

**Antenna International**

**The Dali Museum**

Permanent Collection Kids Tour

**Press Script**

**January 2, 2011**

200. Introduction: Dali's Mustache
  201. *Daddy Longlegs of the Evening – Hope!* (1940), oil on canvas
  202. *Cadaqués*, 1923
  203. *The Basket of Bread* (1926), oil on panel
  204. *Portrait of My Dead Brother* (1963), oil on canvas
  205. *The Average Bureaucrat* (1930)
  206. *Gala Contemplating the Mediterranean Sea which at Twenty Meters Becomes the Portrait of Abraham Lincoln (Homage to Rothko)* (1976), oil and collage on canvas
  207. *Eggs on the Plate Without the Plate* (1932), oil on canvas
  208. *The Weaning of Furniture-Nutrition* (1934), oil on panel
  209. *The Discovery of America by Christopher Columbus* (1958-59)
  210. *The Hallucinogenic Toreador* (1969-1970), oil on canvas
  211. *Old Age, Adolescence, Infancy (The Three Ages)* (1940), oil on canvas
  212. *The Disintegration of the Persistence of Memory* (1952-54), oil on canvas
  213. *The Hallucinogenic Toreador* (1969-1970), oil on canvas
  213. *Lobster Telephone* (1938), plastic and painted plaster
  214. *Nieuw Amsterdam* (1974), painted bronze, metal
  215. Conclusion
-

## Stop 200 Introduction: Dali's Mustache

MUSTACHE VOICE: Welcome to the Dali Museum. I am about to take you into the mind of Salvador Dali! I was Dali's closest companion for over fifty years. But who am I? I'll show you. Look closely at the man in the photograph.

There is the man himself, otherwise known as "The Divine Dali!" And me?

*SFX: A pointy-sounding double plink! plink! (the mustache's signature sound that will appear elsewhere on the tour)*

MUSTACHE: I am Dali's mustache! He would have been nothing without me! I was his trademark! Long, narrow, loop-de-looped -- perched there on the great man's lip, but with a life all my own.

*SFX: swirly curlie-cue music ending in the pointy plink! plink*

MUSTACHE: Dali loved me so much he thought *everyone* should have a mustache. He would pull out a case and offer you one, like a stick of gum: "Care for a mustache?"

People thought Dali was more than a little bit crazy. He *did* wear a cape, and one time he rode in a limousine stuffed with cauliflower. He may have seemed odd, but he also worked very, very hard to create art like no one else. In Dali's mind, all things were possible.

Now let's continue. Look for number sign the wall label with a picture of me -- Dali's mustache! I will meet you there.

*SFX: Mustache pointy double plink! plink!*

**Stop 201     Daddy Longlegs of the Evening - Hope! (1940)**

*SFX: Dreamy violin music*

MUSTACHE VOICE: Dali worked in his sleep. Yes! Because when he woke up, he painted the things he had seen in his dreams.

*SFX: Violin music slows down, as if the record is losing momentum*

MUSTACHE VOICE: Anything can happen in dreams. Look at the cannon in the upper left. It's shooting a rotting horse out of it! And underneath the horse, what is that gooey thing?

*SFX: Warped airplane propeller sound, also as if the record is losing momentum*

MUSTACHE VOICE: It's an ooooozing airplane! That red squiggly thing at the bottom is the propeller. It looks like a tongue!

*SFX: phhhhht (as if propeller were blowing a raspberry)*

MUSTACHE: What other strange things do you see? Look for the face of a person flattened on the ground. Or is it a deflated balloon?

*SFX: Rubbery, stretching noise*

MUSTACHE VOICE: You see, Dali painted strange worlds like this to show us that what we *think* is real ... [WHISPERING AS IF LETTING THEM IN ON A SECRET] ... might be a dream. And what we *dream* might be more real than we think. Are you dreaming right now? Should I remind you that you're listening to a talking mustache?

**Stop 202. Cadaqués, 1923**

*SFX: Seagulls, waves*

MUSTACHE VOICE: Ahhhh, life by the sea. It's nice, but the salt air can make a mustache a little... limp.

*SFX: Droopy version of mustache's signature sound*

MUSTACHE VOICE: Dali grew up in Spain. He spent his summers in the tiny seaside village you see in this picture, Cadaques.

*SFX: Gusts of wind*

MUSTACHE: It was a windy place. The young Dali liked to go down by the water and he sketched the many things he saw in this village. He loved painting so much that soon he decided to become --

*SFX: Majestic flourish*

MUSTACHE: the greatest painter of all time! Or perhaps I should say

*SFX: Majestic flourish*

MUSTACHE: The painter with the greatest mustache of all time!

In art school, he tried out lots of different painting styles, like the one you see here. But he drove his teachers crazy. He hated following rules. During one of his art classes, he was told to draw the Virgin Mary. Instead he drew fish scales!

*SFX: Sputtering teachers in an uproar*

MUSTACHE VOICE: And he wanted to be the center of attention, *always*. One day at school,

he accidentally fell down the stairs.

*SFX: AHHHH! Sound of a person crashing down stairs*

MUSTACHE VOICE: Everyone rushed over to see if he was okay. After that, he “fell” down the stairs every day.

*SFX: Obvious re-play of same clip over & over -- AHHHH! Sound of a person crashing down stairs/ AHHHH! Sound of a person crashing down stairs/ AHHHH! Sound of a person crashing down stairs*

MUSTACHE VOICE: Eventually they expelled him. That’s when he began to develop his own one-of-a-kind style.

---

**Stop 203. The Basket of Bread (1926), oil on panel**

MUSTACHE VOICE: That basket of bread looks so real, it seems like you could reach right in and grab a piece. [AS IF BEING SLOWLY SEDUCED UNTIL HE CAN'T STOP HIMSELF]  
Look at that golden crust. The whole thing seems to shine from within.

*SFX: Crunch crunch*

[CHEWING] Mmmmm. Mmm. Mmm. [TALKING WITH HIS MOUTH FULL] Dali painted this picture when he was twenty-two.

[SWALLOWS, THEN SPUTTERS] Phhhht, pleh. Crumbs. They itch.

He admired the careful way the Old Dutch painters from the 1600's created paintings that looked almost like photographs. He studied their techniques. That's how he got so good at painting tiny details, like the weave on the basket, and the nicks in the crust.

There weren't many things Dali liked more than bread. *Me*, of course. But bread to him was a symbol of life. He *loved* it. He once carried a loaf around Paris that was longer than a school bus!

**Stop 204. Portrait of My Dead Brother (1963), oil on canvas**

MUSTACHE VOICE: This is a portrait of Salvador Dali. Not MY Salvador Dali, his older brother, Salvador Dali.

*SFX: Question mark boing*

MUSTACHE VOICE: Confusing, yes? Let me see if I can explain. [CLEARS THROAT] Nine months before Dali was born, a terrible thing happened to his parents. Their baby son died. His name was Salvador. When they had another baby, they gave him the same name as their first son. [WHISPERING] They behaved as though the new baby was his dead brother, re-born. So they treated him just like he was the first one. He wore his brother's clothes and played with his toys.

[BACK TO NARRATOR VOLUME] This picture is an imaginary portrait, since his brother never grew old enough to look like that. But *Dali* did. Dali felt as if he had to live two ways - as himself and his brother. See how he made the face bigger than everything else in the picture? And how it's made out of cherries with space in between them? It's like his brother's face is there and NOT there at the same time. Like a ghost, looming over everything.

*SFX: Wind blowing*

MUSTACHE: Have you ever done something to try to make yourself stand out? Some people think Dali behaved in such strange ways in order to say "Hey, Look! I exist! I'm NOT the *dead* Salvador, I'm ME!"

**Stop 205. The Average Bureaucrat**

*SFX: Wind / ambient bed that will noticeably disappear later.*

MUSTACHE VOICE: This man is trying hard to have a mustache as good as me, but it cannot be done!

*SFX: The mustache's signature sound*

MUSTACHE VOICE: That is Dali's father. It's not exactly a ... flattering portrait. His bald head looks like a balloon --

*SFX: Balloon blowing up*

MUSTACHE: all rubbery,

*SFX: blowing*

MUSTACHE: and yellow,

*SFX: Yucky squelchy sound*

MUSTACHE: with holes in it like swiss cheese. And look! (*horrified hoarse whisper*) He has *no ears*.

*SFX: All sound goes out. Beat of silence.*

MUSTACHE: Have you ever been so mad at someone that you drew a mean picture of them? That's partially what's going on here. Dali's father was a stern man with a ferocious temper. He didn't like Dali's radical ideas, or his crazy behavior.

*SFX: Muffled sounds of arguing*

MUSTACHE: They had many, many arguments until one day, Dali's father threw him out of the family.

*SFX: Door slam*

MUSTACHE: That's why Dali painted him this way - as an empty shell of a man, with holes in his head and no ability to see, hear, or have any important thoughts.

But before you think this is just a put-down - look carefully to the left of the big, bald head. There's a tiny father and son in the distance, walking hand in hand.

**Stop 206. Gala Contemplating the Mediterranean Sea which at Twenty Meters Becomes the Portrait of Abraham Lincoln (Homage to Rothko) (1976), oil and collage on canvas**

MUSTACHE VOICE: Dali loved to give his paintings complicated titles. Like this one: [TAKES A DEEP BREATH AND TRIES TO RATTLE THROUGH THE WHOLE THING VERY QUICKLY IN ONE BREATH AND ALMOST DOESN'T MAKE IT] Gala Contemplating the Mediterranean Sea which at Twenty Meters Becomes the Portrait of Abraham Lincoln (Homage to Rothko). [TAKES A RAGGED BREATH TO RECOVER] Whew!

It's easier to understand if we take it a little at a time. Move up close to the painting, but not *too* close! Pick one of the squares and try to imagine just that one shape all alone on the wall.

*SFX: a ping of clarity!*

MUSTACHE VOICE: Try another one.

*SFX: another ping of clarity!*

MUSTACHE VOICE: Dali thought that each of these squares could be a perfectly fine abstract painting on its own. Buy one big painting? – get a ton of little paintings free!

*SFX: cascade of pings like we've hit the jackpot on a slot machine!*

MUSTACHE VOICE: That's a pretty good deal! But wait, there's more!

The woman looking through the window is Dali's wife, Gala. She was his muse. He depended on her for so much, he called her his "oxygen."

Now, squint your eyes and look again at the painting. Are you squinting?

*SFX: squinting eye sound*

MUSTACHE: Do you see the beginnings of a face? There's a dark outline. Keep squinting.

MUSTACHE: The long chin. The....the beard?

*SFX: Mysterious man's voice says "Four score and twenty years ago..."*

MUSTACHE VOICE: Yes! It's Abraham Lincoln.

*SFX: ...our fathers brought forth on this continent a new nation,*

MUSTACHE VOICE: Wow. Nice to see you Mr. President. Did you know there's a naked lady coming out of your nose?

*SFX: "conceived in libert -" (Abruptly stops). Sneezes.*

MUSTACHE: Now *stop* squinting or your face will stay like that! Buy one painting--get a bunch of little paintings, a famous President *and* a naked lady! Such things are only possible with the Divine Dali!

**Stop 207. Eggs on the Plate Without the Plate (1932), oil on canvas**

*SFX: Eggs plopping, sizzling*

MUSTACHE VOICE: Some people love diamonds. For Dali, it was eggs.

*SFX: Sizzle*

MUSTACHE VOICE: He was obsessed with them. He made a movie once where he broke out of a giant egg, like a baby chick.

*SFX: baby chick noises*

MUSTACHE: Look at the eggs in this picture. Fried eggs reminded Dali of eyes. He had balloons shaped like them floating over his house.

*SFX: Mysterious X-files-ish music*

MUSTACHE: This painting is called “Eggs on the Plate without the Plate.” Except look. There IS a plate. Heh heh. Dali loved to mix people up like that.

What’s happening here? Will that runny egg hanging from the fishing line reach out and tickle the ones on the plate? Just WHO is holding that fishing line, anyway? And is that pocket watch on the left *dripping*?

*SFX: echoey plop of a drip*

MUSTACHE: [ECHOEY NOW, AS IF HE HAD STEPPED INSIDE THE PAINTING] Where IS this place? Look toward the top of the building. Who are those teeny, tiny people way up high in the window? And is that a giant ear of corn hanging sideways on the building?

*SFX: music out*

MUSTACHE: [BACK TO NORMAL] Dali didn’t care whether people “understood” his paintings. He just wanted to make them stop and wonder about life. This style of painting is called “surrealism” – “sur”-real because it’s *more* than real, it’s *beyond* real.

---

**Stop 208. The Weaning of Furniture-Nutrition (1934), oil on panel**

*SFX: Theremin music, space-y*

MUSTACHE: Here we are in another painted dream.

*SFX: Music gets weirder*

MUSTACHE: It's a collection of memories. But memories captured as only Dali could.

*SFX: Waves lapping, birds*

MUSTACHE: This is the beach near his childhood home, Port Lligat. The woman in the sand is his nurse, Lucia. She took care of him when he was a little boy. In this picture, she's mending a fishing net in her lap.

But look. She has a big empty space in her back. With a crutch holding her up. Dali said that crutches support you, but they can also topple out from under you and make you fall. Have you ever felt - just before you fell asleep - like you were falling? Falling into a dream world like this, where anything could happen?

Look at the nightstand by the nurse's feet. It's the same shape as the hole in Lucia's body. There's a hole in the nightstand too. The tiny bottle and dresser right next to it fit perfectly in *that* hole. The way a key fits into a keyhole. Perhaps Dali is trying to *unlock* his childhood memories with this painting.

## Stop 209. The Discovery of America by Christopher Columbus (1958-59)

MUSTACHE: Dali loved America.

*SFX: Big juicy kiss noise*

MUSTACHE: And America loved Dali.

*SFX: A smack-y kiss*

MUSTACHE: So he made

*SFX: Lots of smack-y juicy kisses*

MUSTACHE: the BIGGEST painting he could about the Discovery of --

*SFX: One last kiss*

MUSTACHE: America.

See that young boy in the robe taking a giiiaaant step? That's Christopher Columbus. Dali didn't feel like he had to make him look like the *real* Christopher Columbus, so he made him a young Spanish boy. Columbus explored places no one else dared to go. So did Dali with his art.

Look at the banner Christopher Columbus is holding. The saintly woman with her hands folded is Dali's wife, Gala. He thought of her as his savior. You can also find Dali himself hidden in the picture. Look next to the boat for the dark figure hunched behind a cross. That's him.

Now look for the round, bumpy object at the bottom of the painting. It looks like something from the bottom of the sea.

*SFX: Gurgle – like bubbles from a scuba diver*

MUSTACHE: It reminds me of my favorite moment with Dali. He showed up to give a lecture in London wearing a diving suit and helmet.

*SFX: Breathing through a regulator*

MUSTACHE: He said it was to show that he was plunging into the depths of the human mind.

*SFX: Breathing through a regulator, blurp*

**Stop 210. The Hallucinogenic Toreador (1969-1970), oil on canvas**

MUSTACHE: People were always asking Dali where his ideas came from. Once, he said *I* was his antenna receiving messages from outer space. Heh heh.

SFX: *Cheesy 1950's 'outer space' signal: beep be beep beep: Thurman*

MUSTACHE: But *you* know the answer, right? His ideas came from his *imagination*. And he could come up with them anywhere.

SFX: *Zzzzzzzzz*

MUSTACHE: In his sleep --

SFX: *Crunch crunch*

MUSTACHE: eating a sandwich. Even....shopping.

SFX: *Cash register ca-ching!*

MUSTACHE: That's where *this* painting came from. One day, Dali bought a box of colored pencils. The box had a picture of a famous sculpture on it - the Venus de Milo. When he looked closely, he saw something else - the face of a bullfighter - which he called a "toreador"!

SFX: *Bullfighting flourish*

MUSTACHE: Now *you* look closely. Start with the Venus statue with the green cloth around her hips. Wait! *Or* is that a tie on a shirt? Follow the shadows up her body and you can see the nose and mouth of the bullfighter's face. Her head is his eye. See it? The buildings at the top make up the toreador's hat. Now look for the colored dots to the left of her green dress. Below it, you'll find ... the head of a bull. It has a big fly for an eye! Now look for the little boy in the bottom right corner. That is Dali himself, imagining all of this. All inspired from buying a box of pencils!

---

**Stop 211. Old Age, Adolescence, Infancy (The Three Ages) (1940), oil on canvas**

MUSTACHE: Dali loved a surprise. He had fun making paintings where one thing turned into another right before your eyes. Look closely at this one.

*SFX: Extended music tones that build in intensity.*

MUSTACHE: Mm hmm. Do you see the outlines of three faces? Or a wall with holes in it? Look at the hole on the left. Is that a woman bowing her head underneath the falling trees? Or is her head and eye, her arm a nose and her hair the mustache of an old man's face? Tricky isn't it? What else can you see? Or what is seeing *you*? Look through the middle hole. I believe there might be a pair of eyes in those distant hills. Now look over on the right for the lady repairing a fishing net. Hmm, or is that a mouth and chin?

Dali called this "double imagery." You don't have to be an artist to see this way, I'm sure you've already done it. When you look up at clouds, I bet you've seen a camel, a cowboy boot or someone you know. That's double imagery. You *know* it's a cloud. But it's *also* your Uncle Calvin.

## Stop 212. The Disintegration of the Persistence of Memory (1952-54), oil on canvas

*SFX: Clocks ticking .....weirdly*

MUSTACHE: Melting watches are one of Dali's most famous images. He first painted them in 1931 in a work called "The Persistence of Memory." He made THIS painting 22 years later, after the atom bomb exploded and shocked the world, at the end of World War II. He called this painting The *Disintegration* of the Persistence of Memory.

*SFX: Bomb explosion*

MUSTACHE: See how all the elements are coming apart? Now look at the tree branch on the left.

*SFX: Twig snaps*

MUSTACHE: It's broken, but it's still holding up the watch. And nearby, pieces are flying off the other watch into the air.

*SFX: Pop, whizz, things flying by.*

MUSTACHE: Dali loved exploring the hidden laws of matter. Everything in the world is made up of tiny, invisible atoms and Dali wanted to paint them. Look at those blocks of rectangles in the bottom half of the painting. He said that if we could just zoom in close enough, everything solid – you, the floor in this room, what you had for breakfast -- would look like that –

*SFX: Loopy, whizzing noises*

MUSTACHE VOICE: – a bunch of particles in motion. □□ Flying around, yes, but also harmonious. He called his idea: "Nuclear Mysticism." Weird, huh?

**Stop 213. Lobster Telephone (1938), plastic and painted plaster**

*SFX: Ring ring*

MUSTACHE [AS IF HE WERE A FANCY BUTLER]: Hello, how may I help you?

*SFX: Squeak squeaks squeaks of an outraged lobster*

MUSTACHE: Hmm. Well it's certainly better than being served for dinner, don't you think?

*SFX: Dial Tone.*

MUSTACHE: Apparently the lobster does not find this situation funny. But Dali had a great sense of humor. He loved putting things together that didn't go together. He thought that oddball combinations could make people laugh AND get them to think in new ways. The more bizarre, the better!

Dali noticed that people never confused lobsters and telephones. He said [MUSTACHE IMITATES DALI] "I do not understand why, when I ask for a grilled lobster in a restaurant, I am never served a cooked telephone."

*SFX: Question mark boing*

MUSTACHE: It *is* kind of crazy to talk into a shellfish. Especially if you're a mustache. Nasty things could happen with those claws. What do *you* think? What else could you make a phone out of? Broccoli? Tennis shoes? *Mayonnaise?*

**Stop 214. Nieuw Amsterdam (1974), painted bronze, metal**

MUSTACHE: Dali loved illusions. And as you have seen, he loved to play with unusual objects.

*SFX: Native American drums, music*

MUSTACHE: This is a bust of the famous Indian Chief, White Eagle. He was a fierce leader who fought for the equality of his people back in the 1870's. Dali thought his face would make an interesting canvas.

*SFX: Dali whistling as he works*

MUSTACHE: First, he gave him some blue hair. But wait, look again. It's actually blue draperies outlining an imaginary scene.

*SFX: More whistling*

MUSTACHE: He added some red to the cheeks. They became the capes of two Dutch merchants.

*SFX: Humming*

MUSTACHE: Above the capes, two little faces with yellow hats. White Eagle's eyes. The feathered plumes are his eyebrows.

*SFX: Humming continues*

MUSTACHE: Now look at those lips. A basket of fruit. A piece has tumbled out to make a mole on his chin. And look at how the leaves of the fruit could be a slight mustache...[DISPLAYING HIS SATISFACTION] an *homage* to someone, perhaps?

*SFX: The mustache's plink plink signature sound*

MUSTACHE: Now look at White Eagle's nose. The two men are making a toast. What are they holding? Can you make it out? It's a Coca Cola bottle! Some people believe this is Dali's comment on American shopping. These Dutch merchants might just be celebrating the moment they bought the island of Manhattan from the Native Americans who lived there, back in the 1600's. They called their purchase "Nieuw Amsterdam."

## Stop 215. Conclusion

MUSTACHE VOICE: So, here we are at the end of the show. I hope you have enjoyed my life story...I mean my old friend's work.

*SFX: Surreal dreamlike music*

MUSTACHE: Perhaps now you will pay more attention to your dreams. Dali would like that. He believed in the weird and wonderful land of the imagination, where everything is possible. A place where a mustache could be a philosopher. Or a great explorer. Or the narrator of an audio tour!

*SFX: Mustache pointy double plink! plink!*

MUSTACHE: Dali taught me so much about living life well. Every morning, he woke up to discover the joy of simply being Dali! He asked himself the same question I will leave with you now: "What wonderful things will I do, today?"

Please return your player where you picked it up. Thank you for coming!