

**Centro Federico García Lorca**

Plaza de la Romanilla, s/n

18001 Granada

Tel.: (+34) 958 274 062

**More information in**

[www.centrofedericogarcialorca.es](http://www.centrofedericogarcialorca.es)

[www.residencia.csic.es](http://www.residencia.csic.es)

**Opening hours**

From Tuesday to Saturday from

1 am to 2 pm and from 6 pm to 9 pm.

Sundays from 11 am to 2 pm.



**Centro Federico García Lorca**



**Residencia de Estudiantes**

**EXHIBITION**

# — **UNA HABITACIÓN PROPIA**

**FEDERICO GARCÍA**

**LORCA**

**EN LA RESIDENCIA  
DE ESTUDIANTES**

**1919 — 1936**

**V**irginia Woolf's famous quote: "A woman must have money and a room of her own if she is to write fiction" adapts perfectly to Federico García Lorca's life at the Residencia de Estudiantes. He started out as an intermittent boarding student in 1919, and later returned as a lecturer to the "refined salon", where he had previously listened to "around a thousand lectures", until his death in 1936.

The exhibition *A room of one's own. Federico García Lorca in the Residencia de Estudiantes* shows original manuscripts, prints, photographs, drawings, paintings and objects that are almost entirely from the archives of the Fundación Federico García Lorca, the Residencia de Estudiantes and the Museo Nacional Centro de Arte Reina Sofía. It is divided in four parts:

**I.** Introduction to the atmosphere and characteristics of the Residencia de Estudiantes, showing informative brochures, the college banner, the Greek head of the blond athlete that inspired the design of their emblem, and *Impresiones y paisajes (Impressions and Landscapes, 1918)*, the first book that the young Federico had already written and published in Granada.

**II.** This section is based on the chronology of Federico García Lorca as a boarding student. It stretches from 1919 to 1925 when he manifests the need and defence of his own room in intense and determined letters to his parents after the failure of his first play, *El maleficio de la mariposa (The Butterfly's Evil Spell, 1920)*. Once his stay in the Residencia was assured in 1923, this section examines his interaction with other "rooms" and the city itself through the Order of Toledo, invented by Buñuel, and with other members of the avant-garde (Dalí, Alberti, Gustavo Durán). A selection of Lorca's poems and drawings are shown. This first section tries to reflect the development of those young artists and intellectuals and "the love, the friendship, and fencing" that both united and distanced them.

**III.** The period spanning from 1926 to 1928 was marked by the appearance of the *Residencia* magazine in 1926. It reflects the moment in which the formative efforts of the previous years yielded fruitful results on



José (Pepín) Bello, Federico García Lorca, Juan Centeno y Louis Eaton-Daniel having tea in a room at the Residencia de Estudiantes, 1924.

different levels and in different forms, expressed in poetic games such as the *anaglyphs* and *los putrefactos* (some of them by Pepín Bello, and of course, by Dalí), and includes the paintings that Dalí gave to Federico and were hung in his room. Reflected here are the consecutive successes of Lorca's exhibition of drawings at the Galerías Dalmáu in Barcelona, the opening of *Mariana Pineda*, the publication of *Canciones (Songs)* and above all, the *Romancero gitano (Gypsy Ballads)*. This section ends with the program for the lecture on lullabies that Lorca gave playing the piano in the Residencia on December 13, 1928.

**IV.** The last period, dating from 1929 to 1936, shows Federico's appearances in the Residencia as a guest speaker. Most notable among these are readings of his essays, and the rehearsals of the University theatre company *La Barraca*, formed by Literature and Architecture students. His own iconic blue overall worn by the male members of the group is also here shown. Other pieces include memorabilia that are a part of Lorca's relationship with this institution until 1936, when José Moreno Villa showed him the book on the language of flowers and its importance in the writing of *Doña Rosita la soltera (Doña Rosita the Spinster)*.