



Dalí

Page 4:

Self-Portrait, c. 1921

Oil on canvas, 36.8 x 41.8 cm

Salvador Dalí Museum, St Petersburg (Florida)

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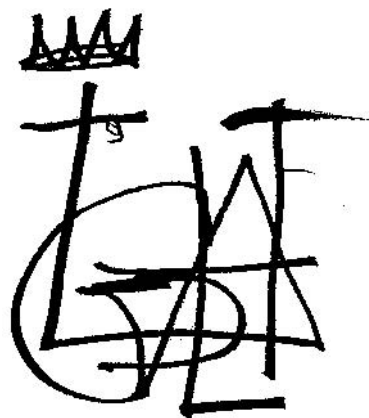
"In view of the tangle of riddles, Dalí has emerged to conquer the world of painting, and out of this fight has brought us something more valuable than gold. He has opened up new horizons to spread them before us, but above all has given us something more tangible: Salvador Dalí."

– Julien Green



Biography

- 1903 August 1, death of Dalí's elder brother, Salvador Galo Anselmo, at the age of two from gastroenteritis.
- 1904 May 11, birth of Salvadore Felipe Jacinto Dalí in Figueras, a small fishing village in Spain. The family name, unusual in Spain, stems from the Catalan word "adalil", which in turn has its roots in the Arabic and means "leader".
- 1910 Dalí's grandmother Maria Ana Ferrés and aunt Catalina moved into Dalí's family home.
- 1914 Dalí's oldest existing works are dated from 1914.
- 1916 Aged twelve, Dalí was sent on holiday to the "Mulí de la Torre" estate of some family friends, the Pitchots, a few kilometers from Figueras, a place which became a place of magic for the then young Salvador.
- 1918 In winter, Dalí took part in a group exhibition of artists from Figueras. In the local newspaper, the fourteen-year-old was celebrated as an up-and-coming "master painter".
- 1919 Summer spent in Cadaqués, his father's birthplace on the Costa Brava, in a little holiday house.
- 1921 February 6, death of Felipa Doménech, Dalí's mother. The father promptly married his deceased wife's sister, Catalin, who had already been living in his household for the last eleven years.
- 1922 Accompanied by his father and his sister Ana Maria, Dalí traveled to the entrance examination at the art school in Madrid. After the examination commission accepted him, he moved into a room at the "Residencia de Estudiantes", a student residential and cultural centre based on the Oxford and Cambridge model.
- 1923 Sigmund Freud's *The Interpretation of Dreams* was published. Dalí began reading it immediately and used it to analyse his own dreams. Meeting between Dalí and Federico García Lorca.
- 1924 At the beginning of his second year of studies, Dalí was gated from the academy for twelve months. Dalí returned to Figueras where his father stood against the dictator Miguel Primo de Rivera for the elections. In October, Dalí returned to the academy and continued his bohemian life.
- 1925 In May, Dalí took part in the "First Iberian Artists' Art-Salon" with ten paintings, amongst them a portrait of his friend Luis Buñuel that he had painted in 1924. Dalí and Lorca traveled together to Figueras during the Easter holidays and developed a close relationship as from then. In November, the Dalmau gallery in Barcelona presented the first single-showing of Dalí's paintings.
- 1926 Dalí traveled to Paris to visit Picasso in his apartment in the rue de la Boétie. García Lorca wrote the *Ode to Salvador Dalí*. Painting of *Still Life (Invitation to Sleep)*. From a photo Ana Maria had taken of the sleeping poet in 1925, Dalí painted García Lorca's head in the style of a Roman bust, where the plastic qualities in relief and outline are broken down into shadows and the portrayal of features. Dalí and Lorca began to work on a piece together, *Mariana Pineda*. Dalí began working on the painting *Honey is Sweeter than Blood*. The painting *Basket of Bread* was exhibited at the Carnegie Museum of Art in Pittsburgh.
- 1927 June 24, premiere of *Maria Pineda*. In the summer, Dalí published a drawing titled *Holy Sebastian* in the magazine "L'Amic des Arts", dedicated to García Lorca.
- 1928 Drawing of the title-picture for "Gallo", the magazine that García Lorca published in Granada. Writing of the script for *Un chien andalou* – *An Andalusian Dog*.
- 1929 Dalí travelled to Paris to see the film *Un chien andalou* being shot. During his stay there, Dalí also signed a contract with the gallerist Camille Goemans. In the summer, Dalí met Gala Eluard in Cadaqués and they both fell in love with one another. End of November, a dispute broke out between Dalí and his father, who told him the family wished to have nothing more to do with him. Painting of *The Great Masturbator*.
- 1930 Gala published Dalí's *La femme visible* – *The Visible Woman*, a gathering of many of his thoughts on the double picture. October 22, presentation of *The Golden Age* – for which Dalí had made written contributions – to a discerning audience among whom were Gertrude Stein, Pablo Picasso, Marcel Duchamp, André Malraux and Man Ray.
- 1932 Purchase of *The Persistence of Memory* by the New York Museum of Modern Art after it had been exhibited in Julien Levy's gallery that year.



- 1933 Julien Levy was the first to devote a whole exhibition to Dalí.
- 1934 Dalí exhibited his painting *The Riddle of William Tell* in the Salon of the Indépendants early that year. Dalí and Lorca met for the last time in Barcelona. Two years later, shortly after the beginning of the Spanish civil war, García Lorca was murdered by Franco's soldiers. Dalí and Buñuel's friendship came to an end. In November, Dalí and Gala travelled to the United States for the first time.
- 1935 In January, the Dalís returned to Paris and were greeted with the news that they had caused a scandal in New York at a party celebration at the elegant New York restaurant, Coq Rouge.
- 1936-1939 More travels to the United States. In between times they lived in Italy and the south of France.
- 1936 On his second trip to New York in December 1936, Time magazine devoted the title page to him. It featured a portrait that Man Ray had taken of him.
- 1939 On May 21, World Fair in New York. As subject, Dalí chose the *Dream of Venus*. End of the year, Dalí led the Metropolitan Opera in his first dramatic work titled, *Bacchantal*, based on motifs from Wagner's *Tristan and Isolde*. Dalí leaves for the USA.
- 1940 The Dalís moved into a house at Pebble Beach not far from Los Angeles. Painting of *Soft Self-Portrait with Fried Bacon*. October 8, *Labyrinth* was premiered by the Ballets russes at the Metropolitan Opera.
- 1942 Halsmann designed the dust-jacket for Dalí's autobiography which appeared that year in English. End of the year, the New York Museum of Modern Art put on a retrospective of Dalí's work featuring fifty pictures and seventeen drawings. The exhibition subsequently went to eight other American cities. In December, Dalí met Eleanor and Reynolds Morse. Four months later the Morses bought their first "Dalí" for 1,200 dollars: *Daddy Longlegs of the Evening – Hope!*
- 1945 Director Alfred Hitchcock brought Dalí into the studio to create the dream-sequence for his psychoanalytically inspired film *Spellbound*.
- 1946 Dalí painted his first piece of work with a religious motive.
- 1948 Dalí converted to the Roman Catholic church. In the same year he returned once more to Europe with Gala and moved back into their house in Port Lligat.
- 1949 Salvador painted the first version of the Madonna of Port Lligat. As a model for the painting he used Piero della Francesca's *Madonna with Child* from the 15th century.
- 1950 Dalí created the dream-sequence for Vincente Minelli's comedy *The Bride's Father*.
- 1951 September 3, Dalí and Gala appeared as seven-metre tall giants at a ball in Venice.
- 1955 Dalí transferred his atelier for some days to the rhinoceros enclosure at the zoo in Vincennes, a suburb of Paris, in order to work on his paranoiac-critical version of the Bobbin-Lace Maker of Vermeer.
- 1956 Dalí married Gala (Jelena Deluwina Diakonoff of her real name, and called "Grädiva" by Dalí), a Russian born woman and widow of French poet Paul Eluard. She stayed by Dalí's side until her death in 1982 and acted as his muse, model and manager.
- 1967 Dalí bought the half-ruined Chateau Púbol for Gala.
- 1974 The seventy-year-old Dalí opened his "Teatro-Museo".
- 1976 Enrique Sabater took over Dalí's general affairs management and quickly succeeded in becoming a multi-millionaire at Dalí's expense.
- 1979 The Georges-Pompidou Centre in Paris devoted an extensive retrospective to Dalí.
- 1980's Dalí became ill with Parkinson's Disease.
- 1982 The Morses acquired over four hundred of his works, and amongst these approximately ninety paintings. They built a museum in St Petersburg, Florida for their collection in 1982.
- 1983 He painted his last picture: *The Swallow's Tail*.
- 1989 January 23, death of Salvador Felipe Jacinto Dalí.
- 1994 Exhibition on Dalí's formative years.



At the age of 37, Salvador Dalí wrote his autobiography. Titled *The Secret Life of Salvador Dalí*, the Spanish painter portrays his childhood, his student days in Madrid, and the early years of his fame in Paris up to his leaving to go to the USA in 1940. The exactness of his descriptions are doubtful in more than one place. Dates are very often incorrect, and many childhood experiences fit too perfectly into the story of his life.



Dutch Interior (Copy after Manuel Benedito)

1914

oil on canvas, 16 x 20 cm

Joaquín Vila Moner Collection, Figueras





The image that Dalí created of himself in 1942, and further developed in the years up to his death in 1989, shows an eccentric person, most at ease when placed in posed settings. Despite this tendency, Dalí often revealed intimate details of his life in front of the camera. This act of self-disclosure, as Dalí explains in his autobiography, is a form of vivisection, a laying bare of the living body carried out in the name of pure narcissism.

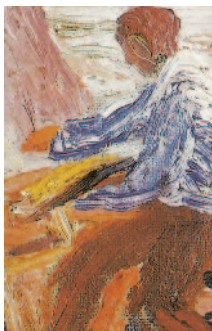
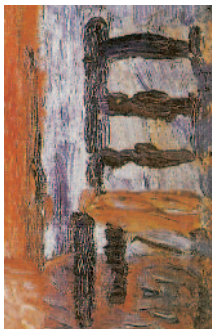


Portrait of Lucia

1918

oil on canvas, 43.5 x 33 cm
private collection





The more Dalí showed himself in public, the more he concealed himself. His masks became ever larger and ever more magnificent: he referred to himself as “genius” and “god-like”. Whoever the person behind the Dalí image really was remains a mystery.

Dalí's memories appear to begin two months before his birth on May 11th, 1904.

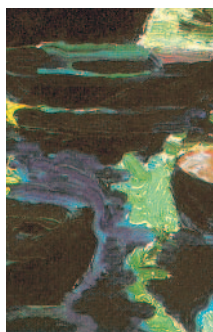
Self-Portrait in the Studio

c. 1919

oil on canvas, 27 x 21 cm

Salvador Dalí Museum, St Petersburg (Florida)





Recalling this period, he describes the “intra-uterine paradise” defined by “colors of Hell, that are red, orange, yellow and bluish, the color of flames, of fire; above all it was warm, still, soft, symmetrical, doubled and sticky.” His most striking memory of birth, of his expulsion from paradise into the bright, cold world, consists of two eggs in the form of mirrors floating in mid-air, the whites of which are phosphorising: “These eggs of fire finally merged together with a very soft amorphous white paste, characterized by their extreme

Port of Cadaqués at Night

1919

oil on canvas, 18.7 x 24.2 cm

Salvador Dalí Museum, St Petersburg (Florida)





elasticity. Technical objects were to become my biggest enemy later on, and as for watches, they had to be soft or not at all."

Dalí's life is overshadowed by the death of his brother. On August 1st, 1903, the first-born child of the family, scarcely two years old, died from gastroenteritis. The child Salvador sees himself as nothing more than a substitute for the dead brother: "Throughout the whole of my childhood and youth I lived with the perception that I was a part of my dead brother. That is,

Portrait of José M. Torres

c. 1920

oil on canvas, 49.5 x 39.5 cm
Museum of Modern Art, Barcelona





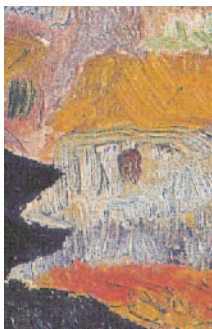
in my body and my soul, I carried the clinging carcass of this dead brother because my parents were constantly speaking about the other Salvador." Out of fear that the second-born child could also sicken and die, Salvador was particularly cosseted and spoiled. He was surrounded by a cocoon of female attention, not just spun by his mother Felipa Doménech Ferrés, but also later by his grandmother Maria Ana Ferrés and his aunt Catalina.

Portrait of the Cellist Ricardo Pichot

1920

oil on canvas, 61.5 x 49 cm
private collection, Cadaqués





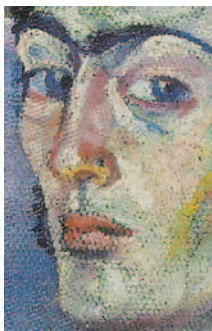
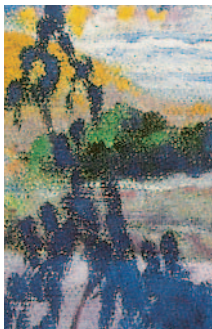
Dalí reported that his mother continually admonished him to wear a scarf when he went outdoors. If he got sick, he enjoyed being allowed to remain in bed. Dalí's sister Ana Maria, four years younger, writes in her book, *Salvador Dalí visto por su hermana* (*Salvador Dalí, Seen through the Eyes of His Sister*), that their mother only rarely let Salvador out of her sight and frequently kept watch at his bedside at night, for when he suddenly awoke, startled out of sleep, to find himself alone, he would start a terrible fuss.

Portrait of Hortensia,
Peasant Woman from Cadaqués

1920

oil on canvas, 35 x 26 cm
private collection





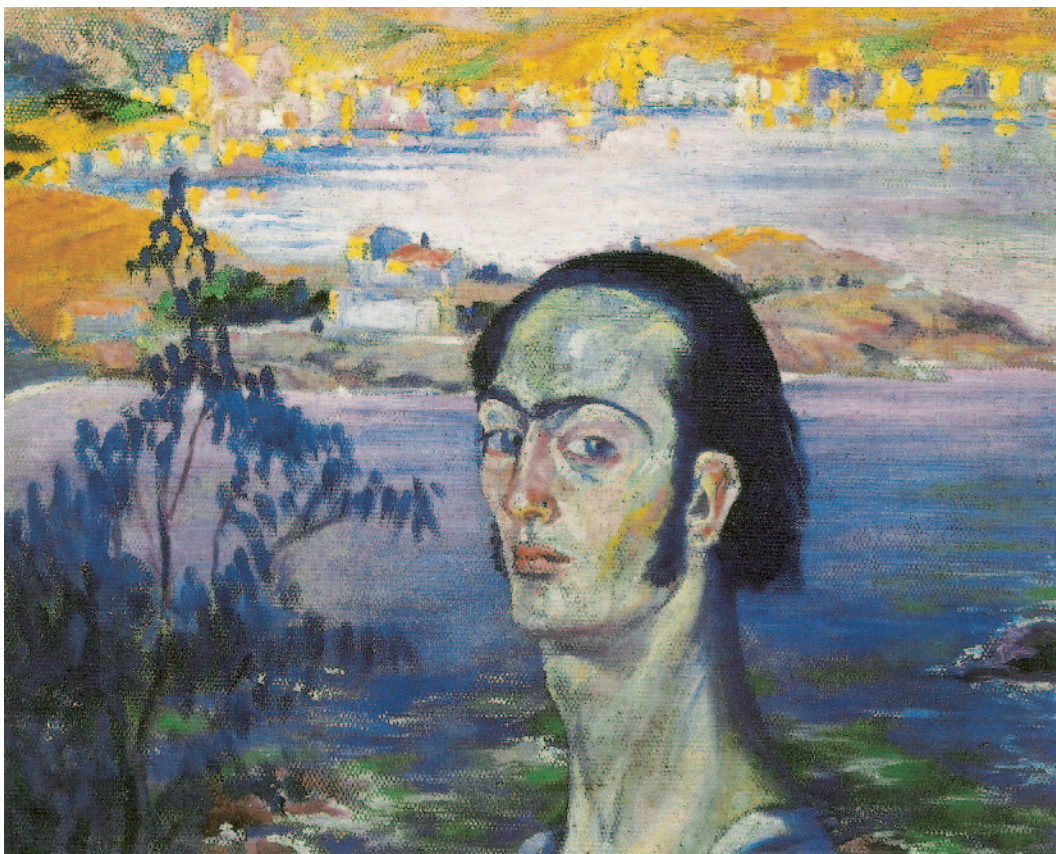
Salvador enjoyed the company of the women and especially that of the eldest, his grandmother and Lucia (his nurse). He had very little contact with children of his own age. He often played alone. He would disguise himself as a king and observe himself in the mirror: "With my crown, a cape thrown over my shoulders, and otherwise completely naked. Then I pressed my genitals back between my thighs, in order to look as much like a girl as possible. Even then I admired three things: weakness, age and luxury."

Self-Portrait with the Neck of Raphael

1920-1921

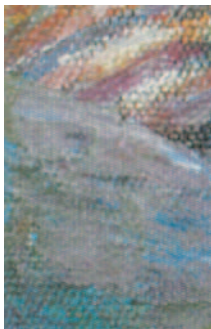
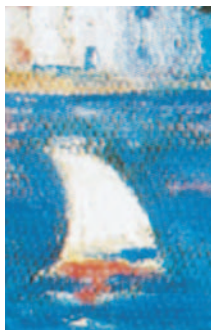
oil on canvas, 41.5 x 53 cm

Gala-Salvador Dalí Foundation, Figueras





Dalí's mother loved him unreservedly, even lionized him. With his father, Dalí enjoyed a different type of relationship. Salvador Dalí y Cusi was a notary in the Catalan market-town of Figueras, near the Spanish-French border. An anti-Catholic free thinker, he decided not to send his son Salvador to a church school, as would have befitted his social status, but to a state school.



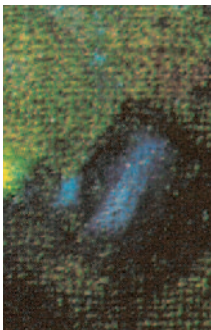
Landscape near Cadaqués

1920-1921

oil on canvas, 31 x 34 cm

Gala-Salvador Dalí Foundation, Figueras





Only when Salvador failed to reach the required standard in the first year did his father allow him to transfer to a Catholic private school of the French “La Salle” order. There, among other things, the eight-year-old learned French, which was later to become his second mother tongue, and received his first lessons in painting and drawing.

Self-Portrait

c. 1921

oil on canvas, 36.8 x 41.8 cm

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