



EXHIBITION  
SALVADOR DALI  
BEYOND PAINTING



## CURATOR OF THE EXHIBITION


Jean-Christophe Hubert graduated from the Faculty of Philosophy and Humanities at the University of Liège, specializing in Modern Art History. He began his career in 1996 with the nonprofit organization Art&Fact and teaches at the Centre de Formation permanente des Classes moyennes et des PME Liège-Huy-Waremme. As a curator or consultant, he has participated in exhibitions at the Musée du Chapitre de Soignies, the Abbaye du Val-Dieu, the Château d'Aigremont, and the Musée d'Art moderne de Liège for the Ministry of Heritage of the Walloon Region. In 2000 he became curator of the Val-Dieu Abbey Museum of Art and History. Inside this magnificent 13th-century building, he will open an exhibition devoted to Rembrandt's engraved works and establish a collaboration with the Rembrandt House in Amsterdam.

A doctoral student at the Fonds National de la Recherche Scientifique (National Fund for Scientific Research) of the University of Liège, he then devoted himself to research before finally devoting himself to curating exhibitions. He developed this orientation within the nonprofit organization Collections et Patrimoines. As art director, he led exhibitions such as Pierre-Paul Rubens in Eupen, Leonardo da Vinci in Brussels, and Sos Planet in Liège.

Curator of the Brussels Museum of Letters and Manuscripts until 2012, he participated in the development of this Brussels cultural hub and saw the opening of seven prestigious exhibitions, including Georges Simenon, Bruxelles Capitale des Arts and L'étincelle surréaliste. Nearly twenty lectures attracted large audiences and prestigious speakers such as Jacques Bredael, Hervé Hasquin, Marc Eyskens, and Patrick Weber.

At the same time, he has developed projects at such notable sites as the Oud-Sint-Jan site in Bruges, the Château de Waroux in Ans, the Malmundarium in Malmedy, and the Pouhon Pierre le Grand in Spa, and he specializes in curating and staging museums and exhibitions.

In 2010, Jean-Christophe Hubert became curator of the Pablo Picasso Collection in Bruges, at the famous site of the former Hôpital Saint-Jean. He has curated exhibitions devoted to Félicien Rops, Auguste Rodin, Claude Monet, Auguste Renoir, Edgar Degas, Jean-Michel Folon, Salvador Dali, Joan Miro, Henri Matisse, Marc Chagall, René Magritte, Pol Bury, and Pierre Alechinsky. He has curated more than 120 exhibitions of 19th- and 20th-century art, including, most recently, the Pablo Picasso exhibition at Palazzo Paesana in Turin. He is the author of more than 30 books on art. His favorite subject is the work and personality of artists in front of their audience.





## FOR TOURISM AND SCHOOLS

These exhibitions are an educational tool for exploring art and sharing it with children. The presentation of original works and the use of specific educational tools such as games, crafts, and books provide a fun way to explore an artist, an era, or a technique.

These are not art workshops proper, and the goal is not to learn a technique or artistic style, but rather to stimulate the imagination, educate the child's eye, and have fun doing what the artist does, in order to better understand his or her work. In this way, children learn to see, feel and decode works of art on their own. Art as a way to grow, to learn about others and ourselves. Art for enjoyment. Art to better understand our world, our society, the image it conveys and why. Art that we can dissect to better appreciate it.... Art that helps us learn to live together.

### **The tools**

**Children's panels.** In the exhibition setting, panels were designed especially for children and games were created especially for them.

**Free brochures for families.** All families with children will receive a free 12-page booklet with games for their children during the exhibition. Thus, while parents visit the exhibition, children can play games to discover the same works in a different way, with an educational approach. The goal is to make the visit as enjoyable as possible for young people.


**A downloadable educational package.** To prepare for the visit or to extend the exploration at home, families and schools can download an original educational packet. The download is free of charge.

### **The different programs offered**

**For the general public:** visit the exhibition with the help of a small "guidebook" and participate in workshops led by project leaders and related to the themes of the permanent and temporary exhibitions.

For school groups: children, divided into small groups, visit the exhibition. The exhibition is led by animators. They encourage children to watch, explore and experience the exhibition, as well as to express themselves and engage in dialogue.

**For current and future educators:** Guided tour of the exhibition and discussion with project leaders (by appointment).



## **Better understand those around us**

The main goal of this exhibition is to enable the general public, and especially young people and children, to discover art, its history, and its fascination through a concept that meets their expectations. Unfortunately, too many exhibitions are designed without children in mind. The permanent exhibition, designed entirely for children, presents a two-level itinerary that allows children to discover works by Picasso, Matisse, Chagall, Miró, Folon, Braque, Magritte, Dali, etc. The route plays an educational role, encouraging visitors to extend their discovery by reading, traveling or visiting other exhibitions...

One of the project's priorities is to desacralize the relationship with art, without oversimplifying it and integrating it into social practices. The goal is to encourage open-mindedness to differences, cultures and the environment by developing an artistic and cultural dynamic among children, families and even the general public.

The goal of this project is to provide an opportunity to learn more about ourselves and those around us. The exhibits are participatory and fun. The entertainers play a key role. They bring the exhibition to life, creating an atmosphere of trust, giving children a voice and encouraging them to listen attentively and warmly so that they can express their feelings about the artworks.







# « SALVADOR DALI » EXHIBITION BEYOND PAINTING

## EXHIBITION FEATURES

**The exhibition brings together 120 pieces: paintings, drawings, engravings, prints, posters and lithographs by Salvador Dali, all original and validated by the estates.**


## ABOUT THE EXHIBITION

Cette exposition se focalise sur l'extraordinaire imagination de Salvador. Au travers des peintures, des dessins, d'affiches, de lithographies et de gravures, le visiteur va découvrir plusieurs facettes du travail de cet artiste de génie. Mélangeant simplicité et maîtrise technique, Salvador Dali nous livre toujours des œuvres qui interpellent le visiteur. C'est l'étendue du génie de Dali qui se livre tout au long du parcours. L'exposition se structure autour de plusieurs thématiques : la guerre d'Espagne, le surréalisme, la simplicité, le rôle de l'enfance et la liberté. Caractéristique de tout son travail, cette exposition montre aussi comment Salvador Dali a voulu conquérir le grand public.

## PARTS OF THE EXHIBITION

### **An exceptional artist**

Salvador Domingo Felipe Jacinto Dali I Domenech was born on May 11, 1904 in Figueres, Spain, and from an early age was destined to become one of the most prolific artists of all time. The striking and somewhat bizarre images depicted in his paintings solidified his name in the Surrealist movement, and his works are still revered by many acclaimed art critics to this day. His ambitious nature ensured that his finely honed technical skills would be extended to a wide range of mediums, as he successfully produced a range of sculptures, drawings, jewelry and furniture. There were even a number of films he produced in collaboration with experts in the field. An obvious comparison can be made with the Renaissance masters, who also tackled a number of different disciplines and managed to impress in each of them.



## The early years

Dali spent his childhood between Figueres and the family summer residence in the coastal fishing village of Cadaques, both of which were to feature prominently in his works. His brother, who died nine months before Dali's birth of gastroenteritis and was also named Salvador, also featured in his paintings.

Dali claimed that when he was five, his parents took him to his brother's grave and told him that he was his brother's reincarnation. His parents encouraged his talent and even built him his first art studio in Cadaques, where he spent a lot of time creating impressive charcoal drawings.

He attended the Colegio de Hermanos Maristas and the Instituto de Figueres, where his reputation as a dreamer and eccentric began. In 1919, his first art exhibition was held at the Théâtre Municipal in Figueres.



## Dali and surrealism

After his mother died of breast cancer in 1921, he attended the Academia de San Fernando in Madrid, where he was strongly influenced by several different artistic currents, such as metaphysics and cubism. It wasn't long before his talent as an artist and his flamboyant, eccentric manner attracted attention.

After being expelled from school for being disruptive and egotistical, Dali made several trips to Paris, where he met renowned intellectuals and painters such as Pablo Picasso and Joan Miro, the latter of whom introduced him to the Surrealist movement. From 1929 onwards, Dali produced numerous Surrealist paintings, often described as collages of his dreams and subconscious thoughts. He also collaborated with Surrealist director Luis Brunel on two short films.

Dali officially joined the Surrealist group and by 1930 was considered a leading figure in the Surrealist movement. His most famous painting, arguably the most famous of all Surrealist paintings, The Persistence of Memory, was completed in 1931. This world-famous painting, often referred to as Les montres molles or Les horloges fondantes, was a clear example of Dali's unique talent as an artist. The artist would regularly collaborate

with other members of the Surrealist movement, but their opinions regularly clashed, both on artistic issues and around political views.

This led other members to begin distrusting Dali, and he became increasingly marginalized. He was not someone who could adapt his opinions or discipline himself to avoid these confrontations and perhaps even secretly enjoyed provoking controversy, just as he would do throughout his life, from his childhood and exclusion from school to his final years. as an artist.

### **Gala and the classical movement**

Despite meeting in 1929, it wasn't until 1934 that Dali married his muse and inspiration, Elena Ivanovna Diakonova, also known as Gala. A Russian immigrant ten years his senior, Gala handled the business side of things, including all legal and financial matters, and figured prominently not only in his life, but also in his artistic talent. In addition to his talent for painting, he was known as an eccentric; wearing bizarre clothes and sporting a flamboyant moustache influenced by one of his heroes, the Spanish master painter Diego Velazquez. In the mid-1930s, he attended a ball held in his honor wearing a display case over his chest containing a bra.

His controversial behavior began to overshadow his magnificent talent as an artist, and critics became more concerned with his acts of non-conformity than with his works. In 1934, a "trial" took place and Dali was expelled from the Surrealist group. Several theories suggest that this was mainly due to his disruptive nature and some evidence that his apolitical views were very much frowned upon. Despite his expulsion, he continued to produce popular Surrealist paintings such as *Swans Reflecting Elephants* and *Metamorphosis of Narcissus*, both completed in 1937. He participated in Surrealist art exhibitions in the 1940s.

Dali's classical movement came between 1942 and 1948. Throughout this period, Dali and Gala lived in the United





States. As the Second World War enveloped Europe, Dali continued to produce breathtaking works of art, and in 1941 he had his own exhibition at the Metropolitan Museum of Modern Art in New York. His autobiography, *The Secret Life of Salvador Dali*, was published in 1942 and is still considered the key publication on his life, to this day. It was an honest portrayal of the extraordinary world in which he lived, and most of the details only confirmed what many already believed about him. There has been an awful lot said by a variety of sources over the years about Dali, and it's very useful to have this authoritative account of his life with which to compare these other unconfirmed opinions.

### **The final years**

Returning home in 1948 with his wife, Dali spent the next fifteen years creating 19 large-scale canvases incorporating optical illusions, geometry and surrealist imagery. The most famous of these paintings were *The Hallucinogenic Toreador* and *The Sacrament of the Last Supper*. Between 1960 and 1974, Dali took part in the construction of the Teatro-Museo in Figueres, where many of his paintings can still be seen today.

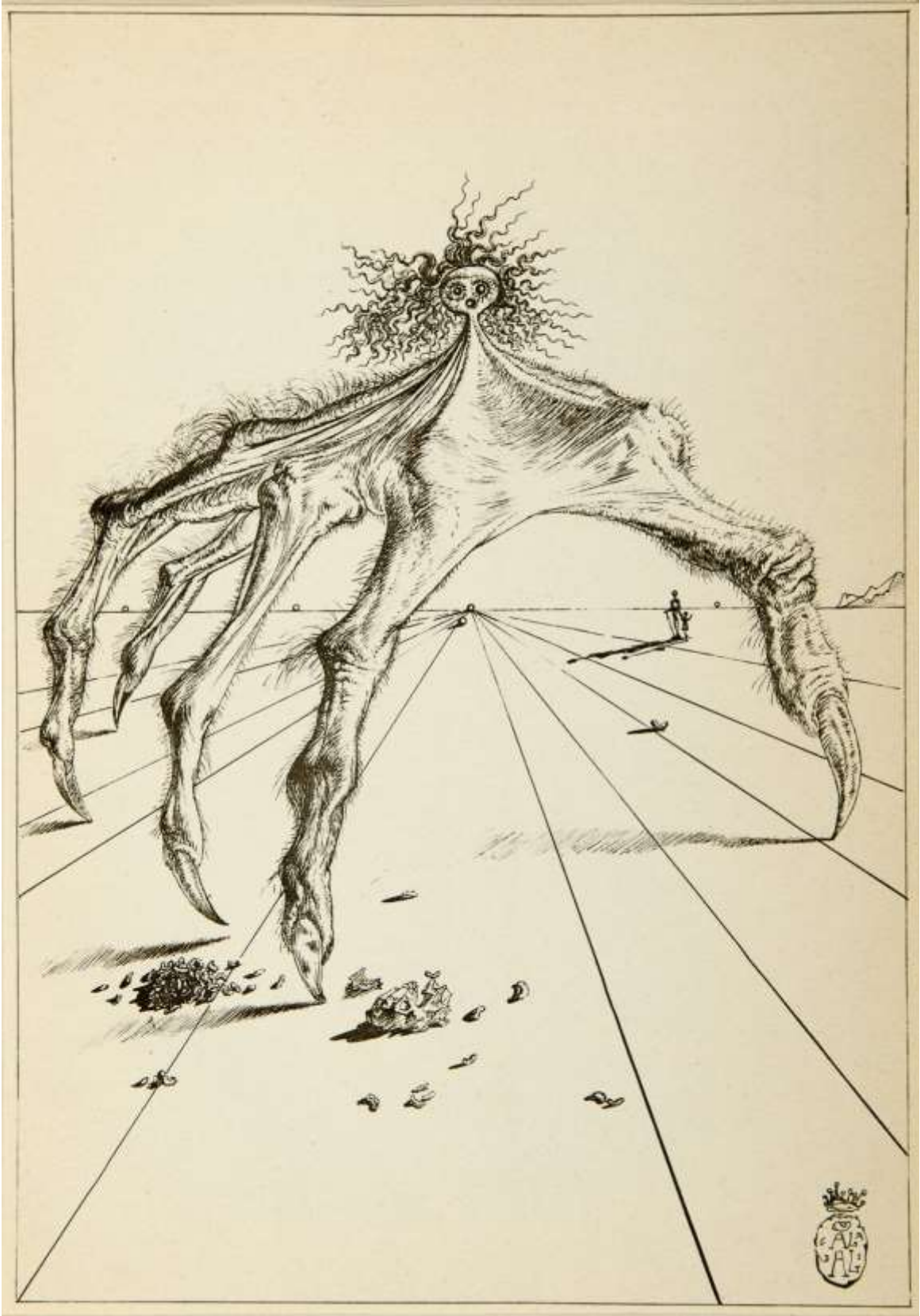
In 1980, he retired from painting due to a motor disorder that prevented him from working, and in 1982, his beloved Gala died. Confined to a wheelchair following a house fire, Dali lived his final years in relative isolation. Physical disabilities challenged even the greatest artists, remembering the way Matisse worked on his cut-outs in his final years, and Dali would continue to do all he could as his health slowly deteriorated in the 1980s.

Having had a pacemaker fitted in 1986, Dali was unable to shake off his heart problems and was hospitalized again in 1988. During his stay, he was visited by King Juan Carlos, a friend and disciple of the artist. He eventually died in 1989 of heart failure and respiratory problems. In a fitting gesture, he remains buried in the crypt beneath his Theatre-Museum in Figueres, and continues to attract followers to the site to this day. After his international impact over so many years,



it's charming to find him now just a few hundred meters from his original family home, as well as right opposite the place where he received his baptism and first communion. A plaque remains beside his gravesite, and the theater lives on in his name and legacy.

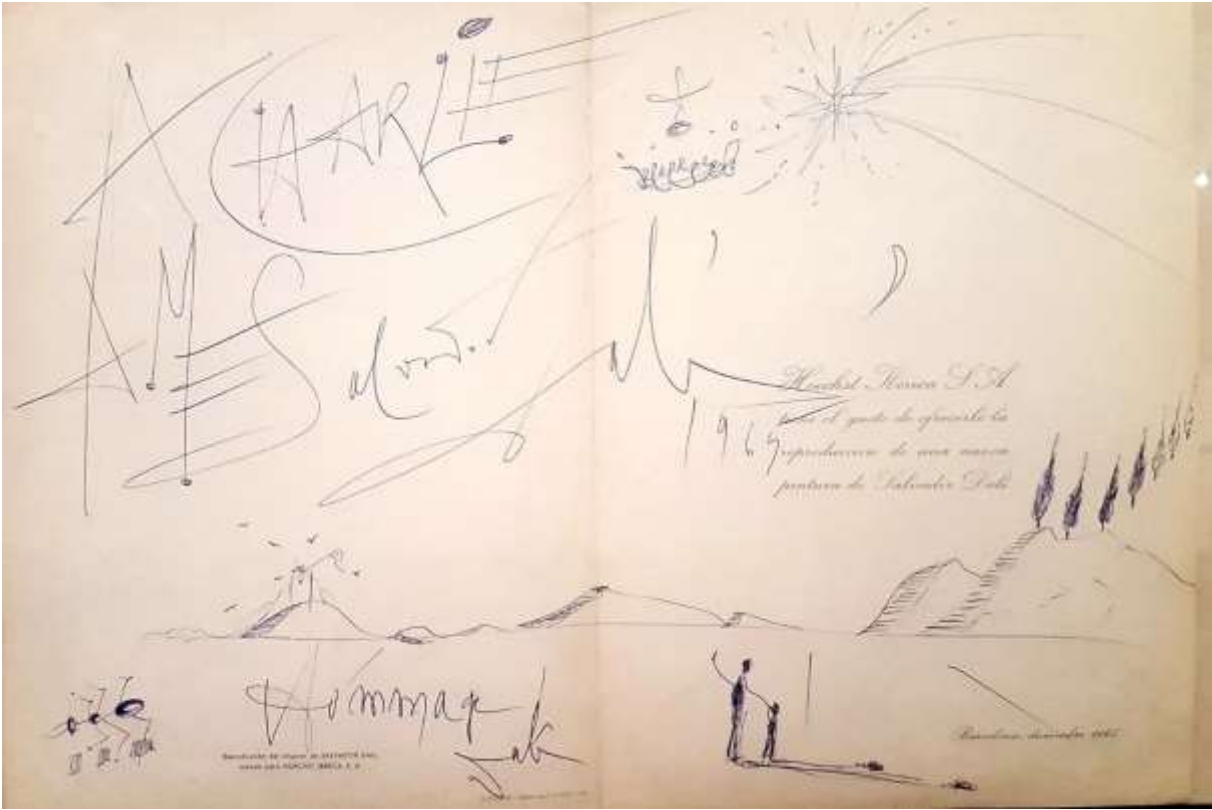


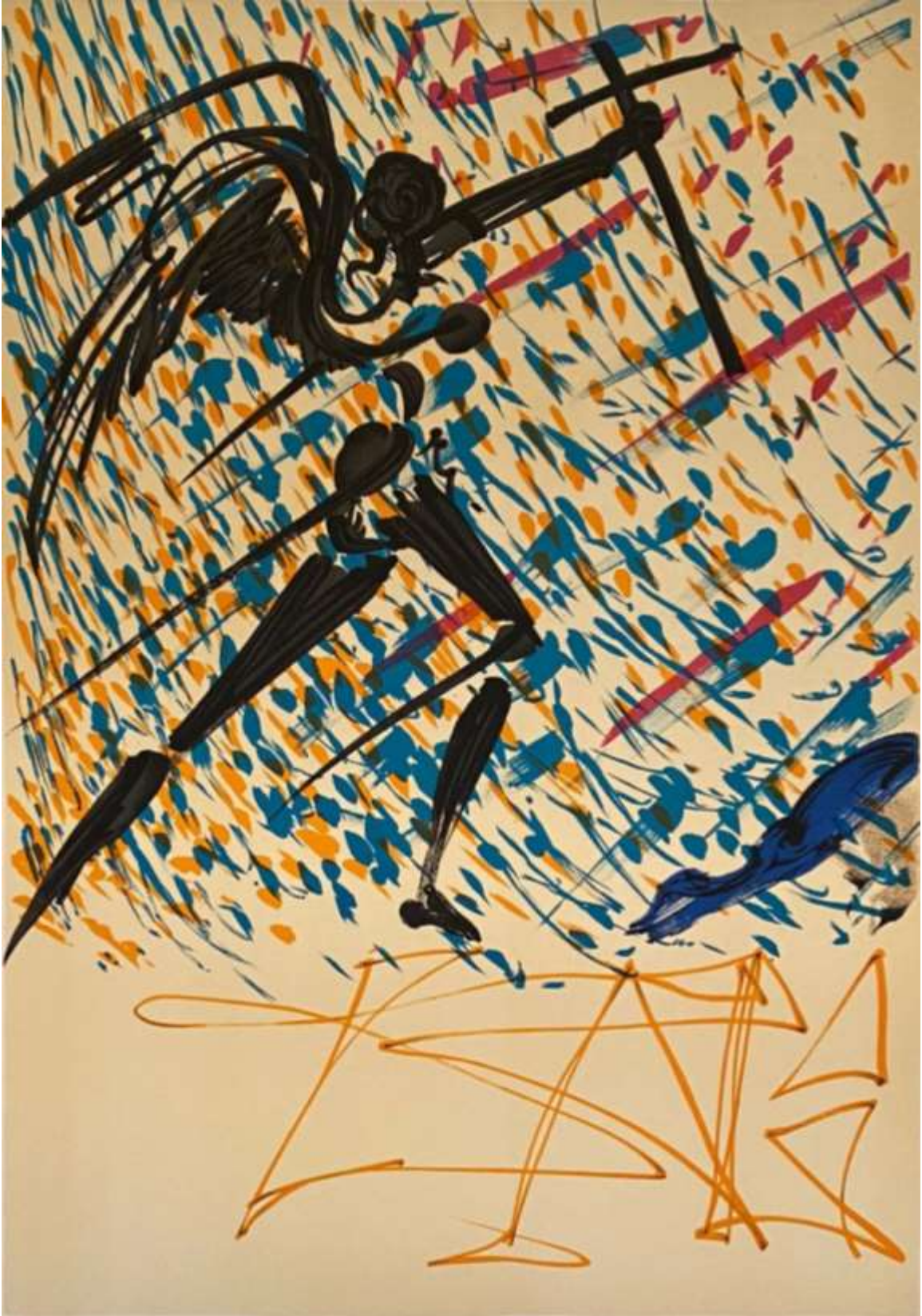












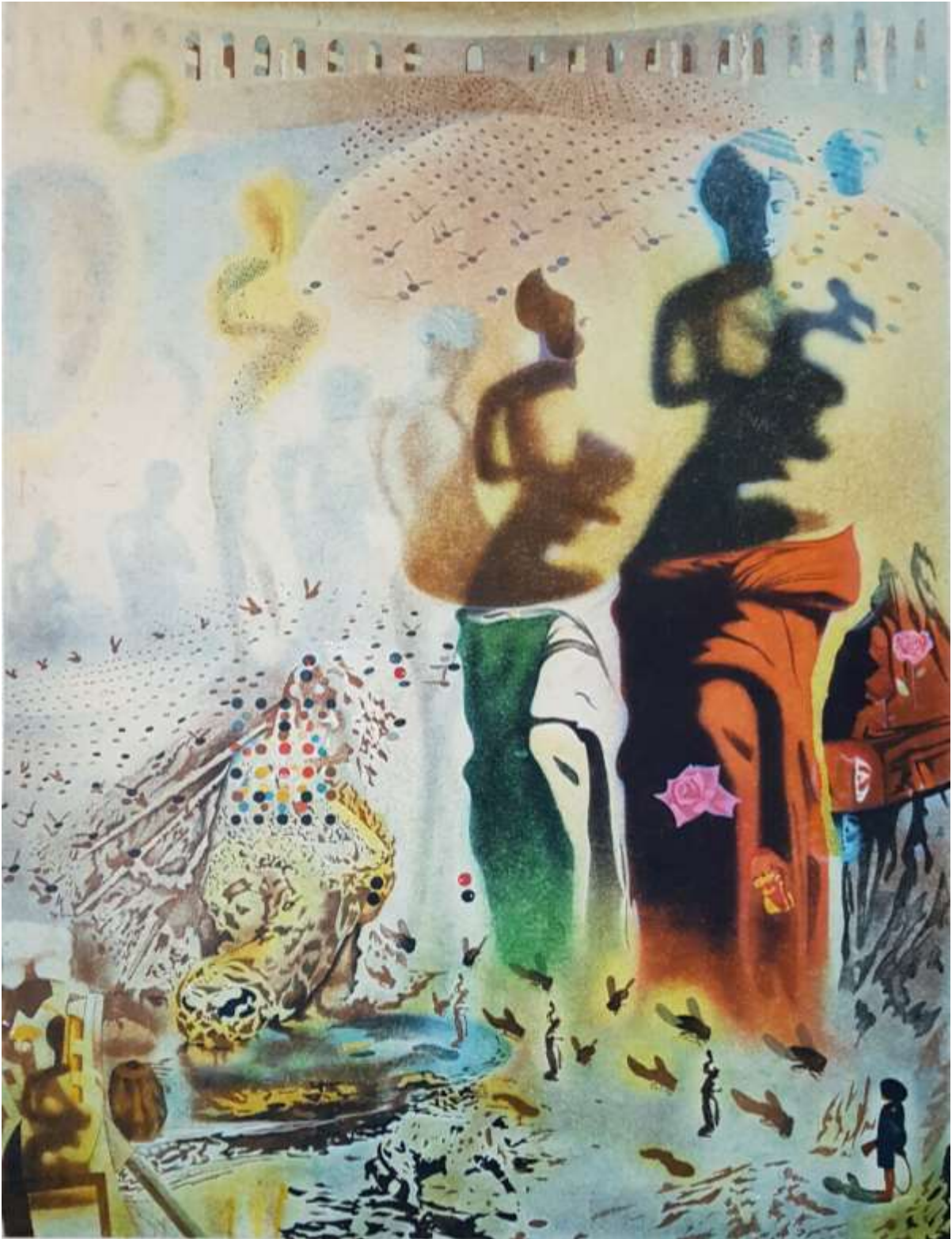
















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