



FUNDACIÓ
GALA-SALVADOR DALÍ



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Cat. no. P 47

Portrait of the Cellist Ricard Pichot

Date:	1920
Technique:	Oil on canvas
Dimensions:	61.5 x 50 cm
Signature:	Signed and dated lower left corner: <i>S. DALÍ / 1920</i>



Location: Fundació Gala-Salvador Dalí, Figueres



Provenance

- Private collection

Exhibitions

- 1979, Paris, Centre Georges Pompidou, Musée National d'Art Moderne, *Salvador Dalí: rétrospective, 1920-1980*, 18/12/1979 - 21/04/1980, cat. no. 2
- 1983, Madrid, Museo Español de Arte Contemporáneo, *400 obras de Salvador Dalí del 1914 al 1983*, 15/04/1983 - 29/05/1983, cat. no. 19
- 1994, London, Hayward Gallery, *Salvador Dalí: the early years*, 03/03/1994 - 30/05/1994, cat. no. 8
- 2004, Venezia, Palazzo Grassi, *Dalí*, 12/09/2004 - 16/01/2005, cat. no. 3
- 2009, Melbourne, National Gallery of Victoria, *Salvador Dalí : liquid desire*, 13/06/2009 - 04/10/2009, no reference

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- José Luis Rubio, "El último show de Dalí", *Cambio* 16, 16/12/1979, Madrid, p. 89 (detail)
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- Cesáreo Rodríguez-Aguilera, *Salvador Dalí*, Nauta, Barcelona, 1980, il. 2
- Josep Pla, Salvador Dalí (il.), *Obres de museu*, DASA, Figueres, 1981, p. 16
- Antonina Rodrigo, *Lorca, Dalí: una amistad traicionada*, Planeta, Barcelona, 1981, p. 45 (detail)
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- Robert Descharnes, Gilles Néret, *Salvador Dalí, 1904 -1989*, Benedikt Taschen, Köln, 1994, p. 35
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- *Salvador Dalí: the early years*, South Bank Centre, [London], 1994, p. 71
- Gilles Néret, *Salvador Dalí : 1904-1989*, Evergreen (Benedikt Taschen), [Köln], 1996, p. 8
- *Salvador Dalí*, Parkstone, England, 1999, p. 17
- *Os dalís de Dalí*, Fundación Caixa Galicia, [A Coruña], 2003, p. 18
- *Les Essentiels de l'art Dalí*, Ludion, Amsterdam, 2003, p. 17
- *The Portable Dalí*, Universe, New York, 2003, p. 17
- Alyse Gaultier, *The Little book of Dalí*, Flammarion, Paris, 2004, p. 91
- Alyse Gaultier, *L'Abcdaire de Dalí*, Flammarion, Paris, 2004, p. 93
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- Catherine Grenier, *Salvador Dalí : l'invention de soi*, Flammarion, París, 2011, p. 25
- *Salvador Dalí*, Yomiuri Shimbun, Culture Promotion Department, Tokyo, 2016, p. 51 (detail)
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