

PICASSO MIRÓ DALÍ

ANGRY YOUNG MEN:
THE BIRTH OF MODERNITY

PROMOTED AND ORGANISED BY ENTE CASSA DI RISPARMIO DI FIRENZE /
FONDAZIONE PALAZZO STROZZI / MINISTERO PER I BENI E LE ATTIVITÀ CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO MUSEALE DELLA CITTÀ DI FIRENZE

WITH COMUNE DI FIRENZE / PROVINCIA DI FIRENZE /
CAMERA DI COMMERCIO DI FIRENZE / ASSOCIAZIONE PARTNERS PALAZZO STROZZI
AND REGIONE TOSCANA

FLORENCE PALAZZO STROZZI
12 MARCH 17 JULY 2011

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PRESS RELEASE

The exhibition *Picasso, Miró, Dalí. Angry Young Men: the Birth of Modernity* will bring together over sixty early works of three young artists: Pablo Picasso, Joan Miró, and Salvador Dalí, as well as over one hundred of Picasso's sketches. All three were raised in Catalonia, but came to fame in France where two of them chose to live and to build up their careers, whereas Salvador Dalí stayed largely in Spain. On view at the **Palazzo Strozzi in Florence from 11 March to 17 July 2011**, the exhibition is structured like a film in a series of 'flashbacks' that take the visitor back in time to the very birth of modernity. Beginning with Dalí's meeting with Picasso (1926), it traces the birth of modernism to its earliest beginnings through Dalí's responses to Miró, Miró's encounter with Picasso (1917), and ends just before the young Picasso's arrival in Paris in 1900, at the start of the new century. With the 1907 *Cahier 7* – shown in its entirety for the first time outside Spain – we see the birth of the language of modern art. The exhibition takes the visitor through a series of spaces organized as 'considerations' that investigate the common roots of the styles that later made Picasso, Miró and Dalí household names.

The exhibition begins with an unexpected encounter. Above the heads of the visitors swirl images of pages from an artist's sketchbook – that of Picasso. The dream-like images, and the striking encounter between classical and African art foreshadow the exhibition's mysterious secret heart – Picasso's groundbreaking *Cahier 7*. The product of just two months of intense creativity in 1907, the album's pages show Picasso clearly straddling two centuries and two traditions, with one foot in the 19th century, and the other in the 20th. Here we can see Picasso struggling to give birth to a new visual language – the language of modernity – in the very first sketches of his revolutionary work *Les Demoiselles d'Avignon*.

After this evocative prologue a series of 'flashbacks' takes us back in time, working back from 1926, when the twenty-two year old Salvador Dalí recalls that he visited Picasso in Paris, accompanied by his mother and sister. While Dalí was still a young man, Picasso was about to turn forty-five. "Master, I just arrived in Paris and have come to see you before going to the Louvre", he remembers saying. Paradoxically, Dalí's visit of 1926 does not open a cycle but rather completes a 'story' that links the early works of three artists: Picasso, Miró and Dalí. Each of them was a young 'emerging talent', seeking to develop a unique visual language and each looked to the past in order to invent the future. For Miró, and later Dalí, the 'past' already included Picasso.

The visitor then passes through rooms full of youthful masterpieces, always moving backwards in time, through works that speak of the relationship between Miró and Dalí (1920-1925), to the time Miró tried, albeit unsuccessfully, to meet Picasso in Barcelona (1917). Throughout the exhibition the pages of *Cahier 7* appear on selected labels, foreshadowing the discovery of the entire sketchbook itself – all 120 spreads, front and back.



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FACT SHEET

Under the High Patronage of the President of the Italian Republic

- Exhibition:** *Picasso, Miró, Dalí. Angry Young Men: the Birth of Modernity*
- Dates:** 12 March to 17 July 2011
- Location:** Palazzo Strozzi, Piazza Strozzi, 50123 Firenze (Florence), Italy
Tel. +39 055 2645155 www.palazzostrozzi.org
- Promoted and organised by:** Ente Cassa di Risparmio di Firenze, Fondazione Palazzo Strozzi
Ministero per i Beni e le Attività Culturali, Soprintendenza PSAE e per il Polo Museale della città di Firenze
- With** Comune di Firenze
Provincia di Firenze
Camera di Commercio di Firenze
Associazione Partners Palazzo Strozzi
- And** Regione Toscana
- Exhibition concept:** Eugenio Carmona .Christoph Vitali
- Catalogue:** Published by Skira Editore (Milan)
- Opening hours:** Daily 9 am to 8 pm, Thursday 9 am to 11 pm
Last admission to the exhibition 1 hour before closing.
- Admission:** Adult: €10.00; concessions: €8.50, €8.00, €7.50, €5.00;
schools: €4.00
- Booking:** Sigma CSC, Tel. +39 055 2469600, Fax. +39 055 244145
prenotazioni@cscsigma.it; or via www.palazzostrozzi.org
- How to get there:** By plane:
Firenze Airport www.aeroporto.firenze.it Tel. +39 055 306 1700
By car:
From north (Milan) A1 Bologna, Firenze, Firenze Nord exit, follow directions for city. From south (Rome) A1 Roma, Milano, Firenze Sud exit, follow directions for city
By train: Nearest stations are Stazione di Santa Maria Novella, Piazza del Duomo, Via Tornabuoni
- Access:** Lifts and wheelchair access to all areas



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PHOTOSHEET

	THE FIRST CONSIDERATION: WHEN DALÍ SAYS HE MET PICASSO (Paris, 1926)	
I.1	Salvador Dalí <i>Neocubist Academy (Composition with Three Figures. The Sailor)</i> [<i>Acadèmia neocubista. (Composició amb tres figures. El mariner)</i>] 1926, oil on canvas, 90 x 200 cm Museu de Montserrat, Donato da Donated by Josefina Cusí, R. N. 201.390	
I.2	Salvador Dalí <i>The Bleeding Roses</i> [<i>Las rosas ensangrentadas</i>] 1930. La Coruña, Colección Caixa Galicia	
I.5	Salvador Dalí <i>Nude in the Water</i> [<i>Desnudo en el agua</i>] c. 1924. Madrid, Museo Nacional Centro de Arte Reina Sofia, DE01567	
I.6	Salvador Dalí <i>Nude</i> [<i>Desnudo</i>] 1924. Madrid, Museo Nacional Centro de Arte Reina Sofia, DE01566	
I.7	Pablo Picasso <i>Musical Instruments on a Table</i> [<i>Instruments de musique sur une table</i>] 1925–6 Madrid, Museo Nacional Centro de Arte Reina Sofia, AS10615	

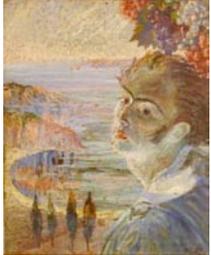
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I.9	Joan Miró <i>Painting-Poem (Music, Seine, Michel, Bataille and I)</i> [<i>Peinture-poème (Musique, Seine, Michel, Bataille et moi)</i>] 1927. Switzerland, Volkart Foundation	
I.10	Joan Miró <i>Composition [Composition]</i> 1926 Thyssen-Bornemisza Collections, 1975.38	
THE SECOND CONSIDERATION GENIUS LOCI—MIRÓ. DALÍ (Madrid–Catalonia–Paris, 1915–25)		
II.2	Salvador Dalí <i>Portrait of my Sister [Retrat de la meva germana / Retrato de mi hermana]</i> 1925 Figueres, Fundació Gala-Salvador Dalí	
II.3	Salvador Dalí <i>Figueras Gypsy [Gitano de Figueres]</i> 1923 Madrid, Museo Nacional Centro de Arte Reina Sofia, AS11129	
II.4a	Salvador Dalí <i>Self-Portrait [Autoretrato]</i> c. 1920	



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<p>II.6</p>	<p>Joan Miró <i>Portrait of Enric Cristòfol Ricart [Retrat d'Enric Cristòfol Ricart]</i> Winter 1916 or early Spring 1917 New York, The Museum of Modern Art, Florene May Schoenborn Bequest, 822.1996</p>	
<p>II.7</p>	<p>Salvador Dalí <i>The Jorneta Stream [El torrent de la Jorneta]</i> c. 1923 Cabildo Insular de Tenerife, TEA Tenerife Espacio de las Artes, DG2010-01 nella dida lunga mettere: Deposit of private collection, Tenerife Cabildo Insular de Tenerife, TEA Tenerife Espacio de las Artes, DG2010-01</p>	
<p>II.8</p>	<p>Salvador Dalí <i>Cadaqués Seen from the Tower of Creus [Cadaqués vist des de la Torre de Les Creus]</i> c. 1923. Figueres, Fundació Gala-Salvador Dalí</p>	
<p>II.9</p>	<p>Salvador Dalí <i>Cadaqués</i> 1920–1 Oviedo, Colleccion Masaveu, C/TV.136</p>	
<p>II.11a</p>	<p>Salvador Dalí <i>Landscape of Cadaqués [Paisaje de Cadaqués]</i> c. 1921. Private collection</p>	

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II.15	Salvador Dalí <i>Still Life [Naturaleza muerta / Bodegón]</i> 1923 Madrid, Museo Nacional Centro de Arte Reina Sofia, AS11132	
II.16	Salvador Dalí <i>Still Life [Naturaleza muerta]</i> 1923 Madrid, Museo Nacional Centro de Arte Reina Sofia, AS11130	
II.17	Salvador Dalí <i>Still Life with Aubergines [Naturaleza muerta con berenjenas]</i> 1922 (reverse c. 1919) Bern, Kunstmuseum Bern, Legat Georges F. Keller 1981	
II.18	Joan Miró <i>Still Life I (The Ear of Corn) [Nature morte. (L'Épi de blé)]</i> Mont-roig and Paris 1922–3 New York, The Museum of Modern Art. Purchase, 12.1939	
II.19	Joan Miró <i>Still Life II (The Carbide Lamp) [Nature morte II. (La Lampe à carbure)]</i> Mont-roig and Paris 1922–3. New York, The Museum of Modern Art. Purchase, 1939	
III.21	Joan Miró <i>Flowers [Fleurs]</i> 1918 Milwaukee (Wisconsin), Milwaukee Art Museum, Gift of Mrs. Harry Lynde Bradley, M1977.124	



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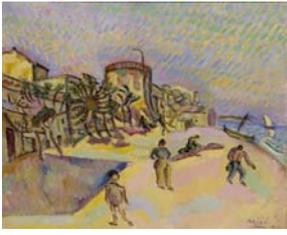
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II.22	Joan Miró <i>Still Life with Knife [Nature morte au couteau]</i> 1916. Switzerland, Nahmad Collection	
	THE THIRD CONSIDERATION: WHEN MIRÓ ALMOST MET PICASSO (Barcelona, around 1917)	
III.1	Joan Miró <i>Poster designed for "L'Instant" magazine [Projet d'affiche pour la revue "L'Instant"]</i> 1919 Valencia, IVAM - Institut Valencià d'Art Modern, Generalitat, 1996.019	
III.4	Joan Miró <i>Mont-roig: The Bridge [Mont-roig: le pont]</i> 1917. Switzerland, Nahmad Collection	
III.5	Joan Miró <i>The Beach at Cambrils [La Plage à Cambrils]</i> 1917. Switzerland, Nahmad Collection	
	THE FOURTH CONSIDERATION: THE BIRTH OF MODERNITY PICASSO—ORIGINS AND TRANSFORMATION (Barcellona-Madrid-Parigi, 1895–1907)	
IV.1c	Pablo Picasso <i>Nude with Hands Crossed, Full-frontal</i> Cahier 7, May-June 1907 pen and ink on paper, 220 x 170 mm Malaga, Collection of the Pablo Ruiz Picasso Foundation - Birthplace Museum, FPCN: 2037, c. 7r	

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IV.1d	<p>Pablo Picasso Study for Girl with Raised Arms: Nudes with Raised Arms, Full-frontal Cahier 7, May-June 1907 pen and ink on paper, 220 x 170 mm Malaga, Collection of the Pablo Ruiz Picasso Foundation - Birthplace Museum, FPCN: 2037, c. 11r</p>	
IV.1e	<p>Pablo Picasso Study for the Seated Girl: Nude Seated on a Chair Cahier 7, May-June 1907 pen and ink on paper, 220 x 170 mm Malaga, Collection of the Pablo Ruiz Picasso Foundation - Birthplace Museum, FPCN: 2037, c. 15v</p>	
IV.1f	<p>Pablo Picasso Study for Still-Life with Bananas: Jug and Bowl with Towel Cahier 7, May-June 1907 pen and ink on paper, 220 x 170 mm Malaga, Collection of the Pablo Ruiz Picasso Foundation - Birthplace Museum, FPCN: 2037, c. 43r</p>	
IV.5	<p>Pablo Picasso <i>Head of a Woman [Tête de femme]</i> 1903 New York, The Metropolitan Museum of Art, Bequest of Miss Adelaide Milton de Groot, 1967, 67.187.91</p>	
IV.7	<p>Pablo Picasso <i>Vase with Flowers [Vase de fleurs]</i> 1901 Switzerland, Nahmad Collection</p>	



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IV.8	Pablo Picasso <i>Mother and Child [Mère et enfant]</i> 1901 Bern, Kunstmuseum Bern, Legat Georges F. Keller 1981	
IV.9	Pablo Picasso <i>Woman Ironing [La Repasseuse]</i> 1901 New York, The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1949, 49.70.2	
IV.10	Pablo Picasso <i>Spanish Dancer [Danseuse espagnole]</i> 1901. Switzerland, Nahmad Collection	
IV.11	Pablo Picasso <i>Peonies [Peonies]</i> 1901 Washington, National Gallery of Art, Gift of Mrs. Gilbert W. Chapman, 1981.41.1.(2847)	
IV.13	Pablo Picasso <i>The Two Saltimbanques (Harlequin and his Companion) [Les deux saltimbanques (Arlequin et sa compagne)]</i> September–October 1901 oil on canvas. Moscow, The State Pushkin Museum of Fine Arts	

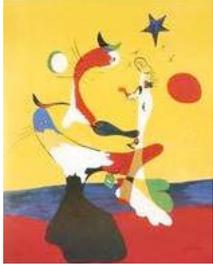
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IV.14	Pablo Picasso <i>Altar boy [L'Enfant de cœur]</i> 1896 Museu de Montserrat, Donated by J. Sala Ardiz, R. N. 200.503	
EPILOGUE		
V.1	Pablo Picasso <i>The Weeping Woman [La Femme qui pleure]</i> 1937. Riehen/Basel, Fondation Beyeler, Inv. 98.3	
V.2	Joan Miró <i>Composition (Petit Univers)</i> 1933 Riehen/Basel, Fondation Beyeler, Inv. 72.4	
V.3	Salvador Dalí <i>Harlequin [Arlequí / Arlequín]</i> 1926 (although dated 1927 by artist) Madrid, Museo Nacional Centro de Arte Reina Sofia, AS07488	



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PICASSO MIRÓ DALÍ

ANGRY YOUNG MEN:
THE BIRTH OF MODERNITY

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THE VISITOR EXPERIENCE

The exhibition *Picasso, Miró, Dalí. Angry Young Men: the Birth of Modernity* will bring together over sixty early works of three young artists: Pablo Picasso, Joan Miró, and Salvador Dalí, as well as over one hundred of Picasso's sketches. All three artists were raised in Catalonia, but came to fame in France where two of them chose to live and to build up their career, whereas Salvador Dalí stayed largely in Spain. The exhibition is structured like a film in a series of 'flashbacks' that take the visitor back in time to the very birth of modernity. It begins with Dalí's meeting with Picasso (1926), and traces the birth of modernism to its earliest beginnings through Dalí's responses to Miró (1925-15), Miró's almost encounter with Picasso (1917), ending just before the young Picasso's arrival in Paris in 1900, at the start of the new century. With the 1907 *Cahier 7* – shown in its entirety for the first time outside of Spain – we see the birth of the language of modern art. The exhibition takes the visitor through a series of spaces organized as 'considerations' that investigate the common roots of the styles that later made Picasso, Miró and Dalí household names.

THE FIRST CONSIDERATION: WHEN DALÍ SAYS HE MET PICASSO (Paris, 1926)

According to Dalí, when he met Picasso in 1926, the first thing he recalls saying to Picasso was: "Master, I just arrived in Paris and have come to see you before going to the Louvre". Picasso replied: "Very good. You have done exactly what I had to do". Although there is no independent evidence that this encounter ever took place, it certainly expresses the young Dalí's ambition, and after his 1926 visit, he became devoted to Picasso as a new paradigm, whom he regarded as a new 'museum' for those who believed in modern art. For Dalí, and for Miró, Picasso's work – especially Cubism – was already well known through journals and reproductions. In this room, as a point of reference, the visitor will discover Picasso's *Instruments de musique sur une table* (1925-6) from the Reina Sofia, accompanied by Dalí's monumental and rarely shown 1926 *Neocubist Academy*, along with his more classical studies for portraits of his father and of Maria Carbona. Also on view is Dalí's *Nude and Nude in the Water*, a gift to his friend the poet Federico García Lorca who had an important influence on his subsequent development. The visitor is plunged into the world of art in the 1920s, and can see at first hand the far-reaching impact that Picasso had on the young Dalí and Miró.

THE SECOND CONSIDERATION: GENIUS LOCI – MIRÓ, DALÍ (Madrid–Catalonia–Paris, 1925-15)

Catalonia was the birthplace – and the homeland – of both Miró and Dalí. During the 1910s, artists reacted to the perceived excesses of *Modernisme* and sought to revive the spirit of Catalonia's classical past through images recalling the eternal values of Mediterranean civilisation in a style known as *Noucentisme*. It was in this context – the cult of the parental homestead as the model of Catalan society – that Miró painted life on his father's farm at Montroig. Like his fellow Catalan Miró, Dalí was steeped in images of Catalonia – the oddly shaped rocks and flat beaches of the coast near Figueres, and the convoluted liquid forms of Barcelona's master of *Art nouveau*, Antonio Gaudí. This section is divided into three parts – Gaze, Object, Form – which look at aspects of the artists' relationships with different genres, and their own relationship with their native land and its traditions. The two disagreed strongly about the very nature of painting: Miró sharing the Noucentista nostalgia for the Catalan tradition, Dalí exploring different styles, heavily influenced by Italian and French painting. Here we can see the stark contrast between Miró's *Battage du blé* or *Tuileries à Montroig* (*Tile Factory in Montroig*), both painted in 1918, and Dalí's stunning views of Cadaqués, whether as a post-Impressionist landscape painted in 1920-1, or a Cubist fantasy in 1923. The visitor can also examine some of Miró's finest early works, the 1922 *Still Lifes I* and *II* from the Metropolitan Museum of Art, side by side with Dalí's 1919 *Still Life with Aubergines*.



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THE THIRD CONSIDERATION: WHEN MIRÓ ALMOST MET PICASSO (Barcelona, around 1917)

The third section looks at the relationship between Picasso and Miró. Picasso returned to Barcelona from Paris in 1917, on the occasion of the single performance of the ballet *Parade*, produced by Diaghilev's *Ballets Russes* based on the libretto of Jean Cocteau, for which he had designed the sets and the costumes. Miró tried to meet Picasso, and went to his home, to discover that Picasso was out, so he only met the artist's mother. Miró was present at the Gran Teatre del Liceu on 10 November for the sole performance, but later confessed "I didn't dare approach him". Young poets and artists reacted with enthusiasm to the production, but the Catalan bourgeoisie was scandalised. Miró immediately visited Picasso on 20 March 1920, on his first visit to Paris. Important works by Miró from 1917, such as the *Self Portrait*, still lifes and landscapes, are shown together with reconstructions of the imposing sculptural costumes designed by Picasso for the ballet *Parade*.

THE FOURTH CONSIDERATION: THE BIRTH OF MODERNITY PICASSO – ORIGINS AND TRANSFORMATION (Barcelona–Madrid–Paris, 1907–1895)

In 1900, Pablo Diego José Francisco de Paula Juan Nepomuceno María de los Remedios Crispin Crispiniano de la Santísima Trinidad Pablo Ruiz Picasso – now known simply as Picasso – arrived in Paris at the age of nineteen, already an innovative young artist. This was the year of the publication of Freud's *On the interpretation of dreams*, a year before Arnold Schönberg's ground-breaking *Pelleas and Melisande*, five years before Einstein's *annus mirabilis* and over a decade before the world was to be shattered by the First World War. Looking back now, a century later, we can see how all the dots connect but seen from his own point of view, that of a young man in 1900, Picasso's dots all lay in the future, their eventual connections uncertain. For Picasso, modernity was yet to be born, and when it was, he would be among its most important parents.

This section takes us back to Picasso's earliest work, informed by the 19th century, on the threshold of the 20th. Working backwards in time, the fourth section begins with a room dedicated to Picasso's *Cahier 7*, from the Museo Casa Natal di Picasso in Malaga, which shows the first sketches for his revolutionary *Les Femmes d'Alger*. Page by page we can follow the meticulous way in which Picasso struggled to create a new pictorial language. Shown nearby are some of the references that informed this leap into modernity: the African masks, the tribal fetishes, the classical plaster casts. The next and final rooms take us into the world of the young Picasso, the masterful draughtsman of the *Mother and Child* (Berne) and the extravagant *Danseuse espagnole* (Nahmad Collection) of 1901, the 1903 *Woman Ironing* and *Head of a Woman* (Metropolitan Museum of Art) and the extraordinary *Saltimbanques* (1901) of the State Pushkin Museum. The visitor is now at the end (or the beginning) of the exhibition in front of an early Picasso masterpiece, *Altar boy*, completed when he was only fifteen years old.

EPILOGUE

The exhibition ends with the works of the three artists which show the persistent influence of *Cahier 7*: Picasso's 1937 Cubist masterpiece *La Femme qui pleure*, Miró's geometric 1933 *Composition (Petit Univers)*, and Dalí's 1926 *Arlequin*. Each of the artists was a young 'emerging talent' seeking to develop a unique visual language, and each had looked to the past in order to invent the future. This exhibition explores how three great artists found their own way. For Miró, and later Dalí, the 'past' already included Picasso, but it was up to Picasso to give birth to the visual language of modernity.

A special emphasis is placed on the practice of drawing, in a space where the visitors can try their own hand at drawing and sketching, using reproductions of works by the young artists as possible models, just as they themselves had done. As Picasso had spent his days copying masterpieces in the galleries of the Louvre in the early 1900s, so visitors to the exhibition – perhaps themselves this century's next 'emerging talents' – can discover the importance of the past in creating the future.



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For Florence it will be the first exhibition of the beginnings of modernity for many years. It was conceived by Dr Christoph Vitali, former Director of the Schirn Kunsthalle in Frankfurt, the Haus der Kunst in Munich, the Foundation Beyeler in Basel and most recently the Art and Exhibition Hall of the Federal Republic of Germany in Bonn, and is curated by the renowned art historian and specialist in Spanish modern art, Eugenio Carmona, Professor of Art History at the Università di Malaga, member of the advisory boards of the Museo Patio Herreriano of Valladolid, the Museo Nacional de Arte Reina Sofía and the Andalusian Museum Commission. The exhibition is organised by the Fondazione Palazzo Strozzi, with the support of the Soprintendenza of the Florentine State Museums and the patronage of the governments of Spain, Catalonia and Barcelona



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CURATOR'S INTRODUCTION

Picasso, Miró, Dalí: youth, identity and modernity
(By Eugenio Carmona)

Legend has it that Dalí went to see Picasso in the spring of 1926. We could also begin by adopting another perspective and composing the sentence as follows: "Legend has it that, in the spring of 1926, Salvador Dalí was received by Pablo Picasso". The event is related by Dalí himself in his *Vida secreta*. This captivating text, *La vida secreta de Salvador Dalí [The Secret Life of Salvador Dalí]*, is drafted as a stylistic reworking of a 19th-century bourgeois book of memoirs. Dalí's text is therefore intended to be presented from the space of *reality*. But the author himself (who parodies the autobiographical genre, even though he does so seriously) does not hesitate to comment that it is composed of a concatenation of both real and invented episodes. It is not surprising that Dalí's entire mature thought always gave prominence to the maxim in which André Breton, paraphrasing Freud, argued that reality is contained in the surreal, and vice versa. That is to say, according to this point of view, the real and the imaginary, understanding imaginary to be that which is the fruit of *desire*, operate on the same plane. When remembering his life, without wishing to be untruthful, for Dalí what was *not true was a good story*. Certain things he would have wanted to happen he had experienced with such intensity that, in fact, it was as if they had happened.

The dedication of the book to Gala-Gradiva is a story in itself. If Gala, as Gradiva, is *what she appears*, it is evident that she is invention and revelation at the same time. In any event, Gala's presence in the Dalí's imagination is not where we are interested in going right now. Gradiva was a constant reference for the Surrealists, at least for some time. But Gradiva immediately harkens back to the novel by Jensen that was commented upon by Freud; when analysing this novel Freud proposed an entire framework of analysis for the narration of the imaginary, for literary fantasy.

In any event, this is the account of the precise moment when Dalí describes his encounter with Picasso:

To go back a little, I spent another two months in Figueras¹, making my last preparations before pouncing on Paris. I have forgotten to mention that before Pierre Loeb's arrival I had already made a trip to Paris, which lasted just a week, in the company of my aunt and my sister. During this brief sojourn I did only three important things. I visited Versailles, the Musée Grévin, and Picasso. I was introduced to the latter by Manuel Angelo Ortiz, a cubist painter of Granada, who followed Picasso's work to within a centimetre. Ortiz was a friend of Lorca's and this is how I happened to know him.

When I arrived at Picasso's on Rue de La Boétie I was as deeply moved and as full of respect as thought I were having an audience with the Pope.

*"I have come to see you," I said, "before visiting the Louvre."
"You're quite right," he answered.*

I brought a small painting, carefully packed, which was called The Girl of Figueras. He looked at it for at least fifteen minutes, and made no comment whatever. After which we went up to the next story, where for two hours Picasso showed me quantities of his paintings. He kept going back and forth, dragging out great canvases which he placed against the easel. Then he went to fetch others among an infinity of canvases stacked in rows against the wall. I could see that he was going to enormous trouble. At each new canvas, he cast me a glance filled with a vivacity and an intelligence so violent that it made me tremble. I left without in turn having made the slightest comment.

*At the end, on the landing of the stairs, just as I was about to leave we exchanged a glance which meant exactly: "You get the idea?"
"I get it!"²*

Let us consider this in stages. In *Vida secreta* the story of Dalí's encounter with Picasso is presented as an

¹ 'Figueras' is the Spanish form of the Catalan 'Figueres'

² Salvador Dalí, *The Secret Life of Salvador Dalí*, 1942, translated by Haakon M. Chevalier, London, Vision, 1948, p. 206.

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instant of revelation, as a *decisive* instant, but it is not an autonomous story, nor does it possess a title in its own right. It is a story contained within another story that is in turn contained within another story, developed with the technique—or with the rhetoric—of the multiple image developed by Dalí in the late 1920s. That is to say, Dalí reconsiders an essential fact of his life not by recourse to the simple listing of details nor to the conventional development of scenes, but by redefining the events from a certain perspective that is not inconsistent with the paranoid-critical basis of narrative.

In the pages of *Vida secreta* that interest us here, Dalí begins the *major* narration with his definitive expulsion as a student from the Academy of San Fernando in Madrid. Dalí gets the dates wrong. And when I say *wrong* I mean that he deliberately makes a mistake or that he makes an unconscious mistake that is no less deliberate. The shortcomings in Dalí's memory in the story are not simple disruptions of memory, but rather they have a certain sense or possess a certain meaning. Dalí gets the dates wrong at the outset. He affirms in *Vida secreta* that he was expelled from the Academy on 20 October 1926. It may be that this was the date when the official document of his expulsion was signed. But the incident that brought about the expulsion took place on 14 June. In any event, Dalí places his expulsion from the Academy as the starting point for a story and for a personal transformation that nevertheless had a different starting point: that of the supposed visit to Picasso mentioned above. In Dalí's narrative strategy, this visit to Picasso would have to wait to make its appearance: that is to say, it would have to find its place strategically.

As is known, Dalí had already been expelled from the Academy of San Fernando previously. But on this occasion it happened because he dared to declare that the members of the tribunal, composed of professors, several of them artists themselves, were incompetent. It has always been thought that Dalí's reaction to his examiners was spontaneous and that it was provoked by events, particularly the Academy's refusal to give a teaching post to painter Daniel Vázquez Díaz, whom Dalí supported. But from reading *Vida secreta* we deduce that Dalí had acted coolly and had meditated on it in advance. We could even see the anticipation of one of his *tricks* [*tretas*] included in it. Dalí says:

These tricks were various, and even contradictory, and were merely terroristic and paralyzing devices for imposing the ferociously authentic essence of my irrepressible ideas, by which I lived and thanks to which my "tricks" not only became dazzlingly effective, but emerged from the category of the episode and became incorporated into that of history. I have always had the gift of manipulating and of with ease the slightest reaction of people who surround me, and it is always a voluptuous pleasure to feel at constant "attention" to my capricious orders all those who, in obeying me to the letter, will most likely go down into their own purgatory, without even suspecting their faithful and involuntary subordination³.

Dalí's *tricks* are part of the narcissistic aetiology of the perverse polymorph who had reached maturity. And they worked. The *trick* followed by the painter when declaring the members of the Academy incompetent sought something, and it found it: to stop living in Madrid, to stop living in the Student Hall of Residence, to move away from the rules for living and aesthetics of the Generation of '27⁴ and to redefine (if this were possible) his relationship with Federico García Lorca and with Luis Buñuel. Being expelled from the Academy of San Fernando also meant rediscovering Figueras as his own *place*: as a *place* in the most profound psychological meaning of the term and the concept. And, in short, provoking his expulsion from the Academy meant challenging his father and the future that the latter had mapped out for him. At that moment the confrontation did not succeed in provoking a rupture, a rupture for which Dalí was undoubtedly ill-prepared, but it did have a certain symbolic value. Indeed, the following paragraph of Dalí's story is devoted to placing on record that, as soon as he returned home, his father posed for a pencil portrait that was—as Dalí himself says—"one of my most successful of this period"⁵, adding that "the mark of the pathetic bitterness"⁶ that the expulsion of his son from the Academy had caused him were visible in the expression on his father's face. Cynicism and cruelty dressed in a smiling childishness.

³ Dalí, *The Secret Life*, p. 207.

⁴ In this regard, Dalí himself wrote: "The motives for my action were simple: I wanted to have done with the School of Fine Arts and with the orgiastic life of Madrid once and for all; I wanted to be forced to escape all that and come back to Figueras to work for a year, after which I would try to convince my father that my studies should be continued in Paris. Once there, with the work I would bring I would definitely seize power!" Dalí, *The Secret Life*, p. 204.

⁵ Dalí, *The Secret Life*, p. 204.

⁶ Dalí, *The Secret Life*, p. 204.



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For Dalí the *father* was not only the figure of his own biological father. For Dalí the *father* was also the Academy of San Fernando, Madrid, the Student Hall of Residence and García Lorca. All are in the same sphere, on the same plane. All wanted to determine his future and guide his aesthetic and moral opinions in a direction in which he did not want them to be guided. And it was precisely at this time of rebellion against the figure of the father—in the broadest sense of the term—that Dalí announces to us, in the story in his *Vida secreta*, the appearance of an especially important moment in his work:

*I executed a series of mythological paintings in which I tried to draw positive conclusions from my cubist experience, linking its lesson of geometric order to the eternal principles of tradition*⁷.

Mythology, Cubism, tradition: and then Picasso appears. Although not the Picasso that we were expecting. Not the Picasso supposedly visited in the Rue la Boétie in the spring of 1926. Another Picasso appeared. Dalí tells us in *Vida secreta*:

*All this activity, which I carried on without stirring from my studio in Figueras for one second, produced a profound commotion, and the polemics aroused by my works reached the attentive ears of Paris. Picasso had seen my *Girl's Back in Barcelona* and praised it. I received on this subject a letter from Paul Rosenberg asking for photographs, which I failed to send, out of sheer negligence. I knew that the day I arrived in Paris I would put them all in my bag with one sweep*⁸.

And next, following these statements, in the same paragraph, Miró appears seamlessly in Dalí's story: "One day I received a telegram from Juan Miró", says Dalí, "who at this period was already quite famous in Paris, announcing that he would come and visit me in Figueras, accompanied by his dealer, Pierre Loeb."⁹ In the presence of Miró, Dalí's father transformed. But the truly important thing is that Dalí summoned Picasso and Miró to the same space at the same time. Both acknowledged him and paid spontaneous homage to him without palliatives, which is what the paranoiac narcissist always wants, and both were accompanied by their dealers. In contrast with the provincial idealism of the cultural reformers of Madrid, for Dalí artistic success is indissolubly linked, plainly and without false modesty, with trade and money".

In the story of *Vida secreta*, Dalí's rebellion against *the name of the father*, which was not yet a complete rebellion, added the names of Picasso and Miró. Picasso and Miró appeared, full stop. But the sequences that Dalí joins together when referring to Picasso, to Miró and to their dealers, although they appear linked in time, do not have the same chronology. Picasso may *perhaps* have seen—and I will emphasise the *perhaps* for now—the painting entitled *Espalda de niña* (or *Figura de espaldas*¹⁰) in the first solo exhibition by Dalí at the Galeries Dalmau, in Barcelona, between 14 and 27 November 1925. But some of Picasso's biographers have their doubts about Picasso's presence in Barcelona on that date¹¹. Perhaps Paul Rosenberg knew about Dalí soon after the artist's first solo exhibition in Dalmau. But, as we will see, it does not seem that Picasso was involved in it. And, despite the opinions of well-known biographers of the painter, it also seems that it was Dalí who took the initiative regarding the dealer and not the other way round. Miró would also not come into contact with Dalí until

September 1927. This time it was actually Miró who, accompanied by Pierre Loeb, took the initiative. Both visited Dalí in Figueras. Miró was kind and positive in his comments on the young painter's latest works. Loeb, on the other hand, kept his enthusiasm for later, because in his opinion Dalí's works were still too influenced by those of other artists. It is not surprising, therefore, that Loeb does not come out very well in the story of *Vida secreta*.

⁷ Dalí, *The Secret Life*, p. 205.

⁸ Dalí, *The Secret Life*, p. 205.

⁹ Dalí, *The Secret Life*, p. 205.

¹⁰ The painting is not exactly the same, since Dalí modified it after displaying it in Dalmau. In this regard, see: Rafael Santos Torroella, *El primer Dalí. 1918-1929*, Madrid, Students' Residence and Instituto Valenciano de Arte Moderno, with the collaboration of Telefónica and the Fundación Gala – Salvador Dalí, 2005, pp. 234-236.

¹¹ At least that is the opinion of Enrique Mallén in the biography that is included in the *Digital Catalogue Raisonné* on the website *Online Picasso Project*. This is how we find it in John Richardson, *A Life of Picasso. The Triumphant Years, 1917-1932*, New York, Alfred A. Knopf, 2005.



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PALAZZO
STROZZI

PICASSO MIRÓ DALÍ

ANGRY YOUNG MEN:
THE BIRTH OF MODERNITY

PROMOTED AND ORGANISED BY ENTE CASSA DI RISPARMIO DI FIRENZE /
FONDAZIONE PALAZZO STROZZI / MINISTERO PER I BENI E LE ATTIVITÀ CULTURALI
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Yet, in any event, Dalí is mixing together in the same temporal space episodes that happened over a period of two years. Neither did all the characters mentioned link their presences in the way that Dalí evoked them. In his memory Dalí suppresses the spatial and temporal coordinates to tell of himself and to make us, his readers, see his thoughts and see that in its memories his expulsion from the Academy of San Fernando—and therefore from Madrid, from the Hall of Residence and from the Generation of '27—was linked with the ideal of being praised and admired by Picasso, Miró and their dealers.

Indeed, in the story of *Vida secreta* that we are following, Dalí locates in this same space his encounter with Luis Buñuel to make *Le chien andalou*, an event that, as is known, did not take place until 1928 and involved the decisive integration—not without its own personal triumph—of Dalí in the Parisian Surrealist group.

It is then, and only then, when all these letters are placed on the table, when all these chronological alterations have been made in Dalí's narrative and when all the characters and circumstances that it was necessary to cite have been cited, that Dalí remembers his encounter with Picasso in 1926, telling us that *he had forgotten to mention it*. Dalí, a reader of Freud, hoped that his interlocutors also were and that they knew the importance the Viennese psychiatrist attached to Freudian slips and to apparent or unexpected episodes of forgetfulness as the expression of something that possesses a special meaning in the unconscious.

Anna María Dalí, who accompanied her brother on the trip to Paris in the spring of 1926, never provided any recollection of the visit to Picasso¹². Manuel Ángeles Ortiz never had a clear memory of the facts. What is certain is that Manuel Ángeles Ortiz was the only one of the Spanish 'renewers' who was really close to Picasso. Picasso taught him to be a Cubist and a Classical artist at the same time¹³. Picassian concomitances exist between the work of Manuel Ángeles Ortiz and that of Dalí that have never been highlighted. Is this *another way* in which Dalí could have been introduced to Picasso by Manuel Ángeles Ortiz? And above all a question: if Picasso had seen Dalí's works in 1925 and had been enthusiastic about them, then why did Dalí need someone to introduce him on a visit that was taking place just a few months later? Dalí affirms that Picasso interested Paul Rosenberg in his work. But we know of a letter¹⁴, which is not easy to understand, but from which it may be deduced that Dalí sent photographs to Rosenberg regarding his exhibition in Dalmau in 1925. Rosenberg acknowledged receipt of the letter. But Dalí did not reply to this. Dalí later wrote to him again asking for the photographs and Rosenberg, with barely suppressed surprise at the young painter's attitude, replied to him again, after Dalí's second one man show in Dalmau, in 1927. On the other hand, can we imagine the mature and successful Picasso in 1926 contemplating a work by a young painter for more than a quarter of an hour? Can we imagine Picasso moving all his paintings around for more than two hours without his young interlocutor saying a single word? Can we imagine a final scene of absolute, fascinated and fascinating complicity between two creators feeling so much empathy for an instant, which would only be discussed again years later?

In his *Vida secreta* Dalí affirms that he found Picasso's gaze so *full of vivacity* and with such a *keen intelligence* that it made him *shudder*. Only someone who has had direct experience of Picasso's gaze could state something so forthright. It is undoubtedly disconcerting to leave the encounter in 1926 between Dalí and Picasso so hazy, somewhere between the certain and the imaginary. But there is no doubt that this encounter *did* take place, even though on another plane, on another terrain. As an artist, Dalí visited Picasso. As an artist, Picasso paid attention to Dalí. When drafting his memoirs, Dalí could not separate his meetings with Picasso from his meetings with Miró. Dalí tells us something important: he tells us that there existed a way in which the works of Picasso, Miró and Dalí were related. The young Dalí could not grow as an artist until he had ensured that his work or his aspirations were in tune with those of Picasso and with those of Miró. The young Miró, who in his youthful work inhabited a cultural space that Dalí would inherit, always worked with Picasso on the horizon, not so much that of his creations, but certainly his looking to the future. Picasso was immediately able to recognise the transformational worth of the young Miró. And in his youthful work Picasso, after occupying a cultural space that he was to leave modified for Miró and Dalí, had to

¹² I have taken this comment from Ian Gibson, *La vida desafortada de Salvador Dalí*, Translation by Daniel Najmías revised by the author, Barcelona, Anagrama, 1998, pp. 183 *et seq.*

¹³ See Eugenio Carmona, "Manuel Ángeles Ortiz en los años del Arte Nuevo", in *Manuel Ángeles Ortiz*, Edited by Lina Davidov and Eugenio Carmona, Madrid, Museo Nacional Centro de Arte Reina Sofía, 1996, pp. 17-38.

¹⁴ The letter, dated 15 December 1927, reads as follows: "Monsieur, / Je vous écris, en effet, il y a déjà longtemps, au moment de votre exposition aux galeries Dalmau à Barcelona, e je fus très étonné de n'avoir pas eu votre réponse à cette lettre. / Je suis en possession et des photographies qu'elle renfermait. Je les examinerai à loisir. / Quand vous viendrez à Paris, je vous prie de bien vouloir me faire le plaisir de votre visite. Et, dans cette attente, veuillez agréer, Monsieur, mes salutations les plus distinguées." This letter was reproduced in the "Biography" offered by Montserrat Aguer and Fèlix Fanés in the catalogue of the exhibition *Dalí joven (1918-1930)*, Madrid, Museo Nacional Centro de Arte Sofía, 1994, p. 33.



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tackle some circumstances of the relationship between identity and the conquest of modernity that later Miró and Dalí would have to recapture and redirect.

There exists, therefore, a *story* that links the youthful works of Picasso, Miró and Dalí. It is a *story* that cannot be told like other stories. It is a story that does not have a climax, a plot and a happy ending, but it has filled the experiences of artistic modernity with indispensable aesthetic thoughts, episodes and chapters. These episodes can be related and shown. This story in episodes and thoughts that relates the moments of the formation of Picasso, Miró and Dalí – even if dominated by Catalonia and by the first three decades of the 20th century – could have several geographies and several chronologies. The young Picasso walked alone and it is not possible to locate a starting point that brings together the three names involved. Yet it is possible to locate a point of arrival: that of Dalí's *visit* to Picasso. In his memoir Dalí relates it to his getting to know Miró and, at the end the Surrealist group would end up bringing them together in Paris. This point of arrival enables us to travel back in time. It enables us first to see the psychomachic event in which Dalí becomes Picasso's interpreter against the backdrop of a totally renewed Miró. Then it enables us to gain access to a space shared between Miró and Dalí, in the first half of the 1920s, in which reflection on the *genius loci* acts as a mirror of the demands of the Modern era. And in turn, the question of the presence of the *genius loci* in Miró and Dalí gives us the key to interpret a previous moment: that of Picasso and Miró crossing paths in the Barcelona of 1917. This Picasso who returns to Barcelona in 1917 with *Parade* is very different from the artist that had invented a painting entitled *Les Femmes d'Alger* ten years earlier. To what extent does our knowledge of the Picasso of 1917 illuminate the preparatory notebooks of the work of 1907? And does knowing the aesthetic premises of Picasso in 1907 not guide us decisively around the enormous production of a young Picasso who questions his origins in search of transformation?



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PICASSO, MIRÓ, DALÍ CHRONOLOGICAL TABLE OF EVENT

1881 25 October: **Pablo Ruiz Picasso** is born in Malaga, the eldest son of José Ruiz Blasco and María Picasso López. His father is a painter and teacher at the School of Fine Arts.

1891 The Ruiz Picasso family moves in **October** to La Coruña, where José teaches at the School of Fine Arts. Young Pablo attends the school from 1892 to 1895.

1893 Joan Miró is born in Barcelona on **20 April**: his father is a goldsmith and watchmaker, while his maternal grandfather is a cabinet maker from Majorca, an island to which the artist was to pay frequent visits in the course of his life. **Picasso is 12.**

1895 The Ruiz Picasso family moves to Barcelona. José teaches at the School of Fine Arts in La Lonja, where young Pablo is one of his pupils.

1896 in April, **Picasso** shows a painting entitled *First Communion* in the Third Exhibition of Fine Arts and Artistic Industries in Barcelona.

1897 Picasso paints *Science and Charity*, which is shown in Madrid and in Malaga. In **October** he enrolls at the school of the San Fernando Academy of Fine Arts in Madrid.

1898 January: in Barcelona **Picasso** frequents a group of artists who meet at a tavern called "Els Quatre Gats", the center of modernist renewal.

1900 Picasso inaugurates his first personal exhibition in the small theatre of the "Els Quatre Gats" tavern on **1 February**. Picasso travels to Paris for the first time with his friend Carlos Casagemas and with Manuel Pallarès, **staying in the city from February to the end of the year**. He lives in Montmartre as a guest of a painter from Barcelona called Isidro Nonell, where he meets many fellow Spaniards. Catalan art dealer Père Manyac offers to pay him 150 francs a month for whatever he paints.

1901 In Madrid **Picasso** edits a magazine called "Arte Joven". Casagemas commits suicide in Paris on **17 February**. The event was to move Picasso to produce sad and melancholy works probing the meaning of life, and to influence the beginning of his Blue Period that autumn.

1904 Salvador Dalí is born in Figueres, in the province of Girona, on **11 May**, the son of an affluent notary public. **Miró is 11, Picasso is 23.**

1904 In **April Picasso** moves to Paris for good, taking up residence at the Bateau Lavoir, a studio in Montmartre. He meets Fernande Olivier, who was to be his companion until 1912.

1905 Picasso meets Gertrude and Leo Stein in the autumn.

1906 Picasso visits Barcelona and Gósol, in the Pyrenees, with Fernande from **May to August**. While there, he consolidates the move towards Classicism and Primitivism that he had begun in Paris months before. Several of Picasso's works at this time seem to foreshadow Catalan *Noucentisme*.

1907 Picasso discovers African art. He produces *Cahier n. 7* in June–July of this year. He finishes *Les Femmes d'Alger*, which marks the birth of contemporary art and of early Cubism. He meets Braque, with whom he was to develop the Cubist revolution.



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1909 Picasso paints several landscapes and portraits at Horta de Ebro in June; these works were to mark the beginning of what is known as Analytical Cubism, an attempt to impart concrete form to the concept of pure painting.

1910 Miró's family purchases a country house in Mont-roig, not far from Barcelona. Joan finds a job as bookkeeper in a grocer's shop. He enters his work in an exhibition of classic and modern portraits and drawings organised by the City of Barcelona authorities. In Cadaqués, **Picasso** focuses his full attention on pure painting, a phase called "Hermetic Cubism" which is held to mark the starting point of 20th century abstract art.

1911 Picasso, and Braque, start to introduce graphic marks and what is known today as verbal-visual art, into Cubism. Éva Gouel, whom Picasso had met as a relative of Marcoussis, begins to play a role in his private life in the autumn. She is the figure called *Ma Jolie* in his Cubist pictures.

1912 Miró decides to devote his energies solely to painting. He attends Francesc Galí's private art school until 1915, meeting Joan Prats and Josep Francesc Ráfols. He visits exhibitions of Impressionist, Fauvist and Cubist work at the Galeria Dalmau in Barcellona. **Picasso** produces his first collages and his first assemblage with a *Guitar*. This marks the start of the phase known as "Synthetic Cubism".

1913 Picasso commences a new figurative cycle, transcending even Cubism. A extremely representative work of this period is his *Woman in a Shirt Sitting in an Armchair*.

1914 Picasso learns of the start of the First World War while in Avignon, where he is staying with Eva. Braque and Guillaume Apollinaire are mobilised. Before the war starts, **Picasso** produces his first work in the spirit of modern Classicism.

1915 Miró shares his studio with his friend, the painter Ricart, painting pictures with a *Fauvist* feel.

1916 Jean Cocteau introduces Diaghilev to **Picasso**, who starts working on the sets, costumes and backdrop for the ballet *Parade*, with words by Cocteau and music by Erik Satie, for the Ballets Russes. **Miró** visits an exhibition of French art organised by dealer Ambroise Vollard in Barcelona. He reads a magazine entitled "Nord-Sud".

1917 Picasso visits Rome, Naples and Pompei with the *Ballets Russes* in **April**. He falls in love with a ballerina named Olga Koklova, subsequently joining her in Florence and visiting museums, churches and *palazzi* in the company of the painter Alberto Magnelli. Michelangelo's Medici Chapel sculptures were to influence his later work. He develops a neoclassical vocabulary, although this does not cause him to turn his back on Cubism. He joins the *Ballets* on their Spanish tour in November. **Dalí's** father organises an exhibition of Salvador's drawings at home.

1918 Picasso marries Olga Koklova in Paris on **12 June**. They settle in Rue de la Boétie. Picasso meets André Breton. Guillaume Apollinaire dies on **9 November**. Dalí, at the age of only fourteen, holds a successful exhibition of his work—along with that of other local artists—at the Teatro Municipal in Figueres. **Miró** holds his first personal exhibition at the Galeria Dalmau. He draws closer to the values of the New Objectivity.

1920 Miró travels to Paris for the first time. His first move—on **2 March**—is to go and meet **Picasso** in the company of Ricart. He also meets Maurice Raynal, Pierre Reverdy, Tristan Tzara, Paul Eluard, Jacques Prévert, André Breton and Raymond Queneau. He frequents Dadaist circles and exhibitions.

1921 Miró makes friends with André Masson, whose entourage includes numerous artists and intellectuals. His first personal exhibition in Paris, at the Galerie La Licorne, fails to meet with much success. **Dalí's** mother dies in **February**.

1922 Dalí moves to Madrid in **October**, living in the Residencia de Estudiantes (a student hostel) and attending the San Fernando Academy. He makes friends with Federico García Lorca, Louis Buñuel, Pepín Bello and José Moreno Villa.

1923 Miró meets Hemingway and Henry Miller, also coming into contact with the Surrealist groups forming around Breton, Aragon, Eluard and Prevert. He begins to work on *Tilled Field* and *Catalan Landscape* which highlight the



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further development of his art. **Dalí** causes a stir at the Academy when he forcefully cast aspersions on the teaching staff's capabilities, and is consequently expelled from the San Fernando for a year. He spends 35 days in prison in Girona in connection with political charges. He experiments with the artistic vocabulary of the early avant-garde movements.

1924 Miró takes part in the Surrealist exhibitions. **Picasso** is co-opted into the Surrealist group as a reference point.

1925 Miró meets André Breton for the first time. He shows his work at the Galerie Pierre in Paris and is extremely successful. He takes part in Surrealist exhibitions together with Arp, De Chirico, Ernst, Klee, Man Ray, Masson and Picasso. Picasso's work (including *Les Femmes d'Alger*, for the very first time) is published in the magazine "La Révolution Surréaliste". Picasso paints *The Dance*. Dalí holidays in Cadaqués with Lorca; he returns to the San Fernando Academy in Madrid in the autumn. He holds his first personal exhibition at the Galeria Dalmau in Barcelona from **14 to 27 November**. Dalí works under the influence of Picasso's modern classicism, to which he adds a psychological twist.

1926 Working with Ernst, **Miró** prepares the sets for the ballet *Romeo and Juliet* performed by Diaghilev's Ballets Russes in Montecarlo. Dalí makes his first trip to Paris in **April**, in the company of his sister Anna Maria and of his aunt; he recalls meeting with Picasso in the course of this trip. He is expelled from the School of Fine Arts for good in **October** after refusing to sit the exams set by the Academy. He tells the jury: "No, no teacher from the San Fernando art school is capable of judging me, so I withdraw".

1927 Picasso develops a relationship with Marie-Thérèse Walter, a minor whom the painter may have met some time earlier. Miró goes to live in the Montmartre area, where Ernst, Arp, Eluard and Magritte are his neighbours. Miró travels to Figueres in **September**, going to Dalí's home with his Paris dealer Pierre Loeb. Dalí is drafted into the army to perform compulsory military service from **February to October**. He publishes *St Sebastian*. He produces his first fully Surrealist works, although he does not yet call them by that name. Miró, at the height of his oniric painting phase, begins to develop his painting-poems in 1925.

1928 Miró produces his first collages. **Dalí** writes *The Yellow Manifesto (Manifest Groc)*, or Catalan Anti-Artistic Manifesto, with Luis Montañá and Sebastià Gasch. He makes his second trip to Paris that winter.

1929 Miró marries Pilar Juncosa, a member of an old Palma de Majorca family. Buñuel and Dalí write the script for *Un chien andalou* in **January**, travelling to Paris in the **spring** to shoot the film. Dalí, accompanied by Miró, meets Tzara and Surrealists René Magritte, Paul Eluard and his wife Gala, who journey to Cadaqués in **August** to spend some time with him. Salvador and Gala, a Russian expatriate who is 11 years older the painter's senior, fall in love. Dalí fails to attend the vernissage of the first exhibition of his work organised at Camille Goemons' gallery in Paris on **20 November** because he has run off to Spain with Gala. While working on a painting, he writes on a lithograph: "I sometimes spit on a portrait of my mother, just for fun". His irate father, who disapproves of his liaison with Gala anyway on the grounds that she is separated, throws him out of the house on **28 December**.

1930 Dalí's Putrefied Donkey is published by the Éditions Surrealistes in *Le Surréalisme au service de la révolution* and *The Visible Woman*. He buys a fisherman's cottage in Port Lligat, not far from Cadaqués, going there every year to spend long periods of time in Gala's company. Far-right extremists destroy the cinema theatre during a screening of *L'âge d'or* (by Buñuel and Dalí).

1932 Miró moves to Barcelona. Dalí takes part in the first exhibition of Surrealist work in the United States.

1934 Dalí's first differences surface with the Surrealists and with André Breton. An exhibition of his work in New York is a triumphant success. He marries Gala. **Picasso** travels to Spain with Olga and their son Paul in August, visiting Irun, San Sebastian, Burgos, Madrid, El Escorial, Toledo, Zaragoza and Barcelona. He never to see his native country again.

1936 Miró moves to Paris when the Spanish Civil War breaks out. **Picasso** settles in Juan-les-Pins with Marie-Thérèse and Maya in **March**; the Spanish Republican Government appoints him Director of the Prado Museum in **September**.



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1937 January–June: Picasso's etchings entitled *Dream* and *Franco's Lie* set a precedent for *Guernica*, a mural commissioned by the Spanish Government for the Republican Pavilion at the Exposition Universelle de Paris, which was to be inaugurated in **July**. Dora Maar photographs the entire creative process while the artist is working on it. Picasso visits Paul Klee in Switzerland.

1939 The Second World War breaks out; **Picasso** moves to Antibes with Dora, living in the home of Man Ray. Dalí breaks with the Surrealist group once and for all.

1940 Miró returns to Spain when Germany invades France, settling in Palma de Majorca.

1940–1948 Salvador and Gala go into self-imposed exile in the United States.

1944 Following the liberation of Paris, **Picasso's** membership of the French Communist Party (PCF) is announced in **August**.

1947 Miró makes his first trip to the United States, where he takes an interest in American painting.

1948 Miró shows his work at the Paris gallery of Aimé Maeght, his dealer in Europe.

1949 Salvador and Gala return to live in Spain. **Picasso** was in Rome and Florence from 30 October to 2 November 1949.

1956 Miró moves for good into a house-cum-studio designed for him by the architect Sert in Palma de Majorca.

1973 Pablo Ruiz Picasso dies in his home at Mougins, near Cannes, at 11.40 a.m. on **8 April**; he is 92 years old.

1982 Gala dies on **10 June**. In July **Salvador** is named Marquis of Púbol, where he has taken up permanent residence in the castle given to his wife.

1983 Miró dies in Barcelona on **25 December**; he is buried in Barcelona.

1984 Dalí is badly burnt in a fire in his bedroom in Púbol.

1989 Salvador Dalí dies in the Galatea Tower on Monday **23 January**, aged 84. He is buried in the crypt of the Dalí Theatre-Museum in Figueres, not far from the house in which he was born.



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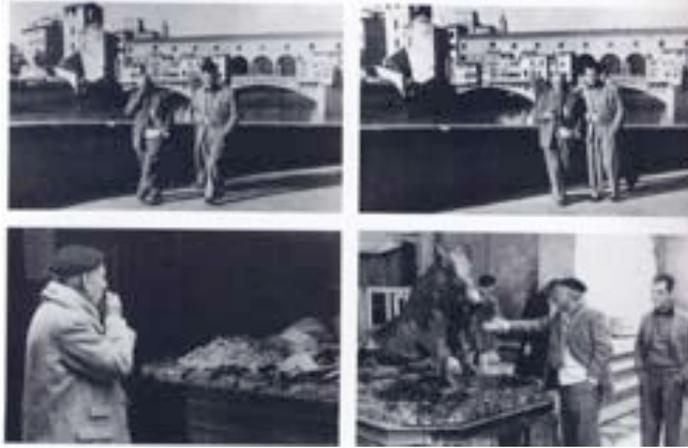
ANGRY YOUNG MEN:
THE BIRTH OF MODERNITY

PROMOTED AND ORGANISED BY ENTE CASSA DI RISPARMIO DI FIRENZE /
FONDAZIONE PALAZZO STROZZI / MINISTERO PER I BENI E LE ATTIVITÀ CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO MUSEALE DELLA CITTÀ DI FIRENZE

WITH COMUNE DI FIRENZE / PROVINCIA DI FIRENZE /
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AND REGIONE TOSCANA

FLORENCE PALAZZO STROZZI
12 MARCH 17 JULY 2011

PICASSO AND FLORENCE



Picasso visited Florence on two separate occasions, in 1917 and in 1949.

28-31 April 1917

Picasso's first, short trip to Italy was crucial in forging certain fortunate and innovative intuitions that marked this period in his artistic career. He stayed in Italy for about two months, from February to May 1917. He travelled here in the company of Jean Cocteau, whom Diaghilev had summoned to work on fine-tuning a project for the set and costumes of *Parade*, a work scripted by Cocteau himself with a musical score by Erik Satie. He began and completed his studies for the backdrop of *Parade*. At the Teatro Costanzi in Rome, where Diaghilev was working with his theatre company, there were Massine, Stravinsky and the ballerina Olga Koklova, with whom Pablo fell in love and who was soon to become his wife. While his trip to Italy was short, the influence of what he had not just seen but experienced in the first person in Rome, Naples, Pompei and Florence proved to be far more enduring.

Picasso left Rome on 28 or 29 April. On his way back to Paris he met up in Florence with Olga, who was due to perform in a single show at the Teatro Politeama on Monday 30 April. Olga danced in four or five scenes. Cocteau tells us that the performance was a flop and that the audience shouted: "Enough! Enough!". Thinking they were applauding him, Bakst went on stage. The more they whistled at him, the more bows he took. In the interval, Picasso was introduced to a seventeen-year-old painter called Primo Conti, a protégé of Alberto Magnelli and the Florentine Futurists. After seeing one of his collages, Picasso invited him up onto the stage together with Magnelli, Palazzeschi, Antonio Bruno and the choreographer, Larionov. "So, you're a prodigy", Picasso told him.

Picasso was shown around Florence by Alberto Magnelli, who had been marginally involved with Balla in the preparation of *Parade*. Together they visited the city's museums, churches and palaces. Magnelli does not tell us what caught Picasso's eye apart from the "primitives", presumably in the Uffizi or the Accademia, and Michelangelo's statues of *Night* and *Day* in the Sagrestia Nuova in San Lorenzo, which were to leave their mark on his art. Magnelli also showed Picasso his own studio, where he saw Magnelli's work.

November 1949

Picasso returned to Rome for three days in late October 1949 to attend the Peace Congress in the city. Preparing to travel back to Paris (on 2 November), he asked young journalist and art critic Antonello Trombadori to accompany him as far as the border "in his comfortable and powerful American car driven by the expert Michel". Trombadori recalls: "He didn't say a word when standing before the work of Piero [della Francesca] in Arezzo, and we remained in silence throughout the journey to Florence. We took rooms in the Pensione Berchielli. I phoned [Romano] Bilenchi at the *Nuovo Corriere* and Augusto Livi came to interview Picasso in the streets leading from Lungarno Acciaiuoli to Piazza della Signoria and the Mercato Nuovo, where Picasso put his hand under the water splashing out of the bronze boar's mouth, just like a kid. He breathed Florence in with the same eagerness as he gulped down the smoke of his Gauloises (he was on sixty a day at the time), but he was bored with museums." Augusto Livi's article was published in the *Nuovo Corriere* on 3 November, under the headline "A Chat With Picasso" and with the subslug: "The great painter visited Florence yesterday. The ruins of Ponte Vecchio and the defence of peace". The 'publicity' of modern warfare".



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EXHIBITION-MAKING AS CINEMA A NEW APPROACH TO MAKING EXHIBITIONS

(By James Bradburne, Director General Fondazione Palazzo Strozzi)

Traditionally exhibitions have been considered – when they are considered at all – as large three-dimensional books, authored by eminent curators. However, contemporary culture calls for contemporary exhibitions, and the model of the walk-in book no longer best describes the way in which exhibitions are made, nor the visitors' expectations of the exhibition experience. The closest analogy to the exhibition – at least in terms of its production – is no longer the book, but the film. Like a film, we often see an exhibition in public, whereas we read books alone. The exhibition is a profoundly social experience where we share the complex experiences and emotions inspired by great art in the company of others. Like a film, the contemporary exhibition is a complex combination of different media which, in addition to the artworks on display, also includes architectural installations, labelling, interactive exhibits and often film, video and computer animation. The curator alone is no longer able to master all the elements that make up a modern exhibition. Like a film, therefore, the exhibition requires a team with widely differing skills and experience.

At the Palazzo Strozzi, every exhibition is made like a film, with a small core team including the curator, the label writer (also a trained curator), the architect, the graphic designer and the director. The exhibition **Picasso, Miró, Dalí. Angry Young Men: the Birth of Modernity** is an example of this approach. The 'producer' of the exhibition, who first proposed the idea to the Fondazione Palazzo Strozzi in 2007, is Christoph Vitali, former Director of the Beyeler Foundation in Zurich and one of Europe's most eminent museum professionals. The content specialist, or the 'script writer', is Eugenio Carmona, a scholar of the early years of the three pioneers of modernism, and head of the Art History department at the University of Malaga, Picasso's birthplace. Together with the director, the label writer, the architect and the designer, the team has created an exhibition with all the characteristics of a film, developed as a series of 'flashbacks' taking us back in time from 1926 – when Dalí recalls he first met Picasso – to 1895, when the young Picasso was still a teenager in Barcelona.

If the exhibition is more like a film than a book, it is clear that the actor does not write the script, any more than the scriptwriter designs the sets or the costumes. The director and the core team play a key role in shaping the exhibition's content. The same content in different hands would be a different exhibition, just as Altman's film *Vincent and Theo* (1990) is completely different from Vincent Minelli's classic about the same two artists, *Lust for Life* (1956). The core team is only a small part of the much larger team responsible for the exhibition that the visitor actually encounters. By the time the exhibition opens, it will have involved over a hundred people, including conservators and art handlers, educators, joiners, painters and floor staff –not to mention press officers and art handlers.



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FAMILY ACTIVITIES

Palazzo Strozzi offers a lively programme of activities and events created specifically for youth and adults, offering them stimulating new ways to explore art. Drawing lessons, art courses and a special series of activities planned for Thursday evenings, when Palazzo Strozzi stays open until 23.00.

This spring Palazzo Strozzi launches Third Thursdays, evenings of programmes throughout the palazzo, and is collaborating with Maggio Musicale, the Scuola di Musica di Fiesole and Polimoda to present a series of free events in the courtyard.

All of Palazzo Strozzi's exhibition seek to challenge the barriers between the arts. For *Picasso*, *Miró*, *Dalí* the programming for youth and adults invites an exploration of a variety of modes of artistic expression, with particular attention dedicated to drawing, painting, writing and cinema.

ACTIVITIES IN THE EXHIBITION

EDUCATIONAL TOURS

For adults groups € 92,00

Max. 25 pp.

For individual visitors

Guided tours may be booked for set times and days (for groups of at least 10 people)

Thursday 18.00 and 19.30

Saturday 16.30 and 18.00

Tours cost € 8,00 per person

Radio headset system compulsory € 1,00 per person, payable on entering the exhibition.

All above options must be booked in advance. Prices do not include admission or booking fee.

FOR SCHOOLS

Visit to the exhibition

The visit is tailored to cater for each individual school year. The cost of the visit, for groups of no more than 25 students, is € 52.00. This price does not include the cost of individual admission (€4.00 per student).

Visit and workshop

For classes from primary through to lower secondary schools. A visit to the exhibition is followed by one of the following workshops:

- *Let's play with signs*

Magical lines and a wealth of images emerge from white surfaces: the night, stars, crescent moons, corollas, drops of water... dreams rise to the surface, taking shape before our eyes and filling the space around us.

- *Let's play at making changes*

You can change the order of the elements in a picture by taking things away, adding them, composing them and rearranging them, changing the colour scheme or the type of material, and produce a highly individual work of your own. The visit is tailored to cater for each individual school year.

The cost of the visit, for groups of no more than 25 students, is € 72.00. Please note that this price does not include the cost of admission to the exhibition (€ 4.00 per student).

All above options must be booked in advance. Prices do not include admission or booking fee.



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PICASSO, MIRÓ, DALÍ YOUTH AND ADULTS

Giovedì per I giovani

A unique way to visit the exhibitions at Palazzo Strozzi

Highschool students at the Liceo Artistico Leon Battista Alberti and the Liceo Classico Michelangiolo become guides for a night in the exhibitions *Picasso, Miró, Dalí. Angry Young Men: the Birth of Modernity* and *Emerging Talents 2011*. A special occasion to visit the exhibitions with new eyes, hearing the students' points of view on a selection of works on display. **14 April, 2011** from 20.00 to 22.00.

This activity is offered in Italian only.

Students: Thursdays from 18.00 reduced entrance to exhibitions on the Piano Nobile at just €4.00; free entrance to the CCC Strozzi.

Sketching on Thursday

Discover hidden talents and deepen your understanding of art through *Sketching on Thursdays* at Palazzo Strozzi. Artist and former Walt Disney animator Mike Wiesmeier will show you the steps to get started on your artistic adventures with the works of Picasso, Miró and Dalí. No previous drawing experience is necessary to participate, and drawing materials will be provided by Palazzo Strozzi. The full calendar with titles is online at www.palazzostrozzi.org.

The first Thursday of each month, 20.00 – 22.00.

Thursday, 7 April - Drawing the face

Thursday, 5 May - Experimenting with colour

Thursday, 2 June - Composition I: Unity and Variety

Thursday, 7 July - Composition II: Creating a Visual Path

Limited places available. Reservations required. This activity is free with a ticket to the exhibition.

(Reservations Sigma CSC Monday-Friday 9.00-13.00, 14.00-18.00 tel. +39 055 2469600, fax +39 055 244145 prenotazioni@cscsigma.it)

Studio Art courses

*I used to draw like Raphael,
but it took me a whole lifetime
to learn to draw like a child. (Pablo Picasso)*

Palazzo Strozzi offers studio art courses to explore the secrets of colour, form and line through the use of a variety of artistic techniques and styles. The courses develop over eight weeks in a series of weekly meetings which alternate hands-on creation with interactive conversations in the galleries for inspiration. No previous experience is necessary to participate, and materials will be provided by Palazzo Strozzi. The full calendar for each course is online at www.palazzostrozzi.org.

Journals

Ages 10 to 12

from 7 April to 26 May; Wednesdays from 17.00 to 18.30.

Emotional Atlas

Ages 12 to 14

from 8 April to 27 May; Thursdays from 17.00 to 18.30.

The cost per course is €75.00. Limited places available. Reservations required. **(Reservations** Sigma CSC Monday-Friday 9.00-13.00, 14.00-18.00 tel. +39 055 2469600, fax +39 055 244145 prenotazioni@cscsigma.it) **This activity is offered in Italian only.**

Tuesday at the movies!

In search of identity

Film series created by the Fondazione Palazzo Strozzi and FST - Mediateca

Cinema Odeon Firenze, Piazza Strozzi



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There has always been talk of artists at the movies, dating back to the first cinematic experiments of the Surrealists and continuing with contemporary incursions in directing and other areas. For this reason, Fondazione Palazzo Strozzi proposes a film series at the Odeon Firenze. Tuesdays between 19 April and 21 June, a series of titles linked to Palazzo Strozzi's Spring exhibitions: *Picasso, Miró, Dalí* on the Piano Nobile and *Identità Virtuali* at the CCC Strozzi. Included in the programme is a special homage to musical talent in May on the occasion of Maggio Musicale Fiorentino. Classics, previews and rare films will alternate on the silver screen of the Odeon Firenze, offering new perspectives on the exhibitions in course.

For the full calendar of the film series visit the websites www.palazzostrozzi.org and www.odeon.intoscana.it. Entrance to the films is free.

PICASSO, MIRÓ, DALÍ FOR FAMILIES AND CHILDREN

Palazzo Strozzi creates all its major exhibitions with families in mind. From captions specifically designed to stimulate cross-generation dialogue to interactive displays that get the whole family interested, and paired audioguides for grown-ups and kids, numerous opportunities are created within each exhibition for exploring together. The icing on the cake is our kit for families, with games and texts specially designed to allow each family group to experience a "tailor-made" visit to the exhibition. Palazzo Strozzi also offers a rich calendar of educator-led programmes which provide fun opportunities for in-depth exploration of art through developmentally appropriate activities for kids ages 3 and up and their adult companions. Regular programmes include family workshops, storytelling and sketching in the galleries, and stroller tours for parents with kids under 3.

This approach has won Palazzo Strozzi the honour of being named the Children's University's first international "Learning Destination". The Children's University is a British organisation offering innovative extracurricular educational activities for children aged 7 to 14.

Family Ticket

The Family Ticket was created to encourage families to participate in the full range of exhibitions and activities at Palazzo Strozzi. The ticket allows a family (up to 2 adults + children) unlimited access to the exhibition *Picasso, Miró, Dalí* and the CCC Strozzi for €20.00.

(tel. +39 055 2645155 edu@palazzostrozzi.org www.palazzostrozzi.org)

(Reservations Sigma CSC tel +39 055 2469600 fax +39 055 244145 prenotazioni@cscsigma.it)

Picasso's Cube

For everyone age 3 and up

For the exhibition *Picasso, Miró, Dalí* the family kit takes the form of a cube, full of ideas, games and creative activities for exploring the exhibition. Created with activities customised for different age groups as a way to offer families a way to visit the exhibition together, **Picasso's Cube** is perfect for anyone who wants a fun and unique way to explore art complete with observation games, activities and interesting facts. You don't have to be an expert to use **Picasso's Cube**—everything is written in easy-to-understand language that can be addressed directly to children. And you can tailor your experience to your interests and the time you have available, with visits lasting from just over half an hour to anything up to a whole day!

You can book the suitcase ahead of your visit by phoning +39 055 2645155; or ask for it directly in the ticket office.

Kamishibai –Palazzo Strozzi on wheels!

Today a baby is born

A story for families

The Kamishibai is an innovative and entertaining way to bring Palazzo Strozzi out into the city: a portable theatre which travels on the back of a bike! This spring catch *Today a baby is born*, a story for families which places the early works of Picasso, Miró and Dalí alongside illustrations by the young Catalan artist Elisabet Ribera, to recount the first passes of these great masters. The public is involved in a unique experience which unites different traditions in a mix of art, theatre and interaction.

The Kamishibai is presented the first Sunday of each month in the courtyard of Palazzo Strozzi at 15.00 in Italian; the rest of the month you can look for this special bike in the parks and gardens of Florence!

The Kamishibai is available by request, in Italian or English, for schools, libraries, play centres and community centres. Please send requests to edu@palazzostrozzi.org.



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Family workshop - The colour of thoughts Visit to the exhibition and workshop For families with kids age 3 to 12

What colour are our thoughts and emotions? In the world of our imagination they can be whatever colour we choose not necessarily what we see in reality.

Join an educator in the galleries for a close look at a selection of works of art: What do we see? What colours are used? What forms can we find? These questions will lead us into an exciting conversation, engaging directly with the works of art. Back in the studio we'll let our imagination run free, transforming our thoughts in to form and colour.

This activity is available in English by request at +39 055 277 6461; minimum group participation applies.

This activity is free with a ticket to the exhibition. **(Reservations** Sigma CSC Monday-Friday 9.00-13.00, 14.00-18.00 tel. +39 055 2469600, fax +39 055 244145 prenotazioni@cscsigma.it)

The Storyteller-Activity in the exhibition Age 5-10 with an adult companion

The works of art in the exhibition offer inspiration for this storytelling series which includes legends, dreams and fables of the past and present. The activity revolves around a new art work each time and includes an exploration of the painting, storytelling, and a chance to let your imagination run wild with sketching in the galleries. The full calendar is available online at www.palazzostrozzi.org.

The Storyteller is offered on the first Tuesday of each month from 17.30 to 18.30.

Limited places available. Reservations required. **(Reservations** Sigma CSC Monday-Friday 9.00-13.00, 14.00-18.00 tel. +39 055 2469600, fax +39 055 244145 prenotazioni@cscsigma.it)

This activity is free with a ticket to the exhibition. **This activity is offered in Italian only.**

Arts and art: Having fun with....writing!

When I grow up – When I was young

Creative writing workshop

For kids aged 7 to 12 and their parents

A family-size storytelling game: that's how we could describe this new creative writing workshop created through a collaboration between the Education Department of the Fondazione Palazzo Strozzi and the Scuola Holden in Torino.

This workshop offers a playful, spontaneous approach to storytelling. Children are invited to imagine themselves as adults, through writing and drawing while their parents recount what they were like as kids and how they imagined they would grow up. The workshop includes a brief visit to the exhibition.

Saturday afternoons from 15.00 to 18.00 between 26 March and 21 May.

Limited places available. Reservations required. **(Reservations** Sigma CSC Monday-Friday 9.00-13.00, 14.00-18.00 tel. +39 055 2469600, fax +39 055 244145 prenotazioni@cscsigma.it)

This activity is free with a ticket to the exhibition. **This activity is offered in Italian only.**

Artful Mums

An imaginary tale presented by Pupi di Stac and Teatrosfera

Behind every great artist there is a mother, and Picasso, Miró and Dalí are no exceptions. But what would happen if these three mothers met each other? The magic of theatre: in front of us appear three comical Spanish mothers who worry about their kids eating enough and whether they'll take chill and who remember together the moments and meetings that marked the beginning of an exceptional artistic adventure. And, knowing these mums, we wonder whether perhaps some strange aspect of their appearance might not have irreparably influenced their sons' art and that of the whole 20th century! A unique way to get to know these three geniuses, during the exhibition *Picasso, Miró, Dalí* at Palazzo Strozzi, in this imaginary tale at the Teatrino del Gallo with puppets, games and living canvases.

The third Sunday of the month from 20 March through 17 July, at 15.30 and 17.00.

Presented in Italian only.

Info and reservations

Teatrino del Gallo, Via San Gallo, 25 rosso, 50129 Firenze Tel +39 0552658324 +39 338.6024335

www.teatrinodelgallo.it, www.libriliberi.com



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LIST OF THE WORKS

B.
Roman, from a 4th century BCE model Apollo Lycaeus marble 224 x 85 x 60 cm Naples, Museo Archeologico Nazionale, 145078

A.
Fang Mask early 19th century wood 67 cm Malaga, Colección Tribal Ready

**THE FIRST CONSIDERATION
WHEN DALÍ SAYS HE MET PICASSO (Paris, 1926)**

I.1a
Venus and Sailor. Homage to Salvat-Papasseit [Venus i un mariner (Homenatge a Salvat-Papasseit) / Venus y un marinero (Homenaje a Salvat-Papasseit)] 1925 oil on canvas 216 x 147 cm Shizuoka, Ikeda Museum of 20th Century Art

I.1
Composition with Three Figures. Neocubist Academy (The Sailor. Neocubist Academy) [Composició amb tres figures. Acadèmia neocubista (El mariner. Acadèmia neocubista) / Composición con tres figuras. Academia neocubista (El marinero. Academia neocubista)], oil on canvas 190 x 200 cm Museu de Montserrat. Donated by Josefina Cusí, R. N. 201.390

I.2
Salvador Dalí **The Bleeding Roses [Las rosas ensangrentadas]** 1930 oil on canvas 61 x 50 cm La Coruña, Colección Caixa Galicia

I.3
Salvador Dalí **Previous Sketch for "Portrait of Maria Carbona" [Estudi per el "Retrat de Maria Carbona"]** 1925 leadpoint on paper 49 x 32 cm Museu de Montserrat. Donated by J. Sala Ardiz, R. N. 200.413

I.4
Salvador Dalí **Portrait of Artist's Father [Retrat del pare de l'artista / Retrato del padre del artista]** c. 1925 charcoal and pastel on paper 43,4 x 31,3 cm Museu de Montserrat. Donated by J. Sala Ardiz, R. N. 200.575

I.5
Salvador Dalí **Nude in the Water [Nu a l'aigua / Desnudo en el agua]** c. 1924 oil on paperboard 50,5 x 47 cm Madrid, Museo Nacional Centro de Arte Reina Sofía, DE01567

I.6
Salvador Dalí **Nude [Nu / Desnudo]** 1924 oil on cardboard 46 x 48,5 cm Madrid, Museo Nacional Centro de Arte Reina Sofía, DE01566

I.7
Pablo Picasso **Musical Instruments on a Table [Instruments de musique sur une table]** 1925-6 oil on canvas 162 x 204,5 cm Madrid, Museo Nacional Centro de Arte Reina Sofía, AS10615

I.9
Joan Miró **Painting-Poem (Music, Seine, Michel, Bataille and I) [Peinture-poème (Musique, Seine, Michel, Bataille et moi)]** 1927 oil on canvas 80,8 x 100 cm Switzerland, Volkart Foundation

PICASSO MIRÓ DALÍ

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I.10

Joan Miró **Composition [Composition]** 1926 oil on canvas 72,5 x 92 cm Thyssen-Bornemisza Collections, 1975.38

THE SECOND CONSIDERATION GENIUS LOCI-MIRÓ. DALÍ (Madrid-Catalonia-Paris, 1925-15)

II.1

Salvador Dalí **Figure at a Table (Anna María Dalí) [Figura en una taula (Figura en una mesa, Anna María Dalí)]**
1925 oil on paperboard mounted on wood 46 x 48 cm Milan, private collection

II.2

Salvador **Dalí Portrait of my Sister [Retrat de la meva germana / Retrato de mi hermana]** 1925
oil on canvas 92 x 65 cm Figueres, Fundació Gala-Salvador Dalí

II.3

Salvador Dalí **Figueres Gypsy [Gitano de Figueres]** 1923 oil and gouache on paperboard 104 x 75 cm Madrid,
Museo Nacional Centro de Arte Reina Sofía, AS11129

II.4

Salvador Dalí **Portrait of Joan Torres i Darnis [Retrat de Joan Torres i Darnis]** c. 1922 oil on canvas 49,5 x 39,5 cm
Barcelona, MNAC - Museu Nacional d'Art de Catalunya, 043720-000

II.4a

Salvador **Dalí Self-portrait [Autoretrat / Autoretrato]** c. 1920 oil on canvas 51 x 42 cm Private collection

II.5

Joan Miró **Portrait of Josep F. Ràfols [Retrat de Josep F. Ràfols]** 1917 oil on paper mounted on panel 76 x 54 cm
St. Louis (Missouri), Mildred Lane Kemper Art Museum, Washington University in St. Louis. Gift of Mr. and Mrs.
Sydney M. Shoenberg, Jr., 1961

II.6

Joan Miró **Portrait of Enric Cristòfol Ricart [Retrat d'Enric Cristòfol Ricart]**. Winter 1916 or early Spring 1917 oil on
pasted paper on canvas 81,6 x 65,7 cm New York, The Museum of Modern Art, Florene May Schoenborn Bequest,
822.1996

II.7

Salvador Dalí **The Jorneta Stream [El torrent de la Jorneta / El torrente de la Jorneta]** c. 1923 oil on canvas 122,8
x 99,5 cm Private collection deposit. Cabildo Insular de Tenerife, TEA Tenerife Espacio de las Artes, DG2010-01

II.8

Salvador Dalí **Cadaqués Seen from the Tower of Creus [Cadaqués vist des de la Torre de les Creus / Cadaqués
visto des de la Torre de les Creus]** c. 1923 oil on canvas 100 x 98 cm Figueres, Fundació Gala-Salvador Dalí

II.9

Salvador Dalí **Landscape of Cadaqués [Paisatge de Cadaqués / Paisaje de Cadaqués]** 1921 oil on canvas 31,2 x
34 cm Bern, Kunstmuseum Bern, Bequest of Georges F. Keller 1981

II.10

Salvador Dalí **Landscape of Cadaqués [Paisatge de Cadaqués / Paisaje de Cadaqués]** c. 1921 oil on canvas 39,5
x 51 cm Bern, Kunstmuseum Bern, Bequest of Georges F. Keller 1981



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II.11a

Salvador Dalí **Landscape of Cadaqués [Paisatge de Cadaqués / Paisaje de Cadaqués]** c. 1921 oil on canvas 45 x 52 cm Private collection

II.11

Salvador Dalí **Nans Cove. Cadaqués** c. 1920 oil on canvas 49,5 x 39,5 cm Barcelona, MNAC-Museu Nacional d'Art de Catalunya, 043720-000

II.12

Salvador Dalí **Landscape of Cadaqués [Paisatge de Cadaqués / Paisaje de Cadaqués]** 1920-1 oil on canvas 41,5 x 52 cm Oviedo, Colleccion Masaveu, C/TV. 136

II.13

Joan Miró **Tile Factory in Mont-roig [Tuilerie à Mont-roig]** 1918 oil and collage on canvas 65 x 81 cm New York, private collection. Courtesy of MDP & Associati, Lugano

II.14

Joan Miró **Threshing [Battage du blé]** 1918 oil on canvas 45 x 56 cm Paris, Collection Maeght, Bac 2242

II.15

Salvador Dalí **Still Life [Natura morta / Naturaleza muerta o Bodegón]** 1923 oil on cardboard 50 x 56 cm Madrid, Museo Nacional Centro de Arte Reina Sofía, AS11130

II.16

Salvador Dalí **Still Life [Natura morta / Naturaleza muerta o Bodegón]** 1923 oil on cardboard 50 x 65 cm Madrid, Museo Nacional Centro de Arte Reina Sofía, AS11132

II.17

Salvador Dalí **Still Life with Aubergines [Natura morta amb albergines / Bodegón con berenjenas]** 1922 (reverse c. 1919) oil on canvas 31 x 33,2 cm Bern, Kunstmuseum Bern, Bequest of Georges F. Keller 1981

II.18

Joan Miró **Still Life I (The Ear of Corn) [Nature morte I (L'Épi de blé)]** Mont-roig and Paris 1922-3 oil on canvas 37,8 x 46 cm New York, The Museum of Modern Art. Purchase, 12.1939

II.19

Joan Miró **Still Life II (The Carbide Lamp) [Nature morte II (La lampe à carbure)]** Mont-roig and Paris 1922-3 oil on canvas 38,1 x 45,7 cm New York, The Museum of Modern Art. Purchase, 11.1939

II.20

Joan Miró **The Coffee Mill [Le Moulin à café]** 1918 oil and collage on canvas 62,5 x 70,5 cm New York, private collection. Courtesy of MDP & Associati, Lugano

II.21

Joan Miró **Flowers [Fleurs]** 1918 oil on canvas 72,07 x 63,98 cm Milwaukee (Wisconsin), Milwaukee Art Museum, Gift of Mrs. Harry Lynde Bradley, M1977.124

II.22

Joan Miró **Still Life with Knife [Nature morte au couteau]** 1916 oil on cardboard mounted on panel 59,5 x 68,5 cm Switzerland, Nahmad Collection



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THE THIRD CONSIDERATION: WHEN MIRÓ ALMOST MET PICASSO (Barcelona, 1917 and more besides)

- III.1
Joan Miró **Poster designed for "L'Instant" magazine [Projet d'affiche pour la revue "L'Instant"]** 1919 oil on cardboard 107 x 76 cm Valencia, IVAM - Institut Valencià d'Art Modern, Generalitat, 1996.019
- III.2
Joan Miró **The Balcony below San Pere [El balcó, Baixa de Sant Pere]** 1917 oil on canvas 40 x 35 cm Paris, Collection Maeght, Bac 224
- III.3
Joan Miró **Self-portrait [Autoretrat / Autorretrato]** 1917 oil on canvas 61 x 50 cm New York, private collection. Courtesy of MDP & Associati, Lugano
- III.4
Joan Miró **Mont-roig: The Bridge [Mont-roig: le pont]** 1917 oil on canvas 46,5 x 58 cm Switzerland, Nahmad Collection
- III.5
Joan Miró **The Beach at Cambrils [La Plage à Cambrils]** 1917 oil on canvas 60 x 73 cm Switzerland, Nahmad Collection
- III.6
Joan Miró **Vase of Flowers with a Lemon [Le Pot de fleurs et le citron]** 1916 oil on cardboard 63,8 x 50,8 cm Madrid, José Lladó
- III.7
Joan Miró **The Peasant [Le Paysan]** 1915 oil on canvas 65 x 50 cm Paris, Collection Maeght, Bac 4085
- III.8
Parade: The French Manager [Parade: costume de manager français] modern reproduction of the 1917 original to a drawing by Pablo Picasso painted cardboard and clothes 200 x 100 x 80 cm Bordeaux, Opéra National de Bordeaux

THE FOURTH CONSIDERATION THE BIRTH OF MODERNITY (Paris, 1907)

- IV.1
Pablo Picasso **Cahier no. 7** May-June 1907 ink, pencil and gouache on paper 220 x 170 mm Malaga, Collection of the Pablo Ruiz Picasso Foundation - Birthplace Museum, FPCN: 2037 (-001 a -124)

THE FOURTH CONSIDERATION PICASSO-ORIGINS AND TRANSFORMATION (Barcelona-Madrid-Paris 1906-1895)

- IV.3.
Pablo Picasso **The Frugal Meal [Le Repas frugal]** 1904 etching on zinc 46,3 x 37,7 cm Berna, E.W.K.
- IV.4
Pablo Picasso **The Actor [L'Acteur]** 1904 India ink, gouache on paper 16 x 11 cm Künzelsau, Würth Collection



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- IV.5
Pablo Picasso **Head of a Woman [Tête de femme]** 1903 oil on canvas 40,3 x 35,6 cm New York, The Metropolitan Museum of Art, Bequest of Miss Adelaide Milton de Groot, 1967, 67.187.91
- IV.6
Pablo Picasso **Barcelona. Riera de Sant Joan at Dawn [Barcelona. Riera de Sant Joan à l'aube]** 1903 oil on canvas 54 x 45,5 cm Switzerland, private collection
- IV.7
Pablo Picasso **Vase with Flowers [Vase de fleurs]** 1901 oil on canvas 66 x 46,5 cm Switzerland, Nahmad Collection
- IV.8
Pablo Picasso **Mother and Child [Mère et enfant]** 1901 oil on cardboard 67,5 x 52 cm Bern, Kunstmuseum Bern, Bequest of Georges F. Keller 1981
- IV.9
Pablo Picasso **Woman Ironing [La Repasseuse]** 1901 oil on canvas, mounted on cardboard 49,5 x 25,7 cm New York, The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1949, 49.70.2
- IV.10
Pablo Picasso **Spanish Dancer [Danseuse espagnole]** 1901 oil on cardboard 50,8 x 35,8 cm. Switzerland, Nahmad Collection
- IV.11
Pablo Picasso **Peonies [Peonies]** 1901 oil on hardboard mounted on plywood 57,8 x 39,3 cm Washington, National Gallery of Art, Gift of Mrs. Gilbert W. Chapman, 1981.41.1.(2847)
- IV.12
Pablo Picasso **The Conversation [La Conversation]** 1901 oil on panel 13,5 x 22,5 cm Künzelsau, Würth Collection
- IV.13
Pablo Picasso **The Two Saltimbanques (Harlequin and his Companion) [Les deux saltimbanques (Arlequin et sa compagne)]** September-October 1901 oil on canvas 73 x 60 cm Moscow, The Pushkin State Museum of Fine Arts, 3400
- IV.14
Pablo Picasso **Altar boy [L'Enfant de choeur]** 1896 oil on canvas 75 x 50,5 cm Museu de Montserrat. Donated by J. Sala Ardiz, R. N. 200.503
- IV.15
Pablo Picasso **Old Man with a Cloak [El viejo de la manta]** La Coruña 1895 watercolour on paper 260 x 320 mm Malaga, Museo de Málaga, BA/CE00344

EPILOGUE

- V.1
Pablo Picasso **The Weeping Woman [La Femme qui pleure]** 1937 oil on canvas 55 x 46 cm Riehen/Basel, Fondation Beyeler, 98.3
- V.2
Joan Miró **Composition (Little Univers)** 1933 gouache on card 39,5 x 31,5 cm Riehen/Basel, Fondation Beyeler
- V.3
Salvador Dalí **Harlequin [Arlequí / Arlequín]** 1926 (although dated 1927 by artist) oil on canvas 196,5 x 150 Madrid, Museo Nacional Centro de Arte Reina Sofía, AS07488



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ROOM VIII

III.9
Parade: The New York Manager [*Parade: costume de manager américain*] modern reproduction of the 1917 original to a drawing by Pablo Picasso painted cardboard and clothes 200 x 100 x 80 cm Bordeaux, Opéra National de Bordeaux

III.10
Parade: Horse [*Parade: costume du cheval*] modern reproduction of the 1917 original to a drawing by Pablo Picasso Bordeaux, Opéra National de Bordeaux



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