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DALÍ

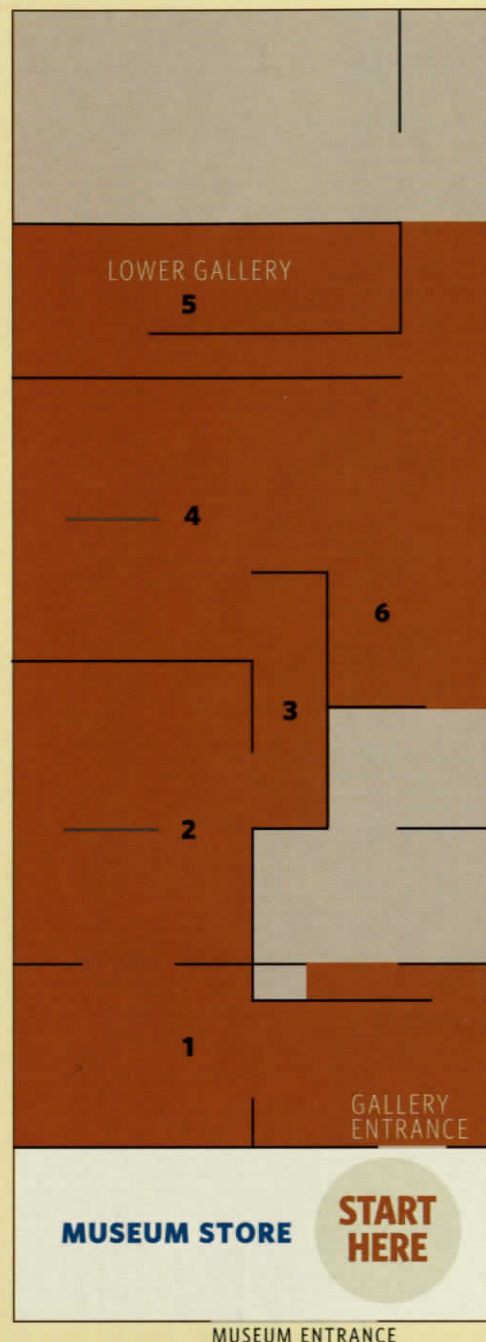
& The Spanish Baroque



GALLERY GUIDE

SALVADOR DALÍ MUSEUM · ST. PETERSBURG, FLORIDA

DALÍ AND THE SPANISH BAROQUE



Disintegration of the Persistence of Memory (detail), 1952-54 Salvador Dalí
Oil on canvas, Salvador Dalí Museum, St. Petersburg, Florida

DALÍ AND THE SPANISH BAROQUE: INTRODUCTION

From his earliest paintings to the towering religious images in his most well known pieces, and even in his appearance (inspired by the portraits of Velázquez), Salvador Dalí was deeply influenced by the artwork that came from Spain during the seventeenth-century. This period is known as the Baroque, and is considered the Golden Age of Spanish painting.

Dalí's interest in Baroque art began as a student in Madrid, when he frequently visited the Spanish old master paintings in the Museo Nacional del Prado, and continued with Surrealism, which viewed the Baroque as timeless and recurring rather than as an historical period. In his middle and late years, Dalí painted in the dramatic manner of Spain's Baroque masters, choosing as subject matter traditional religious figures and secular still-life paintings. Through his references to the Baroque, Dalí cast himself as a master equal to the greatest Spanish painters in history.

Dalí and the Spanish Baroque pairs Dalí's Baroque-inspired artwork from the Museum's collection alongside works by Spanish masters El Greco, Diego Velázquez, Francisco de Zurbarán, Alonso Cano, Jusepe de Ribera, Bartolomé Murillo, Juan Sánchez Cotán, Luis Egidio Meléndez, Juan Bautista Martínez del Mazo and Blas de Ledesma, on loan from renowned museums and collections from the U.S. and Spain.



TOP: *The Basket of Bread* (detail), 1926, Salvador Dalí,
Oil on panel, Salvador Dalí Museum, St. Petersburg, Florida

BOTTOM: *Still Life with Cherries, Lupin, and Iris*,
ca. 1610, Blas de Ledesma, Spanish, late 16th early 17th C.,
Oil on canvas, High Museum of Art, Atlanta, Georgia. Purchase
with Great Painting Fund in honor of Reginald Poland, 5/7/11

GALLERY 1

Seventeenth-century Spanish still-life painters adopted an austere pictorial language, as can be seen in Blas de Ledesma's *Still Life with Cherries, Lupin, and Iris*. It is this tradition that Dalí's early still-life paintings evoke. In *Basket of Bread*, the simple composition with the basket, several slices of bread, and a white cloth shining forth from mysterious darkness lends the painting an almost sacramental feeling. The bread symbolizes the body of Christ and the white cloth the ephemeral nature of worldly existence.

The soft watch in *The Disintegration of the Persistence of Memory* by Dalí is a *memento mori* [reminder of death]. *Nature Morte Vivante* (*Still Life Fast Moving*) inverts the element of stasis (death) and infuses the still life with literal movement by representing the objects as flying in a spiraling pattern.

GALLERY 2



TOP: *Vanitas*, ca. 1650, Madrid School
Oil on Canvas, Private Collection

BOTTOM: *Myself at the Age of Ten When I Was the Grasshopper Child*, 1933, Salvador Dalí, Oil on panel, Salvador Dalí Museum, St. Petersburg, Florida

Dalí's development throughout the Surrealist years (1929-1939) was informed by the *vanitas* dimension of still-life painting, as represented by the recurring symbols of the watch and skull, reminders of an ever present human mortality. The word *vanitas* (vanity) derives from Ecclesiastes 1:2 "Vanity of vanities, all is vanity."

The Madrid School *Vanitas* represents the high point of this genre with a book, Spanish harp, elegant textiles and numerous decorative objects set alongside a skull that looks outwards at the spectator. The painting tells us that all of man's achievements are illusory in the face of death.

In Dalí's *Fantasies Diurnes*, a distended skull is depicted in *anamorphosis*, a baroque pictorial device consisting of optical distortion, so made that when viewed from a particular point it appears normal. Dalí's use of *anamorphosis*, in distorting a skull, suggests the impossibility of representing our own death. He created a series of paintings featuring skulls in which mortality is linked to self-portraiture, as in *Myself at the Age of Ten When I Was the Grasshopper Child*, where the young Dalí's head is transformed into a skull.

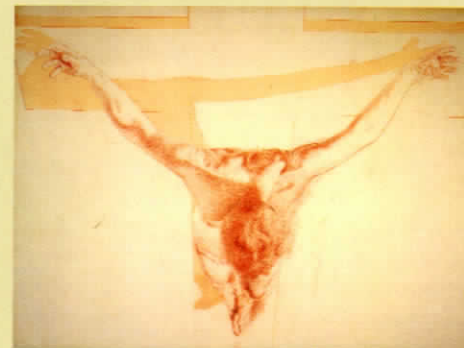
In one version of *Saint Onophrius* by Ribera, the emaciated hermit contemplates the cross that he holds in one hand. He holds an iron nail, symbol of Christ's suffering, in the other hand, while in the foreground a skull draped with a rosary performs the role of *memento mori*.

GALLERY 3

Dalí admired Spanish Baroque treatments of the Crucifixion, in which the figures witnessing the passion are removed, leaving a new austere treatment of Christ, with the viewer in direct relation to the immediacy of Christ's death. The naturalism of the baroque Crucifixion, according to Dalí, leads to Catholicism and faith.

Dalí sought this effect in his drawing, *Christ in Perspective*. Velázquez's influence in particular lay in his earliest memories of a reproduction of his *Crucifixion* that Dalí's parents kept in their bedroom.

El Greco's *Christ Carrying the Cross* emphasizes the movement of the Christ walking toward the moment of death and the passion of his suffering as symbolized in the crown of thorns.



TOP: *Christ in Perspective*, 1950, Salvador Dalí, Sanguine on paper, Salvador Dalí Museum, St. Petersburg, Florida

BOTTOM: *Christ Carrying the Cross*, ca. 1590-1595, El Greco, Spanish (born Greece), 1541-1614, Oil on canvas, Collection of the Lowe Art Museum, University of Miami. Extended loan courtesy of The Oscar B. Cintas Foundation, L1988.06

Dalí was especially fascinated by Saint Sebastian, patron saint of Cadaqués. Dalí and his poet-friend Federico García Lorca identified themselves with Saint Sebastian - the Roman soldier who secretly helped Christians and whose punishment was to be tied to a tree and have arrows shot into his body. It is this moment in the story that was most popular with baroque artists, as the subject provided a pretext to paint a male nude.

Sánchez Cotán's treatment of *Saint Sebastian* focuses on his humanity and restrained expression of pain. The School of Zurbarán *Saint Sebastian* (cover image) sets the body at a greater distance and emphasizes the serpentine composition of the body which is dramatically bathed in shadow.

GALLERY 4

Dalí's treatments of Saint Helena (said to have discovered the true cross) and the Virgin Mary take Dalí's wife Gala as their model. This practice began with works like *Saint Helena of Port Lligat* and *The Ecumenical Council*, where Gala appears as Saint Helena.



GALLERY 5 LOWER GALLERY

In *The Discovery of America by Christopher Columbus*, Gala appears as the Virgin Mary. Like a penitent saint, Dalí appears in the center of the painting as a bowing monk clutching a crucifix.

The Virgin of the Immaculate Conception was among the most popular subjects of the seventeenth-century. Murillo's many treatments of the subject, as in the version displayed here, provide an artistic precedent for Dalí's composition.



TOP RIGHT: *Saint Helena of Port Lligat* (detail), Salvador Dalí, Oil on canvas 1956, Salvador Dalí Museum, St. Petersburg, Florida

ABOVE: *Virgin of The Immaculate Conception*, ca 1670s, Bartolomé Murillo, Spanish, 1618-1682, Oil on canvas, The Cleveland Museum of Art

RIGHT: *The Discovery of America by Christopher Columbus*, Salvador Dalí, Oil on canvas 1958-59, Salvador Dalí Museum, St. Petersburg, Florida



GALLERY 5 LOWER GALLERY



Velázquez's *Philip IV Wearing Armor, with a Lion at his Feet* provided Dalí with an artistic model. In the 1950s, Dalí self-consciously cultivated the style of mustache represented in Velázquez's numerous portraits of Philip IV.

The Ecumenical Council includes a self-portrait of Dalí with a Velázquez-inspired mustache, holding a palette and brush before a blank canvas on an easel. The canvas announces Dalí as the author of the painting, just as Velázquez depicts himself with palette and brush in hand in *Las Meninas* (Prado, Madrid, projected onto the wall in gallery 4). Dalí's self-portrait in *The Ecumenical Council*, similarly, seeks recognition from us and stakes the artist's claim to be of the timeless stature of Velázquez.

ABOVE: *Philip IV Wearing Armor, with a Lion at his Feet*, ca. 1652-1654, Diego Rodríguez de Silva y Velázquez and Workshop, Oil on canvas, Museo Nacional del Prado, Madrid

RIGHT: *The Ecumenical Council* (detail), 1960, Salvador Dalí, Oil on canvas, Salvador Dalí Museum, St. Petersburg, Florida



GALLERY 5 LOWER GALLERY

Velázquez was the court painter of Philip IV, where he lived from the time of his appointment in 1623 until his death in 1660. Velázquez's subjects were the royal family and members of the court, including its buffoons and dwarfs, as in the superb *The Jester Calabazas*. While these characters were part of the normal trappings of European court life, Velázquez made a large number of these works suggesting a sympathy for them.



TOP RIGHT: *Velázquez Painting the Infanta Marguerita with the Lights and Shadows of His Own Glory*, 1958, Salvador Dalí, Oil on canvas, Salvador Dalí Museum, St. Petersburg, Florida

ABOVE: *Portrait of Doña Mariana of Austria, Queen of Spain as a Young Woman*, ca. 1652-53, Attributed to Juan Bautista Martínez del Mazo, Spanish, 1612-1667, active in Madrid, Oil on canvas, Collection of The John and Mable Ringling Museum of Art, the State Art Museum of Florida, Florida State University



GALLERY 6

Velázquez's famous court portrait *Las Meninas*, and his portrait of *The Infanta Margarita* - here represented by Velázquez's son-in-law Juan Bautista Martínez del Mazo's *Portrait of Doña Mariana of Austria, Queen of Spain as a Young Woman* - provided Dalí with a model type of formal court painting, which he reworked in his homage, *Velázquez Painting the Infanta Margarita with the Lights and Shadows of His Own Glory*.

Dalí represents Velázquez as a shadowy figure, located at the center of the painting, shown in the act of executing in distorted perspective the very same Infanta Margarita that is frontally represented in the transparent figure. A gallery in the Museo Nacional del Prado seen in the background is depicted as a repository of eternal and transcendental pictorial values.

BAROQUE PROGRAMMING

For more information, including pricing, on these and all our programs please visit: salvadordalimuseum.org

Friday, Feb 2

10:30 am **Gallery Tour**

Co-Curators Dr. Stratton-Pruitt and Dr. William Jeffett will give a walk-through of the exhibition.

Wednesday, Feb 7

9:45-10:30 am

Coffee with a Curator

William Jeffett: "An Introduction to Dalí & the Spanish Baroque"

Thursday, Feb 8

6:00 pm

Contemporary Baroque Film Series

Peter Greenaway's *The Draughtsman's Contract*

Thursday, Feb 15

6:00 pm

Contemporary Baroque Film Series

Peter Greenaway's *The Belly of an Architect*

Sunday, Feb 25

3:00 pm

Baroque Concert Series

Baroque concert by *FloriMezzo Ensemble*, the Florida Musicians Educational Society Ensemble

Thursday, March 1

6:00 pm

Contemporary Baroque Film Series

Derek Jarman's *Caravaggio*

Wednesday, March 7

9:45 - 10:30 am

Coffee with a Curator

Peter Tush: "Baroquely Dalí: A 25th Anniversary Look at Extravagance in Dalí's Art"

Thursday March 15

6:00 pm

Contemporary Baroque Film Series

Peter Greenaway's *Prospero's Books*

Wednesday, April 4

9:45 - 10:30 am

Coffee with a Curator

Mónica Guerrero: "Ideals of the Spanish Baroque"

Thursday, April 5

6:00 pm

Contemporary Baroque Film Series

Federico Fellini's *Temptation of Dr. Antonio + Toby Dammit*

Thursday, April TBA

6:30 pm

Baroque Lecture

USF Art History Professor Brad Nichols

Sunday, April 29

3:00 pm

Baroque Concert Series:

Modern arrangements of Scarlatti piano sonatas by *The Dalí Consort*

Wednesday, May 2

9:45-10:30 am

Coffee with a Curator

Elen Woods: "Monarchy or Madness: Dalí, Velázquez and the Baroque"

Thursday, May 3

6:00 pm

Contemporary Baroque Film Series

Luis Buñuel's *Exterminating Angel*

Thursday, May 18

6:00 pm

Contemporary Baroque Film Series

Luis Buñuel's *Viridiana*

Sunday June 3

3:00 pm

Baroque Concert Series:

Baroque Concert featuring *Jim Connors and friends*.



SALVADOR DALÍ MUSEUM 25th Anniversary

The Dalí Museum opened in St. Petersburg on March 7, 2006. However, the history of the collection began in Cleveland, Ohio in 1943.

Industrialist A. Reynolds and Eleanor Reese Morse began their marriage and their lifelong adventure with Dalí and his wife, Gala, as friends and collectors, with the purchase of their first painting *Daddy Longlegs of the Evening-Hope!* They spent the following 40 years seeking out the artist's work, assembling the largest private collection of Dalí's art in the world, eventually opening a private museum in Cleveland in 1971.

Ten years later, they began a nationwide search for a new, permanent home for their collection. After seeing an article in the *Wall Street Journal* titled "U.S. Art World Dillydallies over Dalí," St. Petersburg attorney James Martin contacted the Morses, and local leaders persuaded the couple to choose St. Petersburg.

The Museum's collection, which continues to grow through new acquisitions, is rivaled only by the Teatro Museo Dalí in Spain. The Museum regularly features special exhibitions like *Dalí and the Spanish Baroque*.

For information on *Dalí and the Spanish Baroque* programming please visit:

www.salvadordalimuseum.org

This guide was funded in part by the Pinellas County Commission through the Pinellas County Cultural Affairs Department's Cultural Development Grant Program."

COVER IMAGE: *Saint Sebastian* ca. 1650, Workshop of Francisco de Zurbarán, Oil on canvas, 42-1/2 X 20-3/4 inches, Kresge Art Museum, Michigan State University, Gift of Marion Soria in memory of Martin Soria, 2000.211



Salvador Dalí Museum
1000 Third Street South
St. Petersburg, Florida 33701
727-823-3767
1-800-442-3254

HOURS:

Mon - Wed	9:30 am - 5:30 pm
Thurs	9:30 am - 8 pm
Fri	9:30 am - 6:30 pm
Sat	9:30 am - 5:30 pm
Sun	12 pm - 5:30 pm

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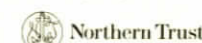


2006-2007 SEASON SPONSOR

The Salvador Dalí Museum's entire 2006-2007 exhibition series is sponsored by Progress Energy.

The museum is sponsored in part by the City of St. Petersburg, the Pinellas County Cultural Affairs Department, the St. Petersburg/Clearwater Convention and Visitors Bureau, the State of Florida, Department of State, Division of Cultural Affairs and the Florida Arts Council.

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