

An abstract painting featuring a hand in shades of blue and purple, with a network of yellow veins. To the left, a large, curved, vessel-like form in white, pink, and blue is connected to a dark, vertical stem. The background is a mix of green, yellow, and red, with some vertical lines and a dark, textured area at the bottom left.

ES / EN

EUROPEAN ART

MuseoRalli
Marbella

"Surrealisms. From Giorgio de Chirico to Francis Bacon" A transversal perspective through the Ralli Collection.

This exhibition begins with the idea that there is not just one type of surrealism or a single way of understanding it. Artists like Arcimboldo, Bosch, de Chirico and Chagall were surrealists before the name even existed. There is also the surrealism of André Bretón, that of those who were expelled from the movement or who questioned it, surrealism after the movement ended definitively, or abstract, figurative and pop surrealism. Instead of talking about Surrealism with a capital 'S', we should perhaps talk about 'surrealisms' in plural.

Starting with the work of Giorgio de Chirico and Marc Chagall, and continuing through those who were active in the movement, such as Joan Miró, Salvador Dalí, John Banting and André Massón, to other contemporaries of the movement like Henry Moore and Francis Bacon, or a later form of surrealism exemplified by Paul Wunderlich, this exhibition invites the visitor to

Marc Chagall, bouquet sur la ville, 1983 ©VEGAP, Marbella 2026. - Chagall®



reflect on the multitude of influences that define each creator and allow us to understand the complexity of art.

Room 4 (right). Here, we find Salvador Dalí, Joan Miró, Man Ray, Conroy Maddox and John Banting as paradigmatic representatives of the surrealist movement. Their works embody the diversity of languages within the surrealist movement.

Room 3 (centre). This space is dedicated to two artists who have been categorised as pre-surrealists: Giorgio de Chirico and Marc Chagall. Both were associated with the surrealist movement and were considered by its members as its forerunners; however, they always refused to become part of it in pursuit of their own creative individuality.

In this room, Dalí's sculptures take on a different sense to those found in the previous room: they no longer simply act as representatives of surrealism, but rather in relation to works by these precursors. The same happens in the next room, establishing new dialogues with the characteristics of the pieces that accompany it.

Room 2 (left). Artists with a less obvious relationship to surrealism are found here, also highlighting the continuity of the style with the work of artist Paul Wunderlich, a late German surrealist whose work includes forms and themes characteristic of the movement's purest form.

Despite his initial connection to the movement, André Masson is one example of an artist who repeatedly distanced himself from it. His constant search for experimentation also led him to engage with expressionism and tachisme.

This room also includes artists who are clearly defined within other artistic languages, but whose work reveals surrealist echoes, such as Francis Bacon and Henry Moore. In his youth, Bacon wanted to take part in the first International Surrealist Exhibition in London in 1936, but he was rejected as he did not adhere to the group's guidelines.



Salvador Dalí, *Venus Spatiale*, 1984 ©Salvador Dalí, Fundació Gala-Salvador Dalí, VEGAP, Marbella, 2026 / Francis Bacon, *Etude du corps humain*, 1980 ©The Estate of Francis Bacon. All rights reserved. DACS/VEGAP. Marbella, 2026

After this episode, he destroyed his work and temporarily abandoned art until 1944, when his career was to officially take off. However, aspects akin to surrealism remained in his work: fragmentation of the human body, sexuality and desire, obsessive motifs, and references to classic formats like the triptych and the pedestal.

Henry Moore, seemingly unconnected to surrealism, did participate in the London exhibition. His sculptures, drawings and prints allude to biomorphic forms that were characteristic of the movement, although his subject matter departs from it.

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Agenda



Free entrance

Opening times

Tuesday to Friday 10:00 a.m. to 5:00 p.m.

Saturday 10:00 a.m. to 3:00 p.m.,

including holidays

Closed

From 22 December to 31 January

Address

Urb. Coral Beach, Nat. Road N-340.

Km. 176, 29600, Marbella, Málaga.

Contact

www.museoralli.es

marbella@museoralli.es

Tlf. 952 857 923

How to get

· By bus. Lines 1, 12, 13, 079

(Hotel Coral Beach stop)

· Walking. The Ralli Museums has

a direct access from the seafront,

just 50 metres away

· Own vehicle. The surroundings of
the museum have free parking areas

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Fundadores: Harry y Martine Recanati