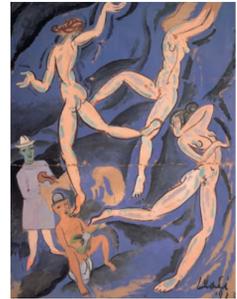




Self-portrait (TMD, 1921)



Satirical composition (TMD, 1923)



Table in front of the Sea (homage to Eric Satie) (TMD, c. 1926)



Automatic Beginning of a Portrait of Gala (TMD, 1932)

"The Spectre of Sex-appeal" (TMD, 1920)

Salvador Dalí (1904-1989)

Figueras was the birthplace of the painter Salvador Dalí and it was here too that he died. Most of his works are in the Theatre-Museum, built by Dalí himself around the former theatre where his first exhibition was held. Dalí was also buried in the Theatre-Museum, alongside the church that was the scene of both his christening and his funeral, the first and last acts of a perfectly planned scenario.

Salvador Dalí i Domènech, the son of a highly respected notary, was born on 11 May 1904 in a house on Carer Monturiol in Figueras. After attending the local state school, he was subsequently educated at the Salesian and Marist schools and the high school. From the age of 13 he received drawing lessons at the school run by Joan Núñez. His works were shown for the first time at a collective exhibition held at the beginning of 1919 and he published his first literary articles in his high school magazine, *Stadium*.

Dalí's name appeared for the first time in the Barcelona press in 1922, when he was awarded a prize at the exhibition of the Associació Catalana d'Estudiants held in the Dalmau gallery. In the autumn of the same year he registered at the School of Fine Arts in Madrid and went to live at the prestigious Residencia de Estudiantes. There, his friendship with Federico García Lorca and Luis Buñuel had a more enduring effect on his artistic future than his studies at the School, from which he was finally expelled. As a result of his indiscipline and the attitude of his father, who clashed with the Primo de Rivera dictatorship over a matter related to elections, the young Dalí spent a month in prison.

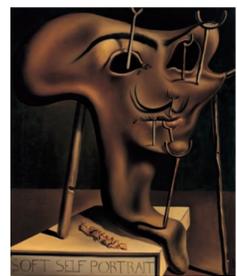
Dalí's first individual exhibition opened at the Dalmau gallery in Barcelona in November 1925 and featured various works for which his sister Anna Maria had served as the model. The poet García Lorca, who was shortly to write his *Oda a Salvador Dalí*, was invited by Dalí to spend the Easter holidays that year in Figueras and Cadaqués. Lorca returned there in 1927, the year in which the first performance of his *Mariana Pineda* took place in Barcelona with scenery designed by Dalí, who at the time was doing his military service at San Ferran Castle in Figueras.

This period marked the beginning of Dalí's career, not only as an artist but as creator of controversy. Along with Sebastià Gasch and Lluís Montanyà, he signed the *Manifest Groc* ('Yellow Manifesto', March 1928), which was a severe attack against the prevailing Noucentista movement. The gallery owner Joan A. Maragall refused a picture of his at the Autumn Salon in Barcelona; the articles he published in the magazine *L'Amic de les Arts* and the lectures he subsequently gave at Figueras, Barcelona and Sitges, gave rise to perpetual controversy; he and Luis Buñuel wrote an insulting letter attacking Juan Ramón Jiménez and prepared the scenarios for *Un chien andalou* and *L'Âge d'Or*, which were to go down in history as two of the finest Surrealist films.

René Magritte, Paul Éluard and his wife Gala came to stay at Cadaqués in the sum-



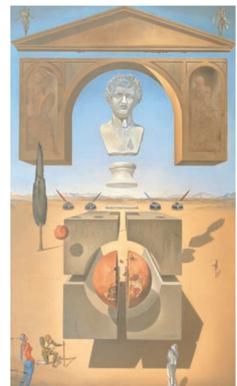
Portrait of Gala with Two Lamb Chops Balanced on Her Shoulder (TMD, 1933)



Self-portrait with Slice of Grilled Bacon (TMD, 1941)



Tristan and Isolde (TMD, 1944)



Dematerialization Near the Nose of Nero (TMD, 1947)



Woman-animal symbiosis (TMD, 1928)

mer of 1929 and their visit caused sweeping changes in Dalí's life. The young painter left his family and fled with Gala to Paris, where he became an enthusiastic member of the Surrealist movement. Some of his most famous paintings – *The Great Masturbator*, *Lugubrious Game* and *Portrait of Paul Éluard* – date back to this period. Dalí and Gala went to live at Portlligat, where they were visited during the following years by René Crevel, André Breton, Valentine Hugo, Paul Éluard, Marcel Duchamp and Man Ray. As Dalí himself wrote, those were "the last happy days in post-war Europe". Mas Juny in Palamós, the property of the painter Josep M. Sert, who was married to the Georgian princess Roussy Mdivani, was the scene of other well-known gatherings on the Costa Brava during those years. It was particularly famous for its parties, which were also attended by the Dalís. Dalí spent the Spanish Civil War in Paris and when the Germans invaded France, after a short stay in his native Empordà region, he moved to the United States, where he had already held his first exhibitions.

Following Dalí's expulsion from the Surrealist movement, his work underwent a radical change, with a return to classicism and what he called his mystical and nuclear phase. He became one of the most fashionable painters in the United States and André Breton baptized him "Avida Dollars". He wrote a partly fictitious autobiography entitled *The Secret Life of Salvador Dalí*, and *Hidden Faces*, a novel containing biographical elements. These two short literary digressions earned him still greater prestige and wealth, as did his collaborations in the world of the cinema (such as the dream set in Alfred Hitchcock's *Spellbound*, 1945), and in those of the theatre, opera and ballet.

His return to Portlligat in the summer of 1948 was manifested in his works by the rediscovery of the landscapes of that part of the Cap de Creus peninsula. When he visited Pope Pius XII, he showed him the painting *The Madonna of Portlligat*. In October 1949 he gave a lecture at the Ateneu Barcelonès entitled "Why I was sacrilegious and why I am a mystic", the content of which was not far removed from another address he gave one year later at the Teatro María Guerrero in Madrid under the title "Picasso and I". During these years Portlligat again became the scene of gatherings of important personalities such as Walt Disney, the Duke of Windsor, Umberto of Savoy, the former king of Italy, the multi-millionaires Arturo López and Niarchos and the intellectuals Dionisio Ridrejo and Eugeni d'Ors. On 8 August 1958, Dalí and Gala were married according to the rites of the Catholic church in a ceremony performed in the strictest secrecy at the shrine of Els Àngels, just a few kilometers from Girona.

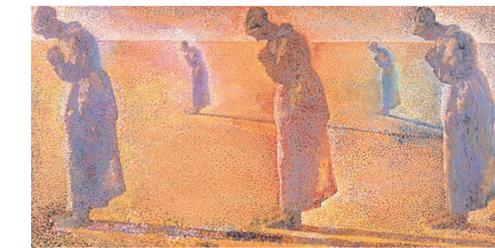
During the 1960s, Dalí painted some very large works such as *The Battle of Tetuan* – which he presented in 1962 at the Tinell in Barcelona alongside the original work by Marià Fortuny –, *The Apotheosis of the Dollar*, *Tuna Fishing*, *The Hallucinogenic Bullfighter* and *The Discovery of America* by Christopher



Portrait of Picasso (TMD, 1947)



Galatea of the Spheres (TMD, 1928)



Daybreak, Midday and Twilight (TMD, 1979)



The Way of the Enigma (TMD, 1981)

"Girl standing at the window" (M.N. Centro de Arte Reina Sofía, 1925)

Columbus. Another important work painted at this period is *Perpignan Station*, a veritable revelation of his paranoid-critical method which relates this centre of Dalí's mythological universe to his obsession with Millet's *The Angelus*.

On his 75th birthday in 1979, Dalí made a speech at his investiture as a member of the Académie des Beaux-Arts in Paris and a major exhibition of his work was held at the Centre Georges Pompidou. However in the same year his health began to decline. After failing to recover from an attack of influenza in New York, he retired to Portlligat in a state of deep depression. On the death of Gala he moved to Púbol where, obsessed by the theory of catastrophes, he painted his last works until suffering severe burns in a fire which nearly cost him his life. On his recovery he moved to the Torre Galatea, a building which he had bought as an extension to the Museum in Figueras. There he lived for five more years, hardly ever leaving his room. He was buried at his own request beneath the dome of the Theatre-Museum.

Salvador Dalí will go down in history as one of the great artists of the 20th century, one who was capable of becoming the standard-bearer of Surrealism, to which he brought his own personal paranoid-critical

method, but also of being one of the first artists to make his life and work an object of marketing. He will also have a place of honour among avant-garde painters on account of his multiple creative facets. Nearly all pictorial styles are present in his work, including the most recent hyperrealist trends; he combined painting with literature and was a pioneer in the dialogue between art and science.



Portrait of artist's father (MAM-MNAC, 1925)



Composition with Three Figures – Neocubist Academy – (Monserat Museum, 1926)



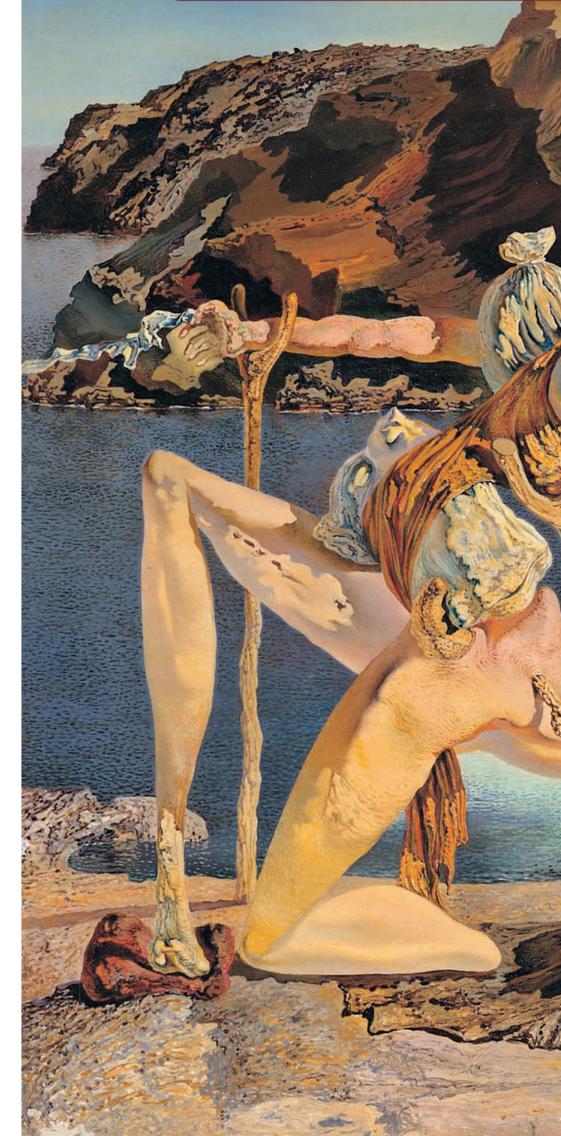
Sir Lawrence Olivier as Richard III (TMD, 1955)



Saint Narcissus of the Flies (ME, 1973)

Dalí in Catalonia

There are works by Dalí in nearly all the great museums of contemporary art throughout the world. Most of those in Catalonia, however, are concentrated in the **Theatre-Museum in Figueras**. Púbol castle, known as the **Castell Gala-Dalí** and **Casa-Museu Salvador Dalí** in Portlligat, have also been opened to the public. The following is a brief list of the other places in Catalonia where there are works by Dalí.



In Cadaqués, at the **Museu Municipal** (tel. +34 972 258 877), are the paintings *Mermaids of Cadaqués* and *Paris and the Dragon*.

The **Museu d'Art Modern (MAM-MNAC)** (tel. +34 933 195 728) in Barcelona has three works by Dalí: *Portrait of the Artist's Father and Sister* (a pencil drawing done in 1925), *Portrait of the Artist's Father* (oil painting, 1925) and *Portrait of Joan M. Torres* (oil painting, 1921). On a ceiling in the **Palauet Albéniz** in Barcelona, a property on Montjuïc hill belonging to the Barcelona City Council, is a fresco painted by Dalí in 1969 and entitled *Hour of the Monarchy*.

Isolated works by Dalí are also to be found in other museums in Catalonia: *Saint Narcissus of the Flies* in the **Museu de l'Empordà** (tel. +34 972 502 305) in Figueras; *Portrait of Maria Carbona* (drawing, 1925) and *Bread and grapes* and *Neocubist Academy* (oils painting, 1926) in the **Museu de Montserrat** (tel. +34 938 777 777); *Portrait of Puig Pujades* and *Portrait of Pep Ventura* (drawings, 1925 and 1927) in the **Museu de Mataró** (tel. +34 937 582 401) in Mataró; dedications and drawings done for the painter Miquel Utrillo in a room belonging to the **Biblioteca Santiago Rusiñol** (tel. +34 938 941 149) in Sitges; letters, documents and drawings from Dalí's first period in the **Museu Abelló** (tel. +34 935 445 099), the private museum of the painter Joan Abelló situated at Mollet del Vallès.

The year 2004 marks the centenary, commemorated in Catalonia and around the world, of the birth of the painter Salvador Dalí, one of the greatest 20th-century artists and a key figure in the surrealist and avant-garde movements. Here is a brief summary of the principal events organised as part of the centenary celebrations.

- Exhibitions**
- “**Salvador Dalí, anthological exhibition**”, Palazzo Grassi, Venice (05-09-04 > 9-01-05) and Philadelphia Museum of Art (06-02-05 > 15-05-05)
 - “**Salvador Dalí, a life in books**”, Biblioteca de Catalunya, Barcelona (06-04 > 10-04)
 - “**Dalimiting**”, Museu de l’Empordà, Figueres (09-04)
 - “**Dalí. Mass culture**”, CaixaForum, Barcelona (27-01-04 > 23-05-04), Museo Nacional Centro de Arte Reina Sofía, Madrid (22-06-04 > 30-08-04). It will later travel to Saint Petersburg, Florida (01-10-04), and Rotterdam (15-02-05 > 15-04-05)
- Cinema**
- “**Dalí and the electric shadows**”, film screenings season on Dalí’s work and environment at the Filмотeca de Catalunya, Barcelona (first quarter 2004)

Shows

- “**Peralada Castle Festival. Dalí Centenary 2004**”. Special programme devoted to Dalí with shows linked to the painter’s performing arts works: Ballets *The Three-Cornered Hat* (Falla) and *El Café de Chinitas*, performed by the Compañía Andaluza de Danza based in Seville. Ballets *Labyrinth* (Schubert), *Bacanal* and *Tristan Mad* (Wagner), with a choreography by Ramon Oller. *Salomé* opera (Richard Strauss). Summer 2004

Information on these events as well as congresses, symposiums, concerts, and publications:

www.dali2004.info

Fundació Gala-Salvador Dalí
Tel.: (+34) 972 677 518
www.salvador-dali.org

Other Dalí centenary information points

Teatre-Museu Dalí, Figueres
Tel.: (+ 34) 972 677 500

Figueres tourist office
Tel.: (+ 34) 972 503 155

Palau Robert, Barcelona
Tel.: (+ 34) 932 388 091 / (+ 34) 932 388 092 / (+ 34) 932 388 093

“**Dalí / Gaudí**”, Centre Cultural Caixa de Catalunya (La Pedrera), Barcelona (05-04-04 > 10-05-04)

“**Dalí’s land**”, Museu de l’Empordà, Figueres (05-04 > 08-04) and Museu d’Història de Catalunya, Barcelona (09-04 > 11-04)

“**Dalí & Lorca**”, travelling exhibition, Sant Adrià de Besòs and Museu d’Història de Catalunya, Barcelona (06-05-04 > 04-07-04)

“**Dalí and optical illusions**”, Museu del Cinema, Girona (14-06-04 > 12-09-04)

“**The Yellow Manifesto. Dalí, Gachs, Montanyà and anti-art**”, Fundació Joan Miró, Barcelona (17-06-04 > 26-09-04)

“Poetry of America / The cosmic Athletes (TMD, 1943)



The Dalí Theatre-Museum

Dalí justified the creation of a museum in Figueres in August 1961 in the following words: “From my early youth my motto has been that of Monsieur de Montaigne who said that the only way of reaching the universal is through the ultra-local”. The Theatre-Museum in Figueres must be seen as a whole, as the great work of Salvador Dalí. For this reason he wanted no catalogues and refused to have his works placed in chronological or subject order.

The Theatre-Museum was built over the former Municipal Theatre, a 19th century building by the architect Roca i Bros, which was burnt down at the end of the Civil War (1939) and was not rebuilt until Dalí chose it as a museum. It was officially opened on 28 September 1974 and was subsequently enlarged by the addition of the adjoining building, the Torre Gorgot, rechristened Torre Galatea by Dalí, which houses the offices of the Gala-Salvador Dalí Foundation.

Where the theatre stalls were formerly situated, there is now a garden with an impressive set of sculptures consisting of the *Rainy Taxi* at the bottom and, on top, a boat which once belonged to Gala. Other features of the ground floor are: the Sala de Peixateries (Fish Shop room) which houses a number of well-known pictures such as *Soft Self-portrait with Slice of Grilled Bacon* and *Portrait of Picasso*; a room containing drawings, which leads into the crypt where Dalí is buried; and the gallery round the courtyard which is hung with oil paintings by Evarist Vallès. The main items on the stage, under the geodesic dome designed by Emilio Pérez Piñero, are the grandiose backcloth for the ballet *Labyrinth* (Schubert-Massine).

To the left is the so-called Sala del Tresor (“Treasure Room”) which houses key works such as *The Bread Basket*, *Galarina*, *Atomic Leda* and *The Spectre of Sex-appeal*.

On the first floor is the Sala Palau del Vent (“Wind Palace Room”), the site of Dalí’s first exhibition when he was fourteen. Inside is a large fresco, the main features of which are two human figures which open drawers and pour gold coins onto the Empordà plain. In the adjoining room is the painting *Poetry of America*. On the left, is the Sala de les Joies (“Jewel Room”) and the garden of Torre Galatea. To the right of the stage is the Sala Mae West, a scenography which turns into the face of the legendary actress through an optical effect.

On the second floor is a gallery decorated with paintings by Antoni Pitxot, and on the third floor is the room containing the painter’s private collection, with works by Meissonier, Fortuny, Modest Urgell, Gerard Dou, El Greco, Marcel Duchamp and Bouguereau, as well as some by Dalí himself, including *Automatic Beginning of a Portrait of Gala*.

The Dalí-Joies collection is on permanent exhibition at the Dalí Theater-Museum in Figueres. Together with the 39 original jewels, the drawings and paintings made by Salvador Dalí for the design of each one are also on display, thus making an extraordinary ensemble produced by the artist between 1932 and 1970.



“Paisu del Vent” - central panel (TMD, 1972-1973)



Atomic Leda (TMD, 1949)



Dali Seen from the Back (Painting Gala from the Back Eternalized by Six Virtual Copies Provisionally Reflected by Six Real Mirrors) (TMD, 1972-73)



Nude Gala Looking at the Mediterranean Sea, who at 18 Months Becomes President Lincoln (TMD, 1970)



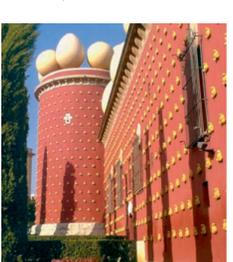
Coat of arms room, Castell Gala-Dalí, Púbol (La Pera)



Leda of Cadaqués, by Eugeni d’Ora (1954)



Monument to F. Pujols in front of the Teatre-Museum



Torre Galatea housing Fundació Gala-Salvador Dalí, Figueres

On the return trip, via **Roses** at the southernmost tip of the Cap de Creus peninsula, we can admire the view over the Empordà plain with **Montgrí** in the background, the same landscape which provides the horizon for many of his paintings. Almost at the entrance to Figueres is the **Molí de la Torre**, the former property of the Pitxot family, where Dalí learned to paint.

An excursion into the Baix Empordà, beyond Montgrí, provides the opportunity to visit **Púbol Castle**, which stands in a small hamlet on the great agricultural plain of the lower Ter river (in the borough of La Pera), a few kilometers from La Bisbal. Dalí gave the castle to Gala in the spring of 1970, on the condition that he himself would not enter it unless personally invited by Gala. He restored the old Gothic-Renaissance palace, furnished it with items bought from antique dealers in the area and filled the garden with sculptures. He painted some frescoes inside and later did two water colours entitled *View of Púbol* and another painting, *Gala’s Castle at Púbol*. In the basement he built the crypt where Gala is buried. On the day of her death, 10 June 1982, Dalí left Portlligat and went to live in Púbol alongside his muse. During the two years he spent there, he painted his last oil paintings, signed his will, created the Gala-Salvador Dalí Foundation, directed the Dalinization of Torre Galatea in Figueres, and received the title of Marquis Dalí of Púbol. Following the fire which accidentally broke out in his room on 30 August 1984 he moved to Torre Galatea. The castle, known as the **Casa-Museu Castell Gala-Dalí**, was opened to the public in 1996.

Before returning to the **Dalí Theatre-Museum** in Figueres, where the Dalí route comes to an end, we can visit the **shrine of Els Àngels**, north of the massif of Les Gavarres, close to Girona, where Dalí was married to Gala.

Teatre-Museu Dalí (TMD)
Plaça Gala-Salvador Dalí, 5
17600 Figueres
Tel.: (+34) 972 677 500
www.salvador-dali.org

Casa-Museu Castell Gala-Dalí
Púbol
17120 La Pera
Tel.: (+34) 972 488 655 / 972 677 500
www.salvador-dali.org

Casa-Museu Salvador Dalí
Portlligat
17488 Cadaqués
Tel.: (+34) 972 251 015
www.salvador-dali.org

“The Bread Basket (TMD, 1945, detail)

The Dalí route

The collectorist Reynolds Morse, the founder of the Dalí Museum in Saint Petersburg (U.S.A.), was the first to use the term “Daliland” to refer to the painter’s native Catalan region of Empordà, which he considered essential to the understanding of his cosmography. The Dalí route is shaped like a triangle, with Figueres, Portlligat and Púbol as the three corners.

The route can begin in **Figueres**, in the Carrer Monturiol just off the popular Rambla, where the genius was born. A short tour of the places connected with Dalí takes us to the Plaça de la Palmera, where his second home was located, the church of Sant Pere, where he was baptized, and Sant Ferran Castle, where he did his military service. On the way to Cadaqués, along the road to Llançà, we stop at **Vilabertran**, close to the Gothic monastery, and at the **Font del Soc**. A few kilometers further on the road skirts **Querrencó Castle**, which deeply fascinated him on account of the legends about a hidden treasure associated with it, as reflected in a picture now on show at the Theatre-Museum and in other drawings.

At the white-walled fishing village of **Cadaqués**, at the tip of the Cap de Creus peninsula, is the Dalí’s summer home, overlooking the Llaner beach. In front is a sculpture by J.M. Subirachs dedicated to the poet García Lorca, in memory of his stay there. By following the path up to the chapel of Sant Sebastià, at the foot of the slopes of the Paní, one can see many of the landscapes painted by the young Dalí. To the south is the house of the Pitxot family, who were great friends of the Dalís. Further north we come to the bay of Portlligat and the rugged outlines of the Cap de Creus peninsula, whose grey rock cliffs inspired Dalí’s best Surrealist works.

When Dalí met Gala, he broke away from his family and bought a fishermen’s hut situated between the small jetty and the road to Cadaqués in the village of **Portlligat**, which was a haven for fishermen on the curve of the bay of the same name. He lived there permanently from 1930 onwards – except during the Civil War and the ensuing years – gradually altering and enlarging it. The house and garden, which is full of olive trees, together occupy some 10,000 m², and the site has been protected by law since 1953. The house at Portlligat must be considered Dalí’s only true home, since during the period when he resided in Paris and New York he lived in hotels or at the homes of friends, and it was in this studio that he painted the majority of his great works. Every detail of the house bears his imprint, from the dissected bone at the entrance to the sculpture known as *Our Lord of the Reluce* in the middle of the garden, part of which has been preserved. The most significant feature, however, are the large eggs standing on the roof, which he later repeated in the remodelling of Torre Galatea in Figueres. The house still contains the original furniture and decoration – the paintings and documents are at the Theatre-Museum – and has been open to the public since 1997.



Inside the Teatre-Museu Dalí with the Rainy Taxi (TMD, c.1974)



Casa-Museu Salvador Dalí, Portlligat (Cadaqués)



Dalí sculpture in the Castell Gala-Dalí garden, Púbol (La Pera)



Port Alguer (TMD, 1924)



The Eye of Time (Dali-Joies, 1949)