

Antenna International

The Dalí Museum

Permanent Collection Adult Tour

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Stop 1 Introduction, Enigma Hall

NOTE: Players are picked up downstairs at the base of the stairway. Stop can be listened to in Lobby OR upstairs outside of the gallery entrance.

HANK HINE—Hello and welcome to the Dalí Museum. I'm Hank Hine, Director of the Dali Museum.

Spend a few moments taking in this magnificent building. Its design—at once logical and fantastical—embodies the very spirit of Salvador Dalí, the great Spanish Surrealist artist.

YANN WEYMOUTH—*He was fascinated by Freudian and Jungian with and nuclear science.*

JAMES MARTIN—*He painted objects that were familiar to us, but he painted them in ways juxtaposed to other objects that were unusual or unexpected, which makes us think.*

HANK HINE—Most of the artworks you will see today were acquired by Reynolds and Eleanor Morse. The Morses collected paintings, drawings, and sculpture from every stage of Dalí's career, and they founded this museum to share their passion with the world. It houses the finest collection of Dalí's work outside of Spain.

You will learn more about the Morses—and of course Dalí—in the galleries located on the third floor. If you have not already done so you can reach the galleries on the third floor via the elevators or the spiral staircase.

For instructions on how to use this player, press 99.

Stop 99 Player instructions

NARRATOR - To hear any message, simply enter the number from the audio label using your player's keypad. Above the keypad you'll find reverse and volume controls to either side. In the center are a red Pause button and a green Play button. Press the red button to pause your player at any time. To continue, press Play. Sometimes your guide will pause automatically, and instruct you to press the green Play button if you'd like to hear more.

Stop 2 *Daddy Longlegs of the Evening - Hope!, 1940*

REYNOLDS MORSE—*My first recollection of Salvador Dalí was in the copy of Life. I remember opening it and looking suddenly at these marvelous pictures that contained things that I'd never conceived before. They were completely new to me and I was fascinated by it.*¹

NARRATOR—That was Museum founder Reynolds Morse and he could easily be speaking of *this* painting Daddy Longlegs of the Evening - Hope!

Dali painted this in 1940. The image expresses the horrors of World War II. The distended figure at the center of the painting is Dalí himself. He is surrounded by the astonishing motifs that so intrigued Morse. In the left background, a cannon shoots a horse, whose body rots before our eyes. Below the horse, a limp airplane droops feebly to the ground. From the plane's right wing emerges Nike, the Greek Goddess of Victory, wrapped in bandages. According to French tradition, seeing a Daddy Longlegs at evening brings good luck. So the spider on Dalí's face, ironically, suggests hope.

As Eleanor Morse recalled, the couple had been married only a year when they bought *this* painting; it was their first Dali:

ELEANOR MORSE—*Imagine the impact that this painting had on people in 1942, especially on my father. When we brought it home to Cleveland he thought that we had taken leave of our senses and was very afraid that he would end up having to support us if we wasted our money on such foolish art.*

¹ Quotes from Reynolds and Eleanor Morse are taken from the video, "Sharing Salvador,".

Stop 3 *View of Cadaqués with Shadow of Mount Paní, 1917*

NARRATOR – This painting depicts Cadaqués, a small Mediterranean fishing village. Dalí once said that this was the place he adored all his life with, quote, “a fantastical fidelity.” He claimed to know the contour of each rock and the stretch of every beach by heart.

Salvador Felipe Jacinto Dalí i Domènech was born in 1904, in Figueres, Spain, a small farming town located near the French border. But his family spent their summers at Cadaqués, where Dalí began painting. Dalí’s intelligence and talent were obvious in his work, and by age twelve, he had already decided to become an artist.

He made this image at age thirteen, just after discovering French Impressionism. You can see the influence of that style in the soft, fluid brushwork. Reynolds Morse described twilight at Cadaqués as “unearthly,” a feeling Dalí has captured here with glowing colors.

Stop 4 *Self-Portrait (Figueres), 1921*

NARRATOR—In this dramatic self-portrait, we see the 17-year-old Dalí beginning to invent his artistic persona. Museum Director Hank Hine further explores this image:

HANK HINE—*Looking at this painting you think of two artists – you think of Van Gogh and you think of Rembrandt. Both of them did self-portraits where the eye is very piercingly fixed on the viewer's eye. What this self-portrait tells me about Dalí, though, is that he started as a young artist not with a complete view of who he would become. Or even who he wanted to become.*

NARRATOR—He described his efforts—“I let my hair grow as long as a girl’s... I wanted to make myself look unusual. . . . I bought a large black felt hat and a pipe, which I did not smoke. . .”²

HANK HINE—(from previous quote) *He started looking at other artists, and borrowing their approach to painting as a style and their approach to the world as a sort of philosophy and that's what every great artist does. You start modeling yourself on the most interesting art of your time and, of course, that soon becomes the art of the past. And you create the art of the future.*

² Client-supplied material, Gallery Guide, page 30.

Stop 5 *Cadaqués, 1923*

NARRATOR— The style of this painting of Cadaqués is very different from others in this gallery. Dalí has abandoned the intense colors and loose brushwork of Impressionism for greater structure, which would become increasingly important in his work. The village's white houses are rendered as solid, geometric cubes and the landscape is presented in curves. Dalí used the same model for all of the young women in the foreground—his younger sister Ana María—further unifying the image.

Dalí painted this landscape after his second year of art school in Madrid, where he was rigorously trained in traditional painting techniques. During this time he also absorbed the work of cutting edge contemporary artists, such as Picasso. Dalí experimented with—and mastered—numerous styles before settling on his own.

At art school, Dalí also became friends with two great Spanish artists—the filmmaker Luis Buñuel and the poet and playwright, Federico García Lorca. All three men would go on to collaborate on different projects and to become avant-garde leaders in their fields.

Stop 6 *Portrait of My Sister, 1923/1927*

NARRATOR – This double-portrait of Dalí's sister Ana María marks a change in the artist's relationship with his family. Originally, the portrait consisted of an upright Ana María as a lovely young woman, sitting in an armchair with her hands crossed in her lap. Several years later, Dalí added the upside-down figure, grossly distorting his sister's arms and face. He never explained why.

Indeed, throughout his life, Dalí suffered painful, turbulent relationships with his family. His devoted, indulgent mother died when he was a teenager. Dalí's outspoken father often disapproved of his son, and expelled him from the family home for pursuing his relationship with Gala Éluard, a married woman. The break between Dalí and Ana María became permanent when they clashed over Gala, whom Dalí's eventually married. Ana Maria blamed her for encouraging the disturbing fantasies Dalí began to express in both his art and writing, including stories he invented about their childhood. Later in her life, Ana María published a book called *Salvador Dalí as Seen by His Sister*, depicting her brother as a spoiled child.

Stop 7 *The Basket of Bread, 1926*

NARRATOR—Dalí painted this intensely realistic image to prove his technical skill. He has painstakingly rendered every texture—the bumpy surface of the woven basket; the hard, dry crust of the bread; and the soft light falling over each fold of white cloth. Following in the Spanish still-life tradition, Dalí has imbued this scene with a profound sense of mystery. Reynolds and Eleanor Morse’s son Brad lived with this painting for many years.

BRAD MORSE— *If there was a perfect bread, if there was Plato's ideal bread, then Dalí has succeeded in capturing it – and the essence of a woven basket and a cloth, all of which are in The Basket of Bread. I mean it's funny to speak of satisfaction and completeness with a basket of bread, but nonetheless that seems to be at least how I feel about that artwork.*

NARRATOR—Dalí agreed with Morse’s assessment, later reflecting that of all the images of bread he painted, *this* one satisfied his imagination the most. Its painstaking realism was a major achievement which, once mastered, freed Dalí to experiment with new styles and subject matter.

Stop 8 *Girl with Curls, 1926*

NARRATOR—James Martin, a museum trustee and longtime friend of the Morses, remembers his first encounter with this painting—

JAMES MARTIN—*Girl with Curls I associate with Mrs. Morse walking me through the collection pointing out that that was one of the earliest, if not the earliest, surreal paintings by Dalí. And I didn't understand what she meant.*

NARRATOR—You might share his reaction. But the painting exudes mystery and eroticism, qualities that would become integral to Dalí's Surrealist work.

For example, the scale is distorted. The woman appears too large in relation to the buildings. He also exaggerates the girl's anatomy to intensify her sexuality. And then he hides her face, inviting viewers to conjure their own thoughts and fantasies. This blend of realism, distortion, and eroticism would soon become a hallmark.

Dalí made this painting in 1926. That same year, he was expelled from art school for refusing to be assessed by his professors, whom he considered incompetent to judge his work.

Stop 9 *Portrait of My Dead Brother, 1963*

NARRATOR – Dalí’s older brother, also named Salvador, died as a toddler. With constant reminders of his deceased brother in the family house, Dalí suffered an identity crisis, wondering whether he or his brother was the real Salvador. This family tragedy haunted Dalí throughout his life, and in this painting, the artist wrestled with his feelings. The face of a young boy emerges from a cascade of cherries, resembling neither Dalí nor a toddler. Dalí explained that it was a combined portrait – the dark cherries represented his brother and the light ones himself. This idea that the two Salvadors were one is reinforced above the lips, where two cherries share a single stem, and on the nose, where dark and light cherries join in a molecule.

Museum Director Hank Hine:

HANK HINE – *Another explanation that has been offered is that this is a portrait of one of his artistic brothers, García Lorca. Now the great Spanish poet and dramatist García Lorca went to school with Dalí. And they had this very, very active intellectual relationship. . . .*

NARRATOR – Notice the soldiers holding lances at the bottom right.

HANK HINE – *And they had a falling out at a very unhappy time during the Spanish Civil War. And, García Lorca was actually executed by soldiers, and I think that he loomed in Dalí’s mind for the rest of his life. And this may be a way of resolving some of the questions that Dalí had about his relationship to this very important person in his life.*

Stop 10 *Apparatus and Hand, 1927*

NARRATOR—In the center of a swirling blue landscape, a strange top-heavy figure—Dali calls it an apparatus—leans precariously on a red and white cane. Atop the figure, a skinless, red hand ignites sparks. Around it swarm hallucinatory images—nude women, floating breasts, and a transparent donkey whose belly is swarming with flies. These motifs are arranged in such a way the picture takes on the irrational feel of a dream. The awkward images hint at sexuality, desire and decay; themes found throughout Dali’s work.

This painting reveals the artist in transition, as he begins to ally himself with the avant-garde, condemning what he called the “putrefied” state of traditional art. It suggests an influence of Dada, a style that rejected traditional aesthetics for irrational and sometimes offensive imagery. Dali used the term “Anti-Art” to describe his new work.

Apparatus and Hand played a significant role in bringing the Morse Collection to Florida. To here why, press play.

[Connects to second level 10-02]

Stop 10-02 *Apparatus and Hand, 1927* [Second Level]

NARRATOR – Saint Petersburg attorney James Martin:

JAMES MARTIN – *About August 1979, I had purchased at a local fundraiser art auction a print by Dalí called “Apparatus and Hand.”*

NARRATOR – By coincidence, several months later, he read a newspaper story about the Morses’ quest to create a Dalí museum to house their collection. Martin tracked them down while they were traveling in Florida.

JAMES MARTIN – *And I made a proposal to him that he ought to consider St. Petersburg as the home for their collection.*

NARRATOR – Soon Martin visited their home in Cleveland.

JAMES MARTIN – *On the plane on the way up to Cleveland, I thumbed through this large Abrams art book on Salvador Dalí and noted that there were many paintings in the book that belonged to the Morses. And that's when I realized that this really was an important collection. But they were that much more impressive to see in someone's home. All of these paintings that were in the book were hanging one next to another inches apart because there were so many that they ran out of wall space.*

NARRATOR – The Morses eventually accepted Martin’s offer, and St. Petersburg became home to their collection.

Stop 11 *Gala Contemplating the Mediterranean Sea Which at Twenty Meters Becomes the Portrait of Abraham Lincoln - Homage to Rothko (Second Version), 1976*

HANK HINE—*I'm particularly fond of this painting that is often called "The painting of Abraham Lincoln," but which Dalí actually titled Gala Contemplating the Mediterranean Sea, Which at Twenty Meters Becomes the Portrait of Abraham Lincoln. It's an amazing double image painting; one that is not hard to show its double images, and you can even hold them in your mind at the same time.*

NARRATOR—Throughout his life, Dalí was fascinated by optical phenomena. After reading in a scientific journal that it requires 121 pixels to describe a unique human face, he made this portrait of Lincoln. Museum Director Hank Hine—

HANK HINE—*So he in a sense was supporting the thesis, but saying, "And in addition to that, with only 120 or so pixels, I can also give you a portrait of my wife." So there's a lot of pride and bravado in Dalí doing that.*

NARRATOR—Dalí undertook this technical challenge in 1976, at age 72. Gala, contemplating an inconceivably beautiful sunrise, embodies female perfection. But with references to death—the assassinated Lincoln and crucified Christ whose head doubles as the sun, Dalí also suggests the fleeting nature of beauty.

Later on your tour, when you reach the end of this corridor and are standing in Dalí's Late Works Gallery, be sure to look back. You will be more than 20 meters from the work and can clearly see Gala transform into Lincoln's face.

Stop 12 *Nature Morte Vivante (Still Life – Fast Moving), 1956*

NARRATOR – Dalí was fascinated by math and science and remained abreast of the tremendous leaps in physics that occurred over his lifetime, an interest he explores in this dynamic painting. The familiar still life – a table laden with food and dishes – has been thrown into motion. Dalí seeks to acknowledge the discovery of the atom, and the new understanding that seemingly stationary objects are actually composed of constantly moving subatomic particles.

Brad Morse, son of Reynolds and Eleanor Morse, has intimate memories of this work, which hung in his childhood bedroom.

BRAD MORSE – *I loved that painting. I still do. It is my favorite painting. I've always felt you had this sensation of completion in looking at it, like it was all there and it was done. And that was how it was painted. And there's motion. There's the little kind of Sputnik cherry and the flying apple and the disintegrating bowl that's, you know, kind of a literal spin-off from the one that's still intact. And the trivet in the cross with its religious meaning. The cauliflower with its logarithmic spiral in the middle. I mean there's the perfect cauliflower. And that's all there is to it, you know. There's nothing else to say.*

Stop 13 *The Average Bureaucrat, 1930*

NARRATOR – A looming bald head, waxy and yellow, with oval holes brings to mind swiss cheese or a loaf of bread. The head is empty save for a few tiny shells and pebbles. With eyes closed, face bowed, and no ears to hear, the figure expresses no interest in the external world. This painting is called *The Average Bureaucrat* – and the man represented here is Dalí’s father.

Salvador Dalí í Cusí was, indeed, a bureaucrat—a notary who prepared land contracts. But he was also intelligent, powerful, and short-tempered. As the young Dalí grew up, he found ways to shock and challenge his dominating father. And in numerous paintings, Dalí explored authoritarian control. Here, that control is diminished. To the left of the bureaucrat’s head, a father and son holding hands recalls Dalí’s childhood, when he and his father were close.

This is the time that Dali entered the Surrealist period. He said, “I wanted to create the iconography of the interior world—the world of the marvelous, of my father Freud.”³ Sigmund Freud’s book *The Interpretation of Dreams* was a seminal work for the Surrealists, a movement of writers and painters horrified by the savagery of World War I. The Surrealists rejected logic, the key value of the societies responsible for the war. Instead, they challenged that value by exploring the unconscious, irrational world of dreams.

³ Client-supplied material, “Quotes for Countdown”

Stop 14 *The First Days of Spring, 1929*

NARRATOR—The various motifs in this painting are derived from Dalí's reading of Sigmund Freud's *The Interpretation of Dreams*. According to Freud, the illogical images of our dreams symbolize fears and desires we want to repress. For example, Freud interpreted the movement of walking up and down steps as a symbol of sexual intercourse. Dalí organizes this painting around a set of three steps. On the far right side of the canvas, a girl offers her purse, a Freudian symbol of female sexuality, to an older man. To their left, two men in grey suits engage in an sexually suggestive act, perhaps referring to the oedipal rivalry between father and son. A tiny photograph of Dalí at the center of the plain suggests that the picture is autobiographical.

In the left foreground, Dalí collaged a postcard of frolicking vacationers. This is the bourgeois public he wished to shock—and he has painted a grotesquely sexualized couple in front of them. Dalí has liberated the dark world of his unconscious, refusing to censor himself for the sake of his audience.

The year he made this painting—1929—was a watershed for Dalí. He produced a revolutionary film, called *Un Chien Andalou*, with his friend Luis Buñuel, and joined the Surrealists. He also met Gala Éluard, who soon became his lover, muse, business manager and eventually his wife.

Stop 15 *Eggs on the Plate Without the Plate, 1932*

NARRATOR – Dalí outrageously asserted that he experienced this bizarre vision of fried eggs in his mother’s womb. He developed a process for delving deep in his memory: “I spent the whole day seated before my easel, my eyes staring fixedly, trying to ‘see,’ like a medium . . . the images that would spring up in my imagination.”⁴

The composition meditates on the origins of life and the passage of time. The hanging egg represents an embryo and the string an umbilical cord, connecting mother and child. Soft eggs on the plate and the hard ear of red corn attached to the tower contrast female and male sexuality. At the far left of the painting, two figures, perhaps Dali and his father, gaze out at a sunset. The cascading hues shift from soft blue to grey to pale orange and brilliant yellow. A dripping timepiece suggests the erosion of time.

Dalí’s Surrealist pictures, and the provocative statements that so often accompanied them, brought him fame. Hank Hine –

HANK HINE – *I don't think Dalí was the arrogant person that his words can sometimes leave the impression of. I think a closer listen to him shows that he has great complexity. And looking at his paintings comprehensively, you see over the years that he's dealing with a lot of the sense of loss and anxiety that is the nature of all of our lives.*

⁴ Client-Supplied Material, Gallery Guide, page 42.

Stop 16 *Archeological Reminiscence of Millet's "Angelus," 1933-35*

NARRATOR—The monumental ruins on this moonlit beach represent a primordial couple. The female, on the right, bends towards the male. Her figure recalls a praying mantis, who devours her mate after reproduction. In the center foreground, is a young Dalí whose father points at the statues. At the base of the female figure, another Dalí gazes upon the pair with his seated nanny.

The inspiration for this picture is a 19th century painting called *The Angelus* by the French artist Jean-François Millet. The original painting depicts a peasant couple, in a similar position, praying in a vast field. During Dalí's childhood the Millet painting was reproduced multiple times in popular culture and it haunted him throughout his lifetime. An image of it hung on the wall of his boyhood classroom and it often was an object of his daydreams and fantasies. During this period of his life, the two figures appeared to him multiple times and in unexpected places. He began to think the work uncovered a universal truth to human relationships.

Dalí wrote, "It was the man's figure that had been most deformed by the mechanical action of time. Practically nothing remained of him except the vague and formless block of his silhouette which thus became fraught with a terrible and particular anguish."^[1] An anguish caused by the relationship between the two figures. Perhaps something Dalí experienced in his connections to women he was close to.

In this surrealist reinterpretation of *The Angelus* Dalí seems to have uncovered an ancient myth of the femme fatale, who subjugates the male with the threat of destruction.

Stop 17 *Enchanted Beach with Three Fluid Graces, 1938*

NARRATOR—The title of this work, *Enchanted Beach with Three Fluid Graces*, refers to the Greek Goddesses of beauty, charm, and joy. But the imagery suggests the Three Fates, who control life and death.

The figure on the right holds a long spindle to weave the thread of life. A distant rock formation defines her head, and her features are composed of sand, shells, and pebbles.

Next to her, the central Fate holds a long string to measure the span of human life. Her facial features dissolve into a group of delicately painted figures, including a man on horseback.

The Fate on the left controls death. She holds aloft the thread of life as though it were ready to be cut. She dissolves almost completely into the landscape. Her head, tilted to the left, is formed by a small boulder, and her breasts and bellybutton are rocks and shadows.

Dalí called such images “anthropomorphic landscapes.” Merging the figures into the sand and sea suggests how human destiny is inextricably linked to the natural world.

A year after he made this painting—1939—Dalí broke with the Surrealists by mutual agreement. They clashed over political issues—Dalí was not committed to their Communist cause, and the Surrealist leaders disapproved of Dalí’s growing fame and self-promotion.

Before you leave this painting take a moment to look to your right to the painting
Antenna Audio 2010 | The Dalí Museum Adult Press Script

at the end of the gallery. From this distance you can see the face of Abraham Lincoln in Gala Contemplating painting you saw earlier in the exhibition.

Stop 18 *The Weaning of Furniture-Nutrition, 1934*

HANK HINE—**13:19** *The Weaning of Furniture-Nutrition, 1934, is a brilliant painting.*

NARRATOR—Museum Director Hank Hine—

HANK HINE— *It's small in scale, and it shows us a couple of really fundamental and important things about Dalí. First of all, the way it's painted. The size of the marks – tiny, tiny. One of the little boats is so lifelike and the light is so brilliant you just feel it could be lifted out in three dimensions from that painting. So his capability for representing or re-presenting the world is just incredible.*

NARRATOR—At the center of this realistic landscape is a startling *unrealistic* figure—Dalí's nanny, Lluçia. Cut from her body is a nightstand from the artist's childhood room, illustrating the concept of weaning, or relinquishing childhood attachments.

HANK HINE—*I think Dalí was always a bit oblique with his emotions. In this painting, as well as in many of the paintings of women, the figure is turned away. So you see them from the back, and you can only imagine by their body attitudes – their posture – what they are feeling. So I think the emotion here is rather latent and subtle. But once you contemplate it and think about what it must mean, I think then the emotion hits you. So for Dalí, he's a bit formal. He's Spanish. He was trained with a formal academic training, and he's had a difficult time resolving the experience of his life, his own autobiographical details. And so he doesn't display them too passionately. But I think they smolder there under the surface.*

Stop 19 *The Discovery of America by Christopher Columbus, 1958*

NARRATOR—This painting, epic in size and subject, celebrates Christopher Columbus's discovery of America. Dalí envisions Columbus as an idealized young man, dressed in a flowing white robe. He appears in the foreground, striding resolutely onto the soil of the New World.

Dalí conflates this story with his own autobiography. Columbus carries a banner with the image of Gala as the Virgin Mary. To the right of the ship, Dalí himself appears as a monk, crouching behind a cross. The Columbus theme was partially inspired by a little known theory that Columbus was from Catalonia, the region of Spain where Dalí himself was born. The ghostly figure at the lower left is Saint Narciso, a Catalan saint whose symbol is the fly. According to legend flies miraculously emerged from the saint's crypt to drive away French invaders, keeping Dalí's homeland free. Saint Narciso appears as a transparent figure; crosses transform into flies within his body.

Museum Director Hank Hine further explains the double meaning of the explorer in this image —

HANK HINE—*One was the historic explorer from Spain, the conquistador, and the other was a cultural explorer, and that's Salvador Dalí. And Dalí was exploring an aesthetic frontier. Another reason that Dalí would be interested in the subject of the discovery of America is because it, in a sense, parallels his own private discovery of America. He came to America in the early '30s and in the '40s he made it his home. He lived in the United States throughout the war years. And really identified deeply in his own spirit with American innovation. So *The Discovery of America by Christopher Columbus* -- there might also be a subtitle, "*And by Salvador Dalí.*"*

Stop 20 *The Hallucinogenic Toreador, 1969-1970*

NARRATOR – In a 1991 archival interview, Eleanor Morse discusses the humble origins of Dalí’s best known monumental painting from their collection –

ELEANOR MORSE – *He was in New York. He needed some pencils. They handed him some Venus pencils. The trademark was the Venus de Milo on the cover and Dalí took one look at that and said “there’s me next painting.” Instead of just seeing the Venus de Milo, as we do, he saw the head of a toreador emerging from the Venus de Milo.*⁵

NARRATOR – Dalí shrouds the toreador’s face in this painting’s complex imagery, challenging us to see the world as he does. To find it, locate the green skirt of the Venus figure in the center of the painting. This forms the toreador’s tie. Above, shadows cross her stomach to form his chin and lips. The bullfighter’s nose emerges from her left breast, his eye from her face. His face tilts down and to the right. The contours of his cheek are defined by the body of the Venus to the right. And her red skirt becomes the bullfighter’s cape. Even after you discover the toreador’s face, it fades in and out of view, haunting the image like a ghost.

To hear more about the painting’s themes, press play.

[Continued to Stop 20-02]

⁵ From the video, “Sharing Salvador,” client-supplied material.

Stop 20-02 *The Hallucinogenic Toreador, 1969-1970* [Second Level]

NARRATOR: This painting revolves around the paired themes of desire and death. Venus, Goddess of love and beauty, recurs thirty-one times across the canvas. The hidden toreador at the center is an icon of masculinity in Spanish culture. Together they suggest an idyllic couple, but the dying bull located on the lower left hints at tragedy. In addition to these central figures, Dalí incorporates an abundance of imagery associated with earlier work in his career – the young boy at the bottom right represents the artist as a child. Flies, a symbol of Catalan identity for the artist, swarm through the canvas to witness the multiplying Venuses. On the red skirt floats a ghostly bust of Voltaire, another double image from 30 years earlier and the abhorred emblem of reason. At the bottom, Dalí includes an illusion of a hidden Dalmatian against a spotted ground, referring back to the dog in a painting from 1923. And, at the top left, we recognize Gala’s glowing face.

Stop 21 *Geopoliticus Child Watching the Birth of the New Man, 1943*

NARRATOR—Dalí painted this work at the height of World War II. A man breaks from an eggshell picturing the globe. He reflects a new world order, emerging from America. His hand crushes Europe. A drop of blood oozes from the shell to recall the carnage of the War. A figure on the right reveals the world's transformation to a frightened child—the “Geopoliticus Child” of the title.

In his autobiography, written around the time of this painting, Dalí described his own rebirth in America, he said: “It was necessary at all costs that I change skins, that I trade this worn epidermis with which I have dressed, hidden, shown myself, struggled, fought and triumphed for that other new skin. . . . My imminent renaissance . . . will be dated from the very morrow of the day this book appears.”⁶

Dalí lived in America from 1940 to 1948, where he did embrace countless new opportunities. He was a Renaissance talent. He collaborated with jewelry and fashion designers, developed film projects with Walt Disney, Alfred Hitchcock, and the Marx Brothers, designed department store windows and advertising campaigns, and even wrote an opera. All the while he kept up a whirlwind social life, befriending Hollywood moguls, socialites, and scientists.

⁶ Client-Supplied Material, Collection Catalogue, page 126.

Stop 22 *Old Age, Adolescence, Infancy (The Three Ages), 1940*

NARRATOR – After the fall of Paris to the Nazis in 1940, Dalí and Gala fled to America. Not long after, Dalí painted this meditation on the three ages of man.

Up close, the image appears to be a landscape. From a distance, it becomes a still-life featuring three heads on pedestals. On the left is the wrinkled face of old age, formed by a craggy cliff. Contained within the face is a bent woman: the black eye forms her shadowed head; the nose becomes her arm; and the mustache her skirt.

In the center face, a young Dalí and his seated nanny gaze out at white buildings across the bay. The buildings become the eyes of adolescence. The nanny's back forms his lips and her bonnet forms his nose.

On the right is infancy. A woman mends a fishing net on the beach. Her head is Infancy's eye, and her beaded belt forms his teeth.

Dalí was a prolific writer, publishing books and essays throughout his career. While making this painting, he wrote his autobiography, *The Secret Life of Salvador Dalí*. It is an extraordinary work that includes historical anecdote, true and false childhood memories, and dream narratives. This painting offers a visual counterpart to Dalí's book.

Stop 23 *Slave Market with the Disappearing Bust of Voltaire, 1940*

NARRATOR—This visually demanding picture flips back and forth between two distinct images. On the left, a woman leans on a red velvet tablecloth, gazing at a scene of merchants in a slave market. But the two figures in the center, dressed in seventeenth century Spanish costume, also form the bust of a man.

The top of the man's head is shaped by the arch-like opening in the ruined wall. The couple's heads form his eyes. Their white collars form his upper cheeks and nose. His sunken cheeks appear in the shadow created by their dark bodices. Ruffled white sleeves form his chin and jaw. The head rests upon the broken base on Gala's table.

The bust depicts the 18th century Enlightenment philosopher, Voltaire, whose rationalism was the antithesis of Dalí's efforts to explore the mysterious world of the unconscious. Dalí believed that most people were enslaved to rational thought. Double images like this one force us to confront the possibility that reason may not lead us to truth. After all, which image here—the bust or the slave market—is more accurate?

Stop 24 *The Disintegration of the Persistence of Memory, 1952-54*

NARRATOR: Hank Hine discusses Dalí's infamous melting clocks:

HANK HINE — *Dalí painted in 1931 a painting called The Persistence of Memory. And it was the first expression of this incredible image, which, as Dalí's wife once said, once seen, can never be forgotten.*

NARRATOR — This variation, begun in 1952, acknowledges the discovery of atomic energy. Parts of the painting, such as the ocean, seem to fragment into tiny atoms. Many in the 1950s found atomic theory disturbing because it disrupted a sense of stability and order. Hank Hine —

HANK HINE — *But Dalí found comfort in this, and he said, "The discovery of this energy and of the structure of the subatomic world, imparts even more order -- even more mysterious order -- to the world than we thought there was." So when he showed the painting disintegrating, he actually showed it breaking down into something much more rational and much more understandable, and for him, much more exciting than the world as he knew it before. At one point he even said that we used to think that the world we lived in was the element of time. Time encircled us and governed our lives. Time was the thing that limited us and gave us our character. But it's not, he said. It's space. And that's a much more freeing view, that we are individuals that can go anywhere we want, and travel imaginatively, and time doesn't restrict us.*

Stop 25 *The Ecumenical Council, 1960*

NARRATOR—Dalí transforms the coronation of Pope John XXIII into a miraculous vision. The momentous event, in the center of the canvas, is witnessed by the Holy Trinity. Above in the center, God the Father conceals his face with an outstretched hand. Christ, on the left, extends a cross over the proceedings. On the right, the Holy Spirit, a soaring dove and female figure, look on.

Gala appears between heaven and earth as St. Helena, mother of Constantine the Great, the first Christian Emperor of Rome. She reaches out to connect Dalí, at bottom left, to the scene above, serving as the muse who channels his creativity. Dalí presents himself in the guise of his hero Velázquez, the 17th century Spanish painter.

As he aged, Dalí increasingly looked to the great masters of the past for inspiration, and this canvas adopts the ambitious scale of a 17th century Baroque altarpiece. But he also continued to experiment. To create the intriguing texture in the upper right corner, he dipped an octopus into paint and pressed the tentacles onto the canvas.

By 1949, after his return to Spain, Dalí redefined his artistic goals, abandoning his personal dream imagery to explore the universal themes of science, religion, and history.

Stop 26 *Velázquez Painting the Infanta Marguerita with the Lights and Shadows of His Own Glory, 1958*

NARRATOR—This painting depicts the Infanta Marguerita, daughter of Philip IV, King of Spain. In 1656, Spanish Painter Diego Velázquez immortalized her wavy blonde hair and stiff white dress in his painting, *Las Meninas*. It was considered to be one of the great masterpieces in the history of art.

Here, Dalí reinterprets his predecessor work and equates Velázquez’s expressive, almost abstract brush strokes with the movement of atomic particles. So the Infanta appears as a dazzling explosion of light, energy, and atoms. In the left middle ground, Dalí includes the shadowy figure of Velázquez at work.

Dalí described his intention in executing this variation on the work, “My ambition, still and always, is to integrate the experiments of modern art with the greater classical tradition. The latest microphysical structures . . . must be used anew to paint because they are only what, in Velázquez’s day, was ‘the brushstroke.’”⁷

Velázquez Painting the Infanta was Eleanor Morse’s favorite Dalí painting. She thought of the little girl as a pirouetting dancer.

Now listen as James Martin, a close friend, reflects on the Morses’ extraordinary legacy, press play.

⁷ Client-supplied material, exhibition catalogue, page 145.

Stop 26-02 Velázquez Painting the Infanta Marguerita with the Lights and Shadows of His Own Glory, 1958 [Second Level]

JAMES MARTIN—*I think Reynolds and Eleanor Morse liked challenges. They were intellectuals. But they were down to earth. When the collection moved here, they bought a house in St. Petersburg and shortly thereafter made this their residence. And the car they chose to drive was not a Rolls Royce, it was a Plymouth Horizon K car. They were actually very good role models. You know, this is how you live a life that's fulfilling for yourself but also beneficial for the rest of the world. And they loved to have that opportunity to show Dalí as more than a painter and as more than these works, but as a comic, a friend, and someone really worth knowing more than just knowing his paintings. And of course, they were also great philanthropists. They were listed in the American Benefactor Magazine as in the top 100 benefactors of all time in the US because of their gift to the Dalí Museum in St. Petersburg.*

Stop 27 *Galacidalacidesoxiribunucleicacid (Homage to Crick and Watson),*
1963

NARRATOR— Dalí created this painting, exploring the cycle of life, in response to a 1963 flood in Barcelona that killed more than 400 people. A watery landscape fills the center of the canvas. God, formed from clouds, reaches down to lift the dead Christ up to Heaven. The white-robed figure in the foreground is Gala in the guise of the Madonna. Her hair resembles the Eucharistic bread, eaten as the body of Christ during communion.

Spiral forms throughout the painting refer to the discovery of the DNA molecule, double-spiral in shape. At center left, Dalí shows the molecule itself, which contains the genetic code of life. On the right, gunmen form a mineral molecule, representing destruction and death. Between them, Christ's resurrection offers hope to the world, and to the victims of the flood in particular.

The prophet Isaiah appears at the top left holding a scroll inscribed with the title of the painting—*Galacidalacidesoxiribunucleicacid*. It combines a string of words that decodes the meaning of the work. The first word in the string is Gala, Dalí's wife and muse. The word "cid" refers to a Spanish folklore hero, and Allah is the Arabic word for God. The last word in the string is Dalí's spelling of the full scientific name for DNA—desoxiribunucleicacid.

To hear more about the architectural features of the Museum, please proceed out to the atrium.

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Stop 28 Architecture, Spiral Stairs, 3rd Floor Atrium

NARRATOR: Look at the spiral staircase in the center of this atrium. Dalí merged science and beauty in his art, and that principle also guided the design of this building. The magnificent staircase honors Dalí's fascination with spirals, a shape central to the geometry of the universe. It soars through the center of the building, embodying the artist's spirit.

Look around this landing. Architect Yann Weymouth of HOK discuss how Dalí inspired the building's unique design.

YANN WEYMOUTH—*Throughout Dalí's work, he'll give you a rigorous, Euclidean view of the world, and then he turns it inside out by introducing nature, movement, and dream-like objects that are not possible. And so the main principle of the building composition is that it is a very recognizable box of concrete and yet it is being disrupted, it is being surprised, by something which is not solid, which is crystalline, which is of glass and amorphous in its shape, **almost liquid in its shape, almost jewel-like**, which is emerging from the building and which sort of morphs around and flows out of the building.*

NARRATOR—This glass form is called “the Enigma.”

To hear more about the glass dome, simply look up and press play.

[Connected to Stop 28-02]

Stop 28-02 Architecture, Glass Enigma [Second Level]

NARRATOR—Geodesic domes intrigued both Salvador Dalí and Eleanor Morse, and their shared curiosity inspired Architect Yann Weymouth of HOK to design the dome you see here, called the Enigma—

YANN WEYMOUTH—*So you'll look at the enigma, and you'll see the shapes are always changing. And when they get tighter and denser, it's either in order to make the curve better, or because the stresses are growing at that point. So physics determines the shapes of the triangles. What's interesting is, there are over a thousand different panes of glass. Not one pane of glass is identical to any other in shape or in size. None of the struts or the joints are identical to any of the others. Every single piece of the structure had to be bar-coded to keep track of it, in order to put the puzzle together.*

NARRATOR—To hear about the garden outside, position yourself along the railing near the windows.

Stop 29 Garden

NARRATOR – Look over the railing out onto the garden.

Focus your attention on the large rectangle made by the various colored tiles, of which three of its corners are touched by a stainless steel spiral. When a square is cut from this rectangle, the remainder is a rectangle of exactly the same proportion. As squares continue to be removed leaving smaller and smaller rectangles, this proportion remains the same. This perfect proportion, recognized since Greek times, is called the “golden ratio.”

Just as the sequence of continually-reducing rectangles maintains a perfect proportion, so does the spiral. This perfectly proportioned spiral, called the “Golden Spiral,” can be found throughout nature, ranging from a nautilus shell to a sunflower floret to a human ear.

Dalí was fascinated by the golden ratio because it reveals a hidden order in the visual world. He used the mathematical formula as an underlying structure for many of his late period paintings.

Now look to your right. Look for a circular patterned green hedges formed by the unruly poda carpus shrub. This is a labyrinth. To Dali, the labyrinth is a place to explore and contemplate without fear of getting lost –

Once you enter the labyrinth you will never get lost but as you wander through it is also not clear where you are going, much like Dali’s art!

Be sure to visit the garden before you leave the Museum today. For information about Dalí’s sculptural objects, please proceed to the Special Exhibitions gallery.

Stop 30 *First Cylindric Chromo-Hologram Portrait of Alice Cooper's Brain, 1973*

NARRATOR: This rotating hologram depicts Alice Cooper, a 1970s rock star, singing into a statuette of the Venus de Milo—and then biting off her head. Cooper wears a diamond tiara borrowed from Harry Winston Jewelers. A plaster brain suspended behind his head is stuffed with a chocolate éclair and ants.

Throughout his career, Dalí worked in various media. In the early 1970s, when he discovered three-dimensional imaging—holography—he declared, “The doors have been opened for me into a new house of creation.” A serious science aficionado, he consulted with Dennis Gabor, the Noble Laureate who invented holography to create this and other holograms.

In 1973, Alice Cooper was a young rock star and performance artist, whose stage shows were inspired by Dalí’s art. They combined guillotines, boa constrictors, electric chairs, and gallons of fake blood. Dalí said that Cooper was “the best exponent of total confusion I know,” and he described this hologram as a “portrait” of Alice Cooper’s brain. It seems to capture Cooper’s darkness and confusion in a way that an oil painting never could.

Stop 31 *Venus de Milo with Drawers, 1936/1964*

NARRATOR – The Venus de Milo, an ancient Greek sculpture of the goddess of love, has become an icon of female beauty. Here, Dalí cuts six drawers into a replica of the statue and attaches fur pompoms for knobs. The result is a “Surrealist Object.” The Surrealists defined these as “dream objects” designed to undermine our sense of reality. Dalí made a number of funny and brilliant Surrealist objects.

Venus offers a visual pun on the phrase “chest” of drawers. The drawers also serve as a metaphor for Freudian psychoanalysis—like rummaging through a drawer, psychoanalysis allows us to explore the dark corners of our minds. Dalí wrote that the Surrealist Object should also “meet the needs of human fetishism.” A fetish is an object of worship. Freud appropriated the term to describe sexual attraction to an inanimate object. And Dalí’s Goddess of Love suggests erotic, if not fetishistic, power.

As a child, Dalí made a clay copy of the Venus de Milo. He returned to the Goddess throughout his career, in 1939, creating a pavilion at the World’s Fair, where viewers could walk through her dreams.

Stop 32 *Lobster Telephone, 1938*

NARRATOR—The idea for this work supposedly came to Dalí when he and a group of friends were dining on lobster, and someone tossed aside a shell that landed on a telephone.

It illustrates the principles of Surrealism at their most essential. By joining two unrelated objects, Dalí transforms an article we see every day into something fascinating. The phone stirs up myriad images and associations. Dalí associated it with the Dutch artist Vincent van Gogh, who cut off part of his ear and gave it to a woman. After all, a real lobster held to the ear could snip off a bit of lobe. Dalí admired van Gogh, whose insanity allowed him to see the world from a unique perspective. The lobster telephone is a fitting tribute to artistic madness.

After creating this work, Dalí reiterated its absurdity—and the absurdity of life in general—commenting, “I do not understand why, when I ask for a grilled lobster in a restaurant, I am never served a cooked telephone. I do not understand why champagne is always chilled, and why, on the other hand, telephones, which are habitually so frightfully warm and disagreeably sticky to the touch, are not also put in silver buckets with crushed ice around them.”⁸

8 Client-supplied material, gallery guide, page 56.

Stop 33 *Nieuw Amsterdam, 1974*

NARRATOR—Dalí created this work of art by painting over a sculpture by American artist Charles Schreyvogel depicting White Eagle, Chief of the Ponca Tribe of Plains Indians. White Eagle objected to the American Government's practice of confining Native Americans on reservations and advocated for equality. Dalí has transformed his face into a scene of two Dutch merchants. They sit on a divided miniature chair, attached to the bust, and toast a Coke bottle, painted on the figure's nose. The title of the work, *Nieuw Amsterdam*, was the name for the Dutch colony that became New York City. It recalls the story that Dutch merchants bought the land for New York from Native Americans for a string of beads.

By painting over another artist's work, Dalí engages in a tradition of appropriation that dates back to the anti-art movement Dada. He invites the viewer to decide—is this a legitimate work of art? Or has the artist used and defiled someone else's work?

This is the last stop on your tour. To hear a concluding message, press play.

[Continued to Stop 33-02]

Stop 33-02 Conclusion [Second Level]

HANK HINE: I'm Hank Hine, Director of the Dalí Museum. Thank you for joining us today.

Salvador Dalí's work offers us the opportunity to embrace both the irrational and rational, to be unique and irreverent. Ultimately, he encourages us to look beyond the first impression because there is always more than meets the eye. As Dalí himself said, "The day people seriously turn their attention to my work, they will see that my painting is like an iceberg where only a tenth of its volume is visible."⁹

We hope you will take the spirit of Dalí with you as you leave the museum and explore the world anew. Thank you for joining us today. Please return your player where you picked it up.