the most popular objects of the surrealist movement were the *Lobster Telephone* and the Mae West Sofa, completed by Dalí in 1936 and 1937, respectively. The Scottish patron Edward James commissioned these pieces from Dalí. James, an eccentric who had inherited a large English estate when he was five, was one of the foremost supporters of the surrealists in the 1930s.[35] "Lobsters and telephones had strong sexual connotations for [Dalí]," according to the display caption for the Lobster Telephone at the Tate Gallery, "an early close analogy between food and sex."[35] The telephone was functional, and James purchased four of them from Dalí to replace the phones in his retreat home. One now appears at the Tate Gallery; the second can be found at the German Telephone Museum in Frankfurt; the third belongs to the Edward James Foundation and the fourth is at the National Gallery of Australia.[34]

Dalí also delved into the realms of filmmaking, most notably playing large roles in the production of *Un Chien andalou*, a 17-minute French art film co-written with Luis Buñuel which is widely remembered for its graph opening scene simulating the slashing of a human eyeball with a razor. Dalí's other major film work is the *cartoon production Destino* clocking in at a mere six minutes, it contains dream-like images of strange figures flying and walking about. Dalí also designed the dream sequence in Alfred Hitchcock's *Spellbound* which I delves into themes of psychoanalysis.

Dalí built a repertoire in the fashion and photography industries as well. In fashion, his cooperation with fashion designer Elsa Schiaparelli is well-known, where Dalí was hired by Schiaparelli to produce a white with a lobster print. Other designs Dalí made for her include a shoe-shaped hat and a pink belt with lips to buckle. He was also involved in creating textile designs and perfume bottles. With Christian Dior in 1950, I created a special “costume for the year 2045.”[39] Photographers with whom he collaborated included Man Ray, Cecil Beaton, and Philippe Halsman.

With Man Ray and Brassaï, Dalí photographed nature, while with the others he explored a range of obscure topics, including with Halsman the *Dalí Atomica* series (1949) — inspired by his painting *Leda Atomica*. A photograph from the Dalí Atomica series (1949) by Philippe Halsman
I experience a supreme telegram to between me and the surrealists is that I am a exhibition 2005 surreal Museum of Art used a Franco newspaper Communist leader tributes to Franco were prisoners."

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With the outbreak of the Spanish Civil War, Dalí fled from fighting and refused to align himself with any group. Likewise, after World War II, George Orwell criticized Dalí for "scutt[ling] off like rat as soon as France is in danger" after Dalí prospered there for years: "When the European War approaches he has one preoccupation only: how to find a place which has good cookery and from which he can make a quick bolt if danger comes near."

After his return to Catalonia after World War II, Dalí became closer to the Franco regime. Some statements supported the Franco regime, congratulating Franco for his actions aimed at clearing Spain of destructive forces. Dalí sent telegrams to Franco, "praising him for signing death warrants for political prisoners."

Dalí even painted a portrait of Franco's grand-daughter. It is impossible to determine whether tributes to Franco were sincere or whimsical; he also once sent a telegram praising the Conducător, Rom Communist leader Nicolae Ceaușescu, for his adoption of a scepter as part of his regalia. The Romanian newspaper Scînteia published it, without suspecting its mocking aspect. Dalí's eccentricities were tolerated Franco regime, since not many world famous artists would accept living in Spain. One of Dalí's few possible bits of open disobedience was his continued praise of Federico García Lorca even in the years when Lorca's works were banned.

Architectural achievements include his Port Lligat house near Cadaqués as well as the Dream of Venus pavilion at the 1939 World's Fair which contained within it a number of unusual sculptures and statues. His works include The Secret Life of Salvador Dalí (1942), Diary of a Genius (1952–1963), and Out: The Para-Critical Revolution (1927–1933). The artist worked extensively in the graphic arts producing many etching lithographs. While his early work in printmaking is equal in quality to his important paintings as he grew older, unfortunately looked at printmaking as a money making scheme only and would sell the rights to images be involved in the print-production itself. In addition, a large number of unauthorized fakes were produced eighties and nineties thus further confusing the Dalí print market.

Politics and personality

The politics of Salvador Dalí played a significant role in his emergence as an artist. He has sometimes been portrayed as a fascist supporter. André Breton, in particular, nicknamed him "Avida Dollars" (an anagram and made a strong effort to dissociate his name from surrealists proper. The reality is probably somewhat complex; in any event, he was probably not an antisemite, given that he was a friendly acquaintance of Picasso's architect and designer Paul László, who was ethnically Jewish. In his critical review of Dalí's autobiography Life, George Orwell wrote "One ought to be able to hold in one's head simultaneously the two facts that Dí, good draughtsman and a disgusting human being."[40]

In his youth, Dalí embraced for a time both anarchism and communism. His writings account various anecdotes making radical political statements more to shock listeners than from any deep conviction, which was in keeping with Dalí's allegiance to the Dada movement. When he fell into the circle of mostly Marxist surrealists who denounced as enemies the monarchists on one hand and the anarchists on the other, Dalí explained to them he personally was an anarcho-monarchist. While in New York in 1942, he denounced his surrealist colleague filmmaker Luis Buñuel as an atheist, causing Buñuel to be fired from the American film industry.[41]
Dalí was a colorful and imposing presence in his ever-present mustache. The entertainer Cher and her husband Sonny Bono, when young, came to a party at Dalí’s expensive residence in New York’s Plaza Hotel and were startled when Cher sat down on an oddly-sexual vibrator left in an easy chair. When signing autographs for fans, Dalí would always keep their pens interviewed by Mike Wallace on his Sixty Minutes television show, Dalí kept referring to himself in the third and told the startled Mr. Wallace matter-of-factly that “Dalí is immortal and will not die.” During another tel- appearance, on the Tonight Show, Dalí carried with him a leather rhinoceros and refused to sit upon anything.

Listing of selected works

Dalí produced over 1,500 paintings in his career[46] in addition to producing illustrations for books, lithographs for theater sets and costumes, a great number of drawings, dozens of sculptures, and various other projects, including an animated cartoon for Disney. Below is a chronological sample of important and representative work, as well as some notes on what Dalí did in particular years.[1]

- 1910 Landscape Near Figueras
- 1913 Vlaminck
- 1916 Fiesta in Figueras (begun 1914)
- 1917 View of Cadaqués with Shadow of Mount Pani
- 1918 Crepuscular Old Man (begun 1917)
- 1919 Port of Cadaqués (Night)(begun 1918) and Self-portrait in the Studio
- 1920 The Artist’s Father at Llane Beach and View of Portbou (Port Augur)
- 1921 The Garden of Llianes (Cadaqués)(begun 1920) and Self-portrait
- 1922 Cabaret Scene and Night Walking Dreams
- 1923 Self Portrait with L’Humanite and Cubist Self Portrait with La Publicitat
- 1924 Still Life (cryphon and Bottle of Rum) (for Garcia Lorca) and Portrait of Luis Buñuel
- 1925 Large Harlequin and Small Bottle of Rum and a series of fine portraits of his family, and notable Figure At A Window
- 1926 Basket of Bread and Girl from Figueres
- 1927 Composition With Three Figures (Neo-Cubist Academy) and Honey is Sweeter Than Blood (his important surrealist work)
- 1930 L’âge d’or (The Golden Age) film in collaboration with Luis Buñuel
- 1931 The Persistence of Memory (his most famous work, featuring the “melted clock”), The Old Age, William Tell, and William Tell and Gradiva
- 1932 The Scream of Sex Appeal, The Birth of Liquid Desires, Anthropomorphic Egg, and Fried Egg the Plate without the Plate. The Invisible Man (begun 1929) completed (although not to Dalí’s own satisfaction).
- 1933 Retrospective Bust of a Woman(mixed media sculpture collage) and Portrait of Gala With Two Chops Balanced on Her Shoulder, Gala in the window
- 1934 The Ghost of Vermeer of Delft Which Can Be Used As a Table and A Sense of Speed
- 1935 Archaelogical Reremiscence of Millé’s Angeliland The Face of Mae West
- 1936 Autumn Cannibalism, Lobster Telephone, Soft Construction with Bordered Plates (Premontion of War) and two works titled Morphological Echo (the first of which began in 1934).
- 1937 Metamorphosis of Narcissus, Swans Reflecting Elephants, The Burning Giraffe, Sleep, The En Heter, and Mae West Lips Sota
- 1938 The Sublime Moment and Apparition of a Face and Fruit Dish on the Beach
- 1940 The Slave Market with Disappearing Bust of Voltaire, The Face of War
- 1943 The Poetry of America and Geopolitical Child Watching the Birth of the New Man
- 1944 Gala and Dream Caused by the Flight of a Bee around a Pomegranate a Second Before Awakening
- 1944–1948 Hidden Faces, a novel
- 1945, Basket of Bread—Rather Than Shame and Fountain of Milk Flowing Uselessly on Three This year Dalí collaborated with Alfred Hitchcock on a dream sequence to the film Spellbound, to mm, dissatisfaction.
- 1946 The Temptation of St. Anthony
- 1949 Leda Atomica and The Madonna of Port Lligat. Dalí returned to Catalonia this year.
- 1951 Christ of St. John of the Cross and Exploding Raphaelesque Head.
- 1954 Corpus Hypercubus Crucifixion, Young Virgin Auto-Sodomized by the Horns of Her Own Chas The Disintegration of the Persistence of Memory (begun in 1952).
- 1955 The Sacrament of the Last Supper, Lonesome Echo, record album cover for Jackie Gleason
- 1956 Still Life Moving Fast, Rhesocorone vestido con puntillas
- 1958 The Rose
- 1959 The Discovery of America by Christopher Columbus
- 1960 Dalí began work on the Teatro Museo Gala Salvador Dalí
- 1965 Dalí donates a gouache, ink and pencil drawing of the Crucifixion to the Rikers Island jail in New York City. The drawing hung in the inmate dining room from 1965 to 1981.[47]
- 1967 Tuna Fishing
- 1969 Chupa Chups logo
- 1970 The Hallucinogenic Toreador
- 1972 La Toile Daligram
- 1976 Gala Contemplating the Mediterranean Sea
- 1977 Dalí’s Hand Drawing Back the Golden Fleece in the Form of a Cloud to Show Gala Complete, Very Far Away Behind the Sun (stereoscopic pair of paintings)
- 1983 Dalí completed his final painting, The Swallow’s Tail.
- 2003 Dostoe, an animated cartoon which was originally a collaboration between Dalí and Walt Disney released. Production on Dostoe-began in 1945.

The largest collections of Dalí’s work are at the Dalí Theatre and Museum in Figueres, Catalonia, Spain, Jet by the Salvador Dalí Museum in St. Petersburg, Florida, and the Salvador Dalí Gallery in Pacific Palisades California. Espace Salvador Dalí de Montmartre in Paris, France contains a large collection of his drawing smaller sculptures.

The ultimate venue for Dalí’s work was the Rikers Island jail in New York City; a sketch of the Crucifixion donated to the jail hung in the inmate dining room for 16 years before it was moved to the prison lobby for safekeeping. The drawing was stolen in March 2003 by 3 prison guards and has not been recovered.[47]

References

12. [^56] Dalí, Secret Life, p.2
Although the director of the museum, Alfred Barr, had gone public, on the museum to fire me. They’d managed to keep things quiet for a year; but now, with this article, the scandal was described as an atheist, an accusation that at the same moment that Dalí’s book had appeared, a man named Prendergast who was part of the Catholic lobby in Washington began using his influence with government officials to get me fired. [At Buñuel’s job at the Museum of Modern Art he was tasked with selecting and distributing anti-Nazi propagand films to North and South America, and he was also supposed work on producing such films.] I knew nothing at all about it, but one day when I arrived at office, I found my two secretaries in tears. They showed me an article in a movie magazine called M Picture Herald about a certain peculiar character named Luis Buñuel, author of the scandalous L’Age d'Or and now an editor at the Museum of Modern Art. Stander wasn’t exactly new to me, so I shrugged it my secretaries insisted that this was really very serious. When I went into the projection room, the projectionist, who’d also read the piece, greeted me by wagging his finger in my face and smirking, "Boy!

Finally, I too became concerned and went to see Iris, who was also in tears. I felt as if I’d suddenly b sentenced to the electric chair. She told me that the year before, when Dalí’s book had appeared, Prendergast had lodged several protests with the State Department, which in turn had begun pressure museum to fire me. They’d managed to keep things quiet for a year; but now, with this article, the so had gone public, on the same day that American troops disembarked in Africa. Although the director of the museum, Alfred Barr, advised me not to give in, I decided to resign, and myself once again out on the street, forty-three and jobless. *Luis Buñuel* (1984). My Last Sigh: The Autobiography of Luis Buñuel. Vintage, 182–183.


## External links

Wikiquote has a collection of quotations related to:
Salvador Dalí

### Galleries
- Dalí-Gallery.com – Over 1500 high quality paintings, drawings, watercolors and objects
- Gallery (ufs.net)
- Olga’s Gallery: Salvador Dalí
- Art Reproductions of Dalí
- Virtual Dalí – Gallery of Salvador Dalí’s artwork (several hundred images); Uses Macromedia Flash

### Biographies and news
- Biography and works of Salvador Dalí – From the Rotten Library
- Dalí’s surreal wind-powered organ lacks only a rhinoceros
- Documentary on Google Video about Salvador Dalí (runtime 75 minutes)
- Fantasystar.net: Salvador Dalí – Historical site
- MundoArte: Biography of Salvador Dalí
- Salvador Dalí: a Genius? – Article from Bohème Magazine
- UbuWeb: Salvador Dalí – Interview and bank advertisement.

## Other links
- Watch Un Chien Andalou at LikaTelevision
- Erotica in Art - Salvador Dalí in the "History of Art"
- Gala-Salvador Dalí Foundation English language site
- Salvador Dalí: a Migraine?
- St. Petersburg Dalí Museum
- A brush with Dalí’s Muse. Guardian article, May 2005

Retrieved from [http://en.wikipedia.org/wiki/Salvador_Dal%C3%AD](*AD*)

One of the greatest painters, admired for his vivid realism. Famous paintings include The Jewish Bride and The Storm of the Sea of Galilee. Michelangelo (1475–1564) Renaissance sculptor, painter and architect. Famous paintings include his epic ceiling mural on the Sistine Chapel. 10 Greatest paintings of all time. Including the Mona Lisa by Leonardo da Vinci, Creation of Adam in the Sistine Chapel by Michelangelo, and Poppies in a Field by Claude Monet. The Flower Carrier.

100 Great Paintings is a British television series broadcast in 1980 on BBC 2, devised by Edwin Mullins. He chose 20 thematic groups, such as war, the Adoration, the language of color, the hunt, and bathing, picking five paintings from each. The selection ranges from 12th-century China through the 1950s, with an emphasis on European paintings. He deliberately avoided especially famous paintings, such as Leonardo da Vinci's Mona Lisa or John Constable's The Haywain. The series is available on VHS or DVD.