

Mayoral presents a solo exhibition devoted to Salvador Dalí (Figueres, 1904 – 1989) and containing a careful selection of 28 works by the artist. The pieces bear witness to his links to the Cadaqués landscape and to local traditions, leading to the creation of new ideas and new shapes. The exhibition includes the collaboration of Chus Martínez, who wrote the essay.

There are strong premonitions of situations which make up the present day both in the figure of the artist and in the work of Salvador Dalí, who was the architect of the great artistic paradigm shift of the contemporary age. Indeed, as Chus Martínez points out: “his obsession for self-generation, his insistence on maintaining ambivalence in the reading and interpretation of gender and sexuality, a non-binary identity, his interest in understanding life processes from art and in the company of science, his interest in investigating and expressing vernacular culture in his artwork and in his life...”. The artist himself stated that you have to systematically create confusion, since it sets creativity free: “Everything that is contradictory creates life”. It is this ambivalence that captivates us, attracts us and continues to be of considerable interest to us today.

Dalí goes one step further since, although we see the work here, in an exhibition setting, “it is not unreasonable to think that the work

could be in the middle of a forest, or rise up before us on a beach at Cadaqués. Salvador Dalí wants everything from us when we are in front of his work; he wants us to let our senses and the feelings of the artwork flow together always” (Chus Martínez).

Among the selection of pieces, we highlight *Étude pour la Madonna de Port Lligat (Study for The Madonna of Port Lligat)* (1949), a study for the first version of the work that Dalí undertook of *The Madonna of Port Lligat*, which already reveals a great part of the key iconography of his subsequent monumental work. For this work, Dalí was inspired by Renaissance religious paintings, particularly by Piero della Francesca. Gala appears in the centre, seated like a Madonna, and a naked baby Jesus appears to float in space on bread; in the background you can glimpse the Port Lligat landscape and islands. Other prominent works are the anthropomorphic landscapes *Primavera (Spring)* and *Tardor (Autumn)*, both dated circa 1950, in which the presence of elements of nature, life-death, plenitude-decadence... also show us how Salvador Dalí understands that art, as creation, is the ideal place to question aspects of the origin of life and intelligence.

### Knowing how to look is a way of inventing.

Salvador Dalí

Another of the works in which Dalí used his personal iconography was *Destino, étude de personnages (Destino, study of characters)* (c. 1945), one of the preparatory drawings produced by the artist for the Disney film. Empordà is again present in this drawing and accompanies the characters in their creative process. The film used Dalí's works as a starting point and was finally released in 2003. This selection of drawings is accompanied by a series of objects and photographs of the artist.

**Salvador Dalí / Painter, decorator, writer and thinker.** He frequented the Residencia de Estudiantes and joined the Generation of '27 group. He settled in Paris at the end of 1920, where he became the most brilliant figure of pictorial Surrealism; there he met Gala, who became his wife, muse and adviser. He consolidated his international profile from 1940-48 in New York. The 1941 exhibition at the MoMA and the publication of *The Secret Life of Salvador Dalí* (1942) stand out from this time.

His painting started from Noucentisme and adopted what he called “paranoiac-critical activity”, which gave rise to his most characteristic works: dreamlike scenes created with extraordinary technical meticulousness. In Italy, during the Spanish Civil War, religious, historical and allegorical subjects were predominant and, on returning to Spain, in 1948, he followed the tradition of the great mystics of Spanish literature. In successive stages he used holography and created stereoscopic paintings. He cultivated poster art, engraving, book illustration, and also designed jewels and sculptures.

**Mayoral /** Founded in 1989, is a gallery located in Barcelona and Paris. The gallery articulates an intergenerational exhibition programme focused on the best of post-war and contemporary Spanish art, promoting artists such as Tàpies, Chillida, Millares, Saura, Zóbel, Francés and Chordà, alongside works by key twentieth-century avant-garde artists such as Miró and Picasso, and the best of today's generation with names such as Macarrón, Oliver and Pratts.

The gallery develops projects that are rigorously curated and grow out of an exhaustive process of research. The gallery relies upon the support of the artists' families, foundations and other institutions as well as collectors and museums, both public and private, when it comes to accomplishing its mission.

The gallery participates in art fairs such as Art|Basel Miami Beach, Art|Basel Hong Kong, TEFAF Maastricht, TEFAF New York and ARCOMadrid.

