

WELCOME TO

**DESTINATION DALÍ:
THE SALVADOR DALÍ MUSEUM
TEACHER'S GUIDE**

Arts education facilitates language development, enhances creativity, boosts reading readiness, helps social development, general intellectual development, and fosters positive attitudes towards school.

Norman Weinberger, neurobiologist
Department of Learning and Memory
University of California at Irvine

The key to enjoying Dalí is. . .to *enjoy* him!

Robert Gorff, author
The Essential Salvador Dalí (1998)

Welcome to the amazing world of Salvador Dalí. Not only was Dalí one of the most famous and intriguing artists and personalities of the 20th century, but a visit to the Salvador Dalí Museum in twenty-first century St. Petersburg provides excellent opportunities for stimulating, out-of-the-classroom educational experiences – both for you and your students. Keeping in mind the Sunshine State Standards, FCAT and Florida Writes goals, we've assembled *Destination Dalí: The Salvador Dalí Museum Teacher's Guide* to help you and your students prepare for your visit, locate further opportunities for reflection and response, and, of course, to have fun.

While Dalí's lifelong interests in atomic theory, DNA, psychoanalysis and the aesthetics of proportion certainly hint at even more possibilities for Dalí-based interdisciplinary learning, this teacher's guide focuses mainly on language arts, visual arts, and social studies skills. Dalí's location in art history, his cultural heritage, and his own life and artwork can provide your students with excellent opportunities to think creatively and analytically, to read and write about the relationships between art, history and culture, and to create and discuss their own artwork.

This teacher's guide consists of two main parts: (1) information, materials and lesson plans you can use to prepare for your visit, and (2) suggested reading, materials and lesson plans you can use to stimulate reflection and response afterwards. Your museum tour will help to bridge the two parts by further exploring Dalí's life and work – tracing his development from impressionist painting at age fourteen, to his surrealist dream paintings, and on to his later, classical paintings that combine science and religion. The

tour will feature examples of Dalí's experiments with double images and art history and will invite your students to become active participants in local and global cultural events.

We're proposing the following sequence of lesson plans as a starting point for you and your students. As with everything, however, we strongly encourage you to change, alter, revise, or otherwise tailor the following materials more to your liking, your specific student interests, or your immediate needs. If there is anything we can do to make your preparation, visit, or reflection more enjoyable and educationally rewarding, please let us know and we'll try our best. In the meantime, have a look at our nationally recognized website, <http://www.SalvadorDaliMuseum.org>.

Hold on to your hats! Next up: *Destination Dalí*.

The museum's proposed sequence of lesson plans and museum tour will help you and your students achieve the expectations of the following Sunshine State Standards:

Grades 6-8

LA.A.1.3.2, LA.A.1.3.3, LA.A.2.3.1, LA.A.2.3.2, LA.B.1.3.1, LA.B.1.3.2, LA.B.1.3.3, LA.B.2.3.1, LA.B.2.3.3, LA.C.1.3.4, LA.C.3.3.2, LA.C.3.3.3, LA.D.1.3.2, LA.D.2.3.4, LA.D.2.3.5, LA.E.2.3.3, LA.E.2.3.4, LA.E.2.3.5

VA.A.1.3.1, VA.A.1.3.2, VA.A.1.3.3, VA.A.1.3.4, VA.B.1.3.1, VA.B.1.3.2, VA.B.1.3.3, VA.B.1.3.4, VA.C.1.3.1, VA.C.1.3.2, VA.D.1.3.1, VA.D.1.3.2, VA.D.1.3.3, VA.E.1.3.1, VA.E.1.3.3

SS.A.2.3.1, SS.A.2.3.4, SS.A.3.3.1, SS.B.1.3.4, SS.B.2.3.5

Grades 3-5

LA.A.1.2.2, LA.A.1.2.4, LA.A.2.2.1, LA.A.2.2.2, LA.A.2.2.5, LA.A.2.2.6, LA.A.2.2.7, LA.B.1.2.1, LA.B.1.2.2, LA.B.1.2.3, LA.B.2.2.1, LA.B.2.2.3, LA.B.2.2.6, LA.C.1.2.1, LA.C.1.2.4, LA.C.1.2.5, LA.C.3.2.1, LA.C.3.2.2, LA.C.3.2.3, LA.C.3.2.5, LA.D.2.2.2, LA.E.1.2.4, LA.E.2.2.5

VA.A.1.2.1, VA.A.1.2.2, VA.A.1.2.3, VA.A.1.2.4, VA.B.1.2.1, VA.B.1.2.2, VA.B.1.2.3, VA.B.1.2.4, VA.C.1.2.2, VA.D.1.2.1, VA.D.1.2.2, VA.D.1.2.3, VA.E.1.2.1, VA.E.1.2.2, VA.E.1.2.3

SS.A.1.2.3, SS.A.3.2.2, SS.A.6.2.5, SS.B.1.2.2, SS.B.1.2.5, SS.B.2.2.2

THE TEACHER'S LOUNGE

*I do not understand why, when I ask for a grilled lobster
in a restaurant, I am never served a cooked telephone.*

Salvador Dalí, *The Secret Life of Salvador Dalí*

Introduction

When it comes to teaching Salvador Dalí and his work, teachers oftentimes run into a bit of a quandary, feeling as if they—and not their students—are the ones being challenged the most. As often as not, Dalí and his work will contradict the very things we wish to teach our students. Stay in school and take your schoolwork seriously, we say, yet Dalí was suspended and expelled from school on a number of occasions. Be polite and respectful, we implore, yet time and again Dalí flaunted his insolence and disrespect, particularly in regards to authority figures. Be who you really are, we advise, don't be afraid to be an individual; yet the example that Dalí sets frequently makes us squirm in our seats, adding *that's not what I meant*, or *within reason*. We rarely want to think of ourselves as censors, but with Dalí we find ourselves hiding—or if not hiding, then strategically avoiding—any number of paintings because of their ostensibly erotic, blasphemous, or simply “adult” subject matter. And in the end, we have to admit that just as Dalí confronted and challenged the moral and aesthetic values of audiences during his lifetime, he continues to do so from the grave.

The very things that make us uncomfortable as teachers, however, are in part responsible for the overwhelmingly positive responses Dalí receives from students of all ages. Above all, students see in his work, personality, and outrageous moustache a champion of the *self* and a champion of the *imagination*. They recognize the surprise and pleasure and humor in much of Dalí's work and connect almost immediately—perhaps more immediately than we do—to its sources and wellsprings. And it's this immediate connection, perhaps, that throws educators for the largest loop: we have to spend more time coming to terms with Dalí than our students do!

But here's where a fantastic opportunity opens up for us—if only we are open to it. We spend so much time looking for ways to make school and education fun and interesting for our students, and Dalí can relieve us of that pressure and afford us the chance to challenge our students in ways that might not normally be possible. And we do think that the material in this study guide is challenging for students and teachers alike. For this reason, and for the reasons hinted at above, we've developed The Teacher's Lounge—some background material on Dalí's life and work that we thought might give you an inside track. As always, however, please feel free to contact us if you have questions or need more information.

Dalí: A Short Biography

At the age of six, I wanted to be a cook. At the age of seven, I wanted to be Napoleon. My ambition has been growing steadily ever since.

Salvador Dalí, *The Secret Life of Salvador Dalí*

Salvador Felipe Jacinto Dalí was born to Salvador Dalí Cusi and Felipa Domenech on May 11, 1904. Salvador Senior was a prominent notary (the Spanish equivalent of an attorney) in the small town of Figueres, Spain, and Salvador Junior, the couple's only child for a number of years, grew up as what Dalí biographer Ian Gibson calls the "cock of the roost." Spoiled and precocious, Dalí attended mostly private schools and spent his summers at the family's second home on the coast in Cadaques where he became friends with the artistic and musical Pichot family. Salvador Senior, a Catalan nationalist who favored autonomy for the province from the rest of Spain, was an avowed atheist. Felipa was a devout Roman Catholic.

Although Salvador Junior was an only child until his sister, Anna Maria, was born, he was not the couple's first child. Three years before Dalí's birth, the couple had a son whom they named Salvador and who died before his second birthday. According to Dalí—who can't always be trusted in these matters—his parents tried to compensate for their loss by having another "replacement" child whom they also named Salvador. While largely unsubstantiated, Dalí claimed that his parents compared him to his dead brother and even indicated that they believed the second Salvador to be a reincarnated version of the first. Whether or not this is the case, Dalí was haunted by the specter of his older brother throughout his life. (Dalí was nearly 60 years old when he painted *Portrait of My Dead Brother*.) And the claim can certainly be made that Dalí's flamboyance, eccentricity and craving for all manners of public attention (as early as grade school he would throw himself down stairs to get attention) was motivated by the second Salvador's need to forge a very distinct identity from the first.

Although Salvador Senior hoped for his son to become a teacher, Dalí seems to have made up his mind early on to become, first and foremost, a painter. He was working in oils by the time he was ten and was painting ambitious and accomplished impressionist works at 15. While attending the San Fernando Academy of Fine Arts in Madrid, he fell in with the avant-garde crowd (including Spain's great poet Federico García Lorca and future filmmaker Luis Buñuel) and began experimenting with Cubism while copying the work of the Dutch masters. He was expelled from school twice—the last time for refusing to answer an oral exam question on the grounds that he knew more about the subject than all three examiners put together! Nevertheless, his first one-person show in 1925 (at the age of 21) was a success, and a 1928 show in Pittsburgh, which featured three of his paintings, earned him international recognition.

In 1929, Dalí met and fell in love with Gala Éluard who would go on to become an amalgamation of lover, mother, muse, goddess and business manager. In 1929, she was

married to French poet Paul Éluard but, because theirs was an “open marriage,” Dalí was at liberty to woo, win, and then move with Gala into a one-room fishing hut in nearby Port Lligat. Dalí would, from that point forward, paint Gala over and over, finally transforming her in later paintings into the Madonna of Port Lligat. “Without Gala,” he would later say, “there is no Dalí.” Regardless of how important Gala was to Dalí and how important she would become, Dalí’s conservative father saw only that his son was courting a married woman. Combined with Dalí’s recent shocker titled “Sometimes I Spit for Pleasure on the Portrait of my Mother,” Dalí Senior felt he had no choice but to exile his son from the family home.

In November of that year, Dalí joined the Surrealist Movement, a group of writers, artists, and filmmakers (including André Breton, Buñuel, Éluard, Max Ernst, and Marcel Duchamp) who were responding to the horrors of World War I by trying to find new ways of thinking and seeing the world. Influenced by Freud’s theories (as a student in Madrid, Dalí had read *The Interpretation of Dreams*), the Surrealists looked to the unconscious and to the world of dreams to challenge the status quo with irrational, daring, and frequently shocking work—work like Dalí’s famous painting of soft or melting watches, *The Persistence of Memory* (1931). Initially Surrealism’s golden child because of his willingness to take risks, Dalí soon clashed with Breton, the movement’s founder and “pope” who at one point even summoned Dalí before a Surrealist tribunal in an unsuccessful attempt to kick him out of the movement.

By World War II, Dalí and Gala were exiles twice over. They barely escaped the Spanish Civil War by fleeing to France, and then, in the face of German occupation, they fled France for the U.S. From the start, Dalí was an American celebrity, working with Alfred Hitchcock, Walt Disney and Harpo Marx, designing ballet sets and jewelry, and becoming involved in countless and wide-ranging commercial activities. As Americans ate his persona up, however, Dalí’s painting began to move away from Surrealism into a more “classic” era punctuated by a series of monumental canvases—later called the “Masterworks” —which integrate Dalí’s interest in math, atomic theory, art history, Catalan identity and newfound faith in the Roman Catholicism of his mother. Returning to Spain in 1948, Dalí would go on to produce eighteen Masterworks over a period of twenty years.

Gala’s death in 1982 devastated Dalí. Already unable to paint for extended periods of time, he spent his last six years in seclusion and died January 23, 1989. While the last two decades of his life saw popular and major exhibitions around the world, Dalí would have to wait to be accepted as a serious artist in art critic and art history circles. Unable to figure out where the art began and the performance stopped, critics claimed that Dalí was little more than a walking publicity stunt whose artistic integrity couldn’t survive his relentless self-promotion. A decade after his death, however, two major museums (the museum Dalí founded in Spain, and the museum in St. Petersburg) are dedicated to his work and draw millions of visitors each year—so many visitors, in fact, that smaller museums have sprung up hoping to capitalize on Dalí’s growing appeal. Books are published. Controversy springs anew. Merchandise is sold at record rates. Dalí lives on.

The Paintings

The fact that I myself, at the moment of painting, do not understand my own pictures, does not mean that these pictures have no meaning; on the contrary, their meaning is so profound, complex, coherent and involuntary that it escapes the most simple analysis of logical intuition.

Salvador Dalí, *The Conquest of the Irrational*

Not only was Dalí a prolific artist who worked in a variety of mediums, but he changed styles frequently enough that it's difficult to discuss the totality of his work in this short of a space. For the sake of efficiency and clarity, we've selected six representative paintings for you and your students to consider—paintings that we think represent important periods in Dalí's career and which we can approach from various points of view.

Port of Cadaques (Night) (1918-1919)

At the time Dalí began painting, one of the most recent and significant avant garde and non-academic movement in painting—Impressionism—had become more popular with the general public. It had been fifty years since artists such as Manet, Monet, Pissarro, Renoir and Degas shook the art world with their concentration on light and the way it affected what the artist saw. Gone were solid forms and tight lines in favor of dabs and swirls of paint that approximated the colors and shades of what Gardner's *Art Through the Ages* calls "the vibrating quality of light" (8th Edition, 855). Among other things, critics accused the Impressionists of abandoning painterly technique, but viewed against a long tradition of Western painting, the Impressionists were advocating the primacy of the individual artist's vision. That is, the artist painted the way light hit objects and landscapes as he saw it, not as how it was somehow supposed to look as defined by tradition. This emphasis on individual vision began paving the way for Surrealism, which was fully and unequivocally rooted in the individual's vision and the individual mind.

Dalí completed *Port of Cadaques* when he was 15 years old. Done in a heavy impasto (the thickness of paint on the canvas), the evening hour of the painting suggests the young Dalí's ambition as a painter. Night scenes are technically difficult for artists—and especially for Impressionists who would be concentrating on the way the light played across the water and ships and land—because it's hard to find the appropriate colors to capture the subtle shifts of darkening light. Here, shadows and deep blues contrast with luminous whites and yellows to create a shimmering scene of Dalí's homeland; we can also see an early manifestation of Mt. Pani, the mountain that loomed over the village and which would appear and reappear in Dalí's paintings from here on out. The houses and their reflections in this piece are good examples of how Impressionism works. Close to the canvas, it's difficult to see how the brush strokes are actually contributing to the semblance of houses; from farther back, however, the picture comes into focus.

***Still Life: Sandia* (1924)**

The next significant avant garde movement to follow Impressionism was Cubism, which Pablo Picasso fathered and made famous and which Dalí began to discover in art school. In fact, the school's avant garde students had shunned Dalí for quite some time, thinking him a traditionalist painter. When they discovered his Cubist experimentation, however, they quickly embraced him and made him part of their group. Returning to Gardner's *Art Through the Ages*, this time for a greater understanding of why Cubism was so radical:

From the time of Masaccio, painting had been assumed to give, in one- or two-point perspective, a fixed and complete "view," in which everything in one plane appears simultaneously with everything else. But this is neither true to visual fact (the fact of seeing the objects rendered) nor to the way we see the picture of these objects, our view of the picture being the result of a great number of eye movements that we make as we take it in. . . . [The Cubists] wish to present the total essential reality of forms in space, and because objects do not appear only as they are seen from one viewpoint at one time, it becomes necessary to introduce multiple angles of vision and simultaneous presentations of discontinuous planes. (900-901)

Whereas Impressionism introduced the subjectivity of the artist's eye, Cubism took the notion to a visual extreme. Frequently enough, the object being painted seems to disappear from the canvas altogether in Cubist paintings—in *Still Life: Sandia*, for example, we can just barely recognize the fruit bowl. It might be argued that, if Impressionism stood for the importance of perspective and distance to make sense of the world, Cubism ultimately played itself out by proving that too many perspectives results in the total dissolution or disintegration of the subject at hand.

Still Life: Sandia is also important because it represents a period of great experimentation for Dalí. Not only was he working through an understanding of Cubism at this time (as well as his artistic relationship with Picasso) but his other paintings show great dialogue with Purism, Futurism (then-contemporary Spanish art movements) and Dutch masters of realism like Vermeer. Dalí would oftentimes set up two canvases and simultaneously work at two separate paintings in two different styles. Eventually, after having worked through these influences (with the exception, perhaps, of Picasso) and gleaned from them the wisdom they had to offer, Dalí entered a period of what he would call "Anti-art." These difficult canvases were thoroughly experimental and opened up his painter's eye to new avenues that would lead him to Surrealism. What's important is that Dalí practiced and experimented and learned from other painters for quite some time before he emerged into his own stylistic maturity. While he achieved quite a bit while he was quite young, he did not spring, full-grown, upon the art world.

***The Weaning of Furniture-Nutrition* (1934)**

Responding to the horrors of World War I and to the dominant cultures, governments, and ways of thinking which they saw as responsible for the war and its suffering, groups

of artists and thinkers around post-war Europe began to look and lobby for what might, in another context, be called a “new world order.” Most immediately, perhaps, came the Dada art movement, a nihilist and anarchistic movement which sought to completely blow up any remaining shreds of pre-war culture and decorum. Central to this movement was Marcel Duchamp, the artist who gained fame for displaying a urinal in a museum and calling it “art.” Nothing, claimed the Dadaists, was art—or, conversely, everything was art. While this movement was short-lived, it did have the effect of a forest fire that burns away the old chaff, leaving a landscape open to new artistic possibilities.

The Surrealists were among the first to explore these new possibilities. Searching for a way to replace the old order with something more visionary, the Surrealists lighted on the Freudian unconscious and the world of dreams. Here, they argued, was a world of irrationality to replace the pre-war world of scientific reason and Cartesian thought. Here was a world highly dependent on the individual, not on some larger governmental body setting forth amorphous dictums unrelated to life. Here were dreams, not the charred landscape of reality. Here were opportunities to re-create a system of images and symbols to replace the ones from pre-war Europe. Here was something that could benefit human existence instead of destroying it.

Dalí’s *The Weaning of Furniture-Nutrition* is an excellent example of Surrealist practices. As you will see in Lesson Plan Three, Surrealists liked to use three basic techniques which they thought might lead to unexpected growth and insight: juxtaposition (putting two different things side by side that don’t normally go together), dislocation (when objects are placed where they shouldn’t be), and transformation (turning something familiar into something unusual and disturbing). In this painting, it could be argued that Dalí uses all three. The landscape on the left side of the painting is Dalí’s homeland, painted realistically and to scale. However, the figure seated on the right—whom Dalí identifies as Lucia, his childhood nursemaid whom he remembers regularly with fondness and nostalgia—is so different that she might well have been pasted into the scene from some other painting. (This is the sort of effect the Surrealists learned from collage.) Of course, Dalí wouldn’t normally see his nursemaid mending a net on the beach like the local fishermen’s wives did every day: she belongs in the house of his childhood. In short, the landscape and the woman wouldn’t normally go together. And, of course, there’s the hole in Lucia’s back, a hole that matches the shape of the dresser/nightstand placed at her feet. That dresser, in turn, has a hole cut out of it in the shape of the smaller dresser and bottle to the right. Purportedly, Dalí associated Lucia with this dresser—in the same way that we might associate a favorite aunt with a particular coffee mug or flowered blouse—and with the bottle of medicine she used to give to him. If one is weaned from a bottle slowly and gradually, then it seems as if Dalí is weaning himself from Lucia in this painting. First he reduces the real-live person to a small object that reminds him of her, then he reduces that object even further—a very real psychological and emotional process which is made manifest against a very real landscape. The crutch propping Lucia up is repeated over and over through Dalí’s work and gains meaning more from the context it appears in than from some all-purpose definition. Here, it seems that Dalí is helping to support his old nursemaid—a sign of respect and concern. Elsewhere, the crutch seems to symbolize weakness, disrespect, sexual impotence or

death. Like a knife, which can be either kitchen utensil or murder weapon, it depends on how and where it's being used.

If this reading seems plausible or even logical to you, then that testifies to the lasting influence of Surrealism in our culture. From movies to TV commercials to billboards, Surrealism, dreams, and the subconscious are part of how we now think. Whether it's a couple of frogs talking about beer, or people playing Frisbee across an entire mountain range, or just a small Chihuahua masquerading as a Latin American dictator in a fast-food commercial, the techniques of juxtaposition, dislocation, and transformation are so familiar to us that we barely even notice them until we step back and consider what's really going on. Incidentally, *The Weaning of Furniture-Nutrition* was one of Dalí's favorites—perhaps because it just barely escaped German confiscation in World War II. On a number of occasions he asked A. Reynolds and Eleanor R. Morse (the museum's founders) to loan it back to him to make his various exhibitions and retrospectives around the world that much more complete.

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

This is one of Dalí's popular double- or multiple-image paintings that you'll see at the museum. Viewed from one perspective, this painting shows us a landscape as viewed through the holes or openings in a broken-down wall. Through the left hole, we see the bowed figure of a person and a small cluster of trees clinging to a cliffside; through the center hole we see the familiar form of Lucia and a young boy (presumably Dalí) looking at a couple of buildings on the lake's far shore; and on the right we see women mending nets underneath the rock formations of Cape Creus, near where Dalí grew up. At the same time, however, these three landscape scenes are three faces that, appropriately, get progressively more detailed: the face of Infancy on the right, Adolescence in the middle, and the face of Old Age on the left.

If the Surrealists were interested in ideas of transformation, then Dalí locates the far extreme of this concept where an object already is what it's being transformed into. While paintings like these aren't overtly political—and Dalí's disinterest in politics would eventually result in his being kicked out of the Surrealist movement—they do seem to suggest that there are always legitimately alternate ways of viewing the world. One might see the threat this would pose to an authoritarian regime and why, in 1940, artists like Dalí would have to flee to the U.S. in the face of German advances.

Incidentally, Dalí completed this painting as he was working on his autobiography, *The Secret Life of Salvador Dalí*, in which general issues of old age, adolescence and infancy were certainly on his mind. It's quite possible, as well, that Dalí was remembering and illustrating the riddle of the Sphinx from the famous Greek tragedy, *Oedipus Rex*: What walks on four legs in the morning, two legs in the afternoon, and three legs at night? The answer? Human beings, who crawl in their early years, walk through the days of their lives, and then use canes as their nights draw near.

***The Disintegration of the Persistence of Memory* (1952-54)**

Dalí's painting, *The Persistence of Memory* (at the Museum of Modern Art in New York), is one of the most famous—if not *the* most famous—paintings of the twentieth century. Its soft or “melting” clocks inspired by runny camembert cheese seem to dismiss the notion that time has any bearing on memory (an appropriate thesis from a Freudian Surrealist engaged in crafting what Dalí called “hand-painted dream photographs”). In *The Disintegration of the Persistence of Memory*, however, Dalí returns to the original twenty years later and revises it in lieu of his changing aesthetic.

During and immediately after World War II, Dalí started to experiment with what he called “nuclear painting.” Inspired by atomic theory and later by the discovery of DNA, these paintings sought to unify or forge connections between the objects and images that would have been deliberately juxtaposed in his Surrealist works. His resurrected interest in Catholicism is reflected in his search for order in the chaos that once seemed an end in and of itself. In *The Disintegration of the Persistence of Memory*, for example, the skin over the original painting seems to have been pulled back, revealing an underlying structure that gives shape, definition and direction to the once-generally formless watches and eerie landscape. The world of dreams and the unconscious so prominent in his earlier works has been supplanted by an even more complex world of atoms and continuously moving particles.

***The Hallucinogenic Toreador* (1969-70)**

This tour-de-force, which took Dalí fifteen months to complete even after a series of preliminary drawings, is the last “Masterwork” in the museum's collection. (A term coined by museum co-founder A. Reynolds Morse, “Masterwork” is used to refer to Dalí's large paintings which are least five feet in one direction and which intellectually occupied him for a year or more.) An intricately self-referential collage assembling Catalan culture and legend with art history as well as Dalí's own artwork, *The Hallucinogenic Toreador* strikes one as an aging artist's attempt to perform in one piece a retrospective of his entire life and art.

The work's genesis: Dalí claims to have seen a bullfighter's face in the figure of the Venus on a Venus-brand box of pencils in an art store, and this vision forms the center of the painting. Begin with the second Venus from the right. Her left breast forms the toreador's nose. The diagonal shadow immediately below this is the toreador's mouth, and the cleft of his chin is visible in her abdomen's curve just below her navel. He is wearing a green tie (which appears to also be the Venus' robe) which runs vertically through the bottom half of the painting and which is fastened at his throat with a small white button. You can see his shirt collar on either side of this tie. Going back up the statue, the toreador's right ear is formed by the hole cut in the back of the third Venus from the right (her back is toward you). The cheek of the second Venus from the right forms his eye, and—if you look closely—a tear is forming there. The red garment on the first Venus from the right is the bullfighter's cape, thrown over his left shoulder; the dots

on his right shoulder recall his sequined coat—the “suit of lights”—and the fly-like dots above his head give form to the toreador’s hat.

But this isn’t all. Dalí works this double image into a system of other images and double images that begins a visual dialogue that doesn’t seem to quit. The disembodied woman’s head floating in the upper left corner is Gala, Dalí’s lover, wife and muse, who apparently hated bullfights, hence the unusually disapproving look on her face. In the lower right-hand corner we see Dalí’s self-portrait, the little boy in the sailor’s outfit. The rose on the red cloak is an image from other of Dalí’s paintings, and the face to the lower right of the rose is taken from Dalí’s double-image painting *Slave Market with Disappearing Bust of Voltaire* (1940) which you’ll also see at the museum. The disembodied face of the Venus on the left-hand side of the painting (just below Gala) is painted in the style of Andy Warhol’s pop-art, the Cubist rendition in the lower left corner incorporates a painting by Juan Gris, and the assortment of red, blue, black and orange dots on the toreador’s sequined cape is also a reference to optical (op) art. In these images, Dalí is positioning himself vis-a-vis a lineage of contemporary artistic styles and, in a not unfamiliar move, he positions Gala as Venus, the goddess of beauty. Indeed, as the Venus has come to represent the height of female beauty in Western art, and as the toreador has come to represent the height of masculinity in Spain, one reading of this painting sees an unresolved duel between classic maleness and femininity appropriately staged in a Roman amphitheater.

We’re at a bullfight, so we need a bull. He’s already dead, slain by the toreador who is saluting Gala with his cape just right of the second Venus from the left. (If you look carefully, the contours of this toreador are repeated throughout this painting in the shadows of the Venus statue itself—most clearly in the shadows of the small white Venuses near the bottom of the painting just to the left of the young Dalí). But back to the bull. He’s in the lower left quarter of the painting, and his head’s just below the op-art balls that form the “suit of lights” over the toreador’s right shoulder. A fly forms his eye, what should be a pool of blood at his mouth becomes a lagoon, and in the lagoon a woman in a yellow bikini is resting on a raft. The fly in the bull’s eye and the flies throughout the painting refer to the Catalan legend recounting how biting gadflies swarmed from the grave of St. Narciso to drive away French invaders—invaders who, according to Dalí, finally overran Catalonia in the form of tourists flocking to a Club-Med raised near Dalí’s hometown: hence the raft and bikini-clad woman.

A Short History of the Museum

Shortly before they were married in 1942, A. Reynolds Morse and Eleanor Reese attended a traveling Salvador Dalí retrospective at the Cleveland Museum of Art. Thrilled by the show, intrigued by the artist's subject matter, and impressed by his draftsmanship, they bought their first painting as a belated wedding gift a year later. *Daddy Longlegs of the Evening—Hope!* began a collection that would culminate in the early 1970's with the purchases of *The Hallucinogenic Toreador*, *The Discovery of America by Christopher Columbus* and *The Ecumenical Council* to complete the most comprehensive collection of original Dalí work in the world.

After purchasing *Daddy Longlegs*, the Morses arranged to meet Dalí and Gala for drinks at the King Cole Bar of the St. Regis Hotel in New York where the two couples initiated a long and rich friendship. The Morses quickly became part of the artist's inner circle of friends, patrons and colleagues and attended all of Dalí's New York gallery show previews, always having first choice to purchase new works. They regularly visited the Dalí villa in Port Lligat, Spain, and joined Dalí and Gala on trips to Paris, Rome, Madrid, Barcelona, Rotterdam, New York and across the U.S.

Until 1971, the Morses displayed their entire Dalí collection in their Cleveland, Ohio, home. When they agreed to loan over 200 pieces to a New York retrospective in 1965, however, they realized that their quarter-century of collecting had produced a mini retrospective in its own right and required its own permanent home. Dalí encouraged the Morses to build a museum in New York, suggesting that it should have "walls that breathe and pulse imperceptibly, moved by a pneumatic apparatus." The Morses, however, decided to build the museum near home, adjacent to their new Injection Molders Supply Company office building in Beachwood, Ohio. The first museum opened amid great fanfare in 1971—Dalí himself presided over the opening—but by the mid '70's the overwhelming number of visitors made the Morses realize that their collection had, once again, outgrown its home.

As they began a nationwide search for a permanent home, the Morses offered to donate the entire multi-million-dollar collection to any museum provided that all the artwork and archival material be kept intact to preserve the collection's historical integrity. Several institutions expressed interest but always wanted to reserve the option of selling or trading or otherwise breaking up what had become a remarkable panorama of Dalí's life and art. The *Wall Street Journal* picked up on the Morse's unusual situation, and as "Art World Dilly Dallies over Dalís" hit the newsstands on January 18, 1980, the collection's future once again hung in the balance.

When St. Petersburg attorney James W. Martin learned of the collection nobody wanted, he organized a group of community leaders to bring the museum to St. Petersburg and Florida. Events moved rapidly as the Dalí Task Force received immediate and enthusiastic support from all levels of city and state government. Seeing this support, and excited by how the local tourist trade would mean more exposure for Dalí's work, the Morses agreed that St. Petersburg would be an ideal home for their collection.

By mid 1980, two independent foundations were established to receive and manage the collection on behalf of the people of Florida, and the state legislature had appropriated \$2 million for the museum's building and an additional \$1 million to cover the first five years of the museum's operational expenses. An existing marine storage warehouse situated on Bayboro Harbor—a locale which reminded the Morses of Cadaques, Dalí's childhood home on the Mediterranean Sea—was quickly renovated and expanded to incorporate gallery space, a lobby, museum store, and offices.

The Salvador Dalí Museum museum officially opened to the public on March 10, 1982, and since that time has undergone two major expansions and has attracted millions of visitors from around the world (six out of every ten come from outside the U.S.). The museum's collection now consists of 95 oils, over 100 watercolors and drawings, and over 1,300 graphics, sculptures, *objects d'art*, and photographs. With pieces spanning Dalí's career (from age 11 on up), the Salvador Dalí Museum is the most comprehensive collection of original Dalí work in the world.