

Salvador Dalí, 1954.  
Foto Philippe Halsman  
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## Dalí. All of the poetic suggestions and all of the plastic possibilities

- DATES:** April 27 – September 2, 2013
- PLACE:** Museo Nacional Centro de Arte Reina Sofía (Madrid)  
Sabatini Building. 3rd floor.
- ORGANIZED BY:** Museo Reina Sofía and Centre Pompidou, Paris, in collaboration with the Salvador Dalí Museum Saint Petersburg (Florida). With the special collaboration of the Fundació Gala-Salvador Dalí, Figueres.
- CHIEF CURATOR:** Jean-Hubert Martin
- CURATORS:** Montse Aguer (exhibition at the Museo Reina Sofía, Madrid), Jean-Michel Bouhours and Thierry Dufrêne
- COORDINATOR:** Aurora Rabanal

The Museo Reina Sofía presents a major exhibition dedicated to **Salvador Dalí**, one of the most comprehensive shows yet held on the artist from Ampurdán. Gathered together on this unique occasion are more than **200 works from leading institutions, private collections, and the three principal repositories of Salvador Dalí's work**, the [Fundació Gala-Salvador Dalí](#) (Figueres), the Salvador Dalí Museum of St. Petersburg (Florida), and the Museo Reina Sofía (Madrid), which in this way are joining forces to show the public the best of their collections.

The exhibition, a great success with the public when shown recently at the Centre Pompidou in Paris, aims to revalue Dalí as a thinker, writer and creator of a peculiar vision of the world. **One exceptional feature is the presence of loans from leading institutions** like the MoMA (New York), which is making available the significant work *The Persistence of Memory* (1931); the Philadelphia Museum of Art, which is lending *Soft Construction with Boiled Beans (Premonition of Civil War)* (1936); the Tate Modern, whose contribution is *Metamorphosis of Narcissus* (1937); and the Musées Royaux des Beaux-Arts, Belgium, the lender of *The Temptation of St Anthony* (1946).

The public will be able to view **some thirty works which have never before been seen in Spain**. Some of the most important are *Partial Hallucination: Six Apparitions of Lenin on a Piano*, 1931 (Centre Pompidou, Paris); *The Angelus of Gala*, 1935 (The Museum of Modern Art, New York); *Bathers*, c. 1928 (The Salvador Dalí Museum, St. Petersburg, Florida); *Geopoliticus Child Watching the Birth of the New Man*, 1943 (The Salvador Dalí Museum, St. Petersburg, Florida), and *Symbole agnostique (Agnostic Symbol)*, 1932 (Philadelphia Museum of Art, Philadelphia).

In the words of the curator Montse Aguer, this exhibition makes it possible for us to analyze Dalí's artistic oeuvre and the different languages he employs, revealing his poetics to us. His finest work is not limited only to the invention of forms but also extends to poetic invention. In this respect, Dalí should be recognized as a leading renovator of the surrealist vocabulary, intensely committed to investigating the process of representing and interpreting what he observed and perceived.

The exhibition is made up of eleven sections containing not only paintings and drawings but also documentary material, photographs, Dalí's own manuscripts, magazines and films of enormous importance for an understanding of the artist's complex universe. The surrealist period constitutes the nucleus of the show at the Museo Reina Sofía, with special emphasis on the paranoiac-critical method developed by the artist as a mechanism for the transformation and subversion of reality.

## Itinerary

### **1. From the multiplying glass to putrefaction / 2. Self-portraits**

The exhibition opens with a section devoted to Dalí's earliest works. Predominant here are the elements that marked his childhood, such as his family – *Portrait of my Father* (1925) or *Girl at the Window* (1925) – and his natural surroundings during those years, as in *Cliffs* (1926) and *Landscape of Cadaqués* (1923). Also shown here are some of his self-portraits, which bring us closer to Dalí's vision of himself and the persona he constructed at various moments of his life. The exhibits range from his *Self-portrait with*

*Raphaelesque Neck* (1921) and his *Cubist Self-portrait* (1923) to the film he made with Jean-Christophe Averty, *Autoportrait mou de Salvador Dalí* (1966). The family, the landscape and the self are the determining co-ordinates of the artist's period of apprenticeship, when his interests are centered principally on color, light, and constant experimentation.

### 3. Honey is sweeter than blood

His arrival in late 1922 at the Residencia de Estudiantes in Madrid, where he met, among others, Federico García Lorca and Luis Buñuel (with whom he collaborated on the 1929 film *Un chien andalou*), brought him face to face with the 'Generation of '27', a group formed by poets, writers, painters and film-makers. Dalí was at that point increasingly influenced by the avant-gardes, and he flirted with different '-isms' like cubism, fauvism and futurism. The collective imaginary developed at the Residencia is reflected in the numerous drawings of *Putrefactos*, a series of the mid-1920s, of which ten more are shown here than were recently seen in Paris. Among the other important works to be seen in this part of the show are the emblematic *Portrait of Buñuel* (1924) and the significant *Neo-Cubist Academy* (1926).

### 4. Surrealism

In what might be described as his 'pre-surrealist' phase, when he is seen to have come under the influences of Masson, Bataille, Miró and Picasso, Dalí produced works like *The Rotting Donkey* (1928) and *Inaugural Gooseflesh* (1928). It was during his surrealist period itself that Dalí developed his paranoiac-critical method, the focus of attention in the next section of the exhibition, with such great works as *The Great Masturbator* (1929), *The Persistence of Memory* (1931), *William Tell* (1930) and *The Specter of Sex Appeal* (1934). The paranoiac-critical method allowed him to revolutionize surrealism by confronting the movement's passive automatism (automatic drawing, the *cadavres exquis*...) with a proposal for an active method based on the delirium of paranoiac interpretation.

In Dalí's words: "In truth I am no more than an automaton that registers, without judgment and as exactly as possible, the dictate of my subconscious: my dreams, hypnagogic images and visions, and all the concrete and irrational manifestations of the dark and sensational world discovered by Freud... The public must draw its pleasure from the limitless resources of mysteries, enigmas and pangs of anguish that such images offer to the viewers' subconscious." From that point on, the painter's work rests on double images or invisible images whose final completion depends totally upon the will of the spectator.

### 5. The Angelus

The itinerary continues with a section dedicated to the artist's re-reading of *The Angelus* (1857-59) by Jean-François Millet. The artist's obsession with this painting makes it the protagonist not only of the pictures and objects he produced from 1929 to 1935, but also of various theatrical projects that never came to fruition: "Of all the pictures that have ever existed, Millet's *Angelus* 'suddenly' becomes for me the most perturbing, the most enigmatic, the densest, and the richest in unconscious thoughts," Dalí wrote in 1932. A year later, in June 1933, he penned an article for the journal *Minotaure* which would eventually form the prologue of his book *The Tragic Myth of Millet's Angelus*, not published until 1963. In Dalí's interpretation of Millet's picture, the female figure

represents a praying mantis who is about to devour the male after mating with him. The male figure, just before he is eaten, uses his hat to cover up his sexual organs. In his obsession, the painter 'divines' Millet's *pentimento*, a child's coffin lying between the two figures, whose presence was confirmed by X-rays of the original painting shortly before the book's publication.

## 6. The face of war / 7. Surrealism after 1936

After 1936, Dalí and Gala fled from the Spanish Civil War, spending most of the time in France with the exception of occasional trips to the United States and Italy. The artist transferred his personal experience to such disturbing oil paintings as *Premonition of Civil War* (1936) and *The Face of War* (1940). Although Dalí never ceased in the meantime to experiment with the construction of surrealist objects, as formally announced in 1931, it was not until the 1936 Surrealist Exhibition of Objects at the Galerie Charles Ratton in Paris that this new form of surrealist expression became officialized. A number of these pieces are on display in this exhibition, such as the well-known *White Aphrodisiac Telephone* (1936) and *Veston aphrodisiaque* (1936/77). Another featured exhibit is the oil painting *One Second before Awakening from a Dream Caused by the Flight of a Bee around a Pomegranate* (1944), on loan from the Museo Thyssen-Bornemisza.

## 8. America

The start of the Second World War forced Dalí and Gala into exile in the United States, where they lived uninterruptedly from 1940 to 1948. The international conflict and the nuclear catastrophe of Hiroshima and Nagasaki profoundly transformed his work. It was in the middle of this decade that he entered his mystical and nuclear phase, whose corpus, expounded in his *Mystical Manifesto*, is characterized by subjects of a religious nature or connected with the scientific advances of the period, special interest being shown in progress related to nuclear fusion and fission. Works like *Raphaelesque Head Exploding* (1951) and *The Maximum Speed of Raphael's Madonna* (1954) are representative of this phase. In the creations of this period, we discover at the same time the fidelity with which he depicted the concrete mineral landscape of Cadaqués and Cape Creus, a constant reflected from his earliest youth to his last works, despite the distance then separating him from both.

## 9. The secret life

Shown in this section are thirty original drawings used in the 1940s to illustrate his autobiography, *The Secret Life of Salvador Dalí*, a magnificent piece of writing that is often regarded by critics as his best. These pieces were not on view at the recent exhibition at the Centre Pompidou in Paris. Here the drawing serves the artist not as a mere illustration but as an indispensable tool for continuing to narrate his memories, and for showing how Dalí is approaching the ideals of tradition and the Renaissance through an attitude to life of active investigation and perseverance. Dalí the draftsman and Dalí the writer form a whole, a cosmogony of the origin and formation of Dalí's universe.

## 10. Scenarios

Dalí defined himself as an eminently theatrical artist. This affirmation is manifested not only through his personality but also in his conception of his own work and its reception. From his cinematic incursions in collaborations with Luis Buñuel, Alfred Hitchcock and

Walt Disney to his set designs for theatre and ballet, we see how the mastery and ingenuity of Dalí the painter placed itself at the service of the entertainment industry, a field that lay outside his own. Once again, his creative scope expanded to include the writing of film scripts as well as designs for sets and costumes, to which Dalí showed an active commitment in every case. Although his genius was not always understood by the industry, his various collaborations allowed him to stay in contact with the public at large. This was the moment of works characterized by their theatricality, like *The Temptation of St Anthony* (1946), and of experimental film projects and collaborations with Hitchcock (*Spellbound*) and Walt Disney (*Destino*).

### 11. The aesthetic enigma

From the 1960s to the end of his career, Dalí's interests continued to expand. While his fascination for science and technology translated itself into the exploration of new languages like stereoscopy and holography, as in *Dalí Seen from the Back Painting Gala from the Back Eternalized by Six Virtual Corneas Provisionally Reflected in Six Real Mirrors* (1972-73), his role as an agitator of the masses was strengthened by the happenings and performances he conceived for his own protagonism. At the same time, he never ceased to look back at the tradition of the great masters like Velázquez or Michelangelo, whom he championed repeatedly, or at his own life and world, as in *In Search of the Fourth Dimension* (1979). In the 1980s, the mathematical theories of René Thom gave form to a new universe which the painter was thereafter never to abandon, an example being his last work, *Swallow's Tail and Cellos* (1983).

### CATALOGUE

A catalogue of the exhibition has been edited and it includes texts of Pere Gimferrer, Thierry Dufrêne, Jean Michel Bouhours and Jean-Hubert Michel. The catalogue reproduces the works of the exhibition.

**Exhibition organized by the Museo Nacional Centro de Arte Reina Sofía and the Centre Pompidou, Paris:**

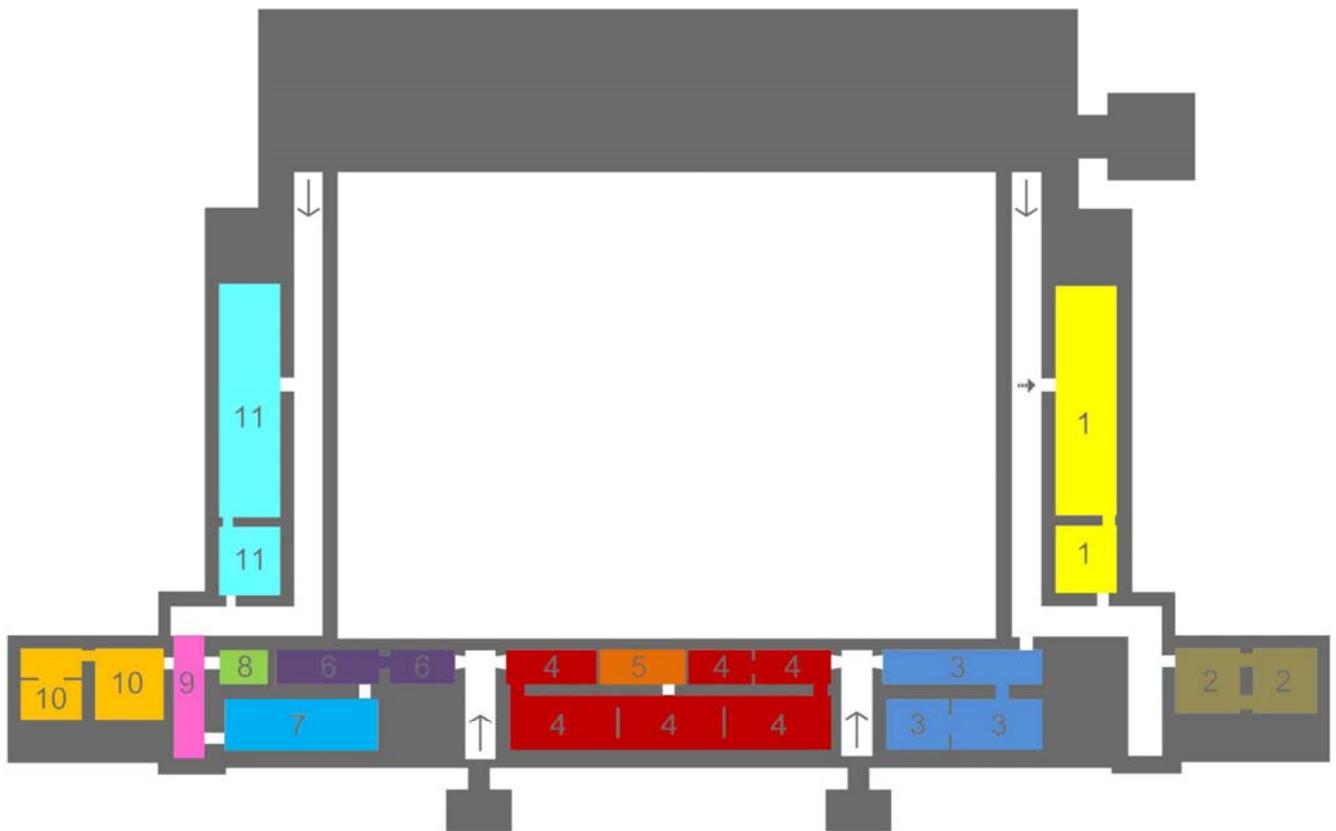


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## EXHIBITION'S PLAN:

*Dalí.*

*All of the poetic suggestions and all of the plastic possibilities*

- 1. FROM THE MULTIPLYING GLASS TO PUTREFACTION
- 2. SELF-PORTRAITS
- 3. HONEY IS SWEETER THAN BLOOD
- 4. SURREALISM
- 5. THE ANGELUS
- 6. THE FACE OF WAR
- 7. SURREALISM AFTER 1936
- 8. AMERICA
- 9. THE SECRET LIFE
- 10. SCENARIOS
- 11. THE AESTHETIC ENIGMA

## USEFUL INFORMATION

### Opening hours

Lunes, miércoles, jueves y sábado 10:00 - 21:00 h

Viernes 10:00 - 23:00 h

Domingos 10:00 - 19:00 h

Martes: cerrado al público general

### Ticket prices

Dalí. *Todas las sugerencias poéticas y todas las posibilidades plásticas* exhibition + temporary exhibitions

8,00 €

Temporary exhibitions + Collection + Dalí exhibition

8,00 € +

2,00 €

Supplement Madrid Art Pass

4,00 €

Supplement Annual Membership Card for National Museums

2,00€

### Free admission days

Mondays, Wednesdays, Thursdays and Saturdays: 7 p.m. - 9 p.m.

Fridays: 7 p.m. - 11 p.m.

Sundays 3 p.m. - 7 p.m.

**For further information about tariffs: Para más información sobre tarifas:**

[http://www.museoreinasofia.es/visita/tarifas/tarifas-dali\\_en.html](http://www.museoreinasofia.es/visita/tarifas/tarifas-dali_en.html)

**Salvador Dalí.**

### **Biography**

#### **1904**

Born on 11 May in Figueres (Girona). Son of the notary public Salvador Dalí Cusí and his wife Felipa Domènech Ferrés.

#### **1908**

The couple's only daughter, Anna Maria, was born. His father enrolled Salvador at the State Primary School, under the teacher Esteve Trayter.

#### **1910**

Two years later, and due to that first option having failed, his father decided to enrol Salvador at the Hispano-French School of the Immaculate Conception in Figueres, where he learned French, the language that was to become his cultural vehicle.

#### **1916**

Salvador spent periods on the outskirts of Figueres, at the Molí de la Torre estate owned by the Pichot family, a family of intellectuals and artists; it was there, through the collection owned by the painter Ramon Pichot, that he discovered Impressionism. After a mediocre primary school period, in the autumn he began his secondary schooling at the Marist Brothers' school and at Figueres grammar school. He also attended the classes taught by Juan Núñez at the Municipal Drawing School in Figueres. Over the course of this year and the following year Salvador Dalí drew stories for his sister when she was ill.

#### **1917**

Salvador's father organised an exhibition of his son's charcoal drawings at their family home.

#### **1918**

He contributed a vignette to the popular Catalan magazine *Patufet*.

#### **1919**

Took part in a group exhibition at the Societat de Concerts rooms in Figueres' Municipal Theatre (which was years later to become the Dalí Theatre-Museum). With a group of grammar-school friends he founded *Studium* magazine, in which he published his first articles: a series of art chronicles in which, in academic and scholarly tones, he wrote about his admired artists Goya, El Greco, Dürer, Leonardo da Vinci, Michelangelo and Velázquez. Along with another group of Figueres friends he also wrote in the humorous magazine *El Sanyó Pancraci*, painting an imaginary portrait of the eponymous gentleman. He began a personal diary entitled *Les meves impressions i records íntims* (My Personal Impressions and Private Memories), which he continued through the following year.

### 1920

He began to write a novel, *Tardes d'Estiu* (Summer Evenings). If he were set on becoming a painter, his father made it a condition that he go to Madrid to study at the Fine Arts School, in order to qualify as a teacher. Dalí accepted to do so.

### 1921

His mother died in February. The following year, his father married Catalina Domènech Ferrés, the deceased woman's sister. In May he designed the posters for the Santa Creu Festival of Figueres, and the following year for the festival schedule. He illustrated a special edition of the *L'Empordà Federal* newspaper, devoted to Enric Morera and Pep Ventura.

### 1922

He took part in the Students Original Art Works Competition Exhibition of the Catalan Students' Association, held at Galeries Dalmau in Barcelona, where his work *Market* was awarded the University Vice-Chancellor's prize. In Madrid, he attended the Special Painting, Sculpture and Engraving School (Real Academia de Bellas Artes de San Fernando) and lived at the Residencia de Estudiantes, where he befriended a group of young people who were also to become with time leading intellectual and artistic personalities: Luis Buñuel, Federico García Lorca, Pedro Garfias, Eugenio Montes and Pepín Bello, among others. He began to write a notebook which he entitled *Ninots. Ensayos sobre pintura. Catalec dels cuadros em notes* (Puppets. Essays on Painting. Catalogue of Paintings Wiv' Notes), containing valuable information about Dalí's progress as an artist. It was probably in this period that he received his first information about Cubist painting through the futuristic catalogue *Pittura Scultura Futuriste (Dinamismo Plastico)* that Pepito Pichot had brought him from Paris, as well as through foreign journals such as *Esprit nouveau* and *Valori Plastici*, passed on to him by his uncle Anselm Domènech, who owned a major bookshop in Barcelona and whom Dalí has asked to take him out a subscription.

### 1923

In the *L'Empordà Federal* newspaper he published his poem entitled "The Fair". He was expelled from the Academia de San Fernando, accused of having led a student protest against the painter Daniel Vázquez Díaz not having been granted the chair of Painting at the Painting School. He returned to Figueres, where he took up his classes again with Juan Núñez, who instructed him in the technique of etching.

### 1924

Drawings of his were published in the *Alfar* and *España* magazines. In autumn he returned to the Academia de San Fernando from which he had been expelled, being now obliged to repeat an academic year. He illustrated *Les bruixes de Llers* (The Witches of Llers) by his friend Carles Fages de Climent.

### 1925

He took part in the First Exhibition of the Iberian Artists Society in Madrid, while at Galeries Dalmau in Barcelona he presented his first individual exhibition. Some of the works presented at these exhibitions lay halfway between the Cubist tendencies of the times and the works of the Italian metaphysicists, which he had seen in *Valori Plastici*. This was his period of rejecting the vanguard and questing for a pictorial tradition, essentially an Italian one. Dalí came into contact with a form of painting, and particularly that of Giorgio Morandi, that was to prove very useful to him in the paring-down process he had undertaken. Over this academic year, 1925-1926, he did not return to the Academia de San Fernando. Federico García Lorca spent the holidays with Dalí in Cadaqués.

He participated in several exhibitions: *Modern Catalan Art* held in Madrid, the First Autumn Salon held at the Sala Parés in Barcelona, and *Exhibition of Catalan Pictorial Modernism as Against a Selection of Works by Foreign Avant-garde Artists* at Galeries Dalmau, also in Barcelona. In the company of his aunt and his sister, he made his first trip to Paris, where he met Picasso and visited the Louvre Museum. He was expelled for good from the Escuela de Bellas Artes de Madrid for declaring the Tribunal that was to examine him incompetent. He returned once more to Figueres and devoted himself intensely to painting. He illustrated *L'oncle Vicents* (Uncle Vicents) by J. Puig Pujades and made two illustrations for *Conte de Nadal* (Christmas Story) by J. V. Foix, published in the Sitges-based magazine *L'Amic de les Arts*.

### 1927

He held his second individual exhibition at Galeries Dalmau in Barcelona and took part in the Second Autumn Salon at the city's Sala Parés gallery. The works presented reveal the first clear influences of surrealism, as well as anticipating many features of Dalí's future aesthetic principles: severed hands and heads, amputated torsos, veins and arteries, fish, chopped-up figures, rotting donkeys, animals in a state of decomposition, and so forth, i.e. his first steps within a new aesthetic form that sought out new formal principles and was not so much based on the classical and the clearly defined. He did his military service at Sant Ferran castle in Figueres. *Mariana Pineda*, by García Lorca, had its first performance at Barcelona's Teatre Goya, with decor and costumes created by Dalí. With publication of the article "San Sebastián", devoted to Lorca, there began Dalí's regular and extensive collaboration with the vanguardist journal *L'Amic de les Arts*, in a relationship that was to continue until 1929.

### 1928

He took part in the group exhibition *Vanguard Art Manifestation*, at Galeries Dalmau. *La Gaceta Literaria* published his poem "To Lúdia of Cadaqués" and his article "Reality and Hyperreality". He created the logo for *Gallo*, the surrealist-inspired Granada-based magazine, as well as all the illustrations for the first issue. Along with Lluís Montanyà and Sebastià Gasch he published the *Yellow Manifesto (Catalan Anti-Artistic Manifesto)* that amounted to a fierce attack on conventional art. He took part in the Third Autumn Salon at Sala Parés and in the Twenty-seventh International Exhibition of Paintings in

Pittsburgh, United States.

### 1929

He took part in the *Exhibition of Paintings and Sculptures by Spaniards Resident in Paris*, held at the Botanical Gardens in Madrid. The last issue of *L'Amic de les Arts* was published, its conception and most of the articles being the work of Salvador Dalí, who made therein his profession of faith in surrealism. He travelled again to Paris and, through Joan Miró, came into contact with the group of surrealists headed by André Breton. It was during this stay in the French capital that Barcelona's *La Publicitat* newspaper published under the title "Documentary – Paris – 1929" seven articles setting out Dalí's impressions of all that was going on there. The film *Un chien andalou* was shown at Paris' Studio des Ursulines, being the fruit of his collaboration with Luis Buñuel. He spent the summer in Cadaqués, where he received a visit from the gallery-owner Camille Goemans and a friend of his, as well as René Magritte and his wife, Luis Buñuel, Paul Eluard and Gala, and the couple's daughter Cécile. From that time on, Gala was never to leave his side. He took part in the group exhibition *Abstrakte und surrealistische Malerei und Plastik* at the Kunsthaus in Zurich. His first individual exhibition was held at Galerie Goemans in Paris. This was a year of family break-up.

### 1930

He gave a talk under the title "The Moral Stance of Surrealism" at the Ateneu Barcelonès in Barcelona, later published as an article in the Vilafranca del Penedès *Hèlix* magazine. He took part in an exhibition of collages organised at Galerie Goemans in Paris. He illustrated *Artine* by René Char and made the frontispiece for the *Second Surrealist Manifesto* by André Breton. *L'âge d'or* (The Age of Gold), the second film he made in collaboration with Buñuel, had its first performance at Studio 28 in Paris. Éditions Surréalistes published his book *La femme visible* (The Visible Woman), a compilation of articles that had previously appeared in various magazines, such as "The Putrified Donkey", in which he laid the foundations for his paranoiac-critical method. The Paris-based magazine *Le Surréalisme au Service de la Révolution* published "Spanish and Catalan Intellectuals, Exhibitions, Arrest of an Exhibitionist in the Metro" by Salvador Dalí. By the beginning of the 'thirties Dalí had found his own style, his private language and the form of expression that was to remain with him thereafter and, while changing and evolving, would be the one we are all familiar with and that so well defines him — a mixture of vanguard and tradition. Behind him lay his first Impressionist canvases and his works influenced, among other movements, by Cubism, purism and futurism. Dalí had become fully integrated into surrealism, and there began his consecration as a painter.

### 1931

Staged his first individual exhibition at Galerie Pierre Colle in Paris, where he exhibited his work *The Persistence of Memory*. He also took part in the first surrealist exhibition in the United States, held at the Wadsworth Atheneum in Hartford. His book *L'amour et la mémoire* (Love and Memory) and his articles "Surrealist Objects", "Communication: Paranoiac Face" and "Reveries" appeared in the magazine *Le Surréalisme au Service de la Révolution*.

### 1932

He took part in the exhibition *Surrealism: Paintings, Drawings and Photographs*, organised by the Julien Levy Gallery in New York. His second individual exhibition was held at Galerie Pierre Colle in Paris. His book *Babaouo*, in which he outlined his conception of cinema, was published by Éditions des Cahiers Libres. The journal *This Quarter* published an issue devoted to surrealism, which in addition to other Dalí poems that had appeared in previous publications contained various articles of his such as "Binding Cradled - Cradled Bound" and "The Object as Revealed in Surrealist Experiment". He made the frontispiece for *Le revolver à cheveux blancs* by André Breton. At the end of this year, Dalí announced to the Viscount of Noailles the creation of the Zodiaque Group, a group of friends who joined together to help Salvador Dalí financially by commissioning him to create works that they then purchased on a regular basis.

### 1933

He illustrated the André Breton poem that was published in the book *Violette Nozières*. The book *El ritme de la revolució* (The Rhythm of Revolution) by Jaume Miravittles was published, illustrated with earlier drawings by Dalí. The first issue of the Paris-based magazine *Minotaure* published the prologue to the book that remained unpublished until 1963 *Interprétation paranoïaque-critique de l'image obsédante "L'Angélus" de Millet* (Paranoiac-critical Interpretation of the Obsessive Image *The Angelus* by Millet). He took part in a collective surrealist exhibition at Galerie Pierre Colle, where he also presented his third individual exhibition. First individual exhibition at the Julien Levy Gallery in New York. Articles of his were published in various specialised journals: "Psycho-Atmospheric-Anamorphic Objects", "Notes and Communiqués: The False Meteorites at the Natural History Museum are 'also' Paranoiac Phenomena", "The Surrealist Actuality of Conical Anamorphs" and "Raymond Roussel. New Impressions of Africa" in issues 5 and 6 of *Le Surréalisme au Service de la Révolution* and "On the Terrifying and Edible Beauty of Modern Style Architecture" and "The Phenomenon of Ecstasy" in issue 3-4 of the journal *Minotaure*.

### 1934

Enters into civil matrimony with Gala (née Elena Ivanovna Diakonova), with Yves Tanguy and André Gaston as witnesses. He exhibited at the Exposition du Cinquantenaire in the Salon des Indépendants of the Grand Palais in Paris, without taking account of the opinion of the rest of the surrealists, who had decided not to participate in it, which nearly led to Dalí being expelled from the group led by Breton. He made the frontispiece for *Onan* by Georges Hugnet, and illustrated *De derrière les fagots* by Benjamin Peret. *Documents 34* published "Latest Fashions in Intellectual Excitation for the 1934 Summer Season" and in *Minotaure* "The New Colours of Spectral Sex-Appeal" and "Aerodynamic Appearances of 'Beings-Objects'". The Quatre Chemins bookshop in Paris exhibited the 42 etchings and 30 drawings he made to illustrate *Les Chants de Maldoror* by Isidore Ducasse, Count of Lautréamont. He staged his first individual exhibition at the Zwemmer Gallery in London. Along with Gala he boarded vessel *Champlain* to make his first journey to the United States. He published a pamphlet entitled *New York salutes me* to mark the occasion. Two individual Dalí exhibitions were held, one at the Julien Levy

Gallery and another at the Avery Memorial of the Wadsworth Atheneum, in Hartford (Connecticut).

### 1935

He made a series of drawings and wrote articles for *American Weekly*, in which he described various concepts of modern, urban American life. The couple returned to Europe on board the *Normandie*. Salvador Dalí went to Figueres in March, where a family reconciliation took place. Along with Hans Arp, Max Ernst, Marcel Duchamp, Alberto Giacometti, Valentine Hugo, Óscar Domínguez, Man Ray, Marcel Jean and Yves Tanguy, he illustrated the programme for *Cycle systématique de conférences sur les plus récentes positions du surréalisme*. He took part in the surrealism exhibition at the Salle d'Exposition de la Commune de La Louvière (Belgium) and in the 1935 International Exhibition of Paintings at the Carnegie Institute of Pittsburgh. His article "Non-Euclidian Psychology of a Photograph" was published in the magazine *Minotaure*. He illustrated *Nuits partagées* by Paul Eluard, and his article "Picasso Slippers", in which he applied his paranoiac-critical method to literature, appeared in *Cahiers d'art*. Éditions Surréalistes published his book *La conquête de l'irrationnel* (The Conquest of the Irrational).

### 1936

In May he took part in the Exposition Surréaliste d'Objets at the Galerie Charles Ratton in Paris, where he exhibited *The Aphrodisiac Jacket* and *Monument to Kant*. In June he took part in the International Surrealist Exhibition held at the New Burlington Galleries in London. He designed the cover for issue 8 of *Minotaure* magazine, in which he also illustrated Edward James' poem "Trois sécheresses", while his article "The Spectral Surrealism of the Eternal Pre-Raphaelite Feminine" was also published. In the following edition he published "First Morphological Law on Hair in Soft Structures". *Cahiers d'Art* published his "Honour to the Object!". *Salvador Dalí* exhibition at Alex Reid & Lefevre Gallery in London. On December 14th, *Time* devoted its cover to him, with photography by Man Ray. He took part in the exhibition *Fantastic Art Dada Surrealism* at the MOMA in New York. His third individual exhibition was held at the Julien Levy Gallery in New York. He illustrated *Notes sur le poésie*, by André Breton and Paul Eluard.

### 1937

In February he met the Marx Brothers in Hollywood. Along with Harpo, he began work on the script for a film entitled *Giraffes on Horseback Salad* (but called in its latest version *The Surrealist Woman*), which was never actually produced. Dalí and Gala returned to Europe. In Paris the Galerie Renou et Colle presented his portrait of Harpo Marx and the designs they had created together for the movie. Éditions Surréalistes published his poem "The Metamorphosis of Narcissus", which the gallery-owner Julien Levy also published at the same time in English.

### 1938

January 17th saw the inauguration at Galerie Beaux-Arts in Paris of the Exposition Internationale du Surréalisme, organised by André Breton and Paul Eluard, with Salvador Dalí's *Rainy Taxi* exhibited at the entrance to the gallery. He took part in the exhibition

*Old and new "Trompe l'oeil"* at the Julien Levy Gallery. In the spring, he exhibited at the Exposition Internationale du Surréalisme held at the Galerie Robert in Amsterdam. In London, Dalí visited Sigmund Freud in the company of Stefan Zweig and Edward James.

### 1939

The Bonwit-Teller department stores in New York commissioned Salvador Dalí to produce the decor for two of their window displays. On the presentation day, the management changed certain features without telling Dalí. When Dalí saw that some of his creations had been altered a minor altercation ensued, and the artist was even held under arrest for a few hours. Also in the month of March he presented his individual exhibition at the Julien Levy Gallery. He wrote an article entitled "Dalí, Dalí!" for the exhibition. In May he signed a contract to take part in the World's Fair of New York. He designed the *Dream of Venus* pavilion, which was presented in the Fair's amusement zone. He published *Declaration of the Independence of the Imagination and the Rights of Man to His Own Madness*, in protest against the World's Fair committee decision to prohibit him from exhibiting on the façade a reproduction of the Botticelli Venus with the head of a fish. The Metropolitan Opera House of New York staged the first performance of the ballet *Bacchanale*, with libretto, costumes and sets by Salvador Dalí and choreography by Léonide Massine. Breton's article "Latest Tendencies in Surrealist Painting" brought about Dalí's expulsion from the surrealist group. In September the couple returned once more to Europe.

### 1940

The magazine *L'Usage de la Parole* published his article "Bright Ideas. 'We Don't Feed on that Light'". When the German troops entered Bordeaux, the Dalí couple left Arcachon, where they had been living for a while, and went to live in the United States, where they were to remain until 1948. Upon their arrival, they set up home at Caresse Crosby's house in Hampton Manor (Virginia).

### 1941

Dalí's interest in jewellery design began, this being an enthusiasm that was to last throughout his entire artistic career, initially in collaboration with the Duke of Verdura, and later with two established New York jewellers, Alemany and Ertman. He began his professional relationship with the photographer Philippe Halsman, which was to continue right up to the latter's death in 1979. He exhibited at the Julien Levy Gallery in New York. The exhibition catalogue included Salvador Dalí's article "The Last Scandal of Salvador Dalí". *Vogue* magazine published "Dalí's Dream of Jewels". On October 8th the Ballets Russes de Montecarlo gave their first performance at the Metropolitan Opera House of *Labyrinth*, with libretto, decors and costumes by Dalí, choreography by Léonide Massine and music by Schubert. New York's MOMA gallery inaugurated on November 18th an anthological exhibition devoted to Dalí and Miró.

### 1942

New York's Dial Press published *The Secret Life of Salvador Dalí*. Along with previously unpublished drawings, there appeared in *Esquire* magazine his article "Total

Camouflage for Total War”.

### 1943

In April, the Reynolds Morse couple purchased their first Dalí painting, *Spider by Night... Hope* from George Keller of the Bignou Gallery in New York. This was to be the start of a major collection of works by the painter. He put on an exhibition of portraits at the Knoedler Gallery in New York, whose catalogue included the text “Dali to the Reader”. In the springtime in New York he decorated Helena Rubinstein’s apartment. In May he designed a new ballet, *El Café de Chinitas*, based on a true story adapted by Federico García Lorca, which was performed in Detroit and at New York’s Metropolitan Opera House.

### 1944

In *Life* magazine he published an article entitled “Nightmare Journey” and created a cover for *Vogue*. He took part in the exhibition *First Exhibition in America of Art of this Century* at New York’s Art of this Century Gallery. The exhibition *Religious Art Today* was inaugurated at the Dayton Art Museum, in Dayton. On October 30th at the International Theatre in New York, Ballet International presented *Sentimental Colloquy*, with sets designed by Dalí. Dial Press published Dalí’s first novel, *Hidden Faces*. He also made a series of adverts for Bryans Hosiery stockings, in a collaboration that was to run until 1947. December 15th saw the New York debut by Ballet International of *Mad Tristan*, the first paranoiac ballet about the eternal legend of love in death. Dalí’s plot was based on the musical themes of Wagner’s *Tristan and Isolde*.

### 1945

For Doubleday & Doran of New York he illustrated two books by Maurice Sandoz, *The Maze* and *Fantastic Memoires*. He went to Hollywood to work with Alfred Hitchcock on the film *Spellbound*, whose dreamlike sequences were created by Dalí. The Bignou Gallery inaugurated the exhibition *Recent Paintings by Salvador Dalí*. This served as the occasion for Dalí to present the first volume of *Dali News*, which he published himself and which dealt solely with the artist and his oeuvre. He illustrated Gerald Kersh’s article “Wars for Sale”, published in *Town & Country*.

### 1946

He took part in the exhibitions *Four Spaniards: Dali, Gris, Miro, Picasso* at the Institute of Modern Art in Boston, *A Selection of Contemporary Paintings* at the Bignou Gallery and 2nd Summer Exhibition of Contemporary Art held at the University of Iowa. In *Harper’s Bazaar* he published “Painting after the Tempest” and designed covers for *EtCetera* magazine and the Christmas issue of *Vogue*. At the Knoedler Gallery and under the title *Dalí Introduces New Perfume*, three *Desert Trilogy* paintings were exhibited, created to launch a perfume called Desert Flower. He also made the illustrations for various works: *The Autobiography of Benvenuto Cellini* and *Macbeth* by Shakespeare, published by Doubleday; *The First Part of the Life and Achievements of the Renowned Don Quixote de la Mancha* by Miguel de Cervantes, published by Random House of New York. Walt Disney hired Dalí to help produce the film *Destino*.

### 1947

Second Dalí exhibition at the Bignou Gallery, in which he presented the second and last issue of *Dali News*. He wrote two articles for the catalogue: “Dali Dali Dali” and “Appendix. History of Art, Short but Clear”. The magazine *Script* commissioned a series of illustrations to convey his conception of various American cities and his impressions of the atomic era. Doubleday published the *Essays of Michel de Montaigne*, selected and illustrated by the painter.

### 1948

He published *50 Secrets of Magic Craftsmanship* and illustrated Billy Rose’s book *Wine Women & Words*. The Dalí couple returned to Spain. November saw the first performance at Rome’s Eliseo Theatre of *Rosalind or As You Like It*, by Shakespeare, directed by Luchino Visconti and with sets and costumes by Dalí.

### 1949

He announced that he had written a script for a “paranoiac film”, entitled *La carretilla de carne* (The Meat Trolley), which was never made in the end. *Salomé* by Strauss was inaugurated, with set and costumes by Dalí, libretto by Oscar Wilde and directed by Peter Brook, at Covent Garden in London, and *Don Juan Tenorio* by José Zorrilla at Madrid’s Teatro María Guerrero, which was also performed subsequently. He published in *Tribune* the article “Mr. Dali’s Motor Car”. In December, Anna Maria Dalí published the book *Salvador Dalí visto por su hermana* (Salvador Dalí as Seen by his Sister). The end of the 1940s heralded the onset of his mystical and nuclear period — the corpus of which he set out in his *Mystical Manifesto*. This was a period characterised by his dealing with religious themes and subjects related with the scientific progress of the times, with a special interest in progress relating to nuclear fusion and fission. The creations of this period reveal how the launch of the atom bomb and its aftermath influenced his creation.

### 1950

He wrote the pamphlet *Memorandum* as a reaction to publication of the book by his sister. He wrote the articles: “To Spain Guided by Dalí”, which he himself illustrated, and “The Decadence of Modern Art” for the *Herald American*. He took part in an exhibition held at New York’s Delius Gallery under the title *Exhibition of 20 Paintings Old and New from Duccio to Dalí* and the Pittsburgh International Exhibition of Paintings held at the Carnegie Institute in Pittsburgh. He gave a talk on “Why I was Sacrilegious, why I am Mystical” at Barcelona’s Ateneu Barcelonès. Towards the end of the year he exhibited at the Carstairs Gallery in New York, writing the catalogue text “The Port-Lligat Madonna”. His father died in September.

### 1951

He took part in the I Exposición Biental Hispanoamericana de Arte created by the Instituto de Cultura Hispánica. He presented in Paris his *Mystical Manifesto*, as well as works based on it. Carlos de Beistegui organised a disguise dance at the Palazzo Labia in Venice. The Dalís appeared dressed up in costumes designed by the artist and made by the firm Christian Dior. He gave a talk called “Picasso and I” at Madrid’s Teatro María

Guerrero. He exhibited in London at the Lefevre Gallery.

### 1952

He wrote various articles for French publications: "Authenticity and Lies", "Aristocracy and Crutches" and "Reconstruction of the Glorious Body in the Sky". The University of Texas published "The Myth of William Tell. The Whole Truth about my Expulsion from the Surrealist Group". For the catalogue of his exhibition that year at the Carstairs Gallery, he wrote the article "Long Live Modern Art on the Basis of Painting according to Raphael".

### 1953

The *Connaissance des Arts* magazine published "Salvador Dalí Explains his own Painting". He took part in the exhibition *Fiesta Exhibition 1953: Picasso, Gris, Miro, Dalí* at the Santa Barbara Museum of Art in Santa Barbara.

### 1954

At the Palazzo Pallavicini in Rome he exhibited his drawings to illustrate Dante's *The Divine Comedy*. On the occasion of this exhibition Dalí suddenly emerged from a "metaphysical bucket", symbolising his rebirth. He inaugurated a new exhibition at the Carstairs Gallery, in the prologue of which he spoke about the Rome exhibition. He produced illustrations for various books: *La verdadera historia de Lidia de Cadaqués* (The True Story of Lidia of Cadaqués) by Eugeni d'Ors and *Balada del sabater d'Ordis* (Balad of the Cobbler of Ordis) by Carles Fages de Climent, for which Dalí also wrote the epilogue. He created the frontispiece of *R.S.V.P. Elsa Maxwell's Own Story*. His collaborative work with Philippe Halsman *Dali's Mustache* was published.

### 1955

He made the *Portrait of Laurence Olivier in the Role of Richard III*, to promote the film *Richard III*, based on the work by Shakespeare and directed by Alexander Korda. In a rhinoceros compound at Vincennes Zoo he created a paranoiac-critical interpretation of Vermeer's work *The Lacemaker* and worked on a film based on the theme. In December he gave a talk entitled "The Phenomenological Aspects of the Paranoiac-Critical Method" at the Sorbonne University.

### 1956

He published his treaty on *Les cocus du vieil art moderne* (The Cuckolded of the Old Modern Art). He also gave a talk in homage to Gaudí at the Güell Park in Barcelona, where he created a work right there before those present. During the Ninth Belgian Summer Festival he exhibited at the Knokke-le-Zoute Casino.

### 1957

*Histoire d'un grand livre - Don Quichotte* (History of a Great Book – Don Quixote), edited by Joseph Foret, was published with fifteen lithographs by Dalí. For the magazine *Nugget* he started a series of articles about predictions concerning the future. Some of them had already appeared over previous years in other North American publications. He exhibited again at the Carstairs Gallery.

### 1958

Over the course of this year, he received various commissions, designing a Christmas greetings card for Hoechst Ibérica. His collaboration with this company was to last for nineteen years. For the Wallace laboratories he designed an exhibition to promote the Miltown tranquilliser pill. For the Paris Trade Fair Centre he ordered a twelve-metre loaf of bread that he used to illustrate the talk he gave at the Théâtre de l'Étoile. On August 8th Dalí and Gala were married at the Els Àngels shrine in Sant Martí Vell, near Girona. On the occasion of his exhibition at the Carstairs Gallery he published his *Anti-matter manifesto*.

### 1959

Together with Albert Skira, he planned production of the magazine *Rhinocéros*. He made the illustrations for *Le tricorne* by Pedro Antonio de Alarcón. Over the course of the year he published: "The King and the Queen Traversed by Swift Nudes" for *Art News*; "Louis Aragon Dubreton" for *La Nation Française* and "Comments on the Jewels", an article included in the book *Dalí. A Study of his Art-in-Jewels: The Collection of the Owen Cheatham Foundation*. At the end of the year, Dalí presented a new means of transport, the ovociped.

### 1960

He filmed the documentary *Chaos and Creation*. The edition of *The Divine Comedy* under the charge of Joseph Foret was issued. The illustrations were exhibited at Paris' Musée Galliera. Dalí wrote in the catalogue "The Outstanding Events in the Life of Salvador Dalí that have marked our Epoch" and "The Divine Cheese". He also published the following articles: "Cartier-Bresson: Moralities" in *Art News*; "Advice and Mysteries of Salvador Dalí" in *Rinnovamento*; "Picasso by Dalí" in *TV Times*; "The Influence of Saints' Days on Painting" in *Canigó*. For the catalogue of *Oh figure. Informal Homage to Velázquez* he wrote the article "Velázquez the pictorial genius...". Dalí's participation in the exhibition *Surrealist Intrusion in the Enchanter's Domain*, held at the D'Arcy Galleries in New York, met with a hostile reception by the surrealist group, which wrote a manifesto entitled *We Don't EAR it that Way*. At the end of the year he exhibited again at the Carstairs Gallery.

### 1961

The period of gestation of the Dalí Theatre-Museum began this year. In August, his native city paid homage to him. The La Fenice theatre in Venice gave the first performance of *La dama spagnola e il cavaliere romano* (The Spanish Lady and the Roman Gentleman), with music by Scarlatti and five stage sets by Dalí, and the ballet *Gala* with choreography by Maurice Béjart and sets and costume by Dalí. *Arts News* published "The Secret Number of Velasquez revealed". Joseph Foret's book *L'Apocalypse* came out, with illustrations by Dalí and others and cover also by Dalí. At the École Polytechnique in Paris he gave a talk called "Gala Deoxyribonucleic Acid". Pierre Cardinal made a programme about Dalí for French television under the title *Gros plan*, although the actual broadcast was finally suspended.

### 1962

He exhibited at Barcelona's Saló del Tinell, writing an article for the catalogue, "Fortuny, Dalí and his Tétouan battles". He donated his *The Christ of the Vallès* for an exhibition-sale of works ceded by artists for the victims of that year's floods in the Vallès region near Barcelona. He sent three works for the *Exhibition of Catalan Painting from Pre-History down to Our Days* at the Casón del Buen Retiro in Madrid. In *Art News* he published "The Price is Right" and "Tàpies, Tàpies, classic, classic!", in *Noticiero Universal*, "Picasso, Rusiñol and Dalí", while for *Hablemos Magazine* he wrote "Was Rembrandt blind? Yes, replies Salvador Dalí".

### 1963

Four Dalí etchings illustrated Robert D. Valette's book *Deux fatrasies*. He published his book *Le mythe tragique de "L'Angélu" de Millet* (The Tragic Legend of *The Angelus* by Millet), the manuscript of which remained lost for twenty-two years. Other writings from this year appeared in American publications: "Why they Attack the Mona Lisa" in *Art News* and "A Manifesto" and "Dalí's Notes on the Battle of Tétouan" for *Show*. At the Knoedler Gallery he exhibited, among other works, his *GALACIDALACIDESOXIRIBUNUCLEICACID* (*Homage to Crick and Watson*), and at Galerie Falvar a series of etchings devoted to mythology.

### 1964

He was awarded the Gran Cruz de Isabel la Católica, the highest Spanish distinction. A great retrospective exhibition was inaugurated in Tokyo, organised by Mainichi Newspapers, and then went on to travel to various Japanese cities. The book *L'Apocalypse* was shown at the Paris pavilion of the World's Fair in New York. Along with other works by Dalí, the Spanish pavilion exhibited for the first time *The Apotheosis of the Dollar*. Éditions de La Table Ronde published *Journal d'un génie* (Diary of a Genius). He illustrated the work by Horace Walpole *The Castle of Otranto*.

### 1965

The Knoedler Gallery organised *Exhibition of Dalí's Best Paintings To-Date*. The Gallery of Modern Art in New York inaugurated the anthological exhibition *Salvador Dalí 1910-1965*, in whose catalogue Dalí wrote "Resume of History and of the History of Painting". For *Le Nouvel Observateur* he wrote the article "Rubbish is Always Close to Heaven".

### 1966

Albin Michel of Paris published Dalí's book *Lettre ouverte à Salvador Dalí* (Open Letter to Salvador Dalí), with thirty-three illustrations by the artist himself. *Entretiens avec Salvador Dalí* also appeared, being a book of interviews conducted by Alain Bosquet, and the *Pater Noster* illustrated by the painter. He designed an envelope to commemorate the twentieth anniversary of the UNO. In collaboration with Dalí, Jean-Christophe Averty made the documentary *Autoportrait mou de Salvador Dalí* (Soft Self-Portrait of Salvador Dalí). He took part in the exhibition *Surrealism a State of Mind* organised by the University of California, Santa Barbara.

### 1967

Various books illustrated by Dalí were published: *Poèmes* by Mao Tse-Tung, *The Life of Casanova* and *Poèmes secrets* by Guillaume Apollinaire. In the salons of the Hôtel Meurice in Paris he organised the exhibition *Hommage à Meissonier*, in which he presented the work *Tuna Fishing*. For the catalogue he wrote an article entitled "Manifesto in Homage to Meissonier". Also, in *Arts Magazine*, he published "How an Elvis Presley Becomes a Roy Lichtenstein" and "The Incendiary Firemen" in *Art News Annual*.

### 1968

He took part in the exhibition *Dada-Surrealism and their Heritage* held at the Museum of Modern Art in New York. He illustrated *Les amours de Cassandre* by Ronsard with ten etchings. On the occasion of France's May '68 events he published *Ma révolution culturelle* (My Cultural Revolution), which was distributed among the students at the Sorbonne. As an outcome of his conversations with Louis Pauwels there appeared the book *Les passions selon Dalí* (The Passions according to Dalí). The year also saw the publication of *Dalí de Draeger*, in which the painter collaborated and wrote the prologue.

### 1969

Dalí purchased Púbol Castle and decorated it for Gala. Various books illustrated by Dalí were published: *Les métamorphoses érotiques*; Goethe's *Faust* and *Alice's Adventures in Wonderland* by Lewis Carroll. Carlton Lake's book *In Quest of Dalí* was published. For *Art News* he wrote "De Kooning's 300,000,000th Birthday", the prologue to the book *La visió artística i religiosa de Gaudí* and one of the articles included in his book *Les métamorphoses érotiques*, under the title of "Against Pornography and Obscenity and in favour of the God Eros and Eroticism". Over the course of the 1960s and 1970s the painter's interest in science and holography increased, for they offered him new perspectives in his constant quest for mastery of threedimensional images. Dalí studied and used the potential of the new discoveries, particularly those related with the third dimension. He took an interest in all procedures aimed at offering the viewer an impression of plasticity and space; with the third dimension he aspired to gain access to the fourth, namely, immortality.

### 1970

He held a press conference at the Gustave Moreau Museum in Paris, in which he announced the creation of the Dalí Theatre-Museum in Figueres. The Museum Boijmans van Beuningen in Rotterdam organised a major retrospective exhibition of his work, which in the following year could be seen at the Staatliche Kunsthalle in Baden-Baden (Germany). For the catalogue he wrote the article "The Recent Earthquake in Peru...". He also exhibited at the Knoedler Gallery in New York, the Galerie André-François Petit in Paris and the Musée de l'Athénée in Geneva (Switzerland). In *Arts Magazine* he published "The Cylindrical Monarchy of Guimard".

### 1971

Cleveland (Ohio) inaugurated its Dalí Museum to house the A. Reynolds Morse collection. Dalí created a chess set, dedicated to Marcel Duchamp, for the American

Chess Foundation. He designed the first issue of *Scarab* magazine. Under the title *Oui*, an anthology of articles dating from various periods was published. Also issued was the *Procès en diffamation plaidé devant la Conférence du Stage*, with a frontispiece by Dalí. He designed the Christmas issue of the French edition of *Vogue* devoted to Gala, which included the article "Dalí's Point of View".

### 1972

He illustrated Boccaccio's *Decameron*. In *Art News* he published the article "Holos! Holos! Velázquez! Gabor!", and in *Yearbox* (California), "The Glorious Testicles of our Emperor Trojan". The Knoedler Galleries presented the first world exhibition of holograms that Dalí had created in collaboration with Dennis Gabor.

### 1973

He illustrated *The Twelve Tribes of Israel* and André Malraux's work *Roi, je t'attends à Babylone*. A year before its inauguration, the Dalí Theatre-Museum in Figueres presented the exhibition *Dalí. His Art in Jewels*. This year also saw the publication of his books *Comment on devient Dalí* (How One Becomes Dalí), with prologue and notes by André Parinaud, and *Les dîners de Gala* (Gala's Dinners), published by Draeger. He also wrote the prologue for the catalogue *Grands maîtres hyperréalistes américains* (Hyperrealist American Grand Masters); and for *Paris Match*, "Picasso and Horsehairs" and "Dalí's Six Days"; for the *La Vanguardia*, "Painting and Photography. Hyperrealism and Monarchy"; for Linda Chase's book *Les Hypérréalistes Américaines* (The American Hyperrealists), he wrote the article "Acute Sybaritic Realism"; and "Immortality of Genetic Imperialism" forming part of his book *Dix recettes d'immortalité* (Ten Recipes for Immortality). At the Museo del Prado he gave a talk entitled "Velázquez and I". At the Elysée Gallery in Paris, Alex Maguy presented seven paintings by Dalí, while the Louisiana Museum at Humlebeak organised a Dalí retrospective that was later exhibited also at the Moderna Museet of Stockholm.

### 1974

He illustrated *Les amours jaunes* by Tristan Corbière and Hemingway's work *The Old Man and the Sea*. He wrote the prologue for and illustrated Sigmund Freud's book, *Moses and Monotheism*. The books *Pujols per Dalí* and, in collaboration with Henry-François Rey, *Dalí dans son labyrinthe* (Dalí in his Labyrinth), were published. He wrote the prologue to the book *La mort difficile* (Difficult Death) by René Crevel, and the presentation texts for the catalogues of the exhibitions of Antoni Pitxot and Horia Damian. The Vallès County Initiatives and Tourism Centre (Barcelona Province) organised a Dalí Happening in Granollers, produced by the German television channel that worked on the Dalí film *Impressions de la Haute Mongolie* (Impressions of Upper Mongolia). The Dalí Theatre-Museum was inaugurated on September 28th.

### 1975

He illustrated the books *The Quest for the Holy Grail* and *Life is a Dream* by Calderón de la Barca. The Dalí Theatre-Museum in Figueres and the Salvador Dalí Museum in Cleveland (Ohio) published jointly Dalí's opuscle *Eroticism in Clothing*. There was a

presentation of Dalí's film *Impressions de la Haute Mongolie* (Impressions of Upper Mongolia), directed by José Montes Baquer, at the International Fantastic Film Festival held in Avoriaz, France.

#### 1976

He published two issues of *Setmanari Artístic Mar Empordanesa*, the Dalí Theatre-Museum's news bulletin, in which he spoke of his work and the Figueres gallery. *Le Sauvage* magazine published an interview with Dalí that included his article "Any news, Velázquez?"

#### 1977

The Draeger publishing house issued *Les Vins de Gala* (Gala's Wines). He exhibited at Galerie André-François Petit in Paris, while the Castres museum presented *Hommage à Goya*, with eighty-one etchings produced by Dalí from Goya's own etchings.

#### 1978

He presented at the Solomon R. Guggenheim Museum in New York his first hyperstereoscopic painting, *Dalí Lifting the Skin of the Mediterranean to Show Gala the Birth of Venus*. The Dalí Theatre-Museum was the scenario for the presentation of a new edition of the book *Babaouo*.

#### 1979

An extended republication of the anthology *Oui* was published, containing previously unpublished Dalí articles from earlier years. He was appointed associate overseas member of the Académie des Beaux-Arts of the Institut de France. He published in *Destino* the article "Final Conclusions of my book entitled *God's Dimensions and Colours*". A major Dalí retrospective was inaugurated at the Georges-Pompidou Centre in Paris, as well as the "environnement" he had specially designed for the centre. By then well into the 1980s he was to paint his last works, basically taking their inspiration from Michelangelo and Raphael, whom he had always admired.

#### 1980

From 14 May to 29 June, London's Tate Gallery presented a retrospective of Salvador Dalí, with a total of two hundred and fifty-one works on show. *Obres de museu* (Museum Works), made in collaboration with Josep Pla, was published.

#### 1982

The Salvador Dalí Museum, owned by the Reynolds Morse couple, was inaugurated in St. Petersburg (Florida). On 10 June Gala died in Portlligat. Spain's King Juan Carlos I appointed him Marquis of Púbol. Salvador Dalí went to live at Púbol Castle.

#### 1983

A major anthological exhibition, *400 works by Salvador Dalí from 1914 to 1983*, was held in Madrid, Barcelona and Figueres. His last pictorial works date from this period.

**1984**

Following a fire at Púbol Castle, he moved for good to Torre Galatea, Figueres, where he was to remain until his death.

**1985**

*Être Dieu: opéra-poème, audiovisuel et cathare en six parties* (Being God: a Cathar Audiovisual Opera-Poem in Six Parts) was published, based on a libretto by Manuel Vázquez Montalbán with music by Igor Wakhevich.

**1987**

*El Paseante* magazine published his tragedy *Màrtir*.

**1989**

Dalí died at Torre Galatea on 23 January 1989. A major retrospective exhibition *Salvador Dalí, 1904-1989* was held at the Staatsgalerie in Stuttgart, and was shown later at the Kunsthaus in Zurich.

**For more information:**

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