

PRESS DOSSIER



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**Gala and Salvador Dalí, one of the best artist tandems of the c. XX**

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## o. EXECUTIVE SUMMARY

The **Fundació Gala-Salvador Dalí** was created at the express wish of Salvador Dalí in 1983 with the mission of promoting, fostering, disseminating, enhancing the prestige, protecting and defending the artistic, cultural and intellectual oeuvre of the painter, and his goods and rights of any nature worldwide.

It is a **non-profit private foundation, with a global mission** and totally **independent** management. It is oriented towards efficiency, thereby allowing it to be **self-financing**. Dalí presided over it and directed up to his death in 1989.

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### Artistic and Documentary heritage

Value	€ 385 m
No. of works in collection	+ 4,000
No. of works acquired since 1991	355
Investment in acquisition of works since 1991	+ 70 M €
No. of works loaned since 2005	980
Library of the Centre for Dalinian Studies	11,300 volumes
Photographic archive	20,000 photographs
Manuscripts	700 units

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The Foundation manages the **tangible and intangible heritage** of the artist.

- Dalinian Triangle: Made up of the three museum spaces managed by the Foundation and acting as the driving force of innovative tourist-cultural activity. Museum spaces:
  - o *Dalí Theatre-Museum*. The **largest surrealist work** created by the artist.
  - o *Salvador Dalí House-Museum*. The artist's only stable residence. Place of permanent inspiration and artistic creation.
  - o *Gala Dalí Castle*. The refuge Dalí gave her as a love promise.
- The largest international collection of works by Salvador Dalí.
- Salvador Dalí documentary collection. Library, photographic archive, press clippings, etc.
- Management of the **intellectual and industrial property rights, image rights and moral right** of Salvador Dalí.

The Foundation carries out a **dynamic and efficient management** that allows it to consolidate itself year after year as a socio-economic driving force in its geographical zone of influence and to become a world reference for the Dalinian art market. The main areas of activity are:

- *Museums.* Maintenance and management of visitor flows. Management of reservations and sale of tickets. Guided visits and staff training.
- *Scientific-technical.* Preservation and restoration of the Dalinian oeuvre. Research, documentation and study. World reference-point in the Dalinian art market.
- *Academic-informative.* Research, custodianship, cataloguing and dissemination of the art and documentary collections of the Foundation. Extensive educational provision. Publications and multimedia editions in more than 7 languages. Temporary exhibitions offered internationally.
- *Legal.* Defence and fight against fraud. Legal regulations. Registration and protection of trademarks.
- *Business operation.* Management of rights and licences. Own running of the museum shops. Active policies of commercial operation of trademarks/brands.



Galatea Tower. Headquarters of the Dalí Foundation. Figueres

## 1. FUNDACIÓ GALA-SALVADOR DALÍ

*A private Foundation oriented towards efficiency with a global mission*

The Fundació Gala-Salvador Dalí was created in 1983 at the express wish of Salvador Dalí i Domènech (1904-1989), who presided over it and directed it up until his death in 1989. It has its headquarters in Torre Galatea, a building acquired in 1981 and named by Salvador Dalí in homage to his wife Gala.

**Mission:** to promote, foster, disseminate, enhance prestige, protect and defend the artistic, cultural and intellectual oeuvre of the painter, and his goods and rights of any nature.

**Governing bodies:** the Foundation is organised on the basis of a Board, currently made up of 21 members divided into two groups: one of 12 life trustees and the other of 9 institutional trustees appointed by government bodies: Spanish central government, the Government of Catalonia, Figueres City Council and Cadaqués Town Council.

The following are the members of the Management Committee:

*Chairman:* Jordi Mercader

*Director of the Dalí Museums:* Montse Aguer

*General Director:* Fèlix Roca

*Advisor to the President:* Andreu Claret

*Secretary General:* Isabella Kleinjung

*Managing the artist's heritage*

### - TANGIBLE HERITAGE

The Fundació Gala-Salvador Dalí runs **three museum spaces** that form what is known as the *Dalinian Triangle*:

- the Dalí Theatre-Museum in Figueres (includes the permanent Dalí-Jewels exhibition)
- the Salvador Dalí House-Museum in Portlligat, Cadaqués (in the Costa Brava)
- the Gala Dalí Castle in Púbol (close to Girona city)

The running, maintenance and development of these three centres is an ongoing museological challenge, as they are three complex spaces with unique and very special characteristics, both in their architectural aspect (due to the variety and wealth of the artistic heritage they house and exhibit) and for the quantity and diversity of visitors they receive annually.

The Foundation manages the **largest collection** of works by Salvador Dalí. This unique collection is made up of thousands of objects from all Dalí periods and more than 4,000 works showing a great variety of techniques, materials and media: painting, drawing, sculpture, engraving, installations, jewels, holograms, photographs, stereoscopies, etc. A substantial part of these works is exhibited in the permanent collection of the Dalí Theatre-Museum.

As well as the collection itself, Fundació Gala-Salvador Dalí also has the most complete **documentary collection** on the Dalinian oeuvre. Enriched each year with new acquisitions, this collection includes the books that belonged to the Dalí/Gala private library, and the manuscripts, letters and documents so fundamental to progress in research work on the Maestro.

#### - INTANGIBLE HERITAGE

By designation of the Spanish State —Dalí's universal heir— the Foundation is manager of the **intellectual and industrial property and image rights** and of the **moral right** of the artist and his works. In this sphere, the Foundation carries out an international task of monitoring, authorisation and licensing of rights, commercial management of photographs and other images, as well as pursuing fraud and any illegal activity related with those rights.

## 2. AREAS OF ACTIVITY

#### - MUSEUMS

##### *Management and maintenance of the museum spaces*

The Foundation manages a set of heritage assets whose international reach means that it attracts a substantial number of visitors each year.

In order to ensure the quality of the visits to the three museums, the Foundation undertakes annual maintenance of the spaces and manages the reservations and ticket-sale services, planning of visitor flows, security personnel, gallery assistants and organisation of guided visits.

##### *Coordination and training*

Other noteworthy activities include coordination with the Cadaqués and Figueres tourist offices to integrate the museums of those localities into the theme and guided visits to those municipalities, distribution of promotional materials in the direct zones of influence of Púbol and Cadaqués, training visits to the house-museums for non-Foundation guides working for travel agencies and promotion services, logistical support for the various exhibition and information events and activities in the Foundation spaces.



## - SCIENTIFIC-TECHNICAL

### *Preservation of the Dalinian oeuvre*

One of the basic objectives of Fundació Gala-Salvador Dalí consists in ensuring the **future preservation** of the Dalinian oeuvre at the three museums it runs.

The main tasks include Preventive Conservation and Conservation and Restoration of the collection of works that belong to the Foundation's permanent collection.

Research, documentation, drawing up of reports and study of the Salvador Dalí technique and materials are priorities in ongoing expansion of the database on the Maestro's artistic procedures.

### *Enhancing prestige: the Foundation as unique point of reference for the art market*

Fundació Gala-Salvador is becoming consolidated year after year as a **world reference** within the Dalinian universe, through its services of expert appraisal, technical-artistic investigation, legal advice in defining criteria for the drawing up of reports, guidance concerning the terminology that must be used vis-à-vis official bodies in revising the latest versions of reports, and most particularly in specifying the criteria for classification and categorisation of works depending on the degree to which the maestro's creativity played a part in them.

## - ACADEMIC-INFORMATIVE

### *Documentation, cataloguing and research*

Notable for their importance among the activities carried out by Fundació Gala-Salvador Dalí are those devoted to **making inventories of, cataloguing and disseminating** its documentary collection, made up of the legacy of Salvador Dalí and the new acquisitions of works and documents to which the Foundation devoted important resources.

The **Centre for Dalinian Studies** library now houses 7,800 leaflets/brochures, 8,200 letters, 10,200 books, 16,000 photographs, 700 manuscripts, 2,000 postcards, 7,000 magazines and 900 videos which, in addition to constituting the largest documentary collection on the Dalinian oeuvre, allows for increasing strides to be made each year in research on the artist.

### *Publications*

As a fruit of research work, organisation of seminars and collaboration projects with other publishers, the Foundation issues each year various publications such as catalogues, museum guides and books by and about Salvador Dalí. These publications are issued in more than seven languages, in order to ensure **international dissemination** of the Maestro's artistic creation.

Of particular importance is the project the Foundation embarked upon in 2004 and concluded in 2017. A Catalogue Raisonné of the Salvador Dalí's paintings which includes 1,000 works from 1919 up to 1983, published on-line on the Foundation website. This digital medium ensures the universality of the information and offers it free of charge to users.

#### *Educational Service*

Over the last decade a **broad educational service** has also been offered around the three museums managed by the Foundation, encompassing various educational visits adapted to the particular needs of each age segment: schoolchildren, family groups and adults, in as many as 9 languages.

The Foundation's Educational Service also contributes towards dissemination and knowledge of the artist by publishing educational work, multimedia publications and developing new educational resources to be used on the website.

#### *Temporary exhibitions*

Many of the works in the collection are shown in temporary exhibitions organised within and outside of the museums, whether in projects organised by the Foundation itself or in loans made to institutions and museums around the world.

***Over 10 million people have enjoyed Dalí's work over the last decade***

#### *Off-line and on-line communication*

The Communication area benefits from the undoubted attraction exercised by Salvador Dalí and his work. Its objective is to make known the work carried out by the various departments of the Foundation. Information is provided about the materials at and activities held at the museums themselves, but also those that take place at international venues, thereby fulfilling the founding mandate of promoting and disseminating the legacy of the artist domestically and abroad, not only through the traditional media but also the new channels offered by the Internet and social networks.

#### **- LEGAL**

##### *Defence and fight against fraud*

As manager of the intangible heritage of Salvador Dalí, the Foundation carries out a rigorous task of defence and protection of the rights deriving from the artist, in relation to his oeuvre and his person.



Going beyond a strict monitoring of copyright and image rights, the Foundation's legal department defines the policy on industrial property rights (i.e. on its registered trademarks), coordinates pre-litigation proceedings and judicial processes arising from the most diverse breaches of rights by third parties internationally, and in the last resort the fight against fraud. In the exercise of this coercion task some of the most notable collaborations are with the FBI, INTERPOL and other international police forces within the framework of supranational investigations or of seizures of work attributed to Dalí, thereby consolidating the Foundation as a worldwide reference institution in the Dalinian market.

#### **- BUSINESS OPERATION**

##### *Management of licences*

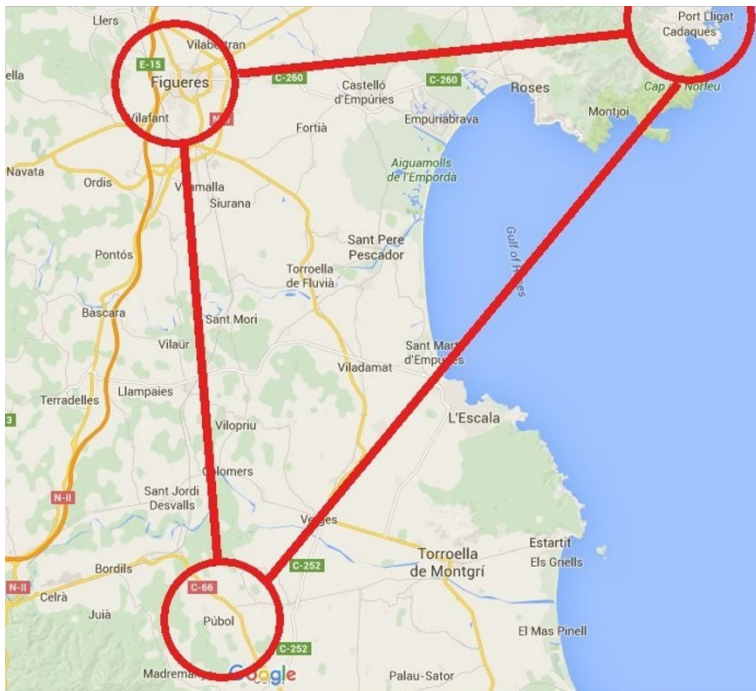
The Foundation carries out a function of **control, authorisation and licensing** of the rights deriving from the figure, work and name of Salvador Dalí. To that end, it has the collaboration of the VEGAP plastic arts copyright association and of the CISAC international network of Management Companies, which carry out a function of intermediation and monitoring and inspection.

##### *Operation of trademark rights*

The Foundation is a pioneer in defining and planning a strategy for operating the trade-mark rights of an artist. It has developed an extensive strategy of licensing of high-range products based on collaborations and agreements with companies enjoying broad and solid recognition in the luxury market, for the purpose of reinforcing and consolidating the trade-mark image of Salvador Dalí worldwide.

##### *Commercial development*

The Foundation itself runs the shops at the Dalí Museums in an efficient manner which makes them a major source of income. The expenditure per visitor at its shops is one of the highest to be found in this type of business. The Foundation designs and produces its own ranges of exclusive products from clear parameters and lines of action based on respect for the work of the artist and its dissemination.



The Dalinian Triangle is made by joining the three Dalí Museums

### 3. THE DALINIAN TRIANGLE

*Territory as ongoing inspiration and driving force of innovative tourist-cultural activity*

*“In this privileged place the real and the sublime almost meet. My mystical paradise starts on the plains of the Empordà, surrounded by the Les Alberes hills, and reaches plenitude in Cadaqués Bay. This landscape is my ongoing inspiration.”*

The Dalinian Triangle is the geometrical figure that would appear on a map of Catalonia if we were to draw a line between the municipalities of Púbol, Portlligat and Figueres. These three localities recount for us the trajectory of an internationally renowned artist who was nevertheless entirely linked to this territory. This space, concentrated in a territory of scarcely 40 square kilometres, contains the elements that make up the Dalinian universe: its museums, landscape, light, architecture, relief, customs, legends, gastronomy, etc., essential for understanding the life and work of Salvador Dalí.

A concept at once tangible and mythical, the Dalinian Triangle allows an exploration of the universe of Dalí and serves as a gateway to a multiple universe of subjective sensations and experiences for those who visit it.



Dalí in Mae West Room. Photo Melitó Casals "Meli"

### 3.1. THE DALÍ THEATRE-MUSEUM/ FIGUERES

*The largest surrealist work conceived and created by Salvador Dalí*

*"I want my museum to be like a single block, a maze, a great surrealist object. It will be an absolutely theatrical museum. People who come to see it will leave with the feeling of having had a theatrical dream."*

The Dalí Theatre-Museum in Figueres stands as a unique experience in observing, living and enjoying the work and thought of Salvador Dalí. It contains **the largest collection of works** recounting the painter's artistic trajectory, from his earliest artistic experiences — Impressionism, Futurism, Cubism, etc. — through his creations in Surrealism, down to the works of the last years of his life. It is important to highlight the set of works the artist created in order to be placed on permanent exhibition in his Museum. More than 1,500 pieces that encompass all types of artworks (painting, drawing, sculpture, engraving, installation, hologram, stereoscopy, photography, etc.) are on permanent exhibition at the Dalí Theatre-Museum, as well as works by other artists he liked or that belonged to his collection.

They include the works of two artists in particular, for whom Dalí wished to reserve two galleries of his Museum: Antoni Pitxot, whom Dalí personally appointed Director of the Theatre-Museum, and Evarist Vallès.

The Dalí Theatre-Museum currently comprises three clearly differentiated museum spaces:

- **The original space:** made up of the former Municipal Theatre — a 19th century building, damaged by fire in 1939 and converted into the Theatre-Museum based on the ideas and designs of the painter himself. This part forms a single artistic object in which each element is an inseparable part of the whole, a creation by the artist that is maintained just as he conceived it.
- **New galleries:** from the crypt (as Dalí wanted to be buried beneath the dome of his museum) to the rooms belonging to Torre Galatea, a building acquired in 1981 and christened by Salvador Dalí with that name in homage to his wife Gala. Dalí lived there in the last years before his death on 23 January 1989. In 1990, an extension of the Theatre-Museum was opened up in the very building in which the artist had lived, which now has particularly on show the works of his last period, from 1979 to 1983. The new rooms were inaugurated in 1994.
- **The DALÍ·JEWELS gallery.** In 1999 Fundació Gala-Salvador Dalí acquired the collection of jewels that had belonged to the North American Owen-Cheatham Foundation. The jewels had been exhibited earlier at the Dalí Theatre-Museum, during the artist's lifetime, over the months of August and September 1973, a year before the inauguration of the Museum in order to promote its opening. The Dalí·Jewels space was opened to the public in 2001, and shows the collection of thirty-seven jewels of gold and precious stones and 27 preparatory drawings and paintings on paper that the artist made between 1941 and 1970.



Photo Josep Algans



The Dalí·Jewels gallery

*“Without a public, without the presence of spectators, these jewels would not fulfil the function for which they were created. The spectators thus become the final artists. Their vision, their heart, their mind — fused with and capturing with greater or lesser understanding the creator's intention — lend them life.”*

The Dalí Theatre-Museum was inaugurated on 28 September 1974, with the constant support of the city and of the mayor and with the direct and active participation of the painter. It is one of the most-visited museums in Spain, reaching the figure of **726,199 visitors** in 2023.





Salvador Dalí House-Museum, Portlligat Bay

### 3.2 SALVADOR DALÍ HOUSE-MUSEUM/ PORTLLIGAT

*“I have constructed myself on these stones: here, I have created my personality, discovered my love, painted my work, built my house. I am inseparable from this sky, from this sea, from these rocks, linked forever to Portlligat.”*

A visit to the Salvador Dalí House-Museum in Portlligat is indispensable for those wishing to gain a good knowledge of the universe and private life of the painter. The House-Museum is located in Portlligat bay, just to the north of the town of Cadaqués, where the painter's father was born and where he himself had spent long periods during his childhood and youth. So, as well as the house itself visitors can discover the landscape surrounding it, a unique landscape with which Dalí was associated from a young age and that is reminiscent of the landscape of his dreams. The particular geology of Cape Creus was a major source of fantasy and inspiration for the painter. The Portlligat house is yet another work by Salvador Dalí, a Dalí seeking isolation and peace in which to paint. It was his only stable residence, the place he most often lived in, six or seven months a year. Gala and Salvador Dalí set up home in Portlligat during the spring of 1930, buying a simple fisherman's cabin. In 1930 Portlligat was an incipient urban structure made up of some twenty cabins, aligned on either side of a small stream, an isolated and solitary place. Right from the outset, the green and grey of the landscape and of the olive trees, the primitive rural constructions, the rocky coast and the water of the small bay became constant themes in Dalí's paintings.

By 1932 the house was made up of two cabins and a small annexe, and in 1935 the Dalís undertook the first refurbishment and a sizable extension. When Gala and Salvador Dalí returned from the United States in the summer of 1948, following an absence of twelve years, they took the decision to make Portlligat their definitive place of residence. Dalí needed a space to work, but also in which to put some order into and store the things that the nomad life of those years had not allowed him to keep. From then on, the house grew constantly, with new constructions and the addition of further cabins, so as to adapt to Dalí's new needs, particularly for structuring a workspace to cope with the formats and complexity of the painter's task. The studio, library and bedroom were built, while the 1960s saw completion of the oval room, the courtyard, the summer dining-room and the swimming pool, which was completed in the summer of 1971.

The result of the successive extensions and changes is a labyrinthine structure which, from a single point of departure at the entrance, spreads out and winds in a succession of small, singular spaces linked together by narrow passages, small height-differences and dead ends. The various areas are adorned with items that lend them a special warmth: carpets, whitewash, dried flowers, tapestries, antique furniture. They house a large variety of objects of varying value but which, by accumulation, contribute towards defining the magical atmosphere of the whole. All these spaces have differently sized openings, of different shapes and proportions, that frame the same omnipresent landscape of Portlligat bay.

There are three types of spaces in the house:

- **Private.** A first group corresponds to the private life of the Dalí couple: the entrance hall, the dining room, the library, the bedroom and the living rooms, areas showing an obsessive sense of order and pulchritude. The books and works that Dalí had at the house currently form part of the documentary and other collections of the Foundation.

- **Artist creation.** A second group consists in Salvador Dalí's working areas, the studio/workshop and the Models' Room, which accumulate very diverse objects related with the artistic activity. In the Portlligat house's studio Salvador Dalí executed works such as the two versions of the *Madonna of Portlligat* (1949 and 1950), *The Christ of Saint John of the Cross* (1951), *The Last Supper* (1955), *The Discovery of America by Christopher Columbus* (1958-59), *The Battle of Tetouan* (1962), *Apotheosis of the Dollar* (1965), *Tuna Fishing* (1966-67) and *The Hallucinogenic Toreador* (1969-70), among others, many of them of large dimensions.

- **Public appearance.** A third group correspond to the spaces for public representation and performance, the summer dining room, the courtyard and the swimming pool. During the restoration work these spaces were recreated in all their details, since they had deteriorated greatly due to being in the open air, but also to recover the scenographic atmosphere they had in the 1960s and 1970s.

The Salvador Dalí House-Museum in Portlligat was opened to the public in 1997. The Department of Culture of the Government of Catalonia declared the house and its setting a Cultural Good of National Interest in 1998. The House received **161,176 visitors** in 2023.





Gala Dalí Castle, Púbol

### 3.2. THE GALA DALÍ HOUSE-MUSEUM/ PÚBLOL

*“I give you a gift of a Gothic castle, Gala.*

*I accept, with one condition — that you only come to visit me at the Castle at my invitation.*

*I accept, since I accept anything in principle, on the condition that there are conditions. That is the very principle of courtly love.”*

Elena Ivanovna Diakonova, Gala (1894-1982), executed the deed of purchase of Púbol Castle on 1 June 1970. Two years earlier, Salvador Dalí had decided to keep the promise he had made to Gala back around the 1930s, to give her a castle as a present. In 1968, as the works on construction of the Theatre-Museum in Figueres gathered pace, Dalí charged his assistants with finding him a castle not very far from his residence in Portlligat. When they showed him Púbol, near the city of Girona and the Els Àngels Church, where Gala and Dalí had married in 1958, he did not hesitate for a second. **That gift would be Gala’s refuge**, to which Dalí — as he himself used to say — could only enter strictly on invitation.

By 1969 the castle had reached an advanced state of deterioration; the garden had been neglected and was overrun with a vegetation that dominated everything, creating a romantic atmosphere that entranced the Dalí couple and which they tried to preserve in the restoration. The spaces left after the knocking down of ceilings and floors were used very intelligently, creating rooms of considerable height that contrasted with more enclosed

spaces, consolidating the ruin and resolving the structural problems without concealing the scars left by the passage of time.

**An effort was made to create a secret, enclosed, mysterious, private place, with spaces of great beauty.** Dalí and Gala acted with new resources: enhancing the exuberance of the plant life, putting pictorial representations on walls and ceilings, exalting a certain textile baroque in curtains, sofas and beds.

**Salvador Dalí involved himself in the decoration work, both in the garden and in some rooms at the castle, as shown by the preparatory drawings that have been kept.** He designed two chimneys, had the “G” for Gala placed over doorways to denote the place’s ownership, while he personally painted some works for the castle: a large oil painting entitled *The Way to Púbol* (1971-73), the ceiling panel of the Shields Room, a false door and two false radiators, a figure of Gala on metal and some other small paintings distributed all over the house. The canvas that adorns the ceiling of the Shields Room was made at the same time as the ceiling in the Wind Palace at the Theatre-Museum in Figueres, while the central part repeats practically the same themes. ***It gave me pleasure to decorate the ceilings so that when Gala raised her eyes, she would see me always in her heaven,*** was how Dalí explained the matter.

The attic of the castle is the part of the building that was most extensively transformed during the latest restoration work. It currently houses a permanent exhibition of Gala’s wardrobe, *Gala’s Galas*, including items ranging from dresses by Christian Dior and Pierre Cardin to clothes designed by Salvador Dalí himself. The rest of the castle — except for a part on the ground floor set up for House-Museum reception and shop functions — has been left as it was during the years Gala and Salvador Dalí lived there.

Gala died in Portlligat on 10 June 1982, at the age of 88 years. Her last journey, in the Cadillac that remains today in the garage of the castle, was to Púbol to be buried in the room known as the Tithe Room.

Once Gala had died, Dalí did not want to leave her alone in the crypt and so moved into the castle himself, where he followed practically the same regime of solitude and withdrawal as she herself had practised. It was during this period at Púbol that the painter created his last works. Dalí lived at the castle between June 1982 and August 1984, when he had to be hospitalised due to burns suffered from an accidental fire that broke out in his bedroom. He then moved to Torre Galatea in Figueres, where he lived till his death in 1989.

The Gala-Dalí Castle in Púbol was opened to the public in 1996 and is at present used for small-format temporary exhibitions that result from the investigative work carried out at the Centre for Dalinian Studies, which work is of high academic content and allows many aspects of this multi-faceted artist to be discovered. This museum space received **65,226 visitors** in 2023.

## 4- TEMPORARY EXHIBITIONS

YEAR	EXHIBITION TITLE	CITY	MUSEUM
1999	<i>The Universe of Salvador Dalí</i>	Yamanashi Hiroshima Nagoya Osaka Tokyo Marugame	The Yamanashi Prefectural Museum The Hiroshima Prefectural Museum The Matsuzakaya Museum of Art The Museum of Art The Isetan Museum of Art The Marugame Genichiro-Inokuma Museum of Contemporary Art
2000	<i>Salvador Dalí</i>	Beijing	National Fine Arts Gallery
2001	<i>Dalí: A genius of the 20th century</i>	Taipei Shanghai	The National Palace Museum The Shanghai Fine Arts Museum
2002	<i>Dalí and the force of imagination</i>	Skärhamn	Nordiska Akvarellmuseet, Södrahmnen
2003	<i>Salvador Dalí: Dream of Venus</i>	New York	Queens Museum of Art, New York
2004	<i>Dalí. Mass Culture</i>	Barcelona Madrid Saint Petersburg Rotterdam	CaixaForum Reina Sofía Museum Salvador Dalí Museum Boijmans Van Beuningen
2005	<i>Dalí</i>	Venice Philadelphia	Palazzo Grassi Philadelphia Museum of Art
2006	<i>Dalí a centennial retrospective in Japan</i>	Tokyo	The Ueno Royal Museum
2007	<i>Dalí multifaceted: centenary exhibition</i>	Osaka Nagoya Sapporo	The Suntory Museum The Nagoya City Art Museum The Hokkaido Museum of Modern Art
2007	<i>Salvador Dalí: Surrealisti!</i>	Espoo	The Espoo Museum of Modern Art
2008	<i>Dalí, Painting &amp; Film</i>	London Los Angeles Saint Petersburg New York	Tate Modern Los Angeles County Museum of Art The Salvador Dalí Museum The Museum of Modern Art (MOMA)
2008	<i>Salvador Dalí: a surrealist in Istanbul</i>	Istanbul	Sakip Sabanci Müzesi
2009	<i>Salvador Dalí: Liquid Desire</i>	Melbourne	The National Gallery of Victoria

YEAR	EXHIBITION TITLE	CITY	MUSEUM
2010	<i>Salvador Dalí: The Late Work</i>	<b>Atlanta</b>	High Museum of Art
2010	<i>Salvador Dalí: il sogno s'avvicina</i>	<b>Milan</b>	Palazzo Reale
2011	<i>Salvador Dalí: a retrospective</i>	<b>Moscow</b>	The Pushkin State Museum of Fine Arts
2012	<i>Dalí: un artista, un genio</i>	<b>Rome</b>	Complesso Monumentale del Vittoriano
2012-13	<i>Dalí</i>	<b>Paris</b> <b>Madrid</b>	Centre Pompidou Reina Sofía Museum
2014	<i>Salvador Dalí</i>	<b>Rio de Janeiro</b> <b>Sao Paulo</b>	Centro Cultural do Banco do Brasil Instituto Tomie Ohtake
2015	<i>Media-Dalí</i>	<b>Shanghai</b>	K11 Art Foundation
2016	<i>Salvador Dalí</i>	<b>Kyoto</b> <b>Tokyo</b>	Kyoto Municipal Museum of Art National Art Center
2016	<i>Dalí. Il sogno del classico</i>	<b>Pisa</b>	Palazzo Blu
2017	<i>Dalí. Surrealist and Classicist</i>	<b>Saint Petersburg</b>	Fabergé Museum
2018	<i>Gala Salvador Dalí. A room of one's own in Púbol</i>	<b>Barcelona</b>	National of Museum of Art of Catalonia
2018-19	<i>Io Dalí</i>	<b>Naples</b> <b>Catania</b>	Palazzo delle Arti Museo Civico Castello Ursino
2019	<i>Dalí, une histoire de la peinture</i>	<b>Monaco</b>	Grimaldi Forum
2020	<i>Salvador Dalí. Magic Art</i>	<b>Moscow</b>	Manege Exhibitions Hall
2021	<i>Salvador Dalí. Imagination &amp; Reality</i>	<b>Seoul</b>	Dongdaemun Design Plaza
2021	<i>Atomic Leda &amp; other representations of Gala</i>	<b>Saint Petersburg</b> <b>Russia</b>	Fabergé Museum
2022	<i>Mind of Genius. Salvador Dalí</i>	<b>Taipei</b> <b>Taiwan</b>	Gallery of the National Chiang Kai-shek Memorial Hall



## **- EXHIBITIONS IN THE DALÍ SPACES**

### **3DALÍ. Dalí and holography: virtual reality and illusion of reality**

An exhibition devoted to Salvador Dalí's research in the sphere of holography. Two chronoholograms are presented, under the titles *Alice Cooper's Brain* and *Dalí painting Gala*, together with projection of a Super 8 film showing Dalí in the process of painting Gala for the making of this second hologram.

### **Dalí by Halsman**

The exhibition presents a selection of eighty-eight photographs (and a Dalí gouache on photograph) that Philippe Halsman took of Salvador Dalí, counting at all times with his physical and conceptual participation.

The images in question, which Dalí had kept throughout his lifetime, are a reminder of a 37-year collaboration — from 1941 to 1978 — with another alchemist of the creative process.

### **Salvador Dalí and magazines**

An exhibition comprising 77 items: 74 magazines and newspapers and three direct interventions by Salvador Dalí on printed paper. The theme is Dalí's varied and extensive collaboration with the world of magazines and the written press. He did not restrict himself to writing articles, but also created covers, ads and illustrated articles of his own and ones by other authors. He used press as a medium, in collage form, for his work, and as a source of inspiration: a cover, an image, an article that had appeared in the press could be — and sometimes were — transformed into another image, another reading, and then converted into a work of his own. That activity led him to design certain pages, and even an entire publication: the *Dalí News*.

### **Gala. Album**

It contains 67 photographs by authors such as Meli, Joan Vehí, Batlles-Compte, Juan Gyenes, along with other excellent occasional photographers such as Luis Buñuel, and renowned photographers such as Man Ray, Brassai, Eric Schaal, Philippe Halsman and Cecil Beaton. They offer us an overview of the biography of Dalí's muse. The exhibition is divided into four themes that reflect different sides of Gala: "Elena Ivanovna Diakonova", "Gala Éluard", "Gala Dalí" and "Gala the Muse". There are also reproductions of paintings and drawings by Dalí show how Gala influenced his work.

### **Dalí versus Schaal**

The exhibition contains 60 photographs of Dalí taken by Eric Schaal during the execution of various projects, and other photos of them both together. It has been divided into seven groups: "Portraits", "Dalí exhibition at the Julien Levy Gallery in New York (1939)", "*The Dream of Venus* (1939)", "*The Face of War* (1939-1940)", "Dalí at Hampton Manor (1941)", "*What Dalí thinks about* (1942)", and "Salvador Dalí-Eric Schaal (1939)". The photographs are a selection from the Schaal collection that the Dalí Foundation acquired in 2005 and consists of 218 negatives, 68 period copies on paper, 43 slides and the corresponding public communication rights.

***Dalí graphist***

It reveals a new aspect of Salvador Dalí: that of graphist. Dalí made an author design that was highly personal, far-removed from fashions, always related with his iconography and evolving in accordance with the rest of his work, and particularly his painting. In Dalí the graphist we see the artist's absolute creative independence as he sets aside the norms and other guidelines dictated by the market and thus achieves the utmost freedom of expression and of interpretation, although in certain specific cases, as in *The Secret Life of Salvador Dalí*, he also shows great interest in typographic composition.

***Dalí + Disney = Destino***

A small-format exhibition with Foundation Dalí materials illustrating the intense collaboration between these two great artists in the making of *Destino*. It includes a projection of the short film *Destino*, along with the display of 27 Dalí pieces: 1 oil painting, 1 water colour, 15 preparatory drawings (10 not shown before) and 9 photographs of Dalí engaged in the creative process with these materials, of the Disney couple in Portlligat in 1957, and of the Dalí couple in Burbank (California).

Among many others.



## 5. INFORMATION OF INTEREST

Foundation website:	<a href="https://www.salvador-dali.org/en/">https://www.salvador-dali.org/en/</a>
Salvador Dalí's biography:	<a href="https://www.salvador-dali.org/en/dali/bio-dali/">https://www.salvador-dali.org/en/dali/bio-dali/</a>
Gala's biography:	<a href="https://www.salvador-dali.org/en/dali/bio-gala/">https://www.salvador-dali.org/en/dali/bio-gala/</a>
Catalogues raisonnés:	<a href="https://www.salvador-dali.org/en/artwork/catalogue-raisonne/">https://www.salvador-dali.org/en/artwork/catalogue-raisonne/</a>
Publications:	<a href="https://www.salvador-dali.org/en/research/document-collection/">https://www.salvador-dali.org/en/research/document-collection/</a>
Practical information:	<a href="https://www.salvador-dali.org/en/museums/">https://www.salvador-dali.org/en/museums/</a>
Press releases:	<a href="https://www.salvador-dali.org/en/services/press/press-releases/">https://www.salvador-dali.org/en/services/press/press-releases/</a>

### PRESS OFFICE

**Head of Communication:** Imma Parada

Address: Pujada del Castell, 28  
E-17600 Figueres. Catalonia

Phone N. +34 972 677 516  
**comunicacio@fundaciodalí.org**

[www.facebook.com/MuseusDali](http://www.facebook.com/MuseusDali)

<https://twitter.com/MuseuDali>

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