The exhibition *Dalí Dance and Beyond* documents Dalí’s collaboration with three major choreographers in the history of modern dance: Léonide Massine and George Balanchine of the Ballet Russe, and Maurice Béjart, after working with the artist in 1961 for the ballet Gala, Béjart celebrated their collaboration and the artist’s universe in two choreographies (2004 and 2006) shortly before his death (2007).

With the display of more than forty never-before-published photographic archives from Italy, Belgium, and the United States, the exhibition will not only reveal an insufficiently documented period of Dalí’s artistic production (1939-1962), but propose a new contextualization for Dalí’s entire opus beyond the strict documentation of his accomplishments. This contextualization includes archival postcards and other popular ephemera that informed Dalí’s fondness for and use of Wagnerian operas. It testifies to his identification with Ludwig II of Bavaria, thirty years before Luchino Visconti and Hans-Jürgen Syberberg’s films dedicated to the Mad King. This material from Germanic popular culture puts into question the artist’s attachment to his native culture and landscape, and corrects the simplistic perception of his Mediterranean identity for the benefit of cultural tourism. The show demonstrates that the construction of his Theater-museum is deeply rooted in the Austrian fantasy of Ludwig II of Bavaria’s architectural fervor.

In order to fully comprehend the complex historical status of this material, the various archives and sources will be presented in a double dialogue. First, in relation to objects selected from the Godwin-Ternbach Museum—a teaching collection completely composed of gifts from alumni and friends— which can be considered a “found collection,” where chance has played a major role. Second, in relation to contemporary works by Tamara Kostianovsky, Bill Phipps, Stephen Robeson Miller, Yo Yo Xiao and Amy Ernst.