



FUNDACIÓ
GALA-SALVADOR DALÍ



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Cat. no. P 355

Cartell (Poster)

Poster for the Fair of the Holy Cross, 1921

Date: 1921

Technique: Gouache on paper

Dimensions: 52 x 64 cm

Signature: Signed upper left corner: *S/DALÍ*

Location: The Dali Museum, St. Petersburg (Florida)



Provenance

- Domingo Carles, Barcelona
- Galeria Maragall, Barcelone
- E. and A. Reynolds Morse, Cleveland (Ohio)

Observations

Original for the Fair of the Holy Cross programme-poster from 1st to 8th May, 1921.

Exhibitions

- 1922, Figueres, Casino Menestral, *Exposició d'artistes empordanesos*, 02/07/1922 - 16/07/1922, cat. no. 22
- 1965, New York, Gallery of Modern Art, *Salvador Dalí, 1910-1965*, 18/12/1965 - 13/03/1966, addendum p. 5
- 2009, Melbourne, National Gallery of Victoria, *Salvador Dalí : liquid desire*, 13/06/2009 - 04/10/2009, no reference

Bibliography

- A. Oriol Anguera, *Salvador Dalí*, Cobalto, Barcelona, 1948, p. III
- A. Reynolds Morse, *A new introduction to Salvador Dalí*, Reynolds Morse, Cleveland, 1960, p. 85
- Max Gérard, *Dalí de Draeger*, Blume, Barcelona, 1968, il. 184 (detail)
- *The Draftsmanship of Salvador Dalí, a portfolio of watercolors and drawings*, The Salvador Dalí Museum, Cleveland [Ohio], 1970, p. 57
- Maria Isabel Hernando, "Salvador Dalí", *Los Protagonistas de la historia*, 31/12/1970, Madrid, n. p.
- Salvador Dalí, *Les Vins de Gala*, Draeger, Paris, 1977, p. 251 (detail)
- *Dalí: the Salvador Dalí museum collection*, Bulfinch, Boston. Toronto. London, 1991, il. 135
- *Salvador Dalí: the early years*, South Bank Centre, [London], 1994, p. 131
- *Les Essentiels de l'art Dalí*, Ludion, Amsterdam, 2003, p. 26
- *The Portable Dalí*, Universe, New York, 2003, p. 26
- *El País de Dalí*, Consorci del Museu de l'Empordà, Figueres, 2004, p. 111 (indirect image)
- *Salvador Dalí : liquid desire*, National Gallery of Victoria, Fundació Gala- Salvador Dalí, The Salvador Dalí Museum, Melbourne, Figueres, St. Petersburg (Florida), 2009, p. 56
- *Salvador Dalí*, Yomiuri Shimbun, Culture Promotion Department, Tokyo, 2016, p. 57

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