

*(Spanish guitar music)*

Welcome to The Dalí Museum, and welcome to Dalí's Spain. On this audio tour we will introduce you to the people, places, and events that reflect Dalí's life-long love of Spain and his home region of Catalonia. Working alongside professional actors, editors, and recording engineers, this special tour was written and performed by eight Tampa Bay area high school students as part of the Museum's Teen Voices Program.

My name is Denisse De Leon and as the Museum's School Programs Manager I had the pleasure of working with the creative teens who produced this audio tour. These eight students combined scholarship and their personal voices to present painting from our collection that showcase the Spanish culture, landscapes and lore that inspired Dalí. If you or someone you know would like to be part of this Teen Voices project in the future or learn more about our K through 12 education programs, please visit our website for more information. And now, the members of Teen Voices invite you to let them be your guides on your journey through Dalí's Spain.

*(Spanish guitar music)*

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My name is Nikita Kulkarni and I will be presenting *Self Portrait, 1921, Figueres*. Who do you see when you look in the mirror? Do you see who you are, do you think about who you want to be? For young Salvador Dalí, his reflection displayed a man of sophistication. A man tired of being seen exclusively as the son of his bureaucratic father.

Dalí painted this self-portrait in Figueres, the town where he grew up and where he held his first art show. Creating a dynamic identity and a distinctive persona became integral to his life's work. *Self Portrait (figueres), 1921* is an early attempt to create a brand for himself. It shows us who Dalí aspired to be at only 17 years old. Think about big brands you know; Nike, Apple, and think about how they market and promote their products. Essentially, this is what Dalí is doing in this self-portrait.

In this subtly powerful piece, crafted on burlap, we see him fitted with a cape, a pipe, and a broad-brimmed hat, with a mysterious expression. In this piece Dalí exudes eccentricity, or so he thought. Dalí posed with these theatrical props, as he was neither a smoker nor a mysterious figure. The year after this self-portrait Dalí was accepted into the San Fernando Royal Academy of Fine Arts in Madrid. When he presented himself in this costume there, many of his fellow students saw him as strange.

The dramatic use of color was inspired by Rembrandt's and Caravaggio's use of light and dark shades, called chiaroscuro. Each bold color in this painting emphasizes a different feature. After this painting it took Dalí time to build his brand. Even, so this formidable self-portrait welcomes us into the first steps of the man he would become and the legacy he leaves behind.

*(Spanish guitar music)*

My name is Stephanie Ramos and I will be doing Cadaques. A painting can be a window in time. The 1923 painting before you is a scene both beloved and familiar to Dalí. It is the view from the terrace of Dalí's family summer home in Cadaqués, Spain. *//Sounds of a fishing port//* A picturesque fishing village on the Mediterranean coast at the foot of the Pyrenees Mountains.

In this painting Dalí incorporated an amazing contrast of shapes that draw the eye through the painting. Starting from the very top, just to the right of center, is a hot air balloon blown by the wind towards the left side of the painting *//wind sounds//*. Under the colorful hot air balloon lie the rolling hills and mountains in the distance. The shape of the hills greatly contrasts with the cubic style of the almost too-perfect-to-be-true town on the banks of the gorgeous Mediterranean Sea.

The geometric shape of the houses in the town are done in a cubist style, contrasting with the rounded and flowing scenery around it. After taking a long look at the town, your eyes start to wander down toward the curvy, windswept olive trees, a symbol of Spain. Lastly, the seven girls playing at the bottom appear quite similar don't they? In fact, they are! All seven girls are Ana María, Dalí's sister.

Along with the seven Ana Marías, there are two dogs playing with the girls. The dog in the bottom middle appears to be missing its head, but if you look closely you're in for a surprise! The dog's head is actually turned towards its rear end, as if chasing its tail.

Wait! Did you think that was all the surprising things in the painting? No! To top it all off, and make this painting more remarkable, Dalí was only nineteen years old when he created it! Nineteen! Can you imagine? A nineteen year old created this painting with as much style and grace as an experienced painter. Even at nineteen Dalí was a master of various styles. Need proof? Compare the other paintings in this gallery with the cubist style in this 1923 view of Cadaqués.

*(Spanish guitar music)*

Hello my name is Christopher First and I am going to be presenting *Basket of Bread*. Most people think of Dalí as the great surrealist artist, and he was, but only for about 10 years. *The Basket of Bread* is a great example of a work of that wasn't created during this iconic period. This oil painting was done near the end of his time at art school, and he painted it to prove to everyone that, even at the age of 22, he was going to be a master artist, no matter what.

Dalí is first and foremost influenced by his home region of Catalonia. Many Catalan traditions have made their way into some of his most famous works. Bread was an integral part of their culture, and an important symbol in Catholicism. Dalí has a history of incorporating bread into his art, and sometimes even into his outfits! In 1961, he wore a bread hat to a bull fight. This piece is an early indication of his infatuation with bread, and an important stepping stone in his career.

Now that we understand the background of this painting, let's take a look at the piece itself. You may recognize the dramatic color contrast with the dark background and bright foreground if you're familiar with the dramatic style of Dutch baroque art that was popular in the seventeenth century. Here, Dalí shows us (and shows off) how he can paint as well as any of the famous baroque masters before him. This work seems to connect closely with the style of Dutch baroque painter Jan Vermeer. Like many of Vermeer's works, it captures an ordinary

scene from everyday life. The painting, however, is anything but ordinary, once you take a closer look.

The bread is immensely detailed, with a beautiful golden crust and a fluffy white inside. But my favorite part is the seemingly ordinary cloth. What do you see when you look at the cloth? What colors do you see?

At first, I thought it was simply white, and I was quickly distracted by the bread. But the single light source casts shadows across the cloth and gives it many intricate color hues. There are purples, pinks, yellows, blues, and maybe even more. *The Basket of Bread* is a painting that requires you to take a step in and really take a closer look at it, and the more you look at it, the more you learn, and the more you see.

*(Sound of children laughing)*

My name is Etame Kandy and I will be presenting Portrait of My Dead Brother. If you think Dalí is eccentric, this painting should help you understand a major reason for that eccentricity.

Created in 1963, *Portrait of My Dead Brother* depicts the face of the artist's late brother. Well, not exactly—but more about that later.

Before Dalí was born, his parents gave birth to his brother, Salvador Galo Anselmo Dalí. Unfortunately, at the age of 21 months, he died of a flu-like illness. Dalí wanted to transmit his feelings about his dead brother into this painting. Consequently, the dark, brown colors give it a somber mood and the gray overcast clouds in the warm sky further create a melancholic atmosphere.

The most prominent thing in the painting is the face Dalí claims to be his dead brother. He wanted to convey his feeling of being haunted by his sibling. So, rather than have the face completely filled in, he composed the image of dots with varying tints and shades of red. Not filling in the face gives the impression that Dalí's brother is present and is not present at the same time. These dots are cherries, a fruit that appears frequently in Dalí's paintings. The cherries in this painting represent molecules and reflect the artist's fascination with science. The dark cherries form the eyes, nose, and lips of Dalí's brother. Right below the nose are two cherries connected by their stems. Their connection signifies the bond Dalí has with his late sibling.

Yet, despite this brotherly connection, there are elements in the painting that highlight Dalí's struggle to cut his brother out of his life and become his own person. The figures at the bottom right corner represent conquistadors, Spanish soldiers who often removed the inhabitants from the lands they conquered. Dalí wanted these conquistadors to purge his obsession with his dead brother so he could develop his own identity.

So, why do many say that this painting does not depict Dalí's dead brother? For one, Dalí's brother died at the age of 21 months. The last time I checked, a 21-month-old child doesn't look like a grown man. By painting an older version of his brother, he is demonstrating how his sibling continued to live in his mind, heart, etc., even though he was dead. One could suggest he was *always around*. Secondly, the model Dalí used for the face is unknown. Who do you think he used to paint his brother's face?

Why did Dalí feel haunted by his brother? Dalí felt that he was a replacement child. After all, he played with his brother's toys and wore his clothes. He was even born only nine months and 11 days following his brother's death! And here's the real kicker: both had the same name, "Salvador Dalí."

As the painting shows, Dalí didn't want to be the replacement for his brother. He wanted to be his own person. This led him to develop the eccentric personality we know and love today.



*(Spanish guitar music)*

I'm Jared Hyland, let's talk about *The Average Bureaucrat*. Look at this large figure of a bald man in Salvador Dalí's 1930 surrealist painting *The Average Bureaucrat*. Other than his hair, do you notice anything missing? Here's a hint: you're using them to listen to this right now. That's right: it's his ears. Dalí painted this figure to represent his father, a government worker or bureaucrat, who was highly respected in Spain. Dalí believed that his father never listened to him, so the figure has no ears. Are there any other unusual features with the figure's head?

There are holes with some unusual objects inside. There are shells, which are hollow objects inside an empty head, and pebbles from a beach near the Dalís' summer home in Cadaqués. The rocks in the background are also from Cadaqués, where Dalí spent a lot of his childhood.

The Surrealists hated bureaucrats and all figures of authority, so this negative portrait of a bureaucrat is typical of their attitude. Also, Dalí's father had thrown Dalí out of the house after a terrible argument, so this is a portrait of their relationship as well.

In the bottom right corner there is a shadow looming over a quarter of the painting. The shadow is cast by the lid of a grand piano. Dalí included this to give a sense of anxiety.

Finally, if you look carefully where the figure's right ear would be at the center left of the painting, you can see two tiny figures – a man and a boy holding hands. You may recognize these two figures from other paintings in the Museum's collection. Can you find the other paintings with the two figures? They're either representing the past ---how his relationship with his father used to be--- or his hope for the future, when he and his father might reconcile and

once again be happy. By placing these figures in this gloomy, disturbing painting, Dalí still includes a sign of hope.

*//Cameras, crowd noise//*

I am Jaquelin Marie Santana and I will be talking about the Surrealist Poster. Imagine. It's 1934 and Dalí invites you to the famous Julian Levy Gallery for his surrealist show. Pretty awesome right? Before you enter into the gallery you're greeted by a wonderful poster, the artwork you're standing in front of now! You see the famous melting watch, Dalí's iconic nanny Lucia, ants, a key, and a key hole with water pouring out of it. But hold on, who's that man covered in dotted red patches?

Let's retrace our steps through the painting and identify the symbols we see. We see the melting watch, a reference from "Persistence of Memory." The painting the established Dalí as a famous surrealist artist. Next, we see Dalí's nanny. She is in a grey dress and a white apron, a symbol of close family bonds. Then we find the ants, a reminder and symbol of death. The metal key hanging on the poster and the painted keyhole symbolize unlocking the unconscious. Dalí uses symbols as a powerful tool to give his work many layers of meaning. As you walk through the gallery try to find other paintings where Dalí has used the same symbols.

Now that we understand the symbols in the poster, let's tackle the mysterious man. Who is he? Where did he come from? He didn't just pop out of nowhere, right? In 1920, Dalí was reading the morning newspaper when he came upon an ad for mustard

plaster, a dotted red bandage with ground mustard seed that was used for aches and pains.

While it seemed like a normal ad to others, to Dalí, the man in the ad looked like St. Sebastián, an early Christian martyr who was tied to a post and riddled with arrows. Adding another layer of meaning, St. Sebastián reminded Dalí of his close friend Federico Garcia Lorca, a famous poet and playwright and fellow Spaniard.

Dalí called him “my St. Sebastian” in most of the letters they wrote to one another. Dalí even cut out the ad and sent it to Lorca years before using it in his artwork. Between 1925 and 1928 Lorca would visit Dalí and his family at their summer home in Cadaques. Their friendship began to fizzle as both friends rose to fame. Tragically, Lorca became a martyr of sorts himself when he was murdered in 1936 during the Spanish Civil War. But we can remember him every time we look at the man in the surrealist poster.

*// Camera, crowd noises //*

Now that we understand this poster and Dalí, we are ready to enter into the gallery, or what I like to call, Dalí’s whimsical world. Enjoy the show!

*(Sound of crickets)*

Hello my name is Eneda Kulla and I will be presenting Hallucinogen Toreador. When you look up at the sky, do you find yourself creating figures out of stars, or clouds? *Dalí* loved to play this game, and not just with the sky. When purchasing a box of drawing pencils, he looked at the photo of Venus de Milo on the label. While most people would gloss over the ancient Greek statue, *Dalí* saw a face in the figure of Venus' body. And not just any face: he saw the face of Manolete, a famous Spanish bullfighter. In this moment, inspiration struck to create this painting, aptly named Hallucinogenic Toreador.

Now let's play *Dalí's* game and find the face of Manolete in the painting! First, find the small white button near the center. On either side of the button are the wings of a shirt collar. Below it is a green tie hanging down. The Venus emerging above the button is the toreador's face. Her right breast is the toreador's nose, and the toreador's eye forms the shape of her head. And, a tear falls along the shadow of her neck. Manolete seems to be shedding a tear for the death of a bull that is also hidden in this piece.

To find the bull, look for the glowing fly at the lower left foreground. This is the eye of the bull. Its horns are above the fly and its snout rests in the pool of blue water. A woman in a bikini floats in the pool, a reference to the growing tourism in *Dalí's* region of Catalonia. This increasingly bothered *Dalí*. The multiplying flies are an allusion to the Catalan legend of Saint Narciso, in which flies had risen out of the saint's grave and driven out French invaders. This story resonated deeply with *Dalí*, and he hoped the flies of Saint Narciso would also drive out the tourists.

Above the bull's head are c three-dimensional multicolored dots. These may be a reference to the 1960s art movement called "Op art" which used optical illusions, or they may be the physical manifestation of the pain the bull felt. In the upper left side of the painting is Gala's face. She looks quite solemn; she didn't like bullfights. Dalí depicted himself in the lower right as a young boy in the sailor's uniform that he wore as a youth.

In its entirety, this piece can be viewed as the contemporary love story of the embodiment of Spanish masculinity and female beauty. Or, it could be viewed as the tragedy of Manolete and Venus, both existing in the same space but never being able to truly join in their love. This piece as a whole is a combination of both the past and the present: his childhood and adulthood, modern and ancient beauty, and the ever-changing definition of masculinity.

Dalí painted this masterwork between 1969 and 1970, proving that even late in his career his creativity and his innate ability to perceive the world in different and exciting ways continued to flourish.

(wave sounds)

Hi, I am Jenna Feller and my painting is The Discovery of America by Christopher Columbus. You may think you know the story of Italian explorer Christopher Columbus, but Dalí had other ideas. Dalí read a theory that Christopher Columbus was not Italian, but rather a Catalanian from Girona, a town near Dalí's childhood home. And what he believed inspired him to create The Discovery of America by Christopher Columbus, his largest work, and a love letter to Spain.

Columbus is depicted in the lower left corner of the painting as a young man, which may not be what you traditionally think of from your history books. This is because Dalí's Columbus was modeled after a waiter Dalí and his wife Gala met in a New York restaurant called The Russian Tea Room. Columbus holds a banner containing an image of Gala the Virgin Mary. If you follow the banner down across the lap of Columbus, you will see that it ends in the arms of a praying monk. If you look closely you will notice a familiar mustache poking out from under the robe. That is because the monk is actually Dalí himself, suggesting that Dalí sees Gala as a saint, and as his muse.

Next to Columbus in the lower left corner of the painting is an image of St. Narciso, a saint from Dalí's home district of Catalonia. According to Catalan legend, when French invaders attacked Girona, the capital of Catalonia, gadflies erupted from St. Narciso's crypt and drove them away. Dalí references this religious legend by depicting the saint disintegrating into crosses and flies. The story of Saint Narciso is important not only Dalí, but to all Catalan people, and is painted again in *The Hallucinogenic Toreador*, another of Dalí's masterworks.

Dalí continues the religious theme in the middle of the painting on the sails of the Santa Maria, the ship that took Columbus to the new world. The bleeding cross on the lower sail shows the blood of Christ. On the upper sail, the shadow of the crow's nest represents the cup and the white circle above it represents the wafer of the Catholic Mass, which Columbus is bringing to the Americas.

The final major object of the work is the strange, out of place brown sphere at the bottom of the canvas. This is Sputnik sea urchin, painted without spines, but encircled by two metal bands symbolizing orbiting spacecraft, a nod to the Sputnik satellite sent by the Russians into space a year earlier. Dalí adds this to suggest that the discovery of new worlds does not end with America, or even Spain but continues into the Universe. (*Sound of space craft*)