

TEEN ZINE




The Dalí Museum
Junior Docent Catalog, Vol. 1



One Dalí Blvd, St. Petersburg, FL 33701





This zine is the product of a pilot program for teens at The Dalí Museum. *Teen Voices*, previously an audio tour program, has been reimagined to allow students to learn the fundamentals of book design and art interpretation for kids. Please enjoy the work created by these 7 students led by Sumaya Ayad, Julia Howard and Mohamed Eltokhy.

Use this page to personalize the lobster
to match your favorite work of art!

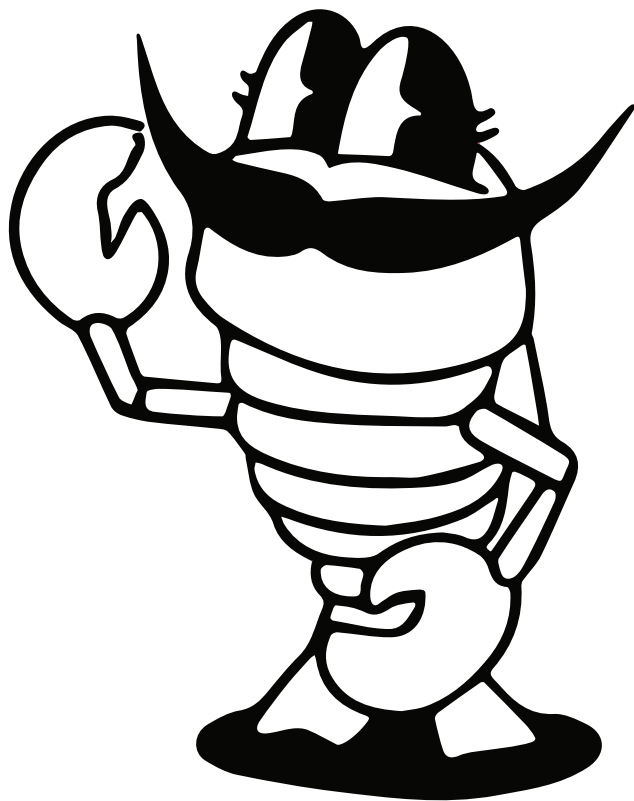


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Hi, I'm **Bomin Kwon** and I'm currently a student at Wiregrass Ranch High School in Wesley Chapel. At school, I'm part of the National Art Honor Society where we create our own art and do fun things related to art. Out of all of Dalí's amazing pieces, I chose to write about *Eggs on the Plate Without the Plate* because it caught my attention the second I saw it, and it piqued my curiosity. Our team worked hard on the creation of this zine, and I hope you'll have a great time reading through it.



Hi, I'm **Ayaa Mouzahem**. I attend Gibbs High School with the PCCA program here in St. Petersburg. In this program I'm a theatre design technology major. I joined this program due to my love of costuming and fashion design, where I can take classes and practice my design and sewing skills. I chose *Girl with Curls* because it's such a beautiful painting and it so happens to be the painting I chose when designing my piece for *Fashion Design at The Dalí*. I hope you enjoy reading my zine entry as much as I enjoyed making it!

Hi, I'm **Ana Estro**. I'm a Visual Art, PCCA student at Gibbs High School here in St. Petersburg. I traveled often while I was homeschooled which is where many of my inspirations for paintings took place. I've always enjoyed studying different art techniques, and I frequently change my art styles. I wanted to write about *Portrait of My Dead Brother* because I appreciate this painting's backstory and unique style. I hope you are entertained by this zine!



WORD BANK

Evoke: is when something brings up a feeling or makes you think about a memory. For example, when you smell freshly baked cookies, it might evoke memories of your grandmother's house where you had cookies before.

Commission: is a special job or task that someone is asked to do. When someone is commissioned to do something, they are hired or chosen to complete a specific project or assignment. For example, an artist might be commissioned to paint a picture for a museum or a writer might be commissioned to write a book for a publisher.

THE CONCEPT

The idea first came when Dalí and James were dining on lobster. Supposedly, while they were removing the lobster shells and tossing them aside, one landed on top of a nearby telephone.

This concept turned into speculation by others as to why the world was so abnormal to Dalí. The artist later went on to write extensively in his autobiography, *The Secret Life of Salvador Dalí*, about how he was never served a cooked telephone when he ordered grilled lobster, a comment about the predictability of the world.

Hi! My name is **Shanthi Kulkarni**, and I'm a student at Wharton High School. I love the arts, and so far I've joined studio art and ceramics, and I also play the guitar! The piece I chose to write about is *Paranoria* because its dark, chaotic aura intrigued me.

This work has a lot of depth, and I learned some really interesting details about it that I don't think I would've noticed otherwise. I hope you have fun going through this zine and reading into Dalí's mind!



Hi, I'm **Chau Huynh**, and I'm a student at Hollins High School in St. Petersburg where I am 2024 Class President, founder of Art Club, and Design Editor of the school's yearbook. I chose to write about *Enchanted Beach with Three Fluid Graces* because I found the figures to be really pretty, and I've always had an interest in mythology, so it was interesting to see Dalí's interpretation of the lore. Thank you for reading my work!

What's up! I'm **Story Pennock**, a high school junior at Shorecrest Preparatory School here in St. Pete.

In my free time I like to write short stories (pun intended), go to museums and play guitar. I wrote about *Archeological Reminiscence of Millet's Angelus* because it's a perfect example of my favorite pattern in history: adaptation and reinterpretation, which is when people take old ideas or designs and make them something new. It's neat to see how in this piece, Dalí experienced the artwork entirely differently from Millet's intention, displaying that art truly is subjective.



Hello, my name is **Luc Helton**. I am a student at Shorecrest Prep in St. Petersburg and take part in the Art History club. I was interested in the techniques of famous artists, as well as their inspiration, which drove me to join the club. I chose to write about *Lobster Telephone* because it is one of the few 3D artworks in the Museum, and to me it was such a peculiar yet fascinating piece with a meaning I could never have deciphered on my own. Have a wonderful time at The Dalí Museum!

EGGS ON THE PLATE WITHOUT THE PLATE 1932

Can you find two little figures looking out of a window in the painting? If so, what do you think they represent?



In this Dalí oil painting, there is a sunny-side-up egg hanging from a thin string above a plate of two other eggs next to a house-like structure. This scene is full of warm colors such as red, yellow, and orange, reminding the viewers of a sunrise or a sunset.



Looking more closely at the piece, the two eggs on the plate almost look like eyes staring at us.



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

FUN FACT

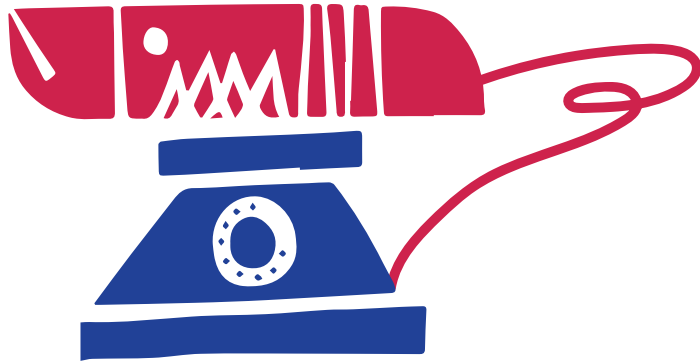
While showcasing the surrealist concept of turning something ordinary into something unique, this is also an homage to the famous painter Vincent van Gogh; as someone used the device, the lobster's claw would be right against their ear!



LOBSTER TELEPHONE

c.1936-38

The Lobster Telephone is a piece about how typical everyday objects can be seen differently and **evoke** questions in us. The joining of the two, the fully functioning Bakelite telephone and the plaster cast of a lobster, broadens its meaning as a symbol of the beauty of objects and people.



ABOUT EDWARD JAMES

The piece was **commissioned** by Edward James, Dalí's primary supporter at this time and a true lover of surrealist art.

He was devoted to Dalí's craft, and Surrealism overall. This object also shows Dalí's unique ability to turn ordinary objects into something new, whimsical and innovative.



Dalí wanted the yolks to resemble the passionate eyes of his beloved wife, Gala.

Gala was a highly **intuitive** woman and could recognize a creative genius when she saw one. She inspired many surrealists like Salvador Dalí, along with other writers and artists. Paul Éluard, her first spouse, states that her eyes were so intense that they could “pierce the walls.” This portrayal of Gala salutes her significance.

However, *Eggs on the Plate Without the Plate* had a bigger inspiration: childbirth. Dalí states that he remembers his existence in his mother's womb like it was yesterday.

In his memory, the most magnificent vision was “a pair of eggs fried in a pan without a pan.” We can interpret that the hanging fried egg represents an **embryo** and the thin string represents the umbilical cord, connecting Dalí to his mother.

Word Bank

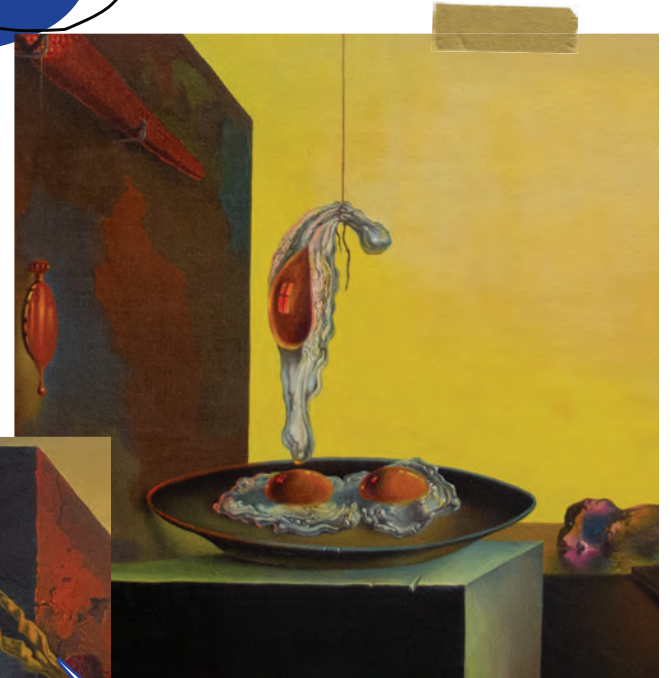
Unconventional: a word that describes something that is not ordinary or typical. It's something that goes against the usual or expected way of doing things. For example, wearing a hat on your feet instead of your head would be unconventional because it's not the usual way to wear a hat. Doing things in an unconventional way can be creative and interesting, and it can help people think outside the box and come up with new ideas.

Domineering: someone who likes to boss others around and always wants things to go their way. It's like they want to be the leader all the time and don't want to listen to other people's ideas or opinions.





Millet's Angelus



Did you notice these unusual details?

WORD BANK

Intuitive: having a strong feeling or sense about something without needing a lot of information or explanation.

Embryo: the very early stage in the development of a baby or an animal when it's in its mother's womb.

GIRL WITH CURLS

1926

Girl with Curls is a painting that brings out mystery through perception and scaling. The girl's gaze into the distance and the familiar nostalgic background gives the painting a very romanticized, soft feeling.

This painting also signifies a new beginning in Dalí's career. While we know him as a surrealist painter with eccentric paintings that make people's heads spin, he was not always like that, especially in his early career.

Girl with Curls was an introduction into the surreal art we see around the Museum. In this work, Dalí's manipulation of scale makes elements appear significantly different than how they truly are in reality, thus, beginning the new era of art we remember him by.



Dali's Archeological Reminiscence of Millet's Angelus is another painting that gives the viewer an ominous feeling.



The sad colors, empty landscape, imposing figures and the tiny Dalí all represent the artist grappling with his own ideas and twisted view of the couple. Overall, Dalí painted the *Archeological Reminiscence* to show people how Millet's original painting made him feel.

ARCHEOLOGICAL REMINISCENCE OF MILLET'S ANGELUS c.1934

When Dalí was a child, a painting called *The Angelus* by French painter Jean-François Millet was as well-known as the *Mona Lisa* is today; it was on everything from prints and postcards to teacups and inkwells. A print of the work hung in Dalí's childhood classroom where he would daydream about the couple and the painting's meaning.

Most people see Millet's painting as sweet; a peasant couple tenderly pray for things like good crops or a healthy family. Dalí, however, saw the painting as parents grieving over their dead child, an interpretation of his very own.

Dalí remembered that painting for his entire life and went on to replicate it in *Archeological Reminiscence* and numerous other works. His painting is very sad; the dark colors communicate grief, and the big, empty space makes the figures seem lonely. You might also notice that the structural version of the woman is taller than the man. It seems that she is supposed to be in charge, which was **unconventional** in Dalí's time, and also suggests that she is a **domineering** figure. As Dalí draws on his own homelife, the pointing figure is Dalí's father; the seated figure is his nanny; and he is the child.



This viewpoint is similar to a person who visits the Leaning Tower of Pisa in Italy and takes a picture to look like they are leaning on the tower when they are actually 100 feet or more in front of it.



The girl with her back turned towards us is staring off into the distance at a faraway village. Dalí's use of perspective is not realistic; the girl is not a giant easily able to squash the building in front of her.



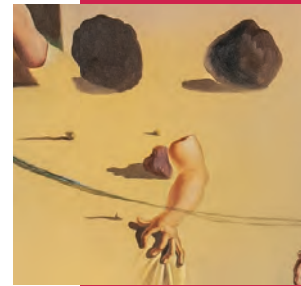
Fun fact! The leaning tower of

Pisa is over 180 feet tall!

Another fun fact:

I am definitely not

180 feet tall.



The elements of the Graces are represented through Dalí's illustrations of the figures' bodies in an elegant pose. They are meant to contrast the Fates as one group represents **liveliness** and the other, **mortality**. Additionally, if you look closely at the two boulders near the figure on the left, they give the illusion of a skull. By having the figures be formed through details in the landscape, Dalí shows the connection between humans, nature and divine powers.





The figure on the right has her arms, legs, and torso painted, along with a draping over her body. Her head, however, is formed by a hole in a rock off in the distance, with smaller rocks and shrubs painted to look like facial features. She is holding a long pole, meant to spin the thread of life. The figure in the middle has all the same body parts painted, only her head is formed by

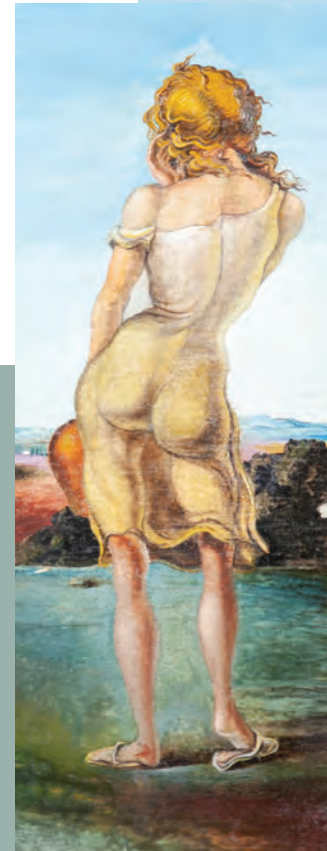
a horse, rocks, and a running figure. This Fate measures the thread made by her sister on the right. Lastly, the figure on the left only has her limbs outlined, with a boulder in the distance forming the silhouette of her head. She is holding the thread, ready to cut it and end the life.

WORD BANK

Liveliness: is a quality of being full of life, energy, and enthusiasm. When something or someone is lively, they are active and full of energy, and often make other people feel happy and excited. For example, a lively party might have music, dancing, and lots of people having fun. A lively person might be someone who is always laughing, playing games, and having a good time.

Mortality: means being alive but knowing that someday we will all die. It refers to the fact that all living things, including people, animals, and plants, have a limited lifespan and will eventually come to an end.

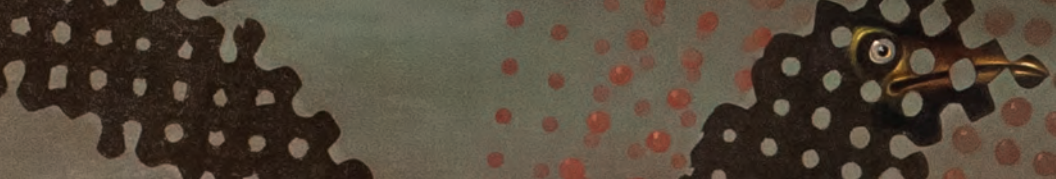
One interpretation of the girl is that she is the woman of the artist's dreams, drawing inspiration from women both mythical and real. She may also represent adolescence and a coming-of-age.



WORD BANK

Perspective: a drawing technique that creates an illusion of depth on a flat surface. For example, if you draw a road that appears to get smaller as it goes into the distance, it creates a sense of depth and distance. This makes things more realistic.

Scaling: an artistic technique that makes something look bigger or smaller in a drawing or painting. It can be used to create a sense of distance and depth or to emphasize certain objects in a composition.



PORTRAIT OF MY DEAD BROTHER 1963

Dalí's oil painting, *Portrait of My Dead Brother*, is a surreal painting of his late brother, Salvador, who was only 22 months old when he died. Because the artist was born about 9 months after his brother passed, his parents named him Salvador as well. This dark subject sets a spooky tone for the painting.

In addition to Dalí's feeling that his parents named him Salvador expecting him to mirror his dead brother, he believed he was a **reincarnation** of his dead brother. Consequently, he decided to be as different and **eccentric** as he could.

☆ CAN YOU
SPOT ANY



HIDDEN IMAGES?

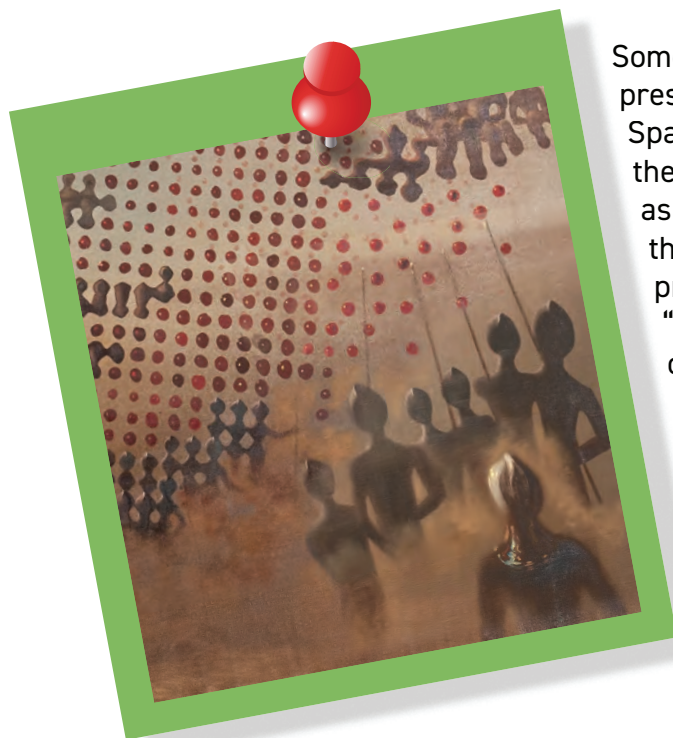
ENCHANTED BEACH WITH THREE FLUID GRACES 1938



Known for his surrealist illusions, Salvador Dalí reinterprets the story of the Fates in his painting, *Enchanted Beach with Three Fluid Graces*. He combines the story of the Graces, a mythological trio who represent beauty, charm and joy, and the three Fates who spin, measure and cut the thread of each human's life in Ancient Greek stories.



For this piece, Dalí used a photograph taken from a newspaper. It had been blown up, showing the huge Ben Day dots from the paper. This process originated in the 19th century and involves placing tiny dots that are spaced closely, widely or overlappingly to create a desired image.



Some interpret the presence of the Spanish guards in the bottom right as representing the idea of Dalí's pride being "under attack" or his need to drive away the threatening specter of his dead brother.

WORD BANK

Anthropomorphic: this means to give human-like qualities to things that are not human, such as animals or objects. For example, if you draw a picture of a dog that's wearing clothes and talking like a person, that's an anthropomorphic drawing. It's like making something that's not human act or look like a human.

Feverishly: doing something with a lot of energy, urgency and excitement, like you're in a hurry or under pressure to get something done quickly. For example, if you're feverishly working on a project, you're putting a lot of effort and concentration into it, and you might be working quickly because you have a deadline to meet.

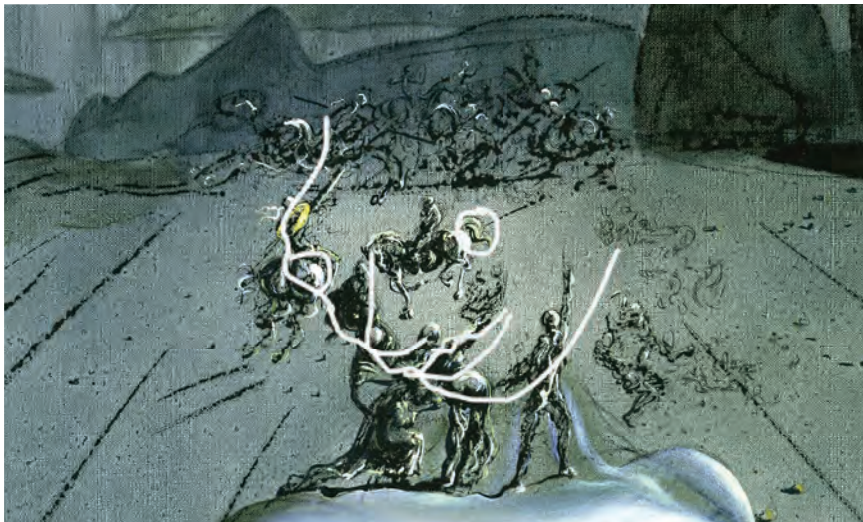


It's fascinating that he called double image paintings like *Paranoia* "paranoiac-critical" images.



PARANONIA

Paranoia is a piece that changes more and more as you observe it. The painting is meant to evoke a sense of unease and uncertainty, reflecting the overwhelming feeling of paranoia. *Paranoia* is a fascinating work of art that showcases Dalí's unique creative vision.



? Were you able to find the woman's hidden faces?

! You can find other details that add to this artwork's true meaning!

WORD BANK

Reincarnation: a belief found in some religions and cultures that after a person or animal dies, their soul is reborn into a new body. It could be as a human or an animal or even a plant. The soul gets to experience life again, but in a different form.

Eccentric: a word that describes someone or something that is a little bit different or unusual. When we call someone eccentric, we mean that they have a unique or peculiar way of doing things or thinking about the world. For example, someone who always wears mismatched clothes or has a strange hobby might be considered eccentric.



"The Vulture...represents my mother's portrait. The cherries represent the molecules, the dark cherries create the visage of my dead brother... and the bright cherries representing me, the living Salvador"

-Dalí stated in his 1963 gallery description

PARANONIA

c.1935



Paranoia is a piece from a series of "anthropomorphic landscapes" created around the 1930s. With the first look, *Paranoia* may make you feel a bit strange. Its dark, dreary color scheme creates an unsettling environment and a feeling of confusion true to its name, a play off of the word "paranoia."

The painting depicts the bust of a woman, but her head transforms into a group of figures battling each other while on horseback. These figures were inspired by a horse image by Leonardo da Vinci. Looking at the piece as a whole, you can see the figures make up a woman's face. Her expression can be seen in two ways: One with resting eyes, a soft look dawned on her face, and the other with wide, peeled eyes looking down feverishly at the figures in battle.

