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DALÍ A HISTORY OF PAINTING

6 July to 8 September 2019 - Grimaldi Forum



DU 6 JUILLET AU 8 SEPTEMBRE 2019 - GRIMALDI FORUM MONACO



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SPOTLIGHT ON AN EXHIBITION AT THE PALACE OF MONACO 40



Salvador Dalí, *Enigmatic elements in a landscape*, 1934
Fundació Gala-Salvador Dalí, Figueres
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THE EXHIBITION

DALÍ, a history of painting

Introduction

Every summer, **the Grimaldi Forum Monaco** produces a major thematic exhibition, dedicated to a major artistic movement, to a heritage or civilisation theme, to a public or private collection, or to any subject in which the renewal of creativity is expressed. This provides an opportunity to highlight its assets and its specificities : the offer of a space of 4,000m² to create in complete freedom, making available the most powerful technological tools for the scenography of the event, being able to rely on the best specialists in each field to ensure the scientific quality of its exhibitions.

In line with the great monographs of twentieth-century artists presented at the Grimaldi Forum Monaco (*SuperWarhol* in 2003, *Monaco celebrates Picasso* in 2013 and more recently *Francis Bacon, Monaco and French culture* in 2016), the exhibition of summer 2019 will be dedicated to “Dalí, a history of painting” (from 6 July to 8 September), curated by Montse Aguer, Director of the Musées Dalí. This event is supported by the Fundació Gala-Salvador Dalí.

In this year that commemorates the 30th anniversary of the death of the artist (1904-1989), the *Dalí, a history of painting exhibition* offers the public an exceptional journey through the painter's artistic production. The selection brings together paintings, drawings, documentation and photographs dated from 1910 to 1983 and reveals the different stages in the artist's creativity. It not only offers a retrospective view of Dalí's work, but reveals how the painter himself saw himself in the history of twentieth-century painting. The public will be able to discover the various stages of his creativity and recognise the imprint of the different painters who influenced him and to whom he paid tribute. After the first experiments, he immersed himself in the European avant-gardes: Impressionism, Cubism, metaphysical painting and abstract art. Dalí's work in the surrealist world features such exceptional paintings as *The Memory of the Woman-Child* of 1929, *The Spectre of Sex Appeal* and *Enigmatic Elements in a Landscape* of 1934. The corpus of Surrealist paintings selected for this exhibition shows Dalí's specific reaction André Breton's movement. Whether it is the paranoiac-critical method, a system invented by Dalí to make the invisible manifest through a controlled delirium of the mind or the application of the double image, it is the DNA of this artist that makes it possible to decipher his thinking and constitutes his true contribution to Surrealism.

Under the influence of Gala, in the 1940s and '50s, Dalí devoted himself to the observation of classicism in his paintings, through works by Renaissance artists. The culmination of this passion for classical culture can be found in his literary production and especially in *50 secrets magiques*, his treatise on painting published in 1948.

Shortly after, in 1951, Dalí reiterated his admiration for the Renaissance, for classicism and religious painting in the *Manifeste mystique*. This marked the beginning of a new period of creativity : the mystico-nuclear.

During the 1970s Dalí revealed an interest in American art. His proximity to American mass culture and his friendship with Andy Warhol highlight his affinities with these new styles. Dalí's desire to exhibit works by hyperrealist artists in his own museum, the Dalí Theatre-Museum, is still evident today in the Mae West Hall.

Dalí had an amazing ability to anticipate, and was able to combine tradition and innovation. He was interested in science, the third dimension and optical effects and this gave rise to his stereoscopic paintings.

In the last stage of his career in the 1980s, Dalí was already ill and his painting is full of evocations and his reflections about death, immortality and his passion for painting.

A final section will be devoted to the influence of the great masters of art history in the artistic analysis of Dalí. In *50 secrets magiques* Dalí published a table with a comparative analysis of the most remarkable painters in the history of art. In his classification, Vermeer, Raphael, Velazquez, Leonardo da Vinci and Picasso were the highest-rated painters.

The selection includes, to date, about a hundred works : paintings, drawings and photographs, mostly from the Fundació Gala-Salvador Dalí in Figueres, the Museo Nacional Centro de Arte Reina Sofía in Madrid, The Dalí Museum, St. Petersburg, Florida and the Brassà Estate.

VOYAGE TO THE HEART OF THE EXHIBITION

The approach adopted for this exhibition is that of a chronological presentation of works covering the period from 1910 to 1983 and which established Salvador Dalí in the history of painting, confirming the fame of a great master in his own right throughout his artistic career, who was inspired by and then broke free of all the European avant-gardes.

The exhibition begins with the presentation of works related to Cadaqués landscapes and family portraits of his father, such as *Portrait of father and house at Es Llaner* of circa 1920, and of his grandmother. He was then painting in the impressionist manner, as revealed by his early landscapes of Cadaqués. It was a true contemplation of this village by the sea that taught him to be a painter, as evidenced by his first works, which clearly lay bare the soul of this landscape marked by a truly Mediterranean mildness. Cadaqués is the family place where the myths of his double personality are founded. On the one hand, the shadow of his late brother hovers there, a tragedy that in some sense had stolen the artist's own life, hence the need to impose himself as someone unique. And on the other hand, his admiration for this isolated territory explains how he experience it as somewhere magical ; he loved the plain of Empordan, the sea, the rocks, the colour of the light, and all those shadows. These places are present in Dalí's painting and thinking. And tried to translate this incomparable beauty into his painting. Borrowing from the Impressionist manner, he used pink and vermilion tones in *Cadaqués seen from behind* of circa 1921, in which his study of the light is entirely palpable. While portraiture interested him technically, he worked colour and feeling as though for a landscape or a still life.

He also experimented with Cubism, under the influence of Juan-Gris and Picasso. In the years between 1920 and 1926 he received some important European art magazines such as *Valori Plastici* and *Art Nouveau*. He was also interested in metaphysical painting. Abstraction also appealed to him, and *Four fishermen's wives in Cadaqués* of circa 1928 in the Reina Sofía Museum thus represents an important work in Dalí's abstract phase.

This was followed by Dalí's surrealist period ; he embraced this movement in 1929 and became one of its leading proponents. His adherence to surrealism led him to produce his first blasphemous works, marked by transgression. The identity crisis from which he suffered resonated as a revolt against the authority of the father. It allowed him to develop his creativity fully, to express his fears and desires, and it is indeed his own humanity that is revealed in his artistic creation. It led to the creation of works that captivate the viewer, like the important *The Spectrum of Sex Appeal* of 1934, presented in the exhibition. It presents an enigmatic element in a landscape marked by the specific geological features of Cape Creus whose strange rocks inspired the artist. Likewise *Millet's Architectural Angelus* of 1933 which was a very important work for him throughout life.

He began to theorise his paranoiac-critical method in his essay "L'Âne pourri" ("The Rotten Donkey"), published in 1930 in *La Femme visible*, and developed his double images, creating masterpieces of visual ambiguity with Millet's Angelus as paradigm, about which he wrote in his book "Le Mythe tragique de l'Angélus de Millet : interprétation "paranoïaque-critique"" : "To bring out the unsuspected drama, hidden under the hypocritical appearance of the world, in the obsessive, enigmatic and threatening simulacrum of the so-called crepuscular and lonely prayer that is officially still called 'Millet's Angelus'".

Dalí set himself up as art historian and decided to seek out scientific verification to support his delusional interpretation of Millet's painting. However, he was repulsed by the surrealist movement, as he was considered too whimsical, and even suffering from mental disorders. Cast out, he continued his research and established a new method of work called "paranoiac-critical" in which his paintings represent dreamlike symbols, fantasies stacked in the form of pictorial puzzles depicted with an irreproachable technique. His greatest works are born from this method.

Dalí's great contribution to surrealism was his paranoiac-critical method, by which he asserted that reality is never as we see it but that it must be investigated further ; looking at a picture for a long time is essential to understand all its meaning. At the same time whoever looks at the painting must complete the work himself because his own vision brings a wealth of meaning to the painting he is looking at. It is therefore necessary to contemplate paintings with a great deal of attention and all the senses thus enrich the painting.

The paranoid-critical method developed by Dalí owes much to the father of psychoanalysis, Sigmund Freud. Starting from the concept of paranoia, Dalí developed a method consisting in extracting the conscious elements of the inner world from the paranoiac Dalí materialised this through a double image, creating a representation without transforming its external appearance, and realising a second image so that the viewer looking at them might see both. Thus the supreme application of the paranoiac-critical method of images consists in transforming them by force of observation!

His small-format paintings also date from this period, a little like those of Vermeer. In his surrealist period, he spoke of painting in terms of a hand-painted photograph, requiring the greatest precision and meticulousness.

The photos and drawings presented throughout the exhibition are essential to complete this vision of Dalí. In it, we can discover fantastic drawings such as the Female nude of circa 1941 whose technique confirms the artist as a great master in the technique of the line, in passant evoking Ingres and his vision of the female body, but also the probity of art and drawing.

In 1934, he married Gala, Paul Eluard's former wife. Gala was his muse, the woman who accompanied him in life and helped him write his texts.

She also encouraged the artist's return to classicism: "It is Gala who has re-inspired the Renaissance of classicism that has been slumbering in my breast since my adolescence, surrounding me gradually almost without my being aware of all the rare architectural documents of the Renaissance", wrote Dalí in his book, *50 secrets magiques*.

Dalí had a deep admiration for great painters such as Vermeer, Raphael, Velasquez, Picasso and Marcel Duchamp, perhaps because he was aware of being a part of the history of art too.

He was the first to give his own indications to understand the History of Art through the 'Dalinian' prism, illustrated by beautiful paintings like *Two pieces of bread expressing the feeling of love*, 1940. In the years between 1940 and 1950, Dalí felt very close to Italy ; he admired Italian architects like Bramante and Andrea Palladio whose achievements he greatly appreciated. As soon as he was able, he travelled to Italy, keen as he was to immerse himself in a culture that was an essential feature of Europe.

The 1950s and '60s correspond to the period of nuclear mysticism and large-format works. The bombs of Hiroshima and Nagasaki deeply affected Dalí, and deeply influenced his work. His goal was to use his extraordinary weapon – mysticism – to understand the forces and the hidden laws of things to take final possession of them. *The Dematerialisation near the Nose of Nero* of 1947, illustrates this research.

Subsequently he examined American Art, Pop Art and hyperrealism, marked by a meeting with Andy Warhol. This section is illustrated by original photographic prints, and an audiovisual work : *Andy Warhol, Dalí Screen Test*, 1965-1966, a short, slow-motion camera portrait and some documents such as Andy Warhol's *Interview* of 1973 whose cover immortalises Dalí holding a book the cover of which is the portrait of Gala.

Another important facet of Dalí's career are his optical illusions and stereoscopic painting.

From the 1960s until the end of his life, Dalí's interests continued to grow. His fascination with science and new technologies is reflected in the exploration of the languages of the future such as stereoscopy and holography with *Dalí Seen from the Back Painting Gala from the Back Eternalised by Six Virtual Corneas Provisionally Reflected by Six Real Mirrors. Stereoscopic Work*, 1972-1973.

Apart from the five senses, hyperreality was very important for Dalí because it allowed him to go further than reality. Stereoscopic painting shows us a third dimension, seeking the fourth dimension, combining the sense of perspective with depth.

This was the time of a courtly love story at the castle of Púbol, which he offered as a gift to Gala. It was also the refuge of his last years, marked by his struggle against illness and the place in which he declared his love for painting.

In his last years, Dalí focused on the evocations of artists like Michelangelo in such works as *Giuliano de Medici after "Giuliano de Medici's tomb"* by Michelangelo circa 1982, or Velasquez, whom he deeply admired. Like him, the Spanish painter used to paint on the actual site of the scene. And like him, the fine moustache he sported was worthy of Velasquez's which figured in his collection of portraits of moustachioed characters. In his studio in Portlligat one can still admire the squared-off reproduction of *Las Meninas*. He contemplated sickness and immortality through these classics. Dalí knew better than anyone that painting would render him immortal...

The exhibition ends with a series of portraits : a total of forty original photos of the artist, revealing all his concentration and his passion when creating. They lay bare all the importance of this sacred space, made up of imagination, thinking, analysis, reading and looking. They also illustrate the private dimension, that which was hidden by this painter craftsman and reflected in opposition to his public dimension with the extravagant character seeking to provoke and attract attention. This helps to understand how Dalí worked, how much time – a great deal – he took in his paintings, the concentration he needed. Thus is revealed the resume as Dalí the painter...

This exhibition acquires its greatest significance as it seeks to understand Dalí and the sense of immortality that he obsessively sought. Finally, it presents some illustrations from his treatise on painting, *50 secrets magiques*, written in 1948. The book gives an account of his experience as a painter. In it, he gives his 'recipes', forming a comparative analysis of the values an artist worthy of the name must have, writing of technique, inspiration, colour, drawing, composition, originality of genius, mystery and authenticity.

He added some notes about great masters of painting such as Leonardo da Vinci, Meissonier, Ingres, Velasquez, Bouguereau, Picasso, Raphael, Vermeer, Mondrian ... and himself !

This personal vision of art is necessarily revealing : it is not an official discourse but quite simply his own 'Dalinian' approach.

The last part of this history of painting shows the influence of the great classical masters that Dalí integrated or even assimilated in his own creative process. Vermeer inspired his landscape paintings (*Phantom cart*, 1933), Raphael influenced him with his very academic compositions (*Self-Portrait with Raphael's Neck* circa 1921), as did Leonardo da Vinci (*Copy of a Rubens copied from a Leonardo*, circa 1979), while Velasquez, like himself a great Spanish master, also nourished the creative work of Dalí (*Untitled. After "The Infanta Margarita of Austria"* by Velázquez in the Courtyard of El Escorial, circa 1982) as did Picasso (*Figures lying on the sand*, 1926). Dalí wanted to be himself remembered as one of the great masters of painting ; he wanted to embody its perfect synthesis. And we may agree that he succeeded when we contemplates this œuvre that synthesises all the most important classical influences.

This Monegasque exhibition offers a privilege : that of browsing the history of art in a completely different way, following the new and different artistic paths drawn out by this exceptional artist. It also aims to present a new self-portrait of Salvador Dalí, in like manner to his Theatre-Museum in Figueres.

ZOOM ON A PARTICULAR WORK

Imperial Violets

Dalí painted *Imperial Violets* in a turbulent period of history. In 1938, Spain was in the midst of a civil war and the Second World War was looming. To escape the conflict, the Dalís left Portlligat for a fragile Europe, spending time in various houses of friends. From the apartment that the couple owned in Paris, they moved to Italy where they visited Edward James, at the time their patron and friend ; they also lived for two months in the house of Lord Gerald Berners in Rome, with a splendid view of the Forum.

Sigmund Freud's exile in London stimulated Dalí to travel there to make his acquaintance and at the same time paint his portrait. After this interlude with an ageing and sick Freud, the Dalís made a brief visit to Florence and terminated their journey by settling in September at "Pausa", the home of Coco Chanel in Roquebrune-Cap-Martin. *Imperial Violets* was thus painted in a series of temporary residences, which sporadically provided the setting for ephemeral studios, for the most part in France and Italy.



Imperial violets

1938

Oil on canvas, 100 x 142.5 cm.

Cat. no. Razonado 0474

© Salvador Dalí, Fundació Gala-Salvador Dalí/VEGAP, Figueres, 2019.

The theme of the telephone recurred frequently between 1938 in Dalí's work ; it is a leitmotif that is sometimes accompanied by a plate, sardines (or perhaps herrings), fried eggs and also photographs of Hitler, as in the case of one oil painting in particular, *The enigma of Hitler*, 1939. A central element in this work, the telephone refers to the Munich Pact, signed on 29 September 1938, between Hitler, Mussolini, Chamberlain and Daladier to annex a part of the territory of Czechoslovakia known as the Sudetenland to Germany. This treaty symbolises the futility of the efforts to assure a peace, since the Second World War broke out shortly afterwards.

The telephone played a very important role in communication as regards consensus such as at Munich. It is in this sense that Dalí parodies the device: even if used a great deal, it does not solve much.

He reiterated this by painting six pictures in which the telephone is a central feature and where its information function is invalidated : *Imperial violets*, 1938, *Melancholic eccentricity*, 1938, *The sublime moment*, 1938, *Telephone in a dish with three grilled sardines*, 1939, *Landscape with telephones on a plate*, 1939, and *The enigma of Hitler*, 1939.

Dalí interpreted this historical moment by darkening the chromatic scale of his paintings, highlighting the fact that despite having the technology at their fingertips, the great powers did not know how to or want to use it. It is perhaps for this reason that the telephone remains disconnected, losing all its communicative function and thereby announcing the inexorable approach of conflict.

Imperial violets is an oil on canvas that contrasts with the luminosity of earlier works inspired by the Mediterranean and is perceived as an obscure painting, giving little hope and difficult to interpret. In the background of the image, we can make out schematic mountains that might be Sierra Verdera. Below, there are a farm and the skeleton of a boat. On the left, we see an adult holding a child by the hand and a black shadow that reminds us of the piano cover that Dalí reproduced in many of his works. We are in front of a Dalí that is still surrealist, as confirmed by the presence of sardines (or herrings) near the plate that contains a phone. The sardines, a very popular food in villages on the Mediterranean coast, may have ceased to be edible. Henceforth the importance of food is summed up in a dish containing a device that aspires to feed us with information at a time of obfuscation.

EXHIBITION LAYOUT

Prologue

The ambition of the “Dalí, a history of painting” exhibition is to show a lesser known side of the artist. Beyond the public figure and his media extravagances, there is a virtuoso painter, passionate about the history of art and the pictorial tradition of the great masters of the Renaissance. The sincerity of his intellectual and artistic approach is essential for understanding his work and the exhibition seeks to reflect this aspect.

Notes on the scenography

“It is impossible **to understand my painting** without knowing **Portlligat**”. Salvador Dalí

Places tell a story. This is the impression that William Chatelain, scenographer at the Grimaldi Forum Monaco felt during his visit to the artist’s house-studio in Portlligat. Originally a modest fisherman’s shack purchased by the artist in 1930, it evolved over the years in line with his architectural desires and wishes, ending up in 1972 as an astonishing residence, reflecting the Dalí-Gala couple themselves.

This permanent studio in which the artist constantly created has truly guided the path of “Dalí, a history of painting”. In the thinking about the setting for the exhibition, it will be located at its heart as a fundamental and essential nucleus, surrounded by a panoramic photograph illustrating the bay, the rocks, the horizon between sky and sea, the light, all of which shaped and inspired the painter so much.

Like the refuge used for his formal research, the workshop featuring black and white photographs will take up position among the masterpieces distributed room by room according to the different stages of his creation : from his first landscapes influenced by the European avant-gardes such as Impressionism, Cubism, Abstraction and Surrealism, of course, of which he was one of the emblematic figures to a later production that evolved into a personal style, when his “neo-mystical” period led to the creation of an oeuvre nourished by scientific experiments, references to psychoanalysis and double images. Before this, there is a section devoted to Pop Art, illustrated by films, documents and photographs to recount his period of exile in the United States in the 1940s, where Dalí proved very popular.

A room in the exhibition will also be dedicated to Dalí’s stay at Coco Chanel’s “La Pausa” villa in Roquebrune-Cap-Martin, where, during the Spanish Civil War and as the Second World War loomed, he painted the gloomy *Imperial Violets* (1938). On top of a series of complementary loans, some photographic prints and a booklet illustrated by Dalí for the Ballets de Monte-Carlo in 1941-1942 will bear witness to the artist’s repeated presence in Monaco.

The itinerary ends with a room devoted to *50 secrets magiques*, a prelude to the section dedicated to the great masters who influenced each stage of Dalí’s development : Vermeer, Raphael, Velasquez, Leonardo da Vinci and Picasso, whose work he examined in order to affirm his own place in the great history of art in turn. Like the turned and open pages of a book, a few selected works and some documents will show to what extent Dalí’s own dedication to these great artists made sense for the genesis of his own work.

The essential nature of the layout is a reference to the whitewashed walls of Portlligat and the “simplicity” of the location. Some architectural details animate the walls as tributes to this unique place. Openings looking out on an “exterior”, these perspective views suggest the direction of the visit and direct the visitors’ eyes.

Another feature that guided the thinking behind the layout is the deep link uniting the work and the life of Dalí. It seemed essential to provide visitors, throughout the chronological journey of his work, with the historical and biographical context of each stage of creation in order better to perceive influences, innovations and ruptures and thus present the works themselves in a more solemn and contemplative manner.

Each “didactic” space will be treated in blue, yellow, violet-green, orange like vibrations of colour that the artist liked to integrate into his palette. A selection of quotes, photographic documents and video clips will also punctuate the itinerary.

From actual viewing to digital immersion

In order to understand the meticulousness of Dalí’s work and the richness of his landscapes, we have used a technological device exploiting ultra-high definition images : the **gigapixel** set up in the exhibition thanks to the expertise of the Buzzing Light company and photographer Gilles Alonso.

Visitors will have the opportunity to explore two Dalí works digitally and in very high definition : *The Spectrum of Sex-Appeal* (1934), a canvas measuring only 18 x 14 cm and *The memory of the child-woman* (1929), which is a striking summary of Dalinian iconography.

Using a tactile navigation interface, the visitor can explore the works in their smallest details, with the images revealing the play of materials, the brush strokes, cracks and other details that are difficult to observe with the naked eye. As the images are explored, explanatory notes are embedded to reveal some of the secrets of the works.

Beyond the aesthetic wonder this provides, this entertaining experience does not lose sight of its scientific purpose and invites visitors to return to admire the original works with a new eye.

The visit to the exhibition will also end with the screening of “Dreams of Dalí”, a virtual reality installation created by the Dalí Museum in St. Petersburg, Florida, after the painting called “Archaeological Reminiscence of Millet’s Angelust”, painted by Dalí in 1935 ; this work is not on display but is a significant painting of his surrealist period.

Exhibition layout images :



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MEETING THE CURATOR

Montse AGUER TEIXIDOR

Director of the Dalí Museums
and of the Fundació Gala Salvador Dalí Study Centre

A graduate in Catalan Philology from the Universitat Autònoma de Barcelona and with a PhD in Contemporary Art. She is one of the members of the Institution who knew Salvador Dalí personally.

On 14 May 2012, she was appointed to the Board of Directors of the Museo Reina Sofía de Madrid. Her long experience includes the curatorship of several exhibitions on Salvador Dalí, the direction of the project for the Catalogue Raisonné of Salvador, Dalí's paintings. She is also the author of several press articles and participates in the realization of exhibition catalogues.

1) Where lies the originality or strength of this exhibition, compared to those that have already been done on Dalí ?

This exhibition offers a different point of view and perspective to those done so far. Our aim for this exhibition is to focus on painting, on the different movements that nourished Dalí, on the great masters who influenced him and therefore on his very personal technique.

It is Dalí as painter rather than the person who is at the centre of this exhibition. Dalí manages to conceive an eternal Surrealism that survives through the ages.

2) Which artistic movements and artists had the strongest influence on Dalí ?

Dalí was influenced by the great masters, as he himself indicates in his treatise on painting : *50 secrets magiques*. Vermeer, Raphael, Velasquez, Michelangelo, Picasso ; he absorbed tradition and applied his own cosmogony from his earliest works.

The movements that influenced him range from Impressionism to metaphysical painting, Futurism, Fauvism, Cubism, Abstraction, Hyperrealism, Pop Art... He was in a permanent oscillation between tradition and innovation with the avant-garde present from his first paintings, as in his *Self-Portrait with Raphael's Neck* of circa 1921, which presents the portrait of a long-haired, melancholic Dalí painted in the Impressionist manner.

While the title pays tribute to the Italian master, the technique is inspired by modern painting. The landscape around the figure is not clearly depicted, a fact reminiscent of the Impressionist style.

On the other hand, the rather vivid and contrasting colours (the predominantly green key of the foreground echoes with the red tones of the background) are a reference to Fauvism. The presence of the artist gauging the spectator in the foreground gives a certain theatricality to the whole. We see that here, the use of colour is directly inspired by two artistic currents whose theories in this respect are very different. Dalí reinterpreted and rehabilitated tradition and at the same time transformed reality in a way that is not what we perceive at first sight, calling upon mystery, magic and revelation. And he speaks to us of invisible and multiple images. The viewer must finish the work with his own interpretation of reality, which is never the result of an initial glance.

3) Upon leaving the exhibition, will the visitor have discovered an unknown side to Dalí ?

More than an unknown side, we want to present the intimacy of Dalí in his studio to the public : alone, in his intimacy painting for long hours, observing the great masters but also observing the present and his contemporaries. Dalí has managed to integrate scientific innovations into his work to express the complexity of his century.

We want to show a Dalí who was viscerally passionate about painting, a passion he describes in his treatise on painting. A Dalí who begins in the school magazine in his hometown, Figueres, talking about the great masters of painting and who ends up being one of them. A great master who knew how to anticipate the future of art.

BIOGRAPHY

Salvador Dalí i Domènech

Figueres, 11 May 1904 - 23 January 1989

1904

Born on 11 May in Figueres (Girona), the son of notary Salvador Dalí Cusí and Felipa Domènech Ferrés.

1908

Birth of his only sister, Anna Maria. His father enrolls him at the state nursery school of Figueres, with Esteban Trayter as teacher.

1910

Two years later, and given the failure of the young Dalí in this school, his father decides to enrol him in the Hispanic-French Inmaculada Concepción college in Figueres, where he learns French, his future cultural language.

1916

He spends some time in the surroundings of Figueres, in the El Molí de la Torre property belonging to the Pichot family – a family of intellectuals and artists – where, thanks to the collection belonging to painter Ramon Pichot, he discovers Impressionism. After a mediocre primary schooling, he begins secondary school in the autumn at the Marist Brothers' school and at the Figueres secondary school. He also attends the classes of Professor Juan Núñez at the municipal school of drawing in Figueres. During this year and the following year, Salvador Dalí illustrates stories for his sister who is suffering from an illness.

1919

He participates in a collective exhibition in the salons of the *Societat de Concerts* at the municipal theatre of Figueres (the future Dalí Theatre-Museum).

With a group of high school friends, he founds the magazine *Studium*, in which he publishes his first writings.

He begins a personal diary under the title *My Impressions and Intimate Memories*, which he continues the following year.

1920

As a condition of being a painter, his father required he study at the School of Fine Arts in Madrid, in order to obtain a teacher's qualification. Dalí accepts.

1921

In February, his mother dies. The following year, his father marries Catalina Domènech Ferrés, sister of the deceased.

1922

He takes part in the competition-exhibition of original works of art by students of the Catalan students' association, hosted at the Galeries Dalmau in Barcelona, where his work *Market* receives the University Rector's prize. In Madrid, he studies at the special school of painting, sculpture and engraving (Real Academia Bellas Artes de San Fernando) and lives in the students' residence. He becomes friends with a group of young people who, over time, will become important intellectual and artistic personalities of the twentieth century : Luis Buñuel, Federico García Lorca, Pedro Garfias, Eugenio Montes and Pepín Bello, among others.

1923

Dalí is expelled from the San Fernando Academy, accused of having led a student revolt against the failure of the nomination of the painter Daniel Vázquez Díaz to the School's chair of painting. He returns to Figueres, where he resumed his classes with Juan Núñez, who teaches him the techniques of engraving.

1924

In autumn, he returns to the Academy where he is obliged to repeat his year.

1925

He takes part in the *First Exhibition of the Society of Iberian Artists* in Madrid and his first solo exhibition is presented at Galeries Dalmau in Barcelona. This is his phase of rejection of the avant-garde and of the search for a pictorial, essentially Italian, tradition. During this school year, 1925-1926, he does not return to the San Fernando Academy. Federico García Lorca spends his holidays with Dalí in Cadaqués.

1926

He participates in several exhibitions in Madrid and Barcelona. In the company of his aunt and his sister, he makes his first trip to Paris, a city where he meets Picasso and visits the Louvre. He is finally expelled from the School of Fine Arts of Madrid for having declared the jury that was to examine him incompetent. He returns to Figueres again and devotes himself intensively to painting.

1927

He holds his second solo exhibition at the Galeries Dalmau in Barcelona and takes part in the second autumn salon at the Sala Parés in Barcelona. The works presented reveal the first clear influences of surrealism. With the publication of the article "*San Sebastián*" devoted to Lorca, he begins a regular and ongoing collaboration with the avant-garde magazine *L'Amic de les Arts* which will continue until 1929.

1928

With Lluís Montanyà and Sebastià Gasch, he publishes the *Yellow Manifesto* (a Catalan anti-artistic manifesto) which violently attacks conventional art. He participates in the 3rd autumn salon at the Sala Parés and in the *XXVIIth International Painting Exhibition* in Pittsburgh (USA).

1929

He returns to Paris and, thanks to Joan Miró, makes contact with the group of surrealists, led by André Breton. The film *Un chien andalou*, the result of his collaboration with Luis Buñuel, is screened at the Studio des Ursulines in Paris. He spends the summer in Cadaqués, where he receives visits from the gallery owner Camille Goemans and his companion, from René Magritte and his wife, Luis Buñuel, Paul Eluard and Gala, and their daughter, Cécile. From this moment, Gala will remain forever at his side. His first solo exhibition takes place at the Goemans Gallery in Paris. This is the year of his break with his family.

1930

L'Âge d'or, the second film made in collaboration with Buñuel, is given an exclusive screening at Studio 28 in Paris. Les Éditions Surréalistes publishes his book *La femme visible*, a collection of texts that have already been published in various journals, such as *L'âne pourri*, in which are laid the foundations of his paranoiac-critical method.

At the beginning of the 1930s, Dalí finds his own style, his particular language and the form of expression that will accompany him all his life despite the changes and evolutions of his work : a mixture of avant-garde and tradition. His first Impressionist paintings are eclipsed, as well as his works influenced, among other movements, by Cubism, Purism and Futurism. Dalí is completely integrated into the surrealist group and this marks the beginning of his consecration as a painter.

1931

He holds his first solo exhibition at the Galerie Pierre Colle in Paris where he exhibits his *The Persistence of Memory*. He takes part in the first surrealist exhibition in the United States, which takes place at the Wadsworth Atheneum in Hartford. His book *L'amour et la mémoire* is published.

1932

He participates in the *Surrealism : paintings, drawings and photographs* exhibition at the Julien Levy Gallery in New York. His second solo show is held at the Galerie Pierre Colle in Paris. His book *Babaouo*, in which he sets out his concept of cinema, is published. At the end of this year, Dalí announces the creation of the "Zodiac group" to the vicomte de Noailles : a group of friends who band together to help Salvador Dalí financially, commissioning works from him that they buy regularly.

1933

The first issue of the Parisian magazine *Minotaure* publishes the prologue of the book – which will remain unpublished until 1963 – *Interprétation paranoïaque-critique de l'image obsédante "L'Angélu" de Millet*. He participates in the collective surrealist exhibition at the Pierre Colle Gallery, in which he also presents his third solo show. First solo exhibition at the Julien Levy Gallery in New York.

1934

He marries Gala (born Elena Ivanovna Diakonova) in a civil ceremony. He takes part in the *Exposition du cinquantième* at the Salon des Indépendants at the Grand Palais of Paris, without heeding the decision taken by the rest of the surrealists who have decided not to participate; this fact that practically leads to his expulsion from the group led by Breton. He holds his first solo exhibition at the Zwemmer Gallery in London. He embarks with Gala aboard the *Champlain* for his first trip to the United States.

Two solo exhibitions of Dalí's work are organized : one at the Julien Levy Gallery and the other at the Avery Memorial at the Wadsworth Atheneum, Hartford, Connecticut.

1935

The couple return to Europe aboard the *Normandie*. In March, Salvador Dalí goes to Figueres where a family reconciliation takes place. Les Éditions Surréalistes publishes his book *La conquête de l'irrationnel*.

1936

In May, he takes part in the Surrealist Exhibition of Objects at the Charles Ratton Gallery in Paris. In June, he participates in the International Surrealist Exhibition, which is held at the New Burlington Galleries in London. On 14 December, the magazine Time devotes its cover to him, with a photograph by Man Ray. He participates in the "Fantastic Art, Dada Surrealism" exhibition at the MoMA in New York. He is soon again at the Julien Levy Gallery in New York which holds his third solo exhibition.

1937

In February, he meets the Marx brothers in Hollywood. He begins working with Harpo on the screenplay for a film, *Giraffes on Horseback Salad* (known in its last version as *The Surrealist Woman*), which is never produced. Dalí and Gala return to Europe. Les Éditions Surréalistes publishes his poem *Métamorphose de Narcisse* which is published at the same time in English by Julien Levy.

1938

On 17 January, the inauguration is held of the International Surrealism Exhibition at the Galerie Beaux-Arts in Paris, organised by André Breton and Paul Eluard. At the entrance to the gallery Salvador Dalí's *Rainy Taxi* is on display. Dalí visits Sigmund Freud in London.

1939

In March, a solo exhibition is presented at the Julien Levy Gallery. He designs the Dream of Venus pavilion, which is presented in the entertainment area of the World's Fair in New York. At the Metropolitan Opera House in New York, *Bacchanale*, a ballet is performed for the first time with libretto, costumes and sets by Salvador Dalí and choreography by Léonide Massine. Breton's article, "Des tendances les plus récentes de la peinture surréaliste", announces the expulsion of Dalí from the surrealist group. In September, the couple returns to Europe.

1940

With the arrival of German troops in Bordeaux, the Dalí household goes to live in the United States, where they stay until 1948.

1941

He develops an interest in the creation of jewellery, which will continue throughout his career. Dalí begins his collaboration with photographer Philippe Halsman, which continues until his death in 1979. He exhibits at the Julien Levy Gallery in New York. On 8 October, the Ballets Russes de Monte-Carlo perform *Labyrinthe* for the first time at the Metropolitan Opera House, with libretto, set and costumes by Dalí, choreography by Léonide Massine and music by Schubert. The MoMA of New York opens an anthological exhibition of Dalí and Miró on 18 November.

1942

Dial Press of New York publishes *The secret life of Salvador Dalí*, completed the year before.

1943

On 21 March, Reynolds Morse and his wife buy their first Dalí painting, marking the beginning of an important collection of works by the painter. In May, the artist plans a new ballet, *Café de Chinitas*, based on a real story adapted by Federico García Lorca, which is performed in Detroit and at the Metropolitan Opera House in New York.

1944

In October, at the International Theater in New York, the International Ballet presents *Sentimental colloquy* with sets by Dalí. Dial Press publishes Dalí's first novel, *Hidden Faces*. On 15 December, *Mad Tristan*, the first paranoiac ballet on the eternal myth of love in death, is performed for the first time in New York. The set by Dalí is based on the musical themes of Wagner's *Tristan and Isolde*.

1945

Dalí travels to Hollywood to work with Alfred Hitchcock in the film *The House of Dr. Edwards* for which he realises the dream sequences. The *Recent paintings by Salvador Dalí* exhibition is inaugurated at the Bignou Gallery. On this occasion, he presents the first issue of *Dalí News*, which he publishes himself and in which he speaks only of his character and his work.

1946

He produces illustrations for various books : *The autobiography of Benvenuto Cellini* and Shakespeare's *Macbeth*, published by Doubleday ; *First part of the life and exploits of the ingenious Don Quixote of la Mancha* by Miguel de Cervantes published by Random House of New York. Walt Disney hires Dalí to collaborate on the production of *Destino*.

1947

Doubleday publishes *Essays of Michel de Montaigne*, chosen and illustrated by the artist.

1948

Publication of *50 secrets magiques*. In July, the Dalís return to Spain.

1949

At the end of the 1940s, he begins his mystical and nuclear period – concerning which he has laid the foundations in his *Mystic Manifesto* – marked by the discussion of religious and scientific themes. He shows himself particularly interested in the scientific progress regarding nuclear fusion and fission. In his creations of this period, we can observe the influence of the atomic bomb and its effects on his own creativity.

1950

Dalí writes articles for magazines such as Vogue and American Herald. He gives a lecture "Why have I been I sacrilegious ? Because I am mystical" at the Ateneo of Barcelona. In September, his father dies.

1951

In Paris Dalí presents the *Mystic manifesto* with works of this period. He gives a lecture entitled "Picasso and I" at the Teatro María Guerrero in Madrid.

1952 – 1953

He writes various articles for French periodicals, such as : *Arts*, *Le Courrier des lettres* and *Connaissance des Arts*.

1954

Dalí exhibits drawings at Palazzo Pallavicini in Rome to illustrate Dante's *Divine Comedy*. He produces the illustrations for various books : *La verdadera historia de Lidia de Cadaqués* by Eugenio d'Ors and *La balada del Sabater d'Ordis* by Carles Fages de Climent, for which Dalí also writes the epilogue.

1956

He publishes his treatise on modern art, *The cuckolds of antiquated modern art*. He gives a lecture-tribute to Gaudí at the Parc Güell in Barcelona where he also creates a work in front of those present.

1958

On 8 August, Dalí and Gala marry in a religious ceremony at the Àngels sanctuary in Sant Martí Vell, near Girona.

1960

He films a documentary, *Chaos et création*.

1961

This marks the beginning of the administration of the Dalí Theatre-Museum. In August, his hometown pays tribute to him.

1963

He publishes his book *The Tragic Myth of Millet's "Angelus"*, the manuscript for which had been lost for twenty-two years.

1964

He is awarded the Grand Cross of the Order of Isabella the Catholic, the highest distinction in Spain. A major retrospective organised by Mainichi Newspapers is inaugurated in Tokyo ; the exhibition then travels to various Japanese cities. Editions de La Table Ronde publishes *Diary of a genius*.

1965

Inauguration of the anthological exhibition *Salvador Dalí 1910-1965* at the Gallery of Modern Art in New York.

1966

Albin Michel of Paris publishes Dalí's book, *Open letter to Salvador Dalí*, with thirty-three illustrations by the artist himself. *Interviews with Salvador Dalí*, is also published, a book of interviews conducted by Alain Bosquet.

1968

He participates in the *Surrealism and Dadaism and their legacy* exhibition at the Museum of Modern Art in New York. The result of conversations with Louis Pauwels, the book *The passions according to Dalí* is published. That same year, *Dalí de Draeger* is published, realised with the collaboration of the painter who writes the prologue for it.

1969

He buys the castle of Púbol which he decorates for Gala. In the 1960s and '70s, the artist's interest for science and holography increases, offering him new perspectives in his constant quest for mastery of three-dimensional images. Dalí studies and uses the possibilities offered by new scientific discoveries, especially those relating to the third dimension. He is interested in all the processes that aim to offer a viewer the impression of three dimensions and space ; with the third dimension, he aspires to gain access to the fourth, that is to say, to immortality.

1970

He holds a press conference at the Musée Gustave Moreau in Paris where he announces the creation of the Dalí Theatre-Museum in Figueres. The Boijmans-van Beuningen Museum in Rotterdam organises a major retrospective of his work, which then travels the following year to the Staatliche Kunsthalle in Baden-Baden (Germany).

1971

Inauguration of the Dalí Museum in Cleveland (Ohio), including the collection of A. Reynolds Morse. Under the title of *Oui*, the artist publishes an anthology of texts of various periods.

1972

The world's first hologram exhibition, which Dalí created in collaboration with Dennis Gabor, is presented at the Knoedler Galleries.

1973

At the Dalí Theatre-Museum in Figueres, one year before its inauguration, a presentation is made of the *Dalí. His art in jewellery* exhibition. His book *Comment on devient Dalí*, with a prologue and notes by André Parinaud, is published, as well as *Les dîners de Gala*, by Draeger. The Humlebeak Louisiana Museum holds a retrospective of Dalí, which subsequently travels to Stockholm's Museet Modern

1974

He writes the preface to and illustrates Sigmund Freud's book, *Moses and Monotheism*. On 28 September, the Dalí Theatre-Museum is inaugurated.

1977

The Draeger publishing house publishes *Les vins de Gala*.

1978

At the Solomon R. Guggenheim Museum in New York, he presents his first hyper-stereoscopic painting, *Dalí lifting the skin of the Mediterranean Sea to show Gala the birth of Venus*.

1979

He is appointed a foreign associate member of the Académie des Beaux-Arts of the Institut de France. Inauguration of the major Dalí retrospective at the Georges Pompidou Centre in Paris, as well as of the “environment” which is specially designed for the centre. In the middle of the 1980s, he paints what will be his last works, basically inspired by Michelangelo and Raphael, whom he had always admired.

1980

From 14 May to 29 June, a retrospective of Salvador Dalí is presented at the Tate Gallery in London, where a total of 250 works are shown.

1982

Inauguration of The Salvador Dali Museum in St. Petersburg (Florida), the property of Reynolds Morse and his wife. On 10 June, Gala dies in Portlligat. King Juan Carlos I awards him the title of Marquis of Púbol. Salvador Dalí settles in the castle of Púbol.

1983

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

1984

Following a fire at the Castle of Púbol, Dalí definitively moves to Torre Galatea, Figueres, where he lives until his death.

1989

He dies in Figueres on 23 January 1989. A major retrospective, *Salvador Dalí 1904-1989*, opens at the Staatsgalerie Stuttgart, and later travels to the Kunsthaus in Zurich.

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Salvador Dalí, *Memory of the child-woman*, 1929

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Salvador Dalí, *Enigmatic elements in a landscape*, 1934

Fundació Gala-Salvador Dalí, Figueres

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Salvador Dalí, *Dematerialisation near the Nose of Nero*, 1947

Fundació Gala-Salvador Dalí, Figueres

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Salvador Dalí, *Dalí Seen from the Back Painting Gala from the Back Eternalised by Six Virtual Corneas Provisionally Reflected by Six Real Mirrors*. Stereoscopic Work, 1972-1973

Fundació Gala-Salvador Dalí, Figueres

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Salvador Dalí, *Untitled. Giuliano de Medici after Giuliano de Medici's tomb by Michelangelo, c. 1982*

Fundació Gala-Salvador Dalí, Figueres

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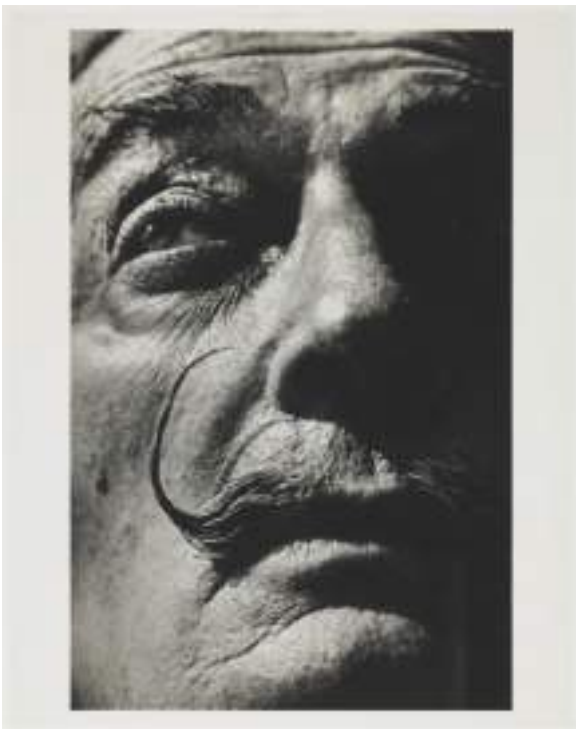
Salvador Dalí, *Self-Portrait with Raphael's Neck*, c. 1921
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Salvador Dalí, *Untitled. After The Infanta Margarita of Austria by Velázquez in the Courtyard of El Escorial*, c. 1982
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Salvador Dalí, *Figures lying on the sand*, 1926
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Robert Whitaker, *Portrait of Salvador Dalí*, c. 1968
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Batlles-Compte, Salvador Dalí painting in the olive grove of Portlligat, 1948

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THE GRIMALDI FORUM – PRACTICAL INFORMATION

The *Dalí, a history of painting* exhibition is produced by the Grimaldi Forum Monaco and benefits from the support of the Compagnie Monégasque de Banque (CMB), of SOTHEBY'S, and of d'AMICO.

Curator : Montse Aguer

Assistant curator adjointe : Laura Bartolomé

Layout : Grimaldi Forum Monaco

Venue : Espace Ravel du Grimaldi Forum Monaco

10, avenue Princesse Grace - 98000 Monaco

Website : www.grimaldiformum.com

GRIMALDI FORUM EVENTS, free app available from the iOS App store and Google Play

Facebook, Twitter, Instagram : Grimaldi Forum Monaco

Dates : 6 July to 8 September 2019 Opening

Times : Open daily from 10 a.m. to 8 p.m.

Late opening on Thursdays until 10 p.m.

Admission fee : Pre-sale price : € 6 on www.grimaldiformum.com until 30 June 2019

Full price = € 11. Concessionary rates: Groups (+ 10 persons) = € 9 - Students (-25 years of age upon presentation of student card) = € 9 - Senior citizens (+65 years of age) = € 9 - FREE ADMISSION for children under 18 years of age

Guided visits = € 9, every Thursday and Sunday at 2.30 p.m. and 5.00 p.m. subject to availability (maximum 25 persons). From the 1st of August, guided visits are every Thursday and Sunday at 10.30 a.m., 2.30 p.m. and 5.00 p.m.

Concessionary rate available to holders of an SNCF rail ticket for the day of visit: € 9

Audioguides = € 6

Disabled access : The exhibition is accessible to disabled and wheelchair visitors.

Grimaldi Forum Ticket Office

Tél. +377 99 99 3000 - Fax +377 99 99 3001 – E-mail : online ticket office

ticket@grimaldiformum.mc and FNAC outlets.

Exhibition catalogue : Format 24 x 28 cm. Texts in French and English.

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LE GRIMALDI FORUM

The venue for all cultures



One venue, many exhibitions

Lying between the sky and sea, the Grimaldi Forum Monaco is the exceptional venue for a cultural programme based upon three major pillars : exhibitions, music and dance.

Every summer, the Grimaldi Forum Monaco produces a major thematic exhibition, dedicated to a major artistic movement, to a heritage or civilisation theme, or to any subject in which the renewal of creativity is expressed. This provides an opportunity to highlight its assets and its specificities : the offer of a space of 4,000m² to create in complete freedom, making available the most powerful technological tools for the scenography of the event, being able to rely on the best specialists in each field to ensure the scientific quality of its exhibitions.

This alchemy has already proven itself through the great successes acclaimed in the press and by the general public :

- “AIR-AIR” in 2000,
- “China, the century of the 1st Emperor” in 2001,
- “Circus Days” in 2002,
- “SuperWarhol” in 2003,
- “Imperial Saint-Petersburg, from Peter the Great to Catherine II” through the collections of the State Hermitage Museum and Academy of Fine Arts in 2004,
- “Arts of Africa”, from Traditional Arts to the Contemporary Collection of Jean Pigozzi in 2005,
- “New York, New York, 50 years of art, architecture, cinema, performance, photography and video” in 2006,
- “The Years of Grace Kelly, Princess of Monaco” in 2007,
- “Queens of Egypt” in 2008,
- “Moscow: Splendours of the Romanovs” in 2009,
- “Kyoto-Tokyo, from samurais to mangas” in 2010,
- “Pomp and Grandeur of the courts of Europe” in 2011,
- “Extra Large, monumental works from the Collection of the Centre Pompidou in Monaco” in 2012,
- “Monaco celebrates Picasso” in 2013,
- “Art Lovers, art (hi)stories in the Pinault collection” in 2014,
- “From Chagall to Malevich, the revolution of the avant-gardes” in 2015,
- “Francis Bacon, Monaco and French culture” in 2016,
- “The Forbidden City in Monaco: court life of the emperors and empresses of China” in 2017,
- “The Gold of the Pharaohs, 2500 years of jewellery in ancient Egypt” in 2018.

The Grimaldi Forum Monaco collaborates with the most important cultural institutions in the world – museums, foundations and galleries – which greet this success by lending major works.

Expertise and know-how in cultural engineering to meet the needs of others : Grimaldi Forum “Off-site”.

One of the major strengths of the Grimaldi Forum Monaco activity is a know-how linked to the company’s events-based culture and the expertise of a young, responsive and creative team that knows how to grasp the specificities of an exhibition theme and is capable of offering a “tailor-made” solution based on two requirements : an undeniable scientific value and a rigorous quality in the setting up of the event. The Department of Cultural Events is noted today as a cultural showcase of the Principality of Monaco abroad, thanks to the travelling “Grace Kelly” exhibition organised since 2007.

- In 2015, the 2008 “Queens of Egypt” exhibition was presented respectively at the Tokyo National Museum and the National Museum of Osaka in co-production with NHK promotions.
- In 2018, the Grimaldi Forum presented the “Princes and Princesses” exhibition in Beijing under the curatorship of Thomas Fouilleron.
- In 2019, in Madrid the public will discover the “From Chagall to Malevich” exhibition, produced at the Grimaldi Forum in 2015.
- Moreover, in Macau admirers of Grace Kelly will be able to see the exhibition that the Grimaldi Forum dedicated to her in 2007.

Other travelling projects are in the process of being discussed and the search for institutional venues suitable for hosting Grimaldi Forum Monaco cultural productions is under way.

Building on its dual vocation that makes it special, the Grimaldi Forum Monaco is both a convention and exhibition centre that hosts a hundred professional events a year (conferences, trade fairs, conventions).

The stage of the Salle des Princes, the largest auditorium in the Principality of Monaco with its 1800 seats, regularly hosts musicals such as *Grease*, *Mamma Mia*, and *Thriller Live*, as well as international ballet companies such as the Kirov and the Bolshoi, the Ballet de l’Opéra de Paris, and pop and rock artists such as Norah Jones, Mickey 3D, Rokia Traore, Lou Reed and the Black Eyed Peas. It is a natural setting for the traditional institutions of Monegasque culture: the Ballets de Monte Carlo, the Philharmonic Orchestra and the Monte Carlo Opera can make use of a 1000m² stage, the equivalent of the Opera Bastille, and so are able to offer major productions.

The calendar of the Grimaldi Forum Monaco reflects this diversity and this clearly-focused ambition to bring together all forms of artistic expression and the world of business, beyond the divides, to invite an ever wider audience to open up to the world through the “prism” of the Principality.

Since October 2008, the Grimaldi Forum has been certified ISO 14001: 2015 (environmental management).

TRAVELLING EXHIBITIONS



FROM CHAGALL TO MALEVICH: ART IN REVOLUTION

At the Fundación MAPFRE, Sala Recoletos, Madrid

From 9 February to 5 May 2019

The exhibition is produced by the Fundación MAPFRE in collaboration with the Grimaldi Forum Monaco which created the original concept.

From Chagall to Malevich : art in revolution brings together major works by artists who, at the beginning and during the twentieth century, broke with the established models, anticipating modernity in a way that had never been seen before in Russia.

In this sense, they became precursors, bringing a new form of seeing, conceiving and depicting reality while in Paris, Berlin, Moscow or St. Petersburg an academic style still prevailed, which satisfied the young artists less and less. With the spread of electricity, railways, cars and the new forms of communication that led to a completely new language, the artists demanded that art match the same new rhythms and ways of life.

In 1898, in *What is art ?*, Leo Tolstoy set out his ideas about his times and the future. He advanced the idea that the artists of the future would not belong as then to a determined class of people; all those capable of artistic creation would be artists. "Artistic activity will then be accessible to all men."

Under Napoleon III, in 1874, the Salon des Refusés in Paris was already showing the novelties and concerns of the Impressionist painters who wanted to transform painting into a new paean to freedom. Unknown names began to emerge that today are inseparable from the wealth of discoveries that marked the beginning of the twentieth century in the fields of literature, music and dance but also in the visual arts. Sounds, words, forms... All the preconceived ideas were called into question as innovation began to break down the rigid and archaic society of the time.

There were many Russian artists who, in the early twentieth century, travelled to France, in the same way that many French artists looked to eternal Russia in search of new aesthetic approaches. There was a considerable exchange of ideas, with artists influencing each other, leading to the development of schools and movements that concentrated all the energy and the creative wealth of the first years of the new century : Impressionism, Cubism, Futurism, Cubo-futurism, Rayonism, Suprematism and Constructivism ; all these previously unknown forms of representation now had a name.

This exhibition – the title of which already suggests the calibre of the artists represented, such as Malevich – also includes works by twenty-seven other great artists: Natalia Goncharova, Liubov Popova, El Lisitsky, Jean Pougny, Alexander Rodchenko, and more.

The exhibition is accompanied by an illustrated catalogue containing essays by Jean-Louis Prat, Eugenia Petrova and Jean-Claude Marcadé, in addition to biographies and a chronology by Caroline Edde.

Jean-Louis Prat

***The Grimaldi Forum Monaco continues its policy
of exhibitions that travel abroad***

« Grace Kelly, from Hollywood to Monaco »...and to Macau !

On 22 February, in the Salons of the Hotel Hermitage, the Grimaldi Forum Monaco and Galaxy Entertainment Group (GEG) of Macau, one of the world's leading operators of integrated entertainment and resort facilities, have joined forces for their very first artistic and cultural collaboration.

The GEG Foundation thus unveils its ambition to engage in the promotion of art and culture by producing – for the first time – a cultural exhibition exploring the history of Grace Kelly's life as actress and then Princess of Monaco; it includes a special exhibition dedicated to the Grimaldi dynasty as well as tributes from artists to Princess Grace. The Grimaldi Forum Monaco is for its part taking a new step in its policy of exporting its exhibitions for travel abroad.

The “Grace Kelly, from Hollywood to Monaco” exhibition, made possible thanks to the loan of the collections belonging to the Prince's Palace of Monaco, will be hosted from 15 May to 28 August 2019 in an exhibition gallery specially created for this purpose located in the heart of the Galaxy Macau complex.

Bringing Art to the heart of a resort dedicated to high-end leisure tourism is a major challenge, but GEG was not wrong in choosing an exhibition of international scope. “Grace Kelly, from Hollywood to Monaco” is the alliance of two earlier productions: “The Grace Kelly Years”, held in 2007, which subsequently travelled and offered a vision of Monaco around the world for more than ten years, and “Princes and Princesses of Monaco : A European Dynasty”, presented at the Forbidden City of Beijing, from September to November 2018. Its curator, Thomas Fouilleron, Director of Archives and Library at the Prince's Palace of Monaco, is taking up this new challenge. The GFM will be responsible for the scenographic layout and logistical matters.

By presenting this exhibition, GEG is strengthening its ambition to make Macau a global centre for tourism and leisure. Already a partner of the Grimaldi Forum's Chinese exhibitions (“The Forbidden City in Monaco” in 2017 and “Princes and Princesses of Monaco” in Beijing in 2018), it is now forging an even stronger link with the Principality and the Grimaldi Forum..

THE GALA-SALVADOR DALÍ FOUNDATION

The **Gala-Salvador Dalí Foundation** was established at the behest of Salvador Dalí in 1983 with the mission to promote, encourage, divulge, protect and defend the artistic, cultural and intellectual oeuvre of the painter, his goods and rights throughout the world. It is a private charitable foundation with its own funding and independent administration assured by its Board of Directors. Dalí was its chairman and director until his death in 1989.

Since its creation, the Foundation has dedicated itself to making better known Salvador Dalí's artistic and intellectual work.

The Foundation manages the tangible and intangible legacy of the artist with a significant heritage:

The **Dalinian Triangle**, a space of three museums located in the three municipalities of Figueres, Púbol and Portlligat, concentrated over a territory of just forty square kilometres. It contains the elements that make up the Dalinian universe : landscape, light, architecture and the gastronomy characteristic of the Empordà. All these elements are essential for understanding the life and work of Salvador Dalí. In 2018, the three museums registered a total of 1,336,207 visitors.

1. **Dalí Theatre-Museum (Figueres)**. Conceived as the most important surrealist object in the world, it was created by the artist himself in a former municipal theatre of Figueres y Torre Galatea, and inaugurated in 1974. A visit here is essential to understand the evolution of the painter from his first artistic experiences – Impressionism, Futurism, Cubism, Surrealism – to the last years of his life. The museum presents more than 1,500 works (paintings, drawings, sculptures, engravings, installations, holograms, stereoscopes, photographs, etc.), in addition to works by other artists from his private collection. The museum includes the Dalí-Joyas space displaying 50 jewels and sculptures created by the artist with noble materials and precious stones as well as preparatory drawings on paper. The painter spent the last five years of his life at Torre Galatea, until 1989.
2. **Salvador Dalí House-Museum (Portlligat)**. Built in 1929 on the site of old fishing shacks, it was the first residence of the young couple formed by Dalí and Gala. The site of the artist's only permanent studio, it was a formative location for his inspiration and his creativity. The house is located in the Bahía de Portlligat, next to the village of Cadaqués, where Dalí spent long periods during his childhood and youth and whose landscapes he painstakingly painted. A visit to this location is essential to understand the intimate universe of the painter.
3. **Castillo Gala Dalí (Púbol)**. Salvador Dalí kept the promise he made to Gala, that of offering her a castle that he restored, leaving his mark in its rooms and gardens. For Dalí, this gift eventually became a refuge which he could not gain access to, as he himself claimed, except by strict invitation. Following her death in 1982, Gala was buried in the castle, where Dalí lived until 1984.
Castillo Púbol, the most scenographic of the three spaces, opened to the public in 1996 and has since then hosted small temporary exhibitions and activities in its rooms and gardens shedding light on the many facets of this multifaceted artist

Collection : The funds of the Dalí Foundation constitute the largest collection of works and objects created by the painter throughout his very long artistic life. They comprise more than 4,000 items and a wide variety of techniques, materials and supports (paintings, drawings, sculptures, engravings, installations, jewellery, holograms, photographs, stereoscopes). Since 1991, the Foundation has acquired more than 300 works by Salvador Dalí.

Archive and library : 10,200 volumes, 16,000 photographs, 700 manuscripts, as well as a very rich library of newspapers, correspondence and various forms of documentation either by the artist himself or relating to his life and his work.

These holdings have enabled the Foundation to bring very significant works by Salvador Dalí to many countries such as Japan, China, Australia, the United Arab Emirates, Turkey, Italy, etc... with retrospectives and exhibitions being organised there.

THE INTANGIBLE HERITAGE

While the Spanish State is the universal heir of Dalí, the Foundation is the administrator of the intellectual, industrial, image and moral property rights of the artist and his works. The Gala-Salvador Dalí Foundation undertakes an international work of control, authorisation and licensing of rights, the commercial management of photographs and other images and legal action against fraud and any illegal activity in connection with these rights

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PARTNERS



Presentation of the Compagnie Monégasque de Banque

The CMB and its history

The Compagnie Monégasque de Banque has been firmly established in the Principality since 1976. For more than 40 years, the CMB has seized opportunities for growth by offering not only traditional banking services, but also consultancy solutions in investment, financing and wealth management.

The Bank's 220 employees strive daily to provide its clients with tailor-made solutions with one sole aim : their satisfaction.

This specificity of the CMB resulted in 2018 in its winning three prestigious awards : "Best private bank in Monaco" awarded by the magazine "World Finance", followed by "The European" magazine, which awarded the CMB the nominations of "Monaco Banking Ambassador" and "Customer Service Private Bank of the Year" to Monaco.

The CMB and women

The Académie Femmes et Finance (Women and Finance Academy) created in 2016 by the CMB is unique in its kind. It offers training to give women the culture needed to understand the management of family wealth. Teaching is provided by professionals inside or outside the bank. The students approach different financial topics for one year and put the theory into practice using a virtual portfolio that they manage.

The CMB and professional athletes

The CMB has developed a specific offer for top athletes. A dedicated cell accompanies them and helps them prepare for their future, during and after their professional sports career. The experts of the CMB put their specific knowledge in this field at the service of this clientele and take into account the characteristics of the construction and management of the professional athletes' assets.

The CMB and culture

Monegasque above all, the CMB contributes to the promotion of several institutions in the Principality : the Grimaldi Forum, the Monte-Carlo Philharmonic Orchestra and the Oceanographic Museum..

An official partner of the Grimaldi Forum since 2005, the Bank has renewed its support for this prestigious cultural institution in 2019 and is proud to be associated with the great summer exhibition dedicated to the painter Salvador Dalí as well as to the high-quality shows that are offered there.



d'Amico Group is an Italian shipping company and one of the world leaders in its sector. The core of the activity is focused on the management of dry cargo vessels and tankers but it also provides international shipping services.

Even though its entrepreneurial experience has helped to establish the group's solid foundations in Italy, d'Amico also enjoys a global presence. Since its founding in 1936, while maintaining its family business roots, d'Amico, has been steadily expanding internationally.

The Group is present today in the main financial and maritime capitals of the world. In addition to its headquarters in Italy, d'Amico also has offices in Monaco, the United Kingdom, Ireland, Luxembourg, Singapore, the United States, Canada, Chile and India.

In terms of Group strategy, there is strong focus on growth and development to strengthen competitiveness in the global market further. d'Amico pays the same attention to stakeholder interests, and environmental protection is always one of d'Amico's ethical focuses and business objectives. Experience, competence and corporate social responsibility as well as attention to customer needs, operational safety and the environmental aspects are its core values, as is the continuous professional development of its teams, and investment in an important state-of-the-art and ecological fleet is among the Group's main priorities.

d'Amico Group has always been committed to supporting and sponsoring the world of art and culture to present social, cultural, economic and environmental topics to an ever-growing audience. Given that it is a very widespread Italian presence in the Monegasque business world, d'Amico regularly supports events aimed at promoting art and culture.

For more information : www.damicoship.com



Helena Newman, President of Sotheby's Europe says : "We are delighted to support this exhibition, which celebrates the master of Surrealism and takes us on a remarkable journey through the artistic career of Dalí over a period of eight decades. Bringing together over a hundred works, this exhibition will explore the fruits of Dali's prodigious subconscious in detail".

Since 1744, Sotheby's has united collectors with works of art of international importance. Sotheby's became the first global auction house when it expanded from London to New York (1955), passing through Hong Kong (1973), where it was the first to hold sales, in India (1992), in France (2001) and finally in China (2012) where it has become the leading international "Fine Art" auction house.

Today, Sotheby's holds auctions in nine different venues, including New York, London, Hong Kong and Paris ; the Sotheby's BidNow program allows visitors from all over the world to track all auctions on-line and bid directly from any location.

The company offers collectors the opportunity to utilise Sotheby's Financial Services; this is the world's only full-service art finance company, and can be used not only for private sales in more than 70 categories, including S|2, the gallery of the Contemporary Art Department of Sotheby's and for two other commercial sales : Sotheby's Diamonds and Sotheby's Wine.

Sotheby's has a global network of 90 offices in 40 countries and is the oldest company listed on the New York Stock Exchange.

SPOTLIGHT ON AN EXHIBITION AT THE PALACE OF MONACO

Cabinet

DE

S.A.S. LE PRINCE DE MONACO

Service de Presse

Palace of Monaco,
Thursday 14 March 2019

« Monaco, 6 May 1955. Histoire d'une rencontre »

Exhibition at the Palace of Monaco 14 May - 15 October 2019

Between 14 May and 15 October 2019 the State Rooms of the Palace of Monaco will host an exceptional exhibition entitled «Monaco, 6 May 1955. Histoire d'une rencontre».

Organised by the Archives of the Palace of Monaco and the Audiovisual Institute of Monaco, this unique and original exhibition will put into context and into perspective, in this year of the 90th anniversary of the birth of Grace Kelly, her first meeting with Prince Rainier III of Monaco.

Before winning an Oscar for best actress in March 1955 for her role in *The Country Girl*, Grace Kelly had shot *To Catch a Thief* by Alfred Hitchcock on the Côte d'Azur the year before, which included one of the legendary scenes which took place on the heights of the Principality.

Guest star of the VIIIth edition of the Cannes Film Festival, Grace Kelly agreed to change her schedule for a last-minute meeting with the Prince of Monaco, on the afternoon of 6 May 1955. Set up by Pierre Galante, a journalist at Paris Match, this meeting, which almost never happened, was immortalised by the magazine's photographer, Michel Simon, as well as by the Irish photographer Edward Quinn, who had been working for a long time on the Riviera.

The photos taken by these two privileged witnesses will be exhibited together for the first time. Posed or taken on the fly, these pictures, of different formats, demonstrate the interest and the technical and artistic quality of the work of the press photographers.

Conceived as a photographic journey in the State Rooms of the Palace of Monaco, the exhibition retraces the steps of Grace Kelly, in the very places where she met Prince Rainier, with the dress she wore on this occasion, along with personal items, letters, testimonials, newspaper excerpts and films. All this documentation shows how the article, which passed almost unnoticed at the time, has become a legend, with its memories and stories.

Less than a year after this fleeting but decisive meeting, Prince Rainier III married Grace Patricia Kelly in Monaco on 18 and 19 April 1956.

« Monaco, 6 May 1955. Histoire d'une rencontre »
Commissioners: Thomas Fouilleron & Vincent Vatrican
Palace of Monaco
Place du Palais - Monaco
Visit of the State Rooms
14 May-15 October 2019

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Monaco, 6 mai 1955

Histoire d'une rencontre

Exposition

Palais princier

14 mai > 15 oct. 2019



ARMS OF MONACO

INSTITUT
DU DEVELOPPEMENT
DE MONACO