5-2016

Salvador Dalí, Surrealism, and the Luxury Fashion Industry

Chantal Houglan

College of William and Mary

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Salvador Dalí, Surrealism, and the Luxury Fashion Industry

A thesis submitted in partial fulfillment of the requirement for the degree of Bachelor of Arts in Hispanic Studies from The College of William and Mary

by

Chantal Houglan

Accepted for Honors (Honors, High Honors, Highest Honors)

Francie Cate-Arries, Director

Richard Stamelman

Ann Marie Stock

Williamsburg, VA
May 5, 2016
For both my mother, Nicole Houglan, who introduced me to the Surrealist’s work at a young age and for the Great Dalí, the artist who continues to captivate and spur my imagination, providing me with a creative outlet during my most trying times.
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Introduction.

As my freshman year at Princess Anne High School drew to a close, my AP European History Class was tasked with one final project: Conduct a seminar identifying and arguing for the fifteen most influential figures from the twentieth century. My teacher, Patricia McGloine was well-versed in acknowledging important individuals within any industry, so we were by no means confined to choose political figures. I decided to select an unusual and relatively unknown candidate differing greatly from my classmates’ choices of Hitler, Albert Einstein, and Joseph Stalin, just to name a few. Upon choosing to argue for the Spanish Surrealist Salvador Dalí, I quickly learned that a large majority of my classmates had never even heard of Dalí, presenting me with quite a challenge. Given that my mother is from the same region of Spain as the great Surrealist, I have been exposed to his artwork from an early age. Even as a young child I was mesmerized by the symbolic nature and extravagance that his works exude. For most of my life I have been fascinated by the work and lifestyle of Dalí, but I have to admit that I selected the Surrealist in part because my costume would mimic his iconic mustache and I could wear a Surrealistic rendition of a Flavor Flav clock around my neck (Figure 1). On the day of my seminar, I not only dressed as Dalí, but I also performed as Dalí, demanding my peers’ attention with my offbeat Dalinian-inspired comments and mannerisms. As I write my senior honors thesis years later, I am proud to report that I was successful in convincing my ninth grade class of Dalí’s importance in the twentieth-century. Whether it was my passion for the great artist and his artwork or my remarkable debate skills
long validated by my mother that led to my academic triumph, it became clear that I had an ineffable connection to Dalí’s persona, life, and legacy.

In the following four chapters I will present four distinct yet interconnected studies on Dalí that define the artist’s legacy, exemplifying his extraordinary talent, connection to, and influence on the fashion industry. In Chapter 1, “Dalí’s Self-Fashioning into a Surrealist Spectacle,” I will provide an overview of key events in Dalí’s life, showing their influence on Dalí’s transformation of his life narrative into a Surrealist spectacle. In analyzing the self-fashioning of Dalí’s identity-as-mask, I will identify three principal arguments in first name Finkelstein’s study that mirror the foundational characteristics of the Surrealism movement highlighted by scholar Fiona Bradley’s book *Surrealism: Movements in Modern Art*. This connection will further validate the Surrealistic nature of Dalí’s mask. Another important theorist I will include is Therese Lichtenstein, who defines identity as a “liberating transformation, as constant becoming” (94). At the core of my argument is my analysis of the contradiction between Dalí’s idiosyncratic method of how he recounts his life, in which he ultimately constructs a glamourized and distorted version of the actual events as described in Ian Gibson’s biography *The Shameful Life of Salvador Dalí*. I identify the most influential life moments that inform Dalí’s self-fashioned identify as his older brother’s death, his childhood memories of the coastal town of Cadaqués, and his expulsion from the Surrealism movement. Central to my analysis of these discrepancies as a discursive representation of Dalí’s developing persona is scholar Paul Eakin’s consideration that the autobiographical truth is an “evolving content in an intricate process of self-discovery and self-creation” (3).

In Chapter 2, “Dressing the Self and the Female Figure,” I will continue my investigation of Dalí’s self-fashioned identity by outlining three dissimilar masks that the Surrealist creates
and performs through the vehicle of dress. With the help of theorists Lisbeth Klastrup and Susana Tosca, I will consider Dalí’s fashion as a dynamic visual display of his evolving identity. I will illustrate how Dalí’s first iconic manner of dressing pays homage to Catalunya, while his second mask of a Surrealist spectacle, characterized by avant-garde dress, references the performativity embodied by the artistic movement. His third iconic persona, similar to my Daliian costume for my AP Euro Seminar, was a much more formal one consisting of a suit and tie, a cane and his famed mustache. In focusing primarily on Dalí’s third look, I study the specific differences between how the Dalí himself dresses compared to how, as a male Surrealist, he portrays the female figure. By incorporating Freudian theories on fetishism and castration into my study, I argue that the artist manipulates, distorts and showcases the female figure in his fashionable works as a way of maintaining control over the female. Essential to my analysis of the Surrealist’s portrayal of the female figure are his fashion collaborations with Italian designer Elsa Schiaparelli.

In Chapter 3, “Dalí’s Fashionable Material Culture: Luxury Goods and the Mass Market,” I follow the Surrealist’s exile in the United States from a war-engulfed Europe from 1940 until 1948. This period of Dalí’s life proved to be extremely influential in terms of his career, providing him with a platform to benefit from America’s consumerism. In my study of Dalí’s production of fashionable material culture during his years in the U.S., I will discuss both the exclusivity embodied in luxury goods compared to the profitability of mass marketed consumer goods. I assert that these fashionable Dalinian contributions were crucial in spreading the ideals of Surrealism, resulting in the popularization of the art movement on a global scale. As a basis for my argument, I use Richard Martin’s work to develop the notion that a fashion object echoes the desirable and metamorphic Surrealist object.
In Chapter 4, “The Performativity of Dalí’s Fashionable Spaces,” I will discuss the performativity surrounding the design of various Dalinian spaces. In my analysis of key surreal places that held sentimental value for Dalí—including his Theatre-Museum in his hometown of Figueres, his home in Portlligat, and his wife’s castle in Púbol—I will explain the theatrical dimension of Dalí’s identity. I draw from Judith Butler’s theory of performativity and fashion scholar Caroline Evans’ view of the evolving fashion show as the theatricalization of the self and of social reality (306). I consider, then, the crucial role of performance in creating and displaying identity. Dalí’s spatial designs were designed to entertain and charm visitors, while also serving as a visual representation of his exhibitionistic personality.

Today, twenty-seven years after the death of Salvador Dalí, the great Surrealist continues to inspire creative minds world-wide. Dalí’s innovative Surrealist style, his power to bewilder his spectators whether considered admirers or adversaries, and the representation of identity through dress, theatrical performance, spatial décor, and discursive works are central in casting Dalí as a protagonist in the canon of art history, fashion history, and popular culture. Throughout this honors thesis I propose to showcase Dalí’s influence and relevance in the fashion world up to the present day when the artist’s legacy and influence on the fashion industry transcend his death in 1989.
Chapter 1. Dali’s Self-Fashioning into a Surrealist Spectacle

“You know I have Arabic Origins […] my ancestors descended from the Moors, who invaded Spain. The name Dalí actually means desire in Arabic. This is where I get my taste for all that is golden and sumptuous, my passion for luxury and my love of oriental clothes.”

-Salvador Dalí in Amanda Lear’s *The Persistence of Memory*

Salvador Dalí is arguably the single most famous Surrealist, celebrated for his remarkable works of art and distinctive personality. Dalí, the Spanish Surrealist whose first sentence presented in the prologue of his autobiography *The Secret Life* showcases his clearly one-of-a-kind personality: “At the age of six I wanted to be a cook. At seven I wanted to be Napoleon. And my ambition has been growing steadily ever since” (1). Whether remembered for his iconic mustache, for his outlandish behavior or especially for his exquisite artistic contributions, Dalí presented a distinctive style within an artistic movement that was filled to the brim with bizarre imagery and peculiar personalities. Dalí’s ability to obtain monetary success and enjoy a life of luxury is of course attributed to his incredible talent as an artist, but I argue that his financial success should also be attributed to the fact that Dalí fashioned his own emblematic and kooky public identity. In this chapter I will analyze important events in Dalí’s life starting with his birth until his expulsion from the Surrealism movement, in order to show their influence on Dalí’s transformation of his life narrative into a Surrealist spectacle. It is important to use a credible source in the analysis of the actual events that occurred in Dalí’s life versus his own interpretations of these events because the painter was a performer at heart and loved to shock the public by embellishing stories. Ian Gibson’s biography, *The Shameful Life of Salvador Dalí*, will serve as the biographical source for the events in Dalí’s life that I will compare to Dalí’s discursive and visual representations of his own life. Gibson is one of Dalí’s most important biographers so it is crucial to utilize his work as a non-fictional source of retelling the stories of
Dali’s life. I will then compare the events in Dali’s life as described by Gibson to both visual and discursive representations of Dali’s self-fashioned identity to showcase how Dali fashions himself into a Surrealist spectacle and legend.

In her own biography of the Surrealist, *The Persistence of Memory: A Personal Biography of Salvador Dalí*, model Amanda Lear quotes the painter: “You know I have Arabic Origins […] my ancestors descended from the Moors, who invaded Spain. The name Dalí actually means desire in Arabic. This is where I get my taste for all that is golden and sumptuous, my passion for luxury and my love of oriental clothes” (165). Dalí’s words capture a key part of my argument in this thesis. The Surrealist links the most fundamental facet of his identity, his last name, to the themes of desire, luxury, and fashion further exemplifying the magnitude to which Dalí’s identity is crafted and branded in relation to the luxury fashion industry. Fueled by Dalí’s own desires of obtaining success as well as the public’s desire for originality, Dalí triumphantly shapes himself into a Surrealistic exhibition.

Functioning as a leitmotif in my study about the performativity of Dali’s life is the consideration of identity as a mask. In her study on Italian designer Elsa Schiaparelli and the decentered subject, Caroline Evans utilizes Mary Doane’s concept of the masquerade: “The theatricality of all Schiaparelli’s work shows an understanding of fashion as performance, or masquerade; the wearer creates herself as spectacle, but the moment she displays herself she also disguises herself: ‘the masquerade, in flaunting femininity, holds it at a distance’” (15). Evans focuses on Schiaparelli’s female identity and embodiment of the sexually liberated New Woman when considering the designer’s avant-garde work as a “metaphor for the instability and contingency of modern life” (4). Evans manifests an important link between the Surrealism movement and its influence on fashion through her analysis on masquerade parties in the 1930s:
Bohemian social and sexual practices, in the form of Surrealist parties and masquerades, shared a common territory with the fashion in 1930s high society for extravagantly conceived costume balls. Both in the elaborately staged set-pieces of the latter, and in the avant-garde experimentation with gender and identity of the former, the performative and contingent roles of dress in the modern age are endlessly at play. (Evans 24-25)

This potent statement clearly underlines the innate relation between Surrealism and fashion by virtue of their connection to the transformation and performative presentation of the self. Evans deems that female identity is distinctly “all front: it is modeled, or fabricated, on the surface-nowhere more so than in and through fashion” (7). I assert, however, that Dalí’s persona, similar to Schiaparelli’s, is both fabricated and visible in his physical appearance as well as through his production of fashionable material culture and performance art. It is important to note that in Chapter Two I will analyze Dalí’s physical appearance as performance and in Chapter Three I will examine fashionable material culture produced by the Surrealist and his closest fashion collaborator, Schiaparelli.

Dalí’s self-fashioned identity centers on his desire to imitate his older brother Salvador who died nine months before Dalí was born. Following a chronological trajectory through Dalí’s life, I will then clarify how his portrayal of the coastal town of Cadaqués serves as a tribute to the painter’s Catalan heritage and childhood memories. The beautiful rocky landscape of the Costa Brava provides Dalí with the perfect canvas to illustrate and promote his paranoiac-critical method of visually reimagining the appearance of an object. Cadaqués also serves as the location where Dalí met his wife and principal muse Gala, who would form an essential part of Dalí’s ever evolving identity. The final life event that I will discuss in this chapter is the influence of Dalí’s expulsion from the Surrealism Movement on his public persona, arguing that
it serves as a catalyst for Dali’s decision to focus on self-promotion and financial success. I will analyze the transformative nature of Dali’s identity in his self-portraits and paintings as visual representations of the artist’s self-fashioned identity, and I use his 1942 autobiography *The Secret Life of Salvador Dalí* as a discursive representation of his identity.

Informing my analysis of Dali’s self-fashioned identity is Joanne Finkelstein’s study of popular visual culture as an expression of the universally shared desire to create our personal identity. I will relate the justifications Finkelstein identifies for constructing a mask to key foundational characteristics of Surrealism to showcase the intrinsically Surrealistic nature of identity. Therese Lichtenstein’s theory of defining the Surrealist self as an invention which is in constant transformation is useful for my analysis of Dali’s uniquely crafted identity and his commercial success.

Joanne Finkelstein’s book, *The Art of Self Invention: Image and Identity in Popular Visual Culture* uses popular visual culture like TV shows and Hollywood films as her objects of study to identify and analyze distinctive features and techniques that the public employs when self-fashioning their identity. She argues that for every individual the invention of a new identity appears attractive and desirable because it allows an individual to craft a persona that differs from the true self. Finkelstein’s last argument analyzes the manner in which films and TV shows deceive the public in order to gain and maintain their interest. By analyzing different characterizations of the self-invention of one’s identity, Finkelstein attempts to argue for its appeal based on the universal desire for social mobility. In order to analyze the self-fashioning of Dali’s mask, I will identify three principal arguments in Finkelstein’s study that mirror foundational characteristics of Surrealism. This connection will further validate the Surrealistic nature of Dali’s mask.
The first representational power of identity that I will use to analyze the rationale behind Dalí’s invention of a mask is the idea that identity is the gateway into the unconsciousness. Finkelstein mentions this specified value when she states that, “[Identity is] a device for acknowledging the existence of submerged desires, mysterious pleasures and ungovernable thoughts that fill the interior world with dreams, nightmares, calculations and visions” (137). Finkelstein’s viewpoint is important because it relates to another central theme surrounding the work of Surrealist artists that deals with the *mervellieux* otherwise known as the unconscious mind. According to Fiona Bradley in her book *Surrealism: Movements in Modern Art*, which outlines the central tenets of the Surrealism movement, Surrealists were obsessed with reaching places where reason had not yet infiltrated such as “childhood, madness, sleeplessness and drug-induced hallucination” (9). By seeking communication with the illogical, Surrealists intentionally disoriented the conscious mind by means of the unconscious (9). In fact, Surrealists were so obsessed with the unconscious mind that they developed games and artistic methods centered on the unconscious and automatism which is writing and speaking in a self-induced trance (9). For example, Surrealists invented a game named Exquisite Corpse in which each player contributed an image or word that would then be added to the collective composition, creating a unique work (9). This game draws on the unconscious state of mind because the artist is not making a conscious decision on how the picture will look when all the elements are brought together. This Surrealistic exploration of the unconscious relates back to the Freudian concept of dreaming in which a dream, according to Freud, is a manner of analyzing the motivations and desires that an individual holds (Bradley 31). In my analysis of Dalí’s discursive and visual representations of his identity, I propose to relate his self-made identity to the unconscious mind and its embedded desires.
Secondly, Finkelstein introduces the paradoxical power of identity to help differentiate individuals from others based on their interests and personalities while at the same time it aids us in understanding and connecting to others (Finkelstein 137). This inherent characteristic of identity not only relates to Dalí’s desire to shock the public by presenting bizarre motifs in his artwork as well as his outlandish behavior, but it also relates to a Surrealist’s fascination with contradictions. In his *Manifestos of Surrealism*, André Breton—often referred to as the father of Surrealism—writes about the contradictory nature of the artistic movement given that one of its foundational characteristics is the notion that there exists an ambiguity between dreams and reality (14). Contradictions are seen throughout Surrealistic works and they help distinguish two separate worlds within the work of art that both create and invite interpretation from the viewer. I argue that Dalí’s mask is actually intrinsically Surrealistic because of its contradictory nature. Finkelstein points out this paradoxical characteristic of identity when she states that, “[Identity] is an invention that enables us to understand the other person. It is a way of differentiating ourselves in order to separate from them, and a way of making ourselves like them” (137). A perfect example of this contradictory nature of identity is the fact that Surrealists pushed societal boundaries as they incorporated *shock value* into their artistic work. The Surrealists’ shared ideological attitudes and use of similar motifs, which are depicted in their works of art, separate the Surrealists from the rest of society. In an attempt to individualize himself from other Surrealists, Dalí skillfully crafted his identity to be both iconic and theatrical. By creating, representing and then performing his identity, which was utterly unique even when compared to other Surrealists, Dalí successfully fashioned himself into a Surrealist spectacle. Later in this chapter I will analyze the implications that Dalí’s distinct identity had on his ability to gain monetary success.
Finkelstein’s link between identity and power will serve as the final element in my theoretical framework that I will use to analyze Dalí’s identity as a mask. When analyzing the justification for calculating one’s actions based on his/her self-made identity Finkelstein states:

In every social encounter we are required to author or define ourselves. In the first moments of engagement, we calculate how to act within the explicit social rules of each scene. We assume that the other people we encounter will be unpredictable and capable of pushing the encounter beyond the safety of what we know. Thus we need to be always alert, constantly aware of the fragility of the moment and its incipient dissolve into disorder. On those occasions when we do succeed in controlling the moment, when, say we have others laughing at our jokes and leaning in to hear more, then we experience a visceral sense of power, a flash of social autarchy that is profoundly validating. Such are the pleasures of the social encounter that keep us attuned to living in the moment and seeking from others their adulation, acceptance, respect and deference. (99-100)

In short, here Finkelstein views the invention of one’s identity and its performance as a means to maintain control and to gain a sense of power over the uncertainty encountered in social situations. Utilizing Marcel Mauss’s study on the universal self, Finkelstein claims that the yearning to construct our identity stems from the desire to maintain control and from the wish to advance from a lower social class to a higher one (132). Finkelstein speaks of the desire of gaining a social status:

Mauss saw the self anthropologically, as a cultural mask, a performance and social role that every human irrespective of cultural background strived to control. This was the universal self; it might have different appearances in various societies but it emerged from the universal desire to master consciousness and project a social presence. (132)
The desire to maintain a certain level of social recognition as a goal for fashioning one’s identity is important because this acclaim shows the authoritative power that identity holds over an individual’s position within a social hierarchy. Dalí’s self-fashioning of his identity allowed him to reach a higher social status where he surrounded himself with celebrities and socialites, further engulfing him in the life of luxury. Gaining control and power serve as another crucial foundational pillar of Surrealism, especially for male Surrealists like Dalí whose work suggests irrational fears of castration, a topic I will investigate further in my second chapter.

Therese Lichtenstein defines the self as a mask that is in constant transformation, a particularly useful concept for my analysis of the implications that Dalí’s mask has on his financial success. Lichtenstein, an art historian and museum studies professor, has published critical works that focus on various facets of Surrealism. Lichtenstein’s most well-known analyses deal with the Surrealist movement’s Parisian roots as well as her in-depth studies on individual Surrealists such as Hans Bellmer (1902-1975, Poland) and Claude Cahun (1894-1954, France). Of particular importance to my analysis of Dalí’s identity is Lichtenstein’s article, “A Mutable Mirror: Claude Cahun” which explores the iconic female Surrealist. Cahun’s work centers on political and personal topics, often putting into question the notion of traditional gender roles and identity. By manipulating her physical appearance in her works of art, Cahun creates a figurative mask allowing her to portray a new identity. Lichtenstein comments on the question of identity within Cahun’s art by saying, “Cahun’s montages engage the viewer in an idea of identity as liberating transformation, as constant becoming” (94). In her study on Schiaparelli’s theatrical fashion designs, Caroline Evans similarly emphasizes this innate metamorphic nature of identity: “In Schiaparelli’s designs it may be the fashioned image that reflects back a sense of self. But the deconstructive power of the Mirror Suit is that it shatters the
illusion, or fantasy, of wholeness, revealing that, in Susan Sontag’s words, ‘the self is a text . . . a project, something to be built’” (18). Thus in Evans’ opinion, influenced by Sontag’s study on identity, fashionable objects of material culture function as a visual representation of the transformative nature of the self. For my purposes, this notion of identity as both a dynamic invention and a consequence of past events in relation to the present elucidates the genesis of Salvador Dalí’s mask. Lichtenstein argues that Cahun reverses Claude Lévi-Strauss’s belief that masks hold a representational power of enforcing “social cohesion” (94). She argues that instead of adhering to what is considered to be socially acceptable, Cahun’s self-fashioning of her identity puts into question the societal norms of gender identity. I believe that like Cahun, Dalí’s behavior and the representational power exemplified in his works interrupt societal norms of what behavior is considered appropriate for both an artist and a male.

The following sections in this chapter will provide an analysis of Dalí’s idiosyncratic method of how he recounts his life, in which he ultimately constructs a glamourized and distorted version of the actual events as described in Ian Gibson’s The Shameful Life of Salvador Dalí. In his study of the fictional presentation of the self in Fictions in Autobiography, Paul Eakin argues that “Autobiographical truth is not a fixed but an evolving content in an intricate process of self-discovery and self-creation, and, further, that the self that is the center of all autobiographical narrative is necessarily a fictive structure” (3). The evolving autobiographical truth that Eakin recognizes mimics Lichtenstein’s adjudication of viewing identity as “a liberating transformation, as constant becoming” (Lichtenstein 94). The presentation of the self through an autobiographical lens, even when the author fabricates the anecdotes, converts it into a discursive representation of the author’s developing persona.¹ Eakin remarks, “Autobiography

¹ In her study on Schiaparelli’s theatrical fashion designs, Evans similarly emphasizes the use of embellishment and its connection to identity during the writing of an autobiographical work: “While Schiaparelli’s book is ostensibly
in our time is increasingly understood as both an art of memory and an art of the imagination; indeed, memory and imagination become so intimately complementary in the autobiographical act that it is usually impossible for autobiographers and their readers to distinguish between them in practice” (5-6). The imagination that authors use when presenting themselves through an autobiographical work imitates the creativity that successful fashion designers use when innovating new designs.

A comparison of Gibson’s historically accurate biography of Dalí’s life, on the one hand, and Dalí’s own autobiography, *The Secret Life*, on the other, reveals discrepancies that highlight how Dalí transforms events in his life into a spectacle by producing a dramatic and falsified rendition of reality. Gibson’s biography serves as textual evidence of historically accurate events which functions similarly to the original version of a novel that later is adapted into a movie. It is important to address the possibility that Gibson’s biography, in a similar manner to Dalí’s autobiography, presents fallacies, but I deem Gibson’s biography as the most credible source due to his reliance on archival material. The adaptation of an original work generally does focus on the same key events as the original but other parts that are considered irrelevant to the overall work or are just simply regarded as uninteresting by the screenwriter are cut out of the adaptation. Additionally, the events that are in fact taken directly from the original work are then often glamourized and manipulated with the hopes of creating a more striking and visually impressive version of the original. Similar to a designer and scriptwriter, Dalí often uses artistic liberty when recounting the fundamental events of his life and steers away from a historically accurate portrayal of what actually occurred. In short, Dalí becomes the creative scriptwriter for more commercial, and more mainstream, it is nevertheless playful and puzzling, full of distancing devices that serve to highlight the contingent and precarious nature of identity” (23).
the adaptation of his own life in which he designs himself and the stories he recounts into a Surrealist spectacle.

Salvador Dalí was born on the 11th of May in 1904 in the Catalan town of Figueres, located in the province of Girona (Gibson 49-51). Dalí was the second-born son of Salvador Dalí Cusí, a prominent and successful notary, and Felipa Domenech Ferrés. Salvador and Felipa’s first child of three, Salvador Galo Anselmo, was born on the 12th of October in 1901 but died nine months and ten days prior to Dalí’s birthdate. The death of his brother serves as the foundational base for the self-fashioning of Dalí’s identity. It is important to note that it was not uncommon for a child to die before the age of five let alone before the age of two like Dalí’s brother due to “an infectious gastro-enteritic cold” (49-51). In fact, respiratory tract and digestive tract diseases accounted for more than half of all total infant deaths during the first half of the 1900s (Muñoz-Pradas 8). Additionally, according to Spain’s infant mortality rate in the early twentieth century, in 1908, for example, approximately 348.59 children per 1,000 live births died before reaching the age of five (Roser). Although infant mortality was certainly common, Dalí undoubtedly aggrandizes the role his brother’s death plays in his life and in the manner in which he self-identifies.

When recounting the life of his late brother in The Secret Life, Dalí’s descriptions deviate greatly from Gibson’s historically accurate version. Gibson’s factual account of Salvador Galo Anselmo’s life is based on historical documents like his death certificate and local newspapers. Dalí provides his reader with a date and cause of his brother’s death when he says, “my brother died at the age of seven from an attack of meningitis, three years before I was born” (2). According to the death certificate of Dalí’s brother, he died before he even reached the age of two, yet Dalí’s version contradicts this claim by overstating his brother’s age at the time of death.
Similarly, Dalí claims that his brother died from meningitis where the membranes surrounding one’s brain and spinal cord become infected, a much less common cause of death than his actual illness. By announcing a more rare cause of death as well as amplifying the age in which he died, Dalí crafts and embellishes a story in which his parents were drastically devastated. It would be naïve to believe that his parents were not upset when their first-born passed away, but Dalí absolutely exaggerates the severity of their reaction when he states, “His death plunged my father and mother into the depths of despair; they found consolation only upon my arrival into the world” (2). Here Dalí exemplifies that the death of his brother causes his parents an enormous amount of agony which according to Dalí was incurable until Dalí himself, acting as a substitute for his brother and savior for his parents, was born.

It is certainly peculiar that Dalí fabricates even the smallest of details surrounding his brother’s death, but I suggest that Dalí does this in order to impersonate or mimic his deceased brother. Even the fact that the Surrealist shares the same first name Salvador, the Spanish term for a religious Savior, with his late brother has a profound effect on Dalí. Gibson notes that, “in *The Unspeakable Confessions* Dalí claimed that his parents had committed a subconscious crime by giving him the same name as his brother and thereby forcing him to live up to an impossible ideal, a crime aggravated by the fact that they kept a photograph of the dead child on a cupboard in their bedroom” (52). It is important to point out yet another discrepancy that exists between the facts of Dalí’s past and Dalí’s discursive representations of them. The Surrealist was not actually named Salvador in memory of his deceased brother as commonly thought and suggested by Dalí, but rather it was a Christian tradition in Catalunya to pass down names from previous generations (Gibson 51). Dalí continues to emphasize the connection he feels to his brother when he states:
My brother and I resembled each other like two drops of water, but we had different reflections. Like myself he had the unmistakable facial morphology of a genius. He gave signs of alarming precocity, but his glance was veiled by the melancholy characterizing insurmountable intelligence. I, on the other hand, was much less intelligent, but I reflected everything. (2)

It is curious that Dalí not only is able to characterize his brother since they never even met, but also that Dalí highlights his own mental resemblance to that of his brother noting that they both should be praised as being geniuses. Dalí’s remarks about his brother all come from the prologue of his autobiography, which magnifies the foundational impact that Dalí’s brother has on his identity. The roots of Dalí’s self-fashioned identity lie in his desire to impersonate his late brother regardless of the fact that the two Salvadors never even met.

One of the most iconic representations seen in the background of nearly all of Dalí’s paintings is the stunningly blue coastline of Cadaqués that Dalí utilizes as a visual representation of his paranoiac-critical method. Nestled within the Pyrenees Mountains on the Costa Brava is the small Catalan fisherman’s town of Cadaqués (Figure 2). Although seemingly small in detail, Dalí’s use of the picturesque Mediterranean town of Cadaqués as a backdrop in his works of art serves as a visual tribute to a town that influenced every aspect of Dalí’s life. Deriving from childhood memories, Dalí incorporates Cadaqués into visual reminders, from the style in which he dresses, to serving as the ideal location for the construction of his dream home in the small cove of Port Lligat. In fact, the

Figure 2: The picturesque fisherman’s town Cadaqués. Photo by the author.
use of Cadaqués’ picturesque view of the Mediterranean Sea became such a standard element of Dalí’s paintings that according to one of his most famous muses and dear friend Amanda Lear, Dalí hired a live-in painter who would paint the Cadaqués coast on the background of all of Dalí’s paintings, before Dalí would even touch the piece (177). Gibson recounts the impact of Cadaqués and Dalí’s childhood memories of his parent’s summer rental in Es Llané, a small beach in Cadaqués: “This was Salvador Dalí’s childhood paradise, which later grew to embrace all of Cadaqués and its immediate surroundings. He came to love the village with a fanatical intensity, and during the school year in Figueres never ceased to dream of the forthcoming holidays at Es Llané” (69).

The beautiful rocky landscape of Cadaqués and the greater Costa Brava serve as an emblematic inspiration for Dalí to illustrate and promote his paranoiac-critical method of utilizing subconscious desires to visually reimagine the appearance of an object. Located on the most eastern peninsula of Spain, otherwise known as Cap de Creus. Cadaqués pertains to the geographical Spanish region of la Costa Brava that is recognized for its iconic coastline comprised of Surrealistically shaped rocks. In fact, the term Costa Brava translates quite simply as “the wild coast” due to its notoriously rigid coastline, a consequence of the enormous amount of metamorphic compression generated during the formation of the Pyrenees Mountains (Gibson 70). Elucidating the stunning geographical features of Cadaqués’ coastline in his autobiography, Dalí explains that, “[Cadaqués] is exactly the spot where the mountains of the Pyrenees come down into the sea, in a grandiose geological delirium” (Gibson 70). The paradoxical nature of the rock formations, as described and admired by Dalí, is their ability to prompt visual illusions contingent on the observer’s subconscious desires. Inspired by the illusionary attribute of the rock formations in La Costa Brava, Dalí simulated paranoia to employ the deliberately
misinterpreted images as a basis for his paintings. The Surrealistic method of consciously recreating a dream, better known as the \textit{paranoiac-critical method}, is Dalí’s most illustrious contribution to the Surrealism movement (Bradley 39). As Gibson notes, “the double image had been at the core of Dalí’s ‘paranoiac’ aesthetic since the early 1930s” (430-431). This induced paranoia allowed Dalí to restructure the physical world according to his own interior desires and sentiments.

Dalí’s portrayal of Cadaqués’ iconic blue Mediterranean water, emblazoned in the majority of the Surrealist’s paintings, is not the sole representational method in which Dalí extolls Catalunya’s eminent coastline. In fact, Dalí often features real Surrealistically shaped rocks that are actually located around the coastline of Cadaqués. Dalí’s 1929 painting titled \textit{The Great Masturbator} serves as a great archetype for the application of Dalí’s paranoiac-critical method (Figure 3 and 4). It features a very Surrealistic styled self-portrait in which the shape of an actual peculiarly shaped rock, which is located off the coast of Cadaqués, transforms into a whimsical portrait of Dalí himself (Gibson 71). \textit{The Great Masturbator} reflects the spiritual and sexual awakening exemplifying Dalí’s fear and desire he felt upon meeting his future wife Gala for the first time, who at the time was married to the famed French Surrealist poet Paul Éluard (Gibson 282-283). By tying in such a momentous event in his life to a uniquely shaped rock found off the coastline of Cadaqués, Dalí
pays homage to the town that transformed him as an artist. Furthermore, I contend that Dalí utilizes his paranoiac-critical method in his portrayal of a distinct rock outcrop with aim to fashion his cultural identity.

Dalí’s wife Gala forms an integral facet in the Surrealist’s identity by acting as his Surrealistic femme-unique, offering him constant artistic inspiration. Every Surrealist was in search of a femme-unique which was an inimitable woman who was destined to be his muse forever (Bradley 12). Dalí’s principal muse and form of creative inspiration is undoubtedly his wife Gala, born Helena Diakanoff Devulina in Kazan (Gibson 271). According to Dalí’s other famed muse Amanda Lear, the extent to which Gala influenced Dalí’s life is far from insignificant. Lear notes that Gala “had been everything to [Dalí]: manager, business woman, cook, secretary, nurse and chauffer” (182). Since their initial meeting in Cadaqués in 1929, Dalí’s infatuation with and love for Gala persisted until his death in 1989. Alluding once again to Dalí’s painting The Great Masturbator, Gibson interprets and stresses the significance of the moment Gala and Dalí initially met:

Immersed in self-absorption; in danger, when Lorca was alive, of succumbing to homosexual tendencies and perhaps still in danger of doing so; his sexual activity reduced to the fantasy world of masturbation, as symbolized by the monumental, fossilized hand into which Narcissus is transformed in the painting: Dalí has been offered the chance of survival, if not cure, by the epiphany of the Muse who came into his life at Cadaqués in the summer of 1929. (430)

This potent statement clearly underlines the dominant nature of Gala’s impact on her husband’s identity. Gala was undeniably Salvador Dalí’s femme-unique, further exemplified by Dalí’s decision in the early 1930s to sign his paintings with a crafted signature that combines both his
and Gala’s name declaring that, “(i)t is mostly with your blood, Gala, that I paint my pictures” (Dali 301). The transformative nature of Dalí’s signature functions as a visual representation of the evolution of his self-fashioned identity (Figure 5).² In my third chapter I will analyze specific jewels from Dalí’s luxurious jewelry exhibition titled Dalí-Joies which is permanently housed in El Teatro Museo Dali, but I find it important to mention one piece in particular.

During my own visit to Dalí’s museum, I was so intrigued by Dalí’s necklace pictured in Figure 6 that I took a photo, because although it is not featured on the museum’s website nor in the book Dalí Jewels, I insist that this necklace further exemplifies the magnitude in which Gala forms a fundamental part of Dalí’s identity. The gold necklace features the silhouette of a female’s profile that connects Dalí’s name to Gala’s. Their names, functioning as coded identifiers for their identity, become intertwined in this beautifully designed necklace.

² Gibson notes that the first painting signed Gala-Salvador Dali was likely Dalí’s Encuentro de la ilusión y el momento detenido. Huevos fritos presentados en una cuchara, 1932 (726).
Dali not only begins to sign his masterpieces with a signature that intertwines both his name and Gala’s, but Gala is also the most featured and iconic female figure within all of his works. In the next chapter I will examine the various ways in which male Surrealists portray female figures in a seemingly misogynistic fashion, but I want to first stress the female’s role within Surrealism of serving as a source of inspiration. The male Surrealists often used their artwork to visually represent the inspirational power exuded by their female muse. It is unjust to characterize all male Surrealists as misogynistic and sexist because Dalí, for example, praised Gala as a higher power. Dalí’s 1959 painting, *The Discovery of America by Christopher Columbus*, pictures Christopher Columbus first arriving at the New World (Figure 7). Dalí portrays his wife Gala as the Virgin Mary on the banner in the right hand of Columbus. This depiction of Gala in particular depicts the godly power that Gala possesses over Dalí, because she has successfully led Christopher Columbus to discover the New World where he arrives safe and sound. Dalí also discursively represents Gala’s ability to provide him with artistic inspiration for his work as well as his own identity: “Gala demonstrated to me by a thousand inspired arguments, burning with faith, that I could become something other than ‘the most famous Surrealist’ that I was” (352-353). Gala serves as Dalí’s greatest conquest and asset, forming an essential and irreplaceable element of Dalí’s identity, visible within both Dalí’s discursive and visual representations of his identity.
Dali’s expulsion from the Surrealist Movement spurs his transitioning from a Surrealist into the Surrealist. The culminating events of Dali’s biography that I present in this introduction are Dali’s expulsion from the Surrealism movement and his move to the United States to escape the turmoil in Spain during the Spanish Civil War and World War II. Andre Breton called for Dali’s definitive expulsion from the Surrealist movement in his 1939 article “The Latest Tendencies in Surrealist Painting” which was published in the Surrealist magazine Minotaure (Gibson 452). The reasoning for Dali’s expulsion can be attributed to both political motives as well as the disconnect that existed between Dali’s vision for the Surrealist movement and other Surrealists’ perception. The Surrealist’s expulsion from the movement was inevitable considering his ambivalent attitude to Hitler that angered other Surrealists, as well as Dali’s constant pursuit of obtaining a maximal level of financial success. Dali’s disregard for rules and traditional Surrealistic values demonstrates yet another parallel between Dali and the fashion industry. Chairman of the luxury Italian fashion house Max Mara, Luigi Maramotti, identifies this distinguishable quality of the fashion industry when he argues: “Where fashion differs is in its scant regard for rules. In a field which prioritizes innovation and change, practices are swept aside before they become established” (95). I argue that Dali’s defiant behavior allows him to utilize the fashioning of his identity as a tool, as described by Finkelstein, in which he could differentiate himself from other Surrealists. Gibson comments on Dali’s reaction to his expulsion from the artistic movement when he states that:

From now on [Dali] would go it alone and, bringing all his proven gifts for self-publicity to bear, propagate the myth that he, Salvador Dali, and he alone, was the only true Surrealist. In America, where Breton was known to only a tiny minority but Dali was already famous, he can have foreseen no difficulty in persuading a gullible public of the
truth of this proposition. Given the clouds of war gathering in Europe, Dali was now more convinced than ever that his future, and his fortune, lay on the other side of the Atlantic. (453)

Dali’s determination and desire to transform himself into a Surrealist spectacle allows him to obtain a remarkable level of success by tapping into the commercialization of art as offered by the United States. The Surrealist’s effort to promote the Surrealistic cause as well as his desire to maintain his desired life of luxury encouraged Dalí to engage in a multitude of collaborations and projects. In his book Anthology of Black Humour, André Breton chastises Dalí’s transformation into a Surrealist spectacle due to his newfound constant quest for obtaining wealth when he states:

It goes without saying that the present account only applies to the first Dalí, who disappeared towards 1935 to give way to the personality better known as Avida Dollars, a painter of society portraits who has recently embraced the catholic faith and “the artistic ideal of the Renaissance”, and who now benefits from the felicitations and encouragement of the pope. (qtd. in Gibson 507)

In Chapter three I will further discuss the various forms of fashionable material culture that Dalí produced during his stay in the United States, some of which Breton publicly criticized such as the portraits of female socialites. I will also focus in part on Dalí’s collaborations with American fashion magazines like Vogue and Harpers Bazaar as well as collaborations with fashion designers like Elsa Schiaparelli. The United States not only offered Dalí a safe haven from a war-stricken Spain and Europe, but it also provided Dalí with a platform by which he could capitalize on his artistic success, including the world of high fashion and luxury.
Chapter 2. Dressing the Self and the Female Figure

“[Dalí’s] various fetishes verged on the superstitious. There was the ritual of choosing his tie; each and every one had its own significance. One had to be able to distinguish between the tie worn for deals, the erotic one, the one for travel, and the one appropriate for a visit to his lawyer. The success or failure of a day depended on his choice of tie. The choice of his cane was no less important.”

- Amanda Lear describing Salvador Dalí in *The Persistence of Memory*

With Amanda Lear’s description of the value that Salvador Dalí placed on his daily selection of a tie, the famed English model not only suggests that the Surrealist presented himself in distinct looks, but she also associates his personal notion of success with fashion accessories.

In this chapter, I will further analyze the self fashioning of Dalí’s identity by outlining three dissimilar masks that the Surrealist creates and performs through the vehicle of dress as costume: The proud Catalan, the Surrealist spectacle and the powerful businessman. In particular, I will examine the physical and discursive manifestations of Dalí’s masks and their relation to the fundamental role of representing gender in Surrealism. I will illustrate how Dalí’s first iconic manner of dressing pays homage to Catalunya. I will connect Dalí’s second mask of a Surrealist spectacle, the artist’s most eccentric costume, to the performativity embodied by the artistic movement. His third iconic persona was a much more formal one consisting of a suit and tie, a cane and his famed mustache. Focusing primarily on Dalí’s third look, I examine the specific differences between how the Surrealist himself dresses, on the one hand, and how he portrays the female figure, on the other. Using Freudian theories on fetishism and castration, I argue that the artist manipulates, distorts and showcases the females in his fashionable works as a way of maintaining control over the female. Essential to my analysis of the Surrealist’s portrayal of the female figure are his fashion collaborations with Italian designer Elsa Schiaparelli. The famed duo produced beautifully designed garments featuring symbolically Surrealistic images further linking the portrayal of the female figure and fashion to the Surrealism Movement. I assert that it
is only through an awareness of the representational power of both clothing and the Surrealist’s depiction of the female figure that Dalí as a Surrealist spectacle can be properly analyzed and fully understood.

Scholars Lisbeth Klastrup and Susana Tosca utilize Finkelstein’s *The Art of Self Invention* to inscribe their own analytical work, “Fashion as Character Performance: The Case of WoW,” within the same theoretical framework that I have adopted for my purposes. In analyzing particular online games such as World of Warcraft, The Sims and Barbie Fashion Designer, Klastrup and Tosca conclude that gamers, regardless of their gender, “perform their identity through the exploration of their appearance in game worlds” (6). Although their work uses online videogames as their central object of study, their conclusion that fashion serves as a visual display of individualization is relevant for my study. Just as Klastrup and Tosca analyze how online users knowingly select certain garments for their gaming characters, I argue that Dalí fashions his three very distinct personas and looks, by deliberately choosing and combining specific apparel and accessories. Referencing Finkelstein’s view on the role fashion plays in performing an individual’s personal identity, Klastrup and Tosca argue that:

*What is important for newer cultural critics is the expressive and playful character of fashion (understood as what people wear, and not only high couture), and the possibility that it offers ordinary people the chance to express themselves and transform their everyday life “into more elaborate and complex aesthetic experiences by altering the emotional investment surrounding the display” (11).*

Dalí’s bizarre public behavior and statements embody his inherent theatrical character. In my previous chapter I have presented one of Finkelstein’s conclusions about fashion’s paradoxical power to help individuals differentiate themselves from others (137). Fashion further serves as a
medium for strengthening and emphasizing an individual’s social status, as Klastrup and Tosca explain: “Fashion is not a ‘private state of being’ and it should not be dismissed by game designers as a worthless, more or less decorative, add-on. It is a social investment that has rewards beyond the aesthetic, as it can reinforce player status” (Klastrup 13). In The Secret Life of Salvador Dali, the Surrealist describes a moment from his childhood in which he attempted to mimic the appearance of Italian painter Raphael in his famed 1506 Self-portrait:

As soon as possible I wanted to make myself “look unusual,” to compose a masterpiece with my head; often I would run into my mother’s room-very fast so as not to be caught by surprise- and hurriedly powder my face, after which I would exaggeratedly darken the area around my eyes with a pencil. Out in the street I would bite my lips very hard to make them as red as possible. These vanities become accentuated after I became aware of the first curious glances directed toward me, glances by which people would attract one another’s attention to me, and which said. “That’s the son of Dalí the notary. He’s the one who burned the flag!” (124-125)

Dali’s childhood memory of his attempt to physically resemble Raphael by applying make-up and manipulating his hairstyle functions as crucial moment in the Surrealist’s life. Induced by the theatrical nature of transforming and performing identity, this very moment of dressing in costume serves as the outset of the artist’s appreciation and desire for public attention.

Dali’s First Mask: The Prideful Catalan

Characterized by dressing in traditional Catalan apparel, Dali’s first mask pays homage to his Catalan heritage. This initial and fundamental Dalinian look emphasizes Catalunya’s influence on the Surrealist’s work. His inherent fondness for the Catalan region of Spain derives from his family’s Catalan roots as well as its role in providing Dalí with a platform to help
bolster his financial success and world-renowned fame. In January 1922 Dalí showcased his artwork in the Catalan capital of Barcelona at an exhibition in Josep Dalmau’s gallery (Gibson 123). Numerous Catalan newspapers such as Barcelona’s *La Tribuna* and Dalí’s hometown of Figueres’ *Empordà Federal* proudly praised the seventeen year old for his irrefutable artistic talent (Gibson 123). After his successful presentation at the Exhibition of Empordanese Artists in July of 1922, Gibson explains: “It was now widely accepted, in both Barcelona and Figueres, that Dalí had outstanding artistic potential and was destined for fame” (Gibson 123). In recognizing Dalí’s artistic ability, famed Catalan art critic Sebastià Gasch I Carreras distinguished Dalí’s potential success from other artists of the region stating that, “Of Catalan painters [residing] in Catalunya, Salvador Dalí is the only one who can genuinely interest an international audience” (Fanés 100). Gibson summarizes the famed Catalan writer Josep Pla’s comparison of the principal characteristics of Dalí to the region of Catalunya itself: “Dalí exemplified the furious individualism of the region, particularly intense in Cadaqués, and like all the distinguished products of the Empordà he was both doggedly local and ‘frenetically cosmopolitan’” (qtd. in Gibson 493-494). It is imperative to acknowledge that Dalí did not consider Catalan culture to be entirely utopian, however, for the basis of my analysis I examine how Dalí pays tribute to the region in view of its crucial influence on his early artistic career.³

Taken from her personal collection, model Amanda Lear provides a quintessential photographic depiction of Dalí’s first costume in her biography on Dalí *(Figure 8)*. The photograph features Amanda Lear with a large smile as she is photographed during her summer

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³ In *Salvador Dalí: The Construction of the Image, 1925-1930*, Félix Fanés presents Dalí’s opinion on Catalunya’s national dance, the *sardana*, which embodies an important piece of traditional Catalan Culture with origins dating back to the sixteenth century. Taken from Dalí’s publication in *Le Surréalisme au service de la Révolution*, the Surrealist claims that the *sardana* “would suffice in itself to cover an entire region in shame and ignominy” (Fanés 168).
vacation with Dalí in Port Lligat. Although each photo of the collection features a short
descriptive caption, Lear makes a point to describe the particular garments that Dalí wears noting
“Dalí and I fish for sea-urchins with Arturo. Dalí wears Catalan espadrilles and a beretina” (Lear
160). Out of the eleven photos showcased in Lear’s biography of the Surrealist, she only identifies two
other specific items: Dalí’s Sarah Bernhardt’s cane and his Cross of Isabella the Catholic (Lear 160).
Lear’s mere decision to identify Dalí as wearing espadrilles in a photo exemplifies the Catalan shoes’
sentimental value for the artist. Espadrilles, an iconic piece of traditional Catalan dress, are
characterized by their cloth fabric and a sole made of rope. Lear even notes that after she posed
for Dali, the Surrealist justifies her need for compensation in order to purchase the iconic Catalan shoe, stating, “That way, my little Amanda will have a few pesetas to buy a pair of alpargatas” (71).

An association between Dalí and espadrilles remains present even in today’s society, due in part to the countless photographs featuring the Surrealist proudly displaying his own pair. Within their review for a 2006/2007 fashion exhibition at Madrid’s Museo del Traje titled Genio y Figura. La influencia de la cultura española en la moda, Ana Cabrera and Lesley Miller provide a photograph of a display case that houses a few pairs of espadrilles (Figure 9). Placed in a stair-like display, this particular case showcases espadrilles from as early as the nineteenth-century to a 1985 pair made by the famed French brand Hermès (107). In juxtaposition to the
Catalan shoes is a 1966 photograph of Dalí by photographer César de la Lama in 1966. Lama’s photograph of the Surrealist, also presented in Figure 10, shows Dalí wearing a pair of espadrilles at his home in Port Lligat(107). This deliberate pairing further exemplifies the importance that espadrilles hold on Dalí’s identity.

Dali’s Second Mask: The Surrealist Spectacle

Fueled by his own desires of obtaining success as well as the public’s desire for originality, during the 1930s Dalí triumphantly shapes himself into a Surrealist spectacle. Rather than adhering to social norms, Dali acknowledges and embraces his unconventional and peculiar personality stating in his autobiography, The Secret Life of Salvador Dalí, “I seem destined to a truculent eccentricity, whether I wish it or no” (Dalí 17). Dalí’s use of the word “destiny” implies that his eccentric behavior is intrinsically engrained into his identity. I contend, however, that his outlandish demeanor is exaggerated purposefully to differentiate himself from other public figures. In his Diary of a Genius, Dalí attributes the achievement of success to the manner
of dressing: “How you dress is vital for success. I’ve rarely sunk to the level of dressing in civilian clothes. I always go in Dali uniform” (57). Given the Surrealist’s admiration for contradictions, Dali’s notion of a Dalinian uniform is paradoxical in nature. Traditionally, the term “uniform” implies any fixed behavior, while Dali’s use of the term references in particular his style or manner of dressing. The Dalinian uniform can be deemed as homogenous solely when considering the motif of the artist’s fashionable style to be Surrealistic in nature. Surrealism, however, centers on convulsive beauty, a Surrealistic concept that refers to the perception that the Surrealist reality is unstable and constantly changing (Krauss 31). Rather than dressing in the same garments on a daily basis, like a uniformed employee, the Dalinian uniform consists of offbeat outfits designed and worn with the intention to shock and mystify the public.

I turn to the luxury industry in order to analyze Dali’s second mask, a Surrealist spectacle. In “Connecting Creativity,” Luigi Maramotti, a chairman for the luxury Italian fashion house Max Mara, argues for the necessity for innovative design and change in the fashion industry. Maramotti draws a parallel between the originality exuded by a fashion designer and his/her ability to flourish in the competitive industry:

Successful designers refer to as wide a variety as possible, drawing from history and going beyond it, they focus on conceived models of an ideal future life. No matter how successful though, designers cannot create the desire to possess or acquire a particular product, but they can create products which satisfy or arouse incipient or otherwise undetected desire. (95)

In her analysis of the relationship between identity and the originality embraced in haute couture, Alison Bancroft, alludes to the father of haute couture, Charles Frederick Worth: “He was also very much concerned with originality, ensuring that his couture was at the very least
made-to-measure for each individual client” (72). I assert that Dalí’s public identity as a Surrealist spectacle in relation to the art world, similar to haute couture, showcases the most glamourized, embellished and luxurious sector of the fashion industry. Dalí as a Surrealist, but also reimagined as a fashion designer, successfully crafts his identity by virtue of his imaginativeness, lack of regard for rules and his obsession for public attention.

Dalí’s whimsically designed Aphrodisiac Dinner Jacket was first presented at the Galérie Ratton in May 1936 and then later reproduced and worn by the Surrealist in 1964 (Figure 11 and 12). The original Dalinian blazer was embellished with small glasses each containing crème de menthe, a green liqueur reputed to have strong aphrodisiac properties (Gibson 409). Every small glass held a dead fly and guests were encouraged to drink the green liquid through straws while Dalí fastened a brassiere between the jacket’s lapels with the manufacturer’s advertisement (Gibson 410). In September 1932, a few years prior to the creation of his Aphrodisiac Jacket, Dalí published an article identifying four future stages in the evolution of Surrealist objects that would solicit sexual fantasies and physical contact (Gibson 348). Scholar Janine A. Mileaf quotes Dalí’s description of his final edible phase in Please Touch: Dada and Surrealist Objects After the Readymade: “Suddenly it does not seem enough to devour things with our eyes and our anxiety to join actively and effectively in their existence brings us to want to eat them” (144-145). By inviting the viewer to interact with and consume his art, quite literally through a straw, Dalí’s Surrealist dinner jacket is transformed into a theatrical and fashionable Surrealist object.

The Aphrodisiac Dinner Jacket echoes the association between subconscious desires and contradictions found in Meret Oppenheim’s 1936 Object, also on display at the Ratton exhibition (Figure 13). Oppenheim’s Object features a fur-lined teacup, saucer, and spoon also embodying the edible phase of the Surrealist object, however it lacks the performativity embraced by Dalí.
In the 1930s Surrealist artists began transforming everyday objects into bizarre Surrealistic combinations, embracing the convulsive beauty of Surrealist objects. Rosalind Krauss utilizes Breton’s concept of convulsive beauty in her study of photography’s essential role within the movement, “Photography in the Service of Surrealism.” Convulsive beauty refers to the notion that the Surrealist reality is unstable and constantly changing (Krauss 31). When desire and chance come together, the world has created a situation in which a force of attraction takes place between two objects. Useful for my analysis of Dalí’s *Aphrodisiac Dinner Jacket* is Krauss’s identification of *érotique-voilée* as one of the key facets of Breton’s convulsive beauty, which references the element of a photograph that is simultaneously erotic and veiled (Krauss 34-35). I argue that Dalí’s *Aphrodisiac Jacket* serves as a perfect example of Breton’s *érotique-voilée* considering that the Surrealist garment conveys a veiled sense of sensual pleasure and sexual fantasies. The *crème de menthe*’s aphrodisiac capabilities are overshadowed by the bright green color and fly that sits in each glass, while the jacket’s sewn-in bra is covered when worn.
Houglan

Dali’s Third Mask: The Powerful Businessman

In an attempt to maintain the Surrealistic need to control his fears, Dalí’s third mask, influenced by his father, is characterized by his manner of dressing himself with pieces that symbolize masculinity, power and wealth. Salvador Dalí Cusí, Dalí’s father, was a successful notary, a profession that exemplifies his political and social power. In Everybody’s Autobiography, American novelist Gertrude Stein links Dalí’s rebel behavior to him having a notary as a father: “they have a violence in freedom but they are never free, that is what it is to be a notary’s son” (11-12). Throughout Dalí’s lifetime, the relationship between the father-and-son duo was damaged and ill-fated, however his father still serves an important role for the artist’s personal and public life as detailed in his Secret Life. Dalí discloses in his autobiography the preface to a collection of notes that his father wrote in 1925 related to every publication published in the press about the Surrealist. Although Dalí Cusí offered his son various platforms to continue with his artistic endeavors, he made it very clear that he considered art as a hobby rather than a career:

We, his parents, did not wish our son to dedicate himself to art, a calling for which he seems to have shown great aptitude since his childhood. I continue to believe that art should not be a means of earning a livelihood, that it should be solely a relaxation for the spirit to which one may devote oneself when the leisure moments of one’s manner of life allow one to do so. (154)

Acknowledging the young Surrealist’s artistic talent, Dalí’s father does note that he in fact cannot deny his contentment with his son’s accomplishments (Dalí 154). It becomes apparent that Dalí strives for his father’s approval, influencing the imagery depicted in his artwork and his visible mask. A similar portrayal of Dalí Cusí as a well-dressed businessman is visible in both of
the Surrealist’s paintings entitled *Portrait of My Father*, one in 1921 and the other in 1925 *(Figure 14 and 15)*. Although in the earlier portrait Dalí paints his father as wearing slightly more formal garments associated with wealth such as a pocket watch and bowtie, both paintings illustrate the formality of his father’s attire. Dalí’s visual representations exemplify the power, wealth and masculinity exuded by his father.

I find it curious that Dalí often mimics his father’s attire and masculine aesthetic that are visible in Dalí’s distinct portrayals of his father. Although the two often found themselves engulfed in a quarrel, Dalí’s father possessed two distinctly admirable traits that the artist clearly envied and desired: financial success and popularity. Working as a notary, Dalí’s father’s financial success is attributed to his high level of intelligence and skills, allowing him to act as the provider for his family. The Surrealist not only admired his father’s professional success, but also recognized his popularity, describing his father as “one of the most esteemed men of the town” (Dali 36). Dalí’s third look, the successful businessman, is perfectly captured in the
photograph presented in Figure 16. Mirroring his own representations of his father, Dali exemplifies wealth and success as he is photographed wearing a perfectly fitted double-breasted chalk stripe suit, tie and pocket square.

Without a doubt, Dalí’s mustache is his most iconic asset, his trademark, further helping in distinguishing the Surrealist from other public figures. When asked if his mustache was a joke during his appearance on the American game show *The Name’s the Same* in 1954, Dalí responded, “It’s the most serious part of my personality. It’s a very simple Hungarian moustache. Mr. Marcel Proust used the same kind of pomade for this moustache” (Rrgomes).

The initial 1954 publication and republication in 1984 of *Dalí’s Mustache*, a photographic collaboration between Dalí and Phillippe Halsman, exemplifies the extent to which the Surrealist’s facial hair became an iconic trademark for his public image (Dalí). The artist’s mustache becomes the book’s central protagonist, photographed over the span of thirty years and styled within twenty-eight photographs (Secrest 233). *Dalí’s Mustache* contains a brief preface that was composed by the Surrealist himself. After mentioning important scholars and figures who were similarly branded for their facial hair like Plato and Leonardo da Vinci, Dalí provides the reader with a particularly suggestive statement: “But it was the 20th Century, in which the most sensational hairy phenomenon was to occur: that of Salvador Dalí’s mustache” (6). In a seemingly narcissistic manner, Dalí describes his mustache as being a worldwide icon by linking his name, a key element of his public identity, to his mustache.

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4 Similarly, Dalí’s mustache became such a principal trademark for his image and his career that according to Amanda Lear, he received a staggering five thousand dollars from Peter Brown, a personal assistant for the Beatles, in return for a single strand of hair from Dalí’s moustache for Ringo Starr (73). Dalí, however, deceptively presented Brown a twisted piece of a plant’s weed found in Cadaqués instead of an actual hair of his moustache, showcasing not only Dalí’s deceptive behavior, but also to what extent he cherished the wellbeing of his mustache (Lear 73).
On December 14, 1936 Dalí was featured on the front cover of *Time* Magazine, awarding the Surrealist the ultimate form of public praise and publicity (Gibson 422). Photographed by the famed photographer Man Ray, the portrait seen in Figure 17 offers the American public a simple yet iconic image of Dali. Within its pages, the American magazine extolls Dalí’s career and the popularity of Surrealism in the United States, claiming that “Surrealism would never have attracted its present attention in the U.S. were it not for a handsome 32-year-old Catalan with a soft voice and a clipped cinemactor’s moustache, Salvador Dalí” (Gibson 422). Compared to the Surrealist’s comment on the importance of his mustache, from the viewpoint of American society, this statement featured in *Time* powerfully highlights Dalí’s physical look as one of the foundational elements of his flourishing world wide success. Dali, although unfamiliar with the extent of how widely read *Time Magazine* was, found that after this issue’s publication, for the first time in his career the American public began to recognize him on the streets of New York (Gibson 422). Dalí, captivated by his newfound worldwide fame, noted that “fame was as intoxicating to me as a spring morning” (Gibson 422).

**Dressing the Female**

The manner in which Dalí fashions his mask and identity using garments that represent masculinity, power and wealth greatly contrast with the arguably misogynistic way in which he
dresses and portrays the female figure. In an attempt to maintain control over the female, Dalí similar to other male Surrealists, manipulates and distorts the female figure in his fashionable works of art. When analyzing Dalí’s self-fashioning of his visible and changing identity, it becomes essential to understand the origins behind the male Surrealist’s distinct portrayal of women. In *The Beribboned Bomb: The Image of Woman in Male Surrealist Art*, Robert Belton employs a historically specific framework in his study of the male Surrealists’ misogynistic portrayal of the female. Belton argues that the artistic movement of Surrealism was conceived in part by the repressed erotic desires that were considered inconceivable by bourgeois’ morality:

All men, regardless of social standing, were alienated by the day-to-day existence which prevented them from realizing their desires. They conceived of a Surrealist revolution which would go beyond mere political insurgency to transform the world itself and the ways in which lives were led. In the place of armed insurrection, they offered a model of gratification based in part on the wish-fulfillment discerned by Sigmund Freud in dreams—a psychic mechanism of satisfaction that presumably knew no class barriers. (7)

In essence, Surrealism was founded and celebrated by artists as a platform to visually portray their erotic desires that at the time were chastised by societal norms. Belton argues that in an attempt to satisfy their desires, male Surrealists constructed an image of “Woman” (16). Belton appraises the male Surrealistic representation of woman, “beribboned bomb,” as attractive and volatile (16). I find it essential in my analysis to examine the portrayal of the female figure, a foundational pillar of the Surrealism Movement. Surrealism would be nothing without women, a non-existent artistic movement, for Surrealism is women. The female figure is Surrealism’s central subject and source of inspiration, represented as both erotic and enlightening.
Informing my analysis is Austrian psychologist Sigmund Freud’s castration theory, a central tenet for Surrealists, and one that directly relates to Dalí’s idea of fetishism and control. Freud argued that at a young age, a boy suffers a traumatic discovery of the absent maternal penis on his mother’s body, causing him to obsess or fetishize a material substitute for a secretly desired individual (Bradley 45). Furthermore, the boy’s realization of the missing maternal phallus instills extreme fear of castration by the female genitalia. In his compelling study “Surrealism and Misogyny,” notable scholar Rudolf Kuenzli alludes to the male Surrealist’s image of women:

Women are to the male Surrealists, as in the longstanding traditions of patriarchy, servants, helpers in the forms of child muse, virgin, femme-enfant, angel, celestial creature who is their salvation, or erotic object, model, doll-or she may be the threat of castration in the forms of the ubiquitous praying mantis and other devouring female animals. (19)

The female is then represented as both a muse, but more importantly as an agent that holds perilous power over the male.

As Kuenzli notes, the personification of a woman as a praying mantis due to her threatening nature was commonly used by male Surrealists, especially Dalí. The Surrealist obsession with the praying mantis derives from the female insect’s tendency to devour her sexual partner. In her article “Surrealism’s Praying Mantis and Castrating Woman,” Ruth Markus articulates that the teeth of praying mantis “have come to symbolize both cannibalism and castration. Represented by a mouth filled with threatening fangs or with a toothed vagina designed to castrate any penetrator, she becomes Surrealism’s other main trope, the vagina dentate” (35). Although already referenced in my previous chapter, Dalí’s 1929 painting *The
Great Masturbator (1929) serves as an equally important archetype for the portrayal of a female as an insect with similar representational qualities to that of a praying mantis. Characterized by fear and sexual desire, The Great Masturbator is a reflection of Dalí’s spiritual and sexual awakening upon meeting his future wife Gala for the first time (Gibson 282-283). As seen in Figure 18, this particular painting depicts a grasshopper which in its attachment to Dalí’s face, substitutes the image of his mouth (Markus 36). In analyzing The Great Masturbator, Markus articulates that:

Dalí did not, apparently, feel entirely comfortable; he was both distressed by the fact that he had taken his friend’s wife, and he also feared that she would take advantage of his boundless love and swallow him up entirely. Gala evoked the conflict between his fear of impotence and his strong erotic urges. The “great masturbator,” then, is actually Dalí himself, who fears being castrated by Gala; and Gala, who is both loved and feared, is the mantis, or in this painting, the grasshopper.” (36)

Dalí’s English muse, Amanda Lear, also references his sexual fear of castration by recounting Dalí’s observation: “it is the eternal myth of the praying mantis who devours her male. Look, the girls are fine and healthy while the men are chosen from the most lamentably pathetic specimens, and look as if their blood has been sucked out of them” (50). While he uses grasshoppers and the praying mantis to represent the dangerous power of females, Dalí’s description of men as
“pathetic specimens” illustrates their adversely weak character. The extent to which Dali feared grasshoppers was extensive as described by the Surrealist himself in *The Secret Life*:

I am thirty-seven years old, and the fright to which grasshoppers cause me has not diminished since my adolescence. On the contrary. If possible I should say it has perhaps become still greater. Even today, if I were on the edge of a precipice and a large grasshopper sprang upon me and fastened itself to my face, I should prefer to fling myself over the edge rather than endure this frightful “thing.” (128)

Although central to this chapter, it is important to note that Dali’s childhood fear of grasshoppers does not relate solely to his sexual anxiety. Markus notes that in addition to symbolizing Dali’s fear of vagina dentata, the grasshopper embodies Dali’s irrational and “deep-rooted fear of his father, a strict notary whom Dali feared as a Saturn devouring his children” (36). Spanish artist Francisco Goya in his painting *Saturn Devouring His Son* similarly alludes to Greek myth of Titan Cronus who out of fear of being overthrown by his children, ate them.

According to Nanita Kalaschnikoff, Dali’s voice would alter at the smallest danger of sexual intimacy noting that, “Sexuality for him was always a monster and he never overcame the anxiety it produced in him. That was his tragedy.” (Gibson 369) In his memoir *The Unspeakable Confessions*, Dali identifies two dominant sources of his sexual anxiety:

At the time I was suffering from two obsessions that paralyzed me. A panic fear of venereal disease. My father had inculcated into me a horror of the microbe. This deep anxiety has never left me, and has even driven me to bouts of madness.

But above all, for a long time I experienced the misery of believing that I was impotent. Naked, comparing myself to my school friends, I discovered that my penis was small, pitiful and soft. I can recall a pornographic novel whose Don Juan machine-gunned
female genitals with ferocious glee, saying that he enjoyed hearing a woman creak like a watermelon. And this feeling of weakness ate away at me. I tried to hide the anomaly, but often I was the victim of inextinguishable attacks of laughter, hysterical, even, which were a sort of proof of the disturbances had agitated me profoundly. (89)

In reference to the first obsession that paralyzed him, Dalí claimed that his father placed on the piano an extremely graphic medical book on venereal diseases (Gibson 112). Although it is uncertain whether to deem this event as factual or as a ‘false memory’ as conceived by Dalí, it remains important to consider this story as Dalí’s own rational explanation for his sexual fears. Dalí’s fear of impotence references his own self-described weak nature, incapable of satisfying the female, alluding to his appraisal of men as weak. Amanda Lear remarks that Dalí, overcome with anxiety, was in constant search of comfort:

[Dali] explained that man has this fundamental need to return to the prenatal state-- to relive the bliss, the warmth and the comfort of his mother’s womb. Quite naturally man tries to recreate these same surroundings in his home. Dalí himself liked the atmosphere to be all encompassing, soft and reassuring. (68)

I will analyze important spatial elements in my fourth chapter, however, it is important here to note that Dalí’s sexual anxieties paralyzed him to such an extent that he crafted the design of his home to be as comforting as possible.

Similarly, in an attempt to overcome their sexual anxieties and gain a sense of control and comfort, in particular over the fear of castration, male Surrealists often manipulated and distorted the image of the female figure. In “Surrealism and Misogyny” Kuenzli concludes that:

Faced with the female figure, the male Surrealist fears castration, fears the dissolution of his ego. In order to overcome his fears, he fetishizes the female figure, he deforms,
disfigures, manipulates her; he literally manhandles her in order to reestablish his own ego, and not his own informe. (24)

The 1951 photographic collaboration between Dalí and *Life Magazine* photographer Philippe Halsman, *Voluptate Mors*, perfectly exemplifies the manipulation of the female figure by the male Surrealist ([Figure 19](#)). The photograph features Dalí in the forefront and seven nude female models who are carefully positioned to form an image of a large skull. The feet of the models are even creatively positioned to portray the teeth of the skull. *Voluptate Mors* embodies a male Surrealist’s depiction of women with its connection to fetishism. The most apparent parallel to Freud’s argument on fetishism is the contrasting nature of Salvador Dalí as a male versus the female models. This photo embodies a fusion between *eros*, erotic or sexual love, and *thanatos*, death. The female bodies form the image of a skull, which represents a sense of danger and destruction. The title itself, *Voluptate Mors*, is translated to ‘death in the voluptuous,’ which shows the deathly power that a female’s body can hold. Due to the nude nature of the female bodies compared to the fully clothed Salvador Dalí, the formation of a skull represents the danger of castration, which echoes Freud’s theory on fetishism. Although Salvador Dalí is wearing garments that are most commonly associated with societal power and financial wealth mirroring the image of his father, Dalí’s face and body language remains fearful and insignificant. The cane that Dalí holds takes on a phallic-like representation, as he tightly grasps onto it not wanting to let it go. The cane therefore
transforms into a physical representation of Dali’s attempt at overcoming the fear of castration by protecting his phallus.

The bizarre positioning and distortion of the female models is Dali’s attempt at seizing and maintaining his power over his fear of castration. The female figures are pieced together, much like Legos, to form the image of a skull. These positions are not comfortable, nor are they normal, they impeccably form the image of a skull. Amanda Lear comments on Dali’s fascination with contortionists which perhaps inspired the drastic distortion of the female bodies exemplified in *Voluptas Mors*: “Dali was particularly impressed by the contortionists--incredibly flexible Russian girls who twisted their bodies into such bizarre positions that they seemed hardly human” (158). Just like Dali’s frantic grasp on his cane, the positioning of the models refers back to the male Surrealist’s irrational fear of castration by the female genitalia.

The *Skeleton Dress*, a 1938 collaboration between Elsa Schiaparelli and Dali echoes the association between the female figure and death found in *Voluptas Mors* (Figure 20). In addressing the thin nature of his dear friend Amanda Lear’s figure, Dalí asserts that, “the skeleton is of the utmost importance … it is always the structure which matters and is all that remains after death” (Lear 10). Meryle Secrest claims in her biographical work on the fashion designer, *Elsa Schiaparelli: A Biography*, that a sweater that inspired the

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5 In her description of a shop located in Barcelona’s Plaza Real, Amanda Lear simultaneously demonstrates her insight and knowledge of Dali’s desires while further exemplifying the Surrealist’s fascination with skeletons: “There was also a shop selling all the things Dali adored the most: skeletons, stuffed animals, molecular models, and all the rest” (161).
Skeleton Dress was Schiaparelli’s first incursion into Surrealism (81). In describing the Surrealistic sweater, which was very similar aesthetically-speaking to the Skeleton Dress, Secrest states “[The sweater] was decorated with fine white lines, following the lines of the ribs so that, when she wore it, the helpless owner looked as if she were being seen through an X-ray” (81). The Skeleton Dress as well as Schiaparelli and Dali’s other fashionable works were considered to be “extraordinarily original” in the fashion world for their avant-garde designs defying the traditional nature of the fashion industry (Secrest 81).

In “Salvador Dalí’s Lobsters: Feast, Phobia, and Freudian Slip,” Nancy Frazier examines Dalí’s iconic use of a lobster and the symbolism behind it. Frazier points out that the famed British patron of Surrealism, Edward James, was the inspiration behind Dalí’s Lobster Telephone (Figure 21). While hosting a dinner party, James and his guests threw the lobster shells onto the ground and by luck one fell onto a telephone thereby inspiring one of Dalí’s most famous works. James then commissioned Dalí to produce sketches and a functional telephone with a lobster as the receiver (Frazier 16). It is important to understand the Freudian castration theory when discussing the symbolism behind Dalí’s lobsters. Sigmund Freud argued that a boy’s traumatic discovery of the absent maternal penis on his mother’s body, causes him to obsess or fetishize a material substitute (Bradley 45). Stemming from this childhood discovery is then the fear of castration by the female which serves as the basis for Dalí’s use of lobsters as a symbol of danger and castration. In 1939 Dalí and George Platt Lynes engaged in a photographic collaboration entitled “The Dream of Venus”
during the New York World’s Fair. One of the photos shows Salvador Dalí grasping the nude body of a female figure. A lobster is placed directly in front of the female’s pelvic area, which symbolizes Dalí’s irrational fear of castration by the female. The lobster’s claws hold a powerful ability to lacerate other objects, making them the perfect Surrealist symbol for castration.

Dali’s symbolic use of the lobster not only embodies the male Surrealist’s fear of castration, but also another founding pillar of Surrealism: contradiction and duality. As Frazier points out, it is fascinating and paradoxical that this vibrant red lobster becomes a symbol for the danger of castration by the female figure because a lobster only becomes this color when it is dead and powerless (Frazier 19). In *Persistence of Memory: A Personal Biography of Salvador Dalí*, Lear comments on the reason why Surrealist was apt to use the marine crustaceans when dressing the female figure:

This is the reason he loved lobsters: unlike humans, they carry their skeletons on the outside, and their flesh inside. The girls who posed for him all had to have prominent hips in order to pass his test of “top quality.” I realized that for Dalí this quality was of vital importance and I wondered whether I possessed it. (Lear 10)

The contradictory anatomical nature of lobsters when compared to humans further exemplifies Dalí’s infatuation with using lobsters as a Surrealistic symbol whether as a form of material culture or performance art.
In 1937 Dalí collaborated with Schiaparelli in the design of *The Lobster Dress*, a perfect emblem of Surrealist design (Figure 22). The dress is made of white organza and it features a large lobster printed on its gently flared skirt (Secrest 145). Inspired by his Surrealistic admiration for contradictions and irrationality, Dalí’s seemingly elegant design contradicts its sexual and death-infused symbolism. Although the Dalinian lobsters were a sexually suggestive device referencing castration and sexual fantasies, Wallis Simpson chose to wear *The Lobster Dress* just prior to her marriage to the Duke of Windsor due in part to the dress’s graceful aesthetic (Secrest 145). In the six-page 1937 June spread about the duchess, American *Vogue* featured photos of Wallis elegantly posing in her Surrealist *Lobster Dress* at the Château de Candé (Figure 23). In her study of the collaborations between the creative duo, Meryle Secrest notes, “The success of the Schiaparelli-Dalí collaborations had hinged upon Schiaparelli’s ability to transform what were bizarre, even macabre, ideas into wearable, flattering garments” (148). Secrest goes further, claiming that Schiaparelli had to even stop Dalí from spreading actual...
mayonnaise on the dress’s lobster design (148). Schiaparelli’s practicality provided a much needed balance to Dalí’s Surrealistic inclinations, resulting in a successful array of fashion collaborations. During my 2016 internship with the online luxury retailer Moda Operandi, I came across a deck of fashion cards in which important garments and styles are defined and paired with their historical background. I instantly recognized the image of Dalí’s Lobster Dress that served as the visual representation for the term “Surreal” (Figure 24). The Lobster Dress’s Surrealistic symbolism, history and pathway to mainstream of popular culture justify my claim that it serves as the quintessential example of a Surrealistic fashionable object.

The most crucial apparatus utilized in the fashion industry to produce fashionable garments is also frequently referenced in the works of male Surrealists as an emblem for the act of and their fear of sexual intercourse: the sewing machine. The artists were intrigued by French poet Comte de Lautréamont’s employment of striking and creatively unique similes in his The Songs of Maldoror. The Surrealists were captivated by Lautréamont’s work to such a great extent that Surrealism adopted as their central motto the poet’s dictum in which he describes an
adolescent boy’s beauty as being “as beautiful as the chance encounter of an umbrella and a sewing machine on a dissection table” (Choucha 63). The contradictory nature of illogically combining commonly used objects like a sewing machine and umbrella to the morbid dissection table represent the exact “logical suspension of meaning” that the Surrealists desired (Choucha 63). In referencing Lautréamont’s notable impact on Dali’s life and artwork, Ian Gibson states, “Another author affected Dalí almost deeply as Freud, and stimulated him in his search for inner liberation: Isidore Ducasse, self-styled Comte de Lautréamont, whose The Songs of Maldoror was one of Surrealism’s most revered sources” (157). Given his consideration of The Songs of Maldoror as one of the most influential publications on Surrealism, Dali often references the themes found in Lautréamont’s work in his own paintings. Dali’s 1941 painting Sewing Machine with Umbrellas in a Surrealist Landscape alludes directly to the haphazard nature of his combination of objects found in The Songs of Maldoror (Figure 25). As a form of adulation to Lautréamont’s impact on Surrealism, Dali was solicited to produce a series of prints in 1930 that depict the vivid imagery found in Les Chants de Maldoror (Wye 98). Two of his prints in particular, Les Chants de Maldoror: Sewing Machine, exemplifies a facet of Surrealism that differs from the movement’s love for contradictions and the irrationality exemplified by automatism. This print alludes to the dark nature of what a sewing machine represents in the Surrealistic world: sexual intercourse and the

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6 In honor of Lautréamont’s dictum Man Ray’s 1920 Sculpture, The Enigma of Isidore Ducasse, features a sewing machine wrapped in a blanket and tied with a string.
resulting fear of vagina dentate (Figure 26 and Figure 27). Ian Gibson illustrates Dalí’s usage of the sewing machine motif when describing Dalí’s prints:

The ploughed earth plays the part of the dissecting table; the fork plunged into it that of the scalpel; the man and the woman those of the umbrella and sewing machine. As Dalí had learnt from Freud and the sewing machine as obviously represents the castrating female. With her needle the female ‘empties’ the male just as the mantis kills her lover, causing the penis-umbrella to subside. (368)

Dalí not only alludes to the Surrealistically symbolic sewing machine in his visual works of art, but he also referenced the fashion machine in his daily vocabulary. Amanda Lear shares another inside look at the quotidian life of the Surrealist and his close-knit group of friends: “You know that members of the Court have their own vocabulary for describing certain things…. And instead of making love we talk about the ‘sewing machine’, because of the up and down jerking, just like a sewing machine” (44). I find Dalí and his social circle’s vernacular to be thought-provoking for the reason that it alludes to the Surrealist’s incomprehensible fear of sexual intimacy and his aberrant fear of castration. With this very statement, Dalí describes an auditory and oral canvas, his vernacular, used as an expressive outlet to describe his fears, differing from his use of symbolism in his visual works. The manner in which Dalí represents his anxieties elucidates the severity of the impact these fears had on his life.
In the conclusion of this chapter, I contend that Dalí’s need for comfort and security prompted by his lifelong sexual anxieties provides reasoning to his style of dress compared to how, within his works of art, he dressed and presented the female body. Amanda Lear provides an intimate look into Dalí’s private life, recalling that upon her opening the Surrealist’s bedroom and finding him barely dressed, Dalí exclaimed:

You should never have seen that! And worst of all, you have now seen me with my houseface…. To be surprised in his slippers and with his hair a mess, unprepared to meet the outside world, was a catastrophe for Dalí. It was exposing his most intimate side, like a woman without make-up. This “house-face” represented the vulgarity and mediocrity that he disliked so much in the bourgeoisie. He felt himself diminished and disadvantaged and therefore hated me to see him in that state. (61-62)
Through Dali’s association of his “house-face” to his hatred of the bourgeoisie, the Surrealist has also inadvertently referenced the origins of why the works of male Surrealists focus so heavily on manipulating the female figure. In my previous reference to *The Beribboned Bomb*, I identified Robert Belton’s rationalization of the male Surrealist portrayal of the female through his claim that the Surrealism Movement was a consequence of the repressed erotic desires that were deemed unimaginable by bourgeois morality (7-16). In consequence, I assert that the three distinct Dalinian masks that I have identified as being the Prideful Catalan, the Surrealist Spectacle and the Powerful Businessman are also spurred by the Surrealist’s persistent disgust of the bourgeoisie. Provoked by his anti-bourgeois sentiments and desire to control and protect himself from his irrational sexual fears, Dali fashions both his public identity and his representation of the female body.
Chapter 3. Dalí’s Fashionable Material Culture: Luxury Goods and the Mass Market

“He represented many of the things I most detested: riches, luxury, routine, social conventions and the accompanying hypocrisy.”
-Amanda Lear describing Salvador Dalí in The Persistence of Memory

In this chapter I analyze the undeniable connection between the fashion industry and Surrealism, identifying various forms of fashionable material culture that Dalí produced and designed during his stay in the United States. In 1940 Dalí and Gala were able to secure a trip to New York aboard the American Export Line Excambion, permitting their escape from the war-engulfed Europe (Gibson 458-459). In his autobiography The Secret Life, Dalí characterizes himself and his prior arrival from his first visit to New York as an explorer ready to conquer all that the States had to offer: “New York salutes me! But immediately the pride of the Catalan blood of Christopher Columbus which flows in my veins cried to me, “Present!” and I in turn saluted the cosmic grandeur and the virgin originality of the American flag” (331). It was not until his second visit to the States, arriving in 1940, where the Surrealist would spend the succeeding eight years until 1948 successfully exploiting and indeed conquering American consumerism for his own financial benefit. In her biography, Amanda Lear comments on the extent to which Dalí loved financial prosperity and the glamour that surrounds the luxury industry, commenting “He represented many of the things I most detested: riches, luxury, routine, social conventions and the accompanying hypocrisy” (59). Dali on the other hand goes on to describe the significance of his eight-year visit for his career claiming that, “The second voyage to America had just been what one may call the official beginning of ‘my glory’” (344).

In a seemingly dismissive and contrasting tone to Dalí’s, Ian Gibson judges Dalí’s decision to engage in a multitude of new ventures during his stay in America, stating, “Excellent taste was the last thing that concerned a painter whose aim, he often said later, was to cretinize the public.
As the flow of commissions increased, Dali began to prostitute himself more and more” (486). By utilizing the phrase “prostitute himself,” Gibson blatantly deems that Dalí’s production of material culture holds no artistic value. The entirety of this chapter functions, therefore, as a rebuttal to Gibson’s statement in an attempt to show the importance of Dalí’s production of fashionable material culture. By focusing on two distinct forms that Dalí produced, I distinguish between the exclusivity embodied in luxury goods compared to the profitability of mass marketed consumer goods. I will analyze Dalí’s collaborations during his stay in the United States as his genuine intent to further promote the Surrealistic cause.

Dali’s obsession with all things luxury did not diminish when in 1940 he left Europe, the home of the top luxury fashion brands, but rather it flourished. Utilizing fashion scholar Uche Okonkwo’s work *Luxury, Fashion, Branding*, I argue that luxury goods such as the material culture designed by Dalí are intrinsically Surrealistic because they are objects of desire that project a sense of fantasy to consumers. Okonkwo argues that “luxury products are ‘cravings’ and sometimes ‘wishes’, rather than functional needs, therefore there is a continuous yearning to possess them whether or not they are required by the consumer” (63). The particular luxury objects of study that I examine originate with Dalí’s decision while residing in the United States to paint wealthy and well-known female socialites. I connect the representational elements of these female figures’ wealth as portrayed in Dalí’s portraits to his own jewelry collection, which is currently on exhibit in the Dalí museum in Figueres.

On the advice of his wife Gala who often acted as his financial consultant, in the 1940s Dalí engaged in numerous fashionable ventures that were readily available for purchase for his entire fan base regardless of their financial standing. In this section, I will analyze the Surrealist’s decision to produce a line of perfume, his collaborations with fashion magazines like
Harper’s Bazaar and Vogue, and the performativity of his work with film executives like Walt Disney. These modes of material culture are clear examples of how fashion allows the everyday consumer to daydream and escape reality by indulging in an accessible form of luxury.

**The Fashion Object as Surrealistic**

Central to my analysis of Dalí’s creation of fashionable material culture is the former curator of the Costume Institute of the Metropolitan Museum of Art, Richard Martin’s study on the fashion object within his work *Fashion and Surrealism*. In previous chapters I have focused on Dalí’s self-creation of his identity and how he portrays and represents himself using wardrobe as my objects of study. Within this chapter, however, I intend to study Dalinian products and designs as fashion objects to further show the importance that dress has had on the Surrealist’s own identity and his career. Both Surrealism and the fashion industry centers on the artists’ fascination with Surrealist objects, the interpretation of the female body, and Surrealistic contradictions. The foundational parallels between the fashion industry and Surrealism certainly provoke a clear affinity between the pairing, but as Martin notes it was not until the 1930s when the art movement took hold of the fashion world (11). Commenting on the undeniable chemistry between fashion and Surrealism Martin ascertains:

> But when Surrealism came to fashion it was with fervor. Overtaking the fashion arts with zeal, Surrealism has never left. Ideas about fashion presentation in magazines, window display, and apparel have changed in the intervening years, but Surrealism remains fashion’s favorite art. (11)

Utilizing Max Ernst’s 1919 lithographs *Fiat modes, pereat ars*, Martin claims that Ernst acknowledged and predicted the Surrealist obsession with fashion (14). In his study of Ernst and the fashion industry, Martin uses Ernst’s 1920 collage *The Hat Makes the Man*, pictured in...
Figure 28 to emphasize the importance of the fashion object on advertising (14-18). Martin contends: “Thus, in a popular image-and a popular expression-Ernst realized the dramatic and suggestive potential of the fashion object, but also that moment when the article of clothing is the metaphor, metamorphosis, and metaphysics of the man” (14). The fashion object as detailed by Martin echoes the Surrealist object. In The Secret Life Dalí describes the Surrealists’ obsession with objects, claiming that, “The Surrealist object had created a new need of reality. People no longer wanted to hear the ‘potential marvelous’ talked about. They wanted to touch the ‘marvelous’ with their hands, see it with their eyes, and have proof of it in reality” (313). Martin’s conjecture of the fashion object itself as being is inherently Surrealistic forms this chapter’s theoretical basis, however, within the body of my analysis I will study several distinct categories of fashion objects to elucidate how each particular product is evidently Surrealistic.

LUXURY GOODS: Socialite paintings

Dalí’s decision to compose a multitude of portraits of famous and wealthy female socialites during his exile from war-stricken Europe, further demonstrates his obsession with luxury goods and the ability of Surrealism to represent an individual’s social status. Gibson remarks that, “Dalí’s view of human relations was basically that others were there to be used […] Foremost among those to be used were, of course, the rich. In America Dalí soon realized that the best way to extract huge sums from these fortunates was to persuade them to let him paint their portraits”
While in New York, Dalí was commissioned to paint a portrait of Helena Rubinstein, a wealthy socialite and patron of Dalí (Shanes 203). Helena Rubinstein, a Polish immigrant, founded a cosmetic beauty empire, allowing her to enter the much coveted and glamorously elite social circles of the fashion industry in Europe and the United States (Shanes 203). Dalí’s portrait of Rubinstein, entitled *Princess Arthchild Gourielle-Helena Rubinstein*, was completed in 1943, but I argue that stylistically it differs from his other works during this decade (Figure 29). I identify for analysis two important details: first, the disparity between this work and others in which he similarly pays homage to the Catalan coastline, and second, Dalí’s portrayal of Rubinstein’s jewelry.

Exemplified in the Surrealist’s portraits of American socialites is Dalí’s continued use of Cadaqués’ Mediterranean scenery as a reference to the importance of his heritage. It is important to note that Dalí did charge $5,000 for a portrait that aesthetically appears a bit tame in comparison to his other Surrealistic works during this decade (Rutherford 82). Dalí similarly uses the Costa Brava rocks in his 1929 painting *The Great Masturbator*, however, in a slightly more stylistically Surrealist fashion, Dalí

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7 During his eight year stay in the United States, Dalí painted portraits of other wealthy female socialites such as fashion icon Mona Bismark (*Portrait of Mrs. Harrison Williams*, 1943) and Dorothy Spreckles, the daughter of Alma de Bretteville Spreckels an important public figure and philanthropist in the city of San Francisco (*Portrait of Dorothy Spreckels Munn*, 1942) (Gibson 478).
transforms the entirety of his face to embody an actual rock outcrop found in Cadaqués (Figure 30). It is curious that Dali did not further distort Rubinstein’s image to a degree that would be easily identifiable as Dalinian. The artist simply painted the socialite’s face attached to the iconic rock formations rather than transforming her head to depict the shape of a rock formation. In describing Dalí’s portrait of Rubinstein, scholar Eric Shanes notes that “As always, Dalí’s technique and attention to the appearances of things is impressive, but the portrait seems slick and artificial in its lack of any convincing intensity of vision or authentic Dalinian insanity” (203). Art critics overwhelmingly responded unfavorably to Dalí’s 1943 Knoedler exhibition in which he showcased a variety of his paintings of wealthy female figures including the portrait of Rubinstein (Gibson 478). In reference to this very art exhibit, a critic wrote in the New York Sun that, “there is no exhilaration in the portrayals. Nothing but plodding, plodding workmanship and an infinity of detail. So much for so much. Even the attempts to laugh off the money go for nothing” (Gibson 478). The critic’s denunciation of Dalí’s portraits continues with his specific assessment of the artist’s painting of Helena Rubinstein: “The Princess Gourielli’s face is carved upon a mountainside like the Gutzon Borglum monstrosities out west. It’s not at all interesting […] One’s sympathies are all with the artist. So much effort is worthy of better direction” (Gibson 478). Rubinstein, who was also known by her false title Princess Gourielli, similarly disapproved of her portrait by Dalí, requesting in return that he paint three frescoes in her Manhattan apartment (Gibson 479).

Although Princess Arthchild Gourielle-Helena Rubinstein was roundly criticized for its subdued display of Surrealistic imagery, it merits further analysis. The Polish socialite is portrayed as a beautiful young woman despite her age of seventy-eight. Additionally, Rubinstein is decorated in her own glamorous jewels which in 1941 her jewelry collection was estimated to
be worth over one million dollars in 1941, illustrating her power and wealth over the masses ("Helena Rubinstein"). Despite the criticism of Dalí’s portrait of Rubinstein, I suggest that the Surrealist was not primarily motivated by money, but rather his natural fascination with the cosmetics entrepreneur. Rubinstein embodied the powerful, controlling and potentially dangerous female figure represented in most male Surrealist works. Further exemplifying Rubinstein’s dominance over others is Gibson’s comment that the female business leader could “direct men and women around the world like a dictator” (479). Gibson goes on to quote Dalí’s *Unspeakable Confessions* in which the Surrealist describes Rubinstein’s bedroom as the space where “[Rubinstein] nestled like the minotaur in the heart of the labyrinth and waited for her prey in an immense transparent bed, the legs and incurved half-canopy of which were fluorescent” (qtd. in Gibson 479). Dalí’s statement clearly illustrates that for Dalí, Rubinstein was a real-life Surrealistic portrayal of the female, a figure who exudes a sexual and dangerously powerful aura. The painting marks the glorious moment when Dalí entered the socialite scene by successfully fashioning his self-identity as a celebrity who mingles with the world’s wealthiest. Gibson discloses the extent of how much the artist admired the wealthy socialite:

Dali and Rubinstein were two of a kind. He had never seen anyone bedecked in so many jewels, heard anyone talk so unashamedly about their wealth. Her monologues always came back to money, to how much she had made and how much more she was going to make. Money was her religion, her only criterion of success. Dalí felt that he could readily have made her his ‘vestal virgin’, for she inspired him to make even greater efforts to ensure his own rise to spectacular opulence. (479)

For Dalí, Rubinstein and her luxurious jewels epitomized surrealistic objects of desire and power that he hoped to obtain, ultimately inspiring his next luxury business venture.
With clear inspiration from the wealthy female socialites he painted less than a decade prior, by the late 1940s and early 1950s Dalí designed a collection of luxurious Surrealistic jewelry. During his stay in the United States, Dalí became acquainted with Ertman and Alemany, two jewelers based in New York (Dalí 127). Financed by The Catherwood Bryn Mawr Foundation, Dalí designed this collection of jewels that were produced between 1941 and 1958 (Dalí 127). Inspired by the Renaissance period and Leonardo da Vinci’s ability to produce artistic works outside of merely paintings, Dalí comments on his decision to design a collection of jewelry:

Paladin of a new Renaissance, I too refuse to be confined. My art encompasses physics, mathematics, architecture, nuclear science-the psycho-nuclear, the mystic-nuclear-- and jewelry-- not paint alone. My jewels are a protest against emphasis upon the cost of the materials of jewelry. My object is to show the jeweler’s art in true perspective-- where the design and craftsmanship are to be valued above the material worth of the gems, as in Renaissance times. (Dalí Jewels 11)

Acquired later by the Gala-Salvador Dalí Foundation, the Dalinian jewels are now on display in el Teatro Museo Dalí in Figueres (Dalí 127).

Fashion scholar and jewelry designer, Aja Raden analyzes jewelry’s historical power of symbolizing wealth, power, glamour and success in Stoned: Jewelry, Obsession, and How Desire Shapes the World. Raden emphasizes how an individual’s desires influence their behavior, stating that “All of human history can be boiled down to these three verbs: want, take, and have. And what better illustration of this principle than the history of jewelry? After all, empires have been built on the economics of desire, and jewelry has traditionally been a major form of
currency” (ix-x). She continues by asking herself why she wants or desires every piece of jewelry her mother owns, responding to her own questioning by stating:

It’s because they’re not just objects. Not by a long shot. Jewelry is symbol and signifier, a tangible stand-in for intangible things. It can mean not just wealth and power but also safety and home. It can evoke glamour or success or just your mom’s bed. (x)

It is important when studying jewelry as one of Dalí’s fashionable objects to emphasize its Surrealist nature. Similar to Raden’s view of jewelry’s relation to desire, is André Breton’s argument of *magique-circonstancielle*, a form of convulsive beauty, centering on the notion that something extraordinary can happen within everyday life (Krauss 35). Rosalind Krauss’s *Photography in the Service of Surrealism* insists that convulsive beauty refers to the idea that the Surrealist reality is unstable and constantly changing (Krauss 31). When desire and chance come together, the world has created a situation in which a force of attraction has taken place between two objects. *Magique-circonstancielle* is the notion that out of everyday life, something extraordinary can happen. A Surrealist’s *objets trouvailles* or found objects is then considered an instance of “objective chance, where an emissary from the external world carries a message informing the recipient of his own desire. The found object is a sign of that desire” (Krauss 35).

Just as Raden argues for the representational power of jewelry and Breton’s theory of the found object, the Dalinian jewels are also intended to represent and induce desire:

The jeweled pieces-- ornaments, medals, crosses, objets d’art- you find in this book were not conceived to rest soullessly in steel vaults. They were created to please the eye, uplift the spirit, stir the imagination, express convictions. Without an audience, without the presence of spectators, these jewels would not fulfill the function for which they came into being. The viewer, then, is the ultimate artist. His sight, heart, mind – fusing with
and grasping with greater or lesser understanding the intent of the creator-gives them life.

(Dali 21)

Intended to spur imagination, Dalí’s designs generally centered on reimagining body parts, portraying them by combining different exclusive jewels and materials. I contend that his fascination with jewelry itself stems from a particular piece from his own collection: His Cross of Isabella the Catholic. Similar to my claim in the previous chapter, Amanda Lear also consciously identifies distinct wearable items of the Surrealists; two of particular importance were his Alfonso XIII tie-pin in addition to his Cross of Isabella the Catholic (Figure 31). Lear emphasizes the jewelry’s importance through her references to the jewelry both discursively as well as visually in one of the eleven photographs featured in the biography (Lear 160). Lear retells some of the most monumental moments of her and the Surrealist’s relationship. In the first chapter, the British model recounts her initial meeting with Dalí in which the two discuss the artist’s Alfonso XIII tie-pin. Another anecdote retold by Lear is the crucially important day in which Dalí was to meet General Francisco Franco with hopes of receiving his approval in order to create Dalí’s own museum in Figueres (169). Lear remarks on Dalí’s nervous yet elegant demeanor:

He was wearing his grey morning suit and a top hat, as well as the Cross of Isabella the Catholic. He had carefully waxed his mustache and had had his hair done. […] I noted his Alfonso XIII tie-pin which was well displayed and watched him leave with pride. (169)
Lear’s mere decision to include Dali’s personal jewelry exemplifies the sentimental value the jewelry had for the artist. His personal jewels allowed him to feel a sense of comfort during stressful periods in his life, while also functioning as a symbol of his power and opulence.

In focusing on three of Dalí’s distinct jewelry designs, my analysis will begin with his 1949 *Ruby Lips* (Figure 32). This stunning 18 karat yellow gold piece features natural rubies which combine to form beautifully red colored lips paired with thirteen pearls forming the teeth (Dali 30). Dalí’s 1949 design *The Eye of Time* features a spectacular design fabricated from platinum (Figure 33). The brooch’s eyelid is made of baguette cut and round cut diamonds with an irregularly shaped rounded natural ruby forming the caruncle part of the eye (Dalí 46). The most elaborate and arguably the most Surrealistic of the three designs is undoubtedly Dalí’s 1953 *The Royal Heart* (Figure 34). Fabricated from 18 karat yellow gold, the heart and crown duo feature natural rubies, sapphires, emeralds, aquamarines, peridots, amethyst, diamonds and pearls (Dali 76). *The Royal Heart* surprises the onlooker with its Synchron motor allowing the bejeweled heart to come to life, beating repeatedly. The combination of luxurious and rare jewels provides a sense of exclusivity while its ability to move, invites the onlooker to fantasize. Dalí provides the meaning behind his jewelry designs when stating:

> My art – in paint, diamonds, rubies, pearls, emeralds, gold, chrysoprase- shows the metamorphosis that takes place; human beings create and change. When they sleep, they change totally- into flowers, plants, trees. In Heaven comes the new metamorphosis. The body becomes whole again and attains perfection. (Dalí 17)

Exemplified by the three Dalinian pieces that I have identified is Dalí’s tendency to design jewelry that depicts the transformative nature of the body.
MASS MARKET- Perfume

Striving for further financial success in 1946, Dalí decided to take part in a new career venture that differed greatly from his other business endeavors: producing a multitude of perfume products. Instead of focusing solely on an appeal to consumers’ visual perceptions, he began targeting their sense of smell. I find it curious that Dalí often comments on the use of perfume and scent in his anecdotes in The Secret Life. When detailing his own childhood memories during his first year of school, Dalí describes how as a self-described “rich child” he differed from the other students:

[…] I alone wore a sailor suit with insignia embroidered in thick gold on the sleeves, and stars on my cap, I alone had hair that was combed a thousand times and that smelt good of a perfume that must have seemed so troubling to the other children who would take turns coming up to me to get a better sniff of my privileged head. (36-37)

Although this potentially fictitious story is presented in Dalí’s fourth chapter titled “False Childhood Memories,” it is captivating that the Surrealist would identify both his wardrobe and his scent as a distinguishing factor between himself and his peers. Beyond Dalí’s use of scent to
differentiate himself from the others, Dali additionally uses smell as a way of determining his superiority. His association between status and scent is further illustrated when Dalí claims that, “society people were unintelligent, but their wives had jewels that were hard as my heart, wore extraordinary perfumes, and adored the music that I detested” (339). Within Dali’s description of the upper class, he admires the socialites’ jewelry and scent, further promoting the importance of the sense of smell as a sign of an individual’s social status.

Despite the seemingly unrelated nature of Surrealism and perfume, I maintain that Dalí’s new venture of producing perfume was a completely logical next business project for the artist. Richard Stamelman offers an in-depth historical account of perfume in his work *Perfume: Joy, Obsession, Scandal, Sin: A Cultural History of Fragrance from 1750 to the Present*. Stamelman identifies Surrealism as an important time period in the history of perfume, arguing that perfume is intrinsically Surrealistic in nature:

The ambiguity of perfume, as the fusion of the sensual and the spiritual and of the real and the imaginary provoked Surrealists to juxtapose the kinds of contradictory realities they sought to draw up from the dark well of unconscious life and to expose to the light of (the every) day. The power of perfume to generate overlapping movements of dissipation and concentration and to merge fusion with diffusion and confusion produced the chance encounter of opposites (the celebrated coincidence, for example, of an umbrella and a sewing machine on a dissecting table) which the Surrealists so passionately sought. (191)

Full of contradictions, perfume allows the wearer to wear a fragrance in the present time while perhaps simultaneously reminiscing about a memory that the perfume induced.
As exemplified in each chapter thus far, Dalí’s Catalan heritage and love for Cadaqués’ coastline form a central facet in the fashioning of his identity. In 1946 Dalí was commissioned by Elsa Schiaparelli to design a bottle for her perfume Le Roy Soleil (Stamelman 215). Le Roy Soleil’s bottle as pictured in Figure 35, features a glass base molded to mimic the Mediterranean waves topped with a beautifully crafted sun (Stamelman 213). Drawing on his Surrealist love for contradictions and irrationality, Dalí utilized the image of birds to form the face of the sun. The bottle is housed in a gold colored scallop shell further linking fashionable material objects to his childhood and summer memories. Charles Hewitt’s photographic depiction of Dalí wearing a starfish headpiece at the Surrealist’s home in Cadaqués pairs perfectly with Le Roy Soleil’s design, exemplifying Dalí’s use of a consumer good to extol the picturesque Costa Brava town of Cadaqués (Figure 36).

**MASS MARKET - Fashion Magazines**

Dali’s next venture of designing covers and illustrations for fashion magazines is characterized by the fashion magazine’s ability to provide a taste of luxury for the everyday consumers. With a much lower price tag than a designer garment or even a designer fragrance, the fashion magazine allows any individual to learn about the latest trends in the increasingly exclusive luxury fashion industry. In his study on the relation between fashion and Surrealism Richard Martin identifies the fashion magazine as Surrealism’s principal fashion focus:
The fashion magazine, both in its design and in its advertising, became the chief point of dissemination for Surrealist style. French, English, and American fashion periodicals reflected the art movement through the specific invocation of Surrealism or by the adoption of a Surrealist style in photography, graphics, and design. (217)

Dalí himself had a life-long working relationship with fashion publications, with a particularly intimate relationship with Vogue stemming from his initial June 1939 spread to his December 1971 cover. In an almost reminiscent illustration of the summer months spent in Cadaqués, the Surrealist’s June 1939 spread for Vogue captures the green, violet, pink, and yellow hues that embody the latest fashion trends of bathing suits (Figure 37).

In 1943, three years into the Surrealist’s eight-year stay in the United States, Dalí was featured in the coveted September Issue of Vogue (Figure 38). The fashion spread titled “Dalí Eyes Fashion for Vogue,” features a self portrait of the artist, drawn exclusively for Vogue, paired with fashion illustrations drawn by the artist himself (”Fashion: Dalí Eyes

Figure 37: Dalí’s fashion spread in Vogue June 1939 depicting the latest color trends in bathing suit fashion. The Vogue article is titled “Fashion: Salvador Dalí Interprets”

Figure 38: A 1943 September issue of Vogue article titled “Dalí Eyes Fashion for Vogue.”
Fashion”). The Surrealist’s illustrations represent the current fashion trends of the early 1940s, painting Nettie Rosenstein and Adele Simpson designs of wool blouse-and-skirts paired with sequins (“Fashion: Dalí Eyes Fashion”). Commending Dalí on his first series of fashion illustrations pained for Vogue, the article states:

Like Vermeer, Velasquez, and Titian, who recorded exactly the textures and minutiae of the fashions of their time, Dalí paints the fashions of his time … paints them better than the eye can see. One of his maxims on the aesthetics of fashion is this: ‘The eye is the tyrant of fashion; elegance is the balance between fantasy and the eye.’ (“Fashion: Dalí Eyes Fashion”)

Dalí’s decision to collaborate with fashion magazines not only functions as a tool of self-promotion for his artwork, but he also used the readily available publications to advertise his own products. Figure 39 portrays an advertisement featured in the 1985 May edition of Vogue where Dalí advertised his perfume collection, pairing it with the title “When art becomes fragrance…” (“Advertisement: Salvador Dalí”). Although it is highly unlikely that Dalí himself designed this particular advertisement, it is still a representation of his brand and his product so it is important to analyze the connection between fashion and Surrealism. Figure 40 shows an advertisement by cosmetic company Chen Yu published in the September issue of 1945 Vogue in which they paired Dalí’s Portrait of an Exciting Woman with their lipstick and nail polish in an attempt to promote the Surrealistic quality of their products ability to provide originality for their consumers (“Advertisement: Lipstick”). The comparison between art, fragrance, make-up and the fashion magazine functions as a visible argument for the Surrealistic nature of fashion. The fashion industry, whether in regards to cosmetics or magazines provides artists like Dalí with the perfect Surrealist canvas for promotion. In her memoir, Amanda Lear recalls a moment when
Dali agreed to do a Christmas spread for French *Vogue* on the condition that he was granted complete editorial freedom of choosing subjects, layouts and advertising, stating that, “We are going to have fun, Amanda! I am going to put together a *Vogué*” he announced, pronouncing the accent on the final “e” “Which they will never forget” (186). In the conclusion of my thesis, I will illustrate how featured Surrealist designs and illustrations like those produced by Dali in fashion magazines paved the way for the Surrealistic nature of contemporary advertisements and fashion editorials.

**Figure 39:** An advertisement for Dali’s perfume collection featured in the May 1985 edition of *Vogue.*

**Figure 40:** An advertisement for Chen Yu branded lipstick and nail polish using Dali’s *Portrait of an Exciting Woman.* Featured in the September Issue of 1945 *Vogue.*

**MASS MARKET-TV Media**

Dali’s attempt to mass market himself while staying in the United States reached new heights in 1945-1946. What could serve the Surrealist as the most useful advertisement to the American public? The answer is television media. Unfortunately, many of these television ventures came to
nothing or greatly differed from the artist’s original vision, but I contend that they still offer an important glimpse of the scope of Dalí’s commercialization of his name and artistic talent.

In September 1945 Alfred Hitchcock commissioned Dalí to design the nightmare scenes for his mystery thriller *Spellbound* (Gibson 489). With an agreed $4,000 fee, Hitchcock believed that Dalí was the perfect artist to illustrate the sharp and vivid dreams that the director envisioned (Gibson 489). In *The Dark Side of Genius: The Life of Alfred Hitchcock*, author Donald Spoto claims that *Spellbound’s* final dream sequence varied drastically from Dalí’s original vision (277). Hitchcock, according to Spoto, believed that Dalí’s dream sequence was too complicated and lengthy resulting in the scrapping and radical alteration of Dalí’s scenes as originally filmed (277). Spoto cites *Spellbound’s* lead actress Ingrid Bergman’s opinion on the final edit, in which she claims, “There were so many wonderful things in it, but they decided to cut it all down to a minute or two instead of the twenty-minute sequence we worked so hard on. It was such a pity. It could have been really sensational” (277). Bergman’s disapproval mirrors Dalí’s own disappointment with the sequence’s final revision. Hitchcock ultimately restricted Dalí’s opportunity to show the American public the Surrealist’s ability to depict lucid and sharp dreams, the very same skill for which Hitchcock had hired Dalí.

By late 1945 Dalí agreed to collaborate with the famed American animator Walt Disney who was set to produce a short six-minute animated film later titled *Destino* (Gibson 491). The Catalan artist had long admired the American film producer, writing to André Breton in 1937 that he had arrived in Hollywood and he was “in contact with three great American Surrealists—the Marx Brothers, Cecil B. de Mille and Walt Disney” (Gibson 426). Dalí’s letter to the founder of the Surrealist movement expressed his belief that cinema offered genuine opportunities to promote the Surrealistic cause (Gibson 426). His belief in film’s advantageous
role in disseminating Surrealism’s popularity is further exemplified by Dali’s claim to a reporter for *Arts* that *Destino* was well worth the effort because “it could initiate the public into the world of Surrealism better than painting or writing” (Gibson 492). The animated short *Destino* was unfortunately discarded when Disney changed his mind in regards to the future success of package films (Gibson 492). Dali, although disheartened by the dismissal of *Destino*, wrote to his family while in the States that he was determined to maintain a good relationship with Disney (Gibson 493). His determination to maintain close ties with the animator is assured by the photograph, illustrated in Figure 41, taken in 1957 when Walt Disney visited Dalí at his home in Cadaqués (“Exhibition: Disney and Dalí”). From July 2015 to January 2016 the Walt Disney Family Museum, located in San Francisco California, had an exhibition highlighting the working and amicable friendship between Disney and Dalí. The exhibition titled *Disney and Dalí: Architects of the Imagination*, presented sketches, archival film, objects, photographs and paintings to fully showcase the close relationship between these two iconic figures (“Disney and Dalí”).

**Conclusion**

Dalí sought to conquer the American consumer market replete with financial opportunities. His ventures proved to be predominantly prosperous, with only a few that ended in failure. It is clear that the United States helped shape Dalí’s artistic career as well as allowed him to enter the social circles of the American elite and Hollywood celebrities. His eight-year stay, although considered to be a financial triumph for the Surrealist, ended with his longing to
return home. In his autobiography, *The Secret Life*, Dalí details the emotions he felt during the final months of his stay in the States:

But just as everything seemed to be going better and better for me, I suddenly felt myself in the grip of a depression which I was unable to define. I wanted to return to Spain as soon as possible! A kind of insurmountable fatigue weighed on my ever-alert imaginative hysteria. I had had enough of all this! Enough diving suits, lobster-telephones, jewel-clips, soft pianos, archbishops, and blazing pines thrown from windows, enough of publicity and cocktail parties. I wanted to return to Port Lligat as soon as possible. (345)

It becomes evident that Dalí, with full recognition of the success that America has brought him, was ready to return home to Catalunya. In the following chapter, I will focus on Catalunya, analyzing the Surrealist’s most meaningful hometown spaces, spanning from Dalí’s museum in his hometown of Figueres to his beach house in the coastal town of Cadaqués.
Chapter 4. The Performativity of Dalí’s Fashionable Spaces

“Dalí had nurtured the idea of opening a museum in Figueras, his birthplace. It would contain not only his works, but also the concrete realizations of his more intangible ideas: a taxi filled with live snails, a salon-boudoir shapes like Mae West’s face, and a thousand other inventions that would turn it into a Dalinian Disneyland rather than a conventional museum.”
-Amanda Lear, *The Persistence of Memory*

In the previous chapters, I have analyzed the most influential factors shaping Dalí’s identity and how the artist then represents his iconic character in various forms of art. In this final section, I examine how key Dalinian spaces found in Catalunya and designed by the Surrealist himself, portray his identity. My spatial investigation centers on Dalí’s Theatre-Museum in his hometown of Figueres, his beachfront property in Port Lligat, and his wife Gala’s castle in Púbol. I was fortunate enough to have visited these sites during my travels, providing me with insights and reflections that I will recount within the body of this chapter. In *The Persistence of Memory*, Amanda Lear comments on the performativity that Dalí envisioned when he was designing his museum: “Dalí had nurtured the idea of opening a museum in Figueras, his birthplace […] housing a thousand other inventions that would turn it into a Dalinian Disneyland rather than a conventional museum” (113). Dalí despised the dull nature of ordinary museums that only featured a particular artist’s paintings. Each item of study within this chapter showcase how fashion has been engrained into spatial elements of Dalí’s life, proving that the Surrealistic nature of fashion extends further than just merely consumer products.

The Performativity of Surreal Spaces

In her historical study of the performativity of fashion shows, “Enchanted Spectacle,” fashion scholar Caroline Evans remarks that “it is on the contemporary catwalk, just as much as in the posturing of our stars and celebrities, that the performance of identity through superficial
detail and spectacular gesture finds its apotheosis” (306). The primary evidence of the visible theatrical transition in fashion shows are the new use of sound and lighting effects, the novel use of unusual show spaces, and the added entertainment of themed shows (Evans 300-303). Upon arriving to Paris in 1973, American model and former spouse of Mick Jagger, Jerry Hall, noted that during this time period the manner of presenting fashion was transitioning into pure entertainment; fashion shows were no longer only presented for buyers (Evans 301). Evans highlights that Schiaparelli, Dalí’s long-time fashion collaborator, was the first fashion designer to create themed collections, producing a spectacle with lighting, music, dance and stunts (289).

In analyzing the theatrical transition of fashion shows, Evans states that, “In the case of a designer like the Paris-based Schiaparelli, the cult of individuality and distinction could be displaced from the individual mannequin on to the entire presentation” (289). Evan’s view of the fashion show as the theatricalization of the self and of social reality stems from philosopher Judith Butler’s theory on performativity (306). Butler argues that an individual’s identity is a manifestation of how one performs his/her gender, with resulting consequences for s/he who fails to do their gender right (Butler 522). Identity, according to Butler, is only retroactively created by our performances, so gender is only real to the extent that it is performed. Although Dalí did not produce fashion shows himself, I will use Evan’s notion as influenced by Butler of the performance of identity through the vehicle of fashion shows to analyze the performativity of various Dalinian spaces. Dalí’s spatial designs were similarly produced to entertain and amuse visitors, while also serving as a visual representation of his exhibitionistic personality.

**El Museo Teatro Dalí**

One of the most important aspects of my research thus far has to do with my visit to Salvador Dalí’s incredible museum in his hometown of Figueres, located in the Catalan region of
Spain. After receiving approval by Franco and the Spanish Government, Dalí was able to build the museum of his dreams, opening its doors the 28th of October in 1974 (Puig 36). Dalí carefully chose to house his museum at the Teatro Principal in Figueres, a former theater that was engulfed in flames during the Spanish Civil War in 1939 (Gibson 553). Dalí’s choice of location is rather nostalgic considering that as a child, he experienced his first plays and performances at the luxurious Teatro Principal. The theater had also served as Dalí’s first public platform, exhibiting his artistic collaborations with older painters Montoriol and Bonaterra in 1918 and then Dalí’s own artwork in 1919 (Gibson 554).

The museum’s visual aesthetic is one-of-a-kind, exemplifying a truly Surrealistic design. Resembling a Surrealistic castle, the museum’s façade is lined with golden Catalan bread and topped with giant eggs of Emporia (Figure 42). The exterior decor of the Dalinian castle functions as an homage to the artist’s Catalan heritage, thanking Catalunya and the Teatro Principal’s role in providing Dalí with a venue to exhibit his artwork. The eggs and bread beautifully depict the fundamental Catalan food that the artist had enjoyed since childhood. In describing the museum’s design aesthetic, Sebastià Roig notes in Dalí: The Empordà Triangle that:

Dali built his museum over the charred remains of the city’s old Main Theatre. His idea was to convert it into a centre of western and European spirituality. According to the painter, anyone that wanted to be up to date with the latest cultural advances would have to come to Figueres, taste the typical sweet butifarra
Houglan

sausage and then immediately see the world through the hallucinatory magma of the museum. (Puig 60)

Roig links Dalí’s museum to the typical Catalan sausage *butifarra*, further exemplifying the museum’s performative role in displaying Dalí’s prideful Catalan spirit. Gibson explains that from an early age, the performativity of the theater attracted Dalí: “For Dalí, who by the time he was sixteen already thought of himself as an actor in the farce of life, to have a museum that had previously been a theatre must have seemed not only deeply metaphorical but a matter of destiny” (554). Chronicling his childhood fantasies of becoming an actor, Dalí becomes the protagonist of his Theater-Museum, stealing the show with his undeniable artistic talent and larger-than-life personality. His museum is absolutely a Surrealistic work of art brought to life where onlookers are not only able to admire his artwork, but they are able to engage in exhibitions and enjoy the beauty of Surrealism, hands-on. The visual guide to Dalinian landscapes, *Dalí: The Empordà Triangle*, quotes Dalí’s claim that, “I want my museum to be like a single block, a labyrinth, a great Surrealist object. It will be a totally theatrical museum. The people who come to see it will leave with the sensation of having had a theatrical dream” (Puig 85). It seems only natural then that the old stage of the Teatro Principal functions as the center of the museum as well as the site where Dalí is entombed. Dalí was buried in the center of the stage showcasing his devotion to being the star of the show. Dalí’s life was never short of drama, truly mirroring the lives of Hollywood’s stars. The artist was a spectacle with his scandals, spurring worldwide gossip.

**Dalí’s Burial in Figueras and the Controversy with Gala’s Púbol Castle**
Upon visiting Dalí’s Theater-Museum in Figueres and Gala’s castle in Púbol, I myself became absolutely intrigued by a scandal surrounding Dalí’s death. Dalí bought the medieval castle in 1969, offering his wife Gala a spatial escape from everyday life (Museo Dalí). My personal favorite part of the Púbol tour was exploring the Castle’s gardens where massive Dalinian elephants create an almost 4D visual of the Surrealist’s paintings (Figure 43). In his autobiographical work, *The Unspeakable Confessions of Salvador Dalí*, Dalí presents the Castle as his ultimate token of love and admiration for his soul mate Gala:

I needed to offer Gala a case more solemnly worthy of our love. That is why I gave her a mansion built on the remains of a 12th century castle: the old castle of Púbol in La Bisbal, where she would reign like an absolute sovereign, right up to the point that I could visit her only by hand-written invitation from her. I limited myself to the pleasure of decorating her ceilings so that when she raised her eyes, she would always find me in her sky. (Museo Dalí)

The final part of the Castle’s tour seemingly contradicts the love that the home is said to represent. The Castle’s crypt features two tombs, one that houses Queen Gala and one tomb that was created for her King Dalí that eerily remains empty. Gala’s death in 1982 had a strong impact on the Surrealist’s health, visibly removing his will-power to live. Dalí’s close friend and Italian patron, Mara Albaretto announced that, “whatever their differences, whatever the rows, they were vital to each other […] Gala was the mainstay, the will-power. And now she was gone. Dalí felt like a child.
abandoned by his mother. He stopped eating. It was a cry for help” (Gibson 650). Further exemplifying his devotion to Gala, Dalí, on multiple occasions, publicly expressed and detailed his wishes to be buried next to his muse and soul mate in Púbol (Gibson 674-675). The controversy surrounding Dalí’s burial stems from his deathbed decision to be buried center stage at his Theatre-Museum just two months before his death on January 23, 1989 (Gibson 674). On the first of December in 1988, Dalí disclosed to Mayor Marià Lorca and also to close friend Robert Descharnes that he no longer wanted to be buried in Púbol (Gibson 674-675). Dalí’s final wishes, although made when the Surrealist was in a completely fragile mental and physical state, were respected. Dalí the protagonist and Catalan celebrity was buried center stage at his museum on January 25, 1989 (Gibson 678). After originally justifying Dalí’s decision to be buried in Figueres, Descharnes later expressed his dissatisfaction with the final choice to inter Dalí there. Descharnes wrote that “The town of Figueres, full of impatience, wanted to hold on to its genius,” typifying the Surrealist’s burial as almost an act of robbery (Gibson 675). Although riddled with controversy, his death adds to the alluring narrative of Dalí’s legendary life.

Another intriguing theatrical feature of the Theatre-Museum’s central hall is the massive backdrop that hangs on the stage’s wall (Figure 44). In detailing the artistic value of this particular Dalinian room, Roig states that:
The stage of the old theatre was turned into an inner courtyard, covered by the reticulated section of the geodesic cupola. This beautiful space is the heart, the authentic centre of the Dalinian complex, from where artistic, conceptual and philosophical energy is pumped out to the rest of the building. The sum of the crazy architecture, unusual installations and overwhelming decorations recall the dreams of an exalted playwright. (Puig 72)

The backdrop featured in this center room is actually a reconstruction of one of the theatrical landscapes that Dalí designed for the production of Labyrinth during his stay in the United States (Gibson 469). His theatrical efforts extended from not only designing the backdrops and costumes for Labyrinth, but also the ballet’s libretto (“Dalí and the Ballet”). Opening at the Metropolitan Opera House in 1941, Ballets Russes de Monte Carlo’s production of Dali’s Labyrinth retold the story of Theseus and Ariadne (Gibson 469). In the December 1941 issue of Vogue, the fashion magazine references the performativity of Dali’s ballet:
The ballet’s importance lies in Dalí’s power to open strange horizons. And its beauty lies in his power to make his paintings, with all their imagination and draughtsmanship, live on the stage. The choreography of “labyrinth” is Massine’s; the score, chosen by Dalí, is Schubert’s Seventh Symphony. All the rest—libretto, scenery, costumes—is Dalí’s, un-pure, un-simple, dreamlike. (“Dalí’s dream of Ballet”) (Figure 45)

With the adornment of this particular scenic backdrop, Dalí’s museum is transformed from an ordinary gallery into his own theatrical performance worthy of a Tony or an Oscar Award. I find it quite curious that the courtyard off the Theatre-Museum’s central hall is lined with golden mannequins that in my mind clearly emulate an Oscar trophy (Figure 46). These Dalinian figurines justly embody a Surrealistic adaptation of an Oscar trophy given that the golden mannequins display the female figure rather than the male.

The Treasure Room

To the left of the Dalinian stage is the “Treasure Room” in which all of the walls, including the ceiling, are lined with red velvet mimicking the interior lining of a jewelry box (Figure 47). According to Dalí, this room houses his most personally valued paintings as they are represented as precious jewels in his sacred jewelry box. Dalí’s use of jewelry becomes a clear signifier of desire, value and past memories. Aja Raden
similarly describes her own obsession with jewelry when referencing her mother’s collection in
*Stones: Jewelry, Obsession, and how Desire Shapes the World*:

> I’ve always most especially loved jewelry. My mother didn’t have a jewelry box. She had a jewelry *closet*. Some of the pieces were real, some of them were fake. It didn’t really matter—it all held me in equal thrall; it was all *real treasure*. [...] I wanted them so *badly* for my own, that it was like an unrequited love, the kind that leaves an empty pit in your stomach. (x)

The prized jewel displayed in Dalí’s Treasure Room is his 1945 painting *La Corbeille de Pain* (**Figure 48**). Amanda Lear discloses that this particular painting was also Gala’s favorite noting that “Gala only wore costume jewelry rather than real jewelry.” She goes on to cite Gala’s exclamation to Dalí, “If you really want to make me happy, give me what I want more than anything. Give me *La Corbeille de Pain*” (18). Lear further emphasizes this particular painting’s value when stating that, “Dali had always considered this small canvas to be his masterpiece. For Gala it was beyond value; she loved that painting more than all the diamonds in the world, and perhaps she was right. She was to keep it all her life in her own personal collection” (226). *La Corbeille de Pain* depicts exactly what the title claims, a basket of bread; however in Dalí’s eyes, bread is the ultimate Dalinian motif. As previously stated, the entire façade of Dalí’s Theatre-Museum is lined with polka-dotted loaves of Catalan bread, exemplifying the Surrealist’s frequent use of bread as one of his most iconic symbols. He claimed that “Bread has been one of the oldest subjects of fetishism and obsession in my work, the number one, the one to which I have been most faithful” (Puig 64).
Dali completed his *La Corbeille de Pain* painting right before the end of World War II and it is rightfully placed as the centerpiece in his beautiful jewelry box. In reference to his painting, Dalí argues that bread serves as the most essential type of food, commenting in *Secret Life* that “What man cannot do, bread can” (337). By describing this work as the most cherished of his jewels within his jewelry box, Dalí shows us just how significant the world of fashion and its iconic symbols are. Dalí’s identity is performed through both the vehicle of space and wardrobe.

**The Mae West Room**

The final exhibit of Dalí’s Theater-Museum that I will analyze is “The Mae West Room” which is based on his 1935 painting *The Face of Mae West* (*Figure 49*). The room features an array of furniture. Museum visitors are prompted to climb a set of stairs to look through a special lens, by which the face of famed American actress, Mae West, is formed (*Figure 50*). Dalí’s iconic *Mae West Lips Sofa* forms the lips of the actress while a fireplace is created to form her nose. Two paintings then form her eyes while curtains recreate her iconic blonde hair. As a museum visitor, once granted a glimpse of Mae West’s face as personified by furniture, you are then prompted to discover what lies behind her head. Dalí placed two small windows on the left side of her face that characterize his Surrealistic interpretation of the female mind. Through the windows, you can see a bedroom filled with ivy and plants almost as if West’s mind belonged in the forest. By decorating the American actress’s mind with a bed covered in ivy, Dalí portrays
the sexual fantasies held by females. This room serves as a relevant object of study because through its display of performance art and material culture, the Mae West Room provides a visual representation of the key characteristics of both Surrealism and fashion. This Dalinian room focuses on the found object, the Surrealist’s obsession with entering a dream-like and irrational state-of-mind, and its use of contradictions. The Mae West Room also visually portrays Dalí’s obsession with the glamour of all that Hollywood offers: fashion, sex appeal, fame and celebrity life. By presenting a famed female Hollywood icon in an interactive and theatrical way, Dali showcases fashion as a spectacle and as a theatrical performance.

**Port Lligat**

In 1930 Dalí purchased a small fisherman’s hut in the isolated but beautiful village of Portlligat. (Museo Dalí). Attracted to the Costa Brava landscape of Portlligat, Dalí stated, “I need to be in Portlligat, to see the sailors, the colour of the olive trees and the bread, to feel the landscape, with its unction [divine nature] and inner peace” (Puig 140). The Surrealist would then spend the next forty years slowly expanding his home into a truly Dalinian masterpiece. Upon her first visit to Portlligat, Amanda Lear describes feeling out-of-place, “Here was a confrontation between a superficial, ephemeral world and one of tradition passed down through the centuries” (34). In continuing to recount all the details of her initial visit to the Catalan cove, Lear describes Dali’s appearance:

He was all smiles, relaxed and suntanned, a spray of jasmine behind one ear and a wooden cane in his hand. His light blue embroidered shirt looked as if it had come
straight from Texas. It was covered in splashes of paint, as were his linen trousers. He too wore Catalan fishermen’s sandals. (Lear 35)

Through her description of the Surrealist, Lear simultaneously references the influential role that both scent and Catalan-made espadrilles have on Dalí’s identity. As argued in the previous chapter, during Dalí’s stays in Portlligat, the artist would dress in traditional Catalan attire, exemplifying the pride he exuded for his culture.

Similar to his Theatre-Museum in Figueres, the artist’s rooftop in Portlligat is decorated with a multitude of massive eggs as well as a statue of two heads (Figure 51). According to Sebastià Roig, Dalí stated that “he and Gala were the children of Jupiter and Leda. They had been hatched from some eggs like those that decorated his garden. The moment that they broke the shell that protected them, they became immortal brother and sister” (Puig 156). Dalí’s obsession with the symbolic egg is also exemplified in his 1943 painting, Geopoliticus Child Watching the Birth of the New Man (Figure 52). Dalí painted Geopoliticus Child during his eight-year exile from the war stricken Europe, which Dalí renders the damaged Europe as being crushed by the man’s hand (Dalí Museum). The painting’s central figure hatches from an egg, portraying America’s newfound significance for the world and for the Surrealist himself (Dalí Museum). When describing his painting, Dalí summarized this period of change with a few key words: “Parachute, paranaissance, protection, cupola, placenta, Catholicism, egg, earthly distortion, biological ellipse” (Dalí Museum).

Through his pairing of the terms placenta, egg and biological ellipse, Dalí characterizes the new
age of global transformation. Blood emerges from the hatched egg, showing that America’s
rebirth and the new geo-political atmosphere was born from the suffering and pain brought about
by war (Dalí Museum). To further emphasize Dalí’s fascination with eggs, I analyze a quite
curious Dalinian performance. Dalí and Gala recorded a video in which they both quite literally
hatch from a giant egg made of plaster on the shore of
Port Lligat (Giuseppe Suppa). The pair ushers in a
truly Surrealistic performance, initially breaking the
egg’s shell then Dalí himself throws symbolic blood,
milk, and fish of the Mediterranean people onto the
Catalan shore. During my visit to Dalí’s home in
Portlligat, I myself was able to hatch from an egg
(Figure 53). Although merely placed as a decoration,
this interactive egg with an opening in the back of the egg, allows museum visitors to participate
and engage in a Dalinian-styled performance.

Some of the most visually stimulating spaces featured at the Surrealist’s Portlligat home
are Dalí’s outdoor gardens. This exterior area mixes elements from both Surrealism and even
Pop Art as the décor displays imagery from pop culture such as a small statue of the Michelin
man, the Camel cigarettes logo, and Pirelli tires. Sebastià Roig describes the Dalinian gardens
as:

The purest pop art and the most useless kitsch live shamelessly side-by-side in the
gardens at Portlligat. Dalí had no problems in twinning high culture with the most
popular and banal icons. This fact, along with his special talent for self-publicity, turned
him into a post-modern author avant la lettre. (Puig 181)
The garden’s central ornament is the space’s phallic-shaped pool, embellished with swan statues doubling as water fountains (Figure 54). Dalí designed this Surrealistic courtyard with apparent inspiration from the renowned gardens of the Alhambra in Granada, disclosing to Amanda Lear that “At last we have our pool. You’ll see, we are going to turn it into a little Alhambra” (185)!

The exterior space also boasts a tiered water fountain lined with Spanish bullfighter figurines (Figure 55). Dalí fixed a heart-shaped music box into the garden’s wall that played “Ave Maria” at the simple tug of a string (Lear 186). The auditory component of the music box in combination with the courtyard’s fountains transforms the space into a captivating theatrical performance.

Dali’s “Dressing Room” in Port Lligat

The final space of study is Dalí’s “Dressing Room” in Port Lligat, which according to the home’s tour guide, was designed by his wife Gala (Figure 56). All of the closet doors are lined with photos and newspaper clippings featuring Dalí or Gala, showcasing their social and artistic success. Dressing was much more than a routine and mundane activity for Dalí, as the room’s design clearly showcases. According to Sebastià Roig’s guide to the three Dalinian spaces, Dalí
preferred to have these photos and press cuttings on display rather than having them closed in a photo album (Puig 173). Similarly, I argue that instead of having these visual representations of artistic success in his studio where Dalí spent the majority of his time, they are presented in his dressing room, imbuing his walk-in-closet with intriguing representational power. I suggest that Dalí himself and his wife subliminally correlated Dalí’s success in the fashion world by showcasing photographic representations of achievement in a room where he starts his day, by dressing himself.

Another curious notion surrounding this room, is Lear’s statement that the cupboard is stuffed with clothes that Dalí no longer wore, yet he refused to throw away (110). As I have argued in the previous chapter, clothing forms an integral part of Dalí’s visible identity, however it also clearly serves as a material representation of the Surrealist’s past memories. I assert that Dalí’s dressing room aptly serves as a symbolic reminder of pivotal memories and successes in the artist’s career, visible in the newspaper clippings as well as the fashionable objects inside the cupboard.

Conclusion

To conclude my study on the performativity of Dalinian spaces, I want to relate Dalí’s fascination with taxidermy to his post-mortem legacy. Dalí’s Theatre-Museum, his home in Portlligat, and Gala’s castle in Puból all proudly display stuffed animals including but not limited to bears, lamb, lions, swans, foxes and alligators. Upon entering Dalí’s home in Portlligat, I was immediately greeted by an enormous stuffed bear opulently decorated with jewels (Figure 57).
Emphasizing the grand stature of the bear, Amanda Lear noted that the other decorative elements in the foyer were completely overshadowed by Dalí’s taxidermy (34). The bear is bedecked with a lamp, an umbrella stand which houses Dalí’s canes—a central accessory of his business look—and even a *barretina*, the traditional Catalan hat that Dalí himself often wore in tribute to his heritage. In reference to another piece of taxidermy art on display in his Portlligat home, Dalí states that, “The swans in the library had had their age of splendor in the waters of the bay. The painter wanted to preserve them stuffed. Taxidermy gave him the idea of continuity, of permanence” (Puig 155). The Surrealist’s enthrallment with reincarnation and eternalness? relates once more to his symbolic use of bread and eggs in his artwork as well as his spatial décor. In the following section, my thesis’s conclusion, I will examine the eternal legacy of Salvador Dalí. Focusing on the fashion industry in particular, I will identify particular instances that elucidate how even after his death in 1989 Dalí continues to inspire fashion designers, Hollywood icons, and the mass public.

*Figure 57*: A taxidermy bear on display in Dalí’s foyer. Photo by the author.
Conclusion: The Fashionable Legacy of Salvador Dalí

“Having become practical, I had been able to achieve my Surrealist ‘glory.’ But this success threatened a relapse into madness, for I was shutting myself up in the world of my realized image […] I have said again and again: living, aging until death, the sole difference between myself and a madman is the fact that I am not mad!”

-Salvador Dalí, *The Secret Life*

Throughout this thesis, I have challenged my reader to rethink Dalí not only as a Surrealist painter, but also as a fashion icon. His influence on the art and fashion world transcends his death in 1989, with his iconic Dalinian motifs continuing to inspire fashion designers, Hollywood celebrities, and the mass public. The objects of study within this chapter will be particular examples of material culture, produced in the 21st century, whether high fashion creations, or consumer goods they reference Dalí’s designs. On a personal note as I conclude my thesis, I want to share an anecdote before I begin my study of Dalí’s legacy to the fashion world. This past winter break I interned in New York City for Moda Operandi, an online retailer for luxury fashionable goods. Through their utilization of an e-commerce platform, Moda allows consumers to preorder next season’s looks right off the runway as well as immediately purchase in-season luxury goods. As a production studio intern, I was tasked with assisting the studio team on all photo-shoots, which provided me with hands-on experience with all the designer goods that needed to be photographed. During my internship I came across a pair of sunglasses designed by the British luxury eyewear brand ZanZan that immediately caught my fancy. Not only were the sunglasses handmade in France from a high quality Italian plastic, resulting in an aesthetically beautiful

Figure 58: Avida Dollars Sunglasses by Luxury Brand ZanZan. Photographed by Moda
design, but what especially grabbed my attention was its product name, Avida Dollars (Figure 58). Instantly recognizing the product name’s connection to the anagram ascribed to Dalí by André Breton in his book *Anthology of Black Humour*, brought a smile to my face. The anagram Avida Dollars pairs perfectly with Phillippe Halsman’s photograph of the Surrealist in *Dalí’s Mustache* (Figure 59) As noted in my first chapter, Breton despised and chastised Dalí’s commercialization of his art, provoked by the Catalan painter’s desire for financial success (Gibson 507). Philippe Halsman’s perfectly depicts Breton’s conviction of Dalí’s obsession with wealth. In addition to being surrounded by coins, the Surrealist’s mustache and two thin paintbrushes combine to depict a dollar sign. The small coincidence of finding this pair of ZanZan sunglasses provided me with validation, not only for the extent to which Dalí’s legacy has influenced the fashion world, but the serendipitous discovery also fueled my own desire to continue pursuing a career in the luxury fashion industry. It is important to analyze Dalí’s post-mortem legacy on the fashion industry, because it allows us to continue to understand Dalí not only as a Surrealist, but also as an integral part of the industry’s history.
In her historical study on costume and dress, *Fashion: The Definitive History of Costume and Style*, Susan Brown identifies the French haute couture fashion designer Jean Paul Gaultier as one of the most respected designers in the world (395). Gaultier’s unconventional designs exemplify his praiseworthy couture skills as well as his desire to question the status quo (395). With pure inspiration from the quintessential motifs from the Surrealism movement, Gaultier launched his 2006 *Les Surrealistes* Autumn/Winter collection featuring 36 beautifully-designed looks (Brown 395). I find two of Gaultier’s looks particularly curious, starting with his “Hécate coatdress,” which transforms an ordinary coatdress’s right sleeve into a 3D image of a rooster complete with feathers, a beak, and a rooster’s comb (Figure 60). Dalí naturally had a connection to the rooster, photographed in 1955. In identifying a clear connection between Gaultier’s and Dalí’s creative designs, I must specify the Surrealistic importance of a chicken’s gender. Gaultier’s coatdress features a rooster also known as a cockerel, a male chicken, instead of its female equivalent, the hen. The hen is naturally tasked with reproduction as she lays eggs. In my previous chapter I already analyzed how Dalí often incorporated eggs into his artwork and spatial design to symbolize transformation and rebirth. The Surrealist rooster, as referenced...
in Gaultier’s *Les Surrealistes Collection*, serves as a metaphor for the perilous power the female figure holds over the Surrealist male (Figure 61).

The second look from the *Les Surrealistes* collection that I find to be evidence of Dalí’s legacy is Gaultier’s beautiful purple gown characterized with fabric that forms a skeletal design around the model’s bust (Figure 61). This purple gown is unquestionably Gaultier’s modern rendition of Dalí and Elsa Schiaparelli’s 1938 *The Skeleton Dress*. I find it curious, however, that Gaultier pairs both his Hécate coatdress and his version of *The Skeleton Dress* by accessorizing his model with a top hat made entirely of hair. I contend that Gaultier’s look presents the female model as a wealthy and powerful masculine figure. The distinctive imagery of Gaultier’s Surrealistic designs mirrors Dalí’s 1951 photographic collaboration with famed photographer Philippe Halsman (Figure 62). Here Dalí dresses in garments commonly associated with societal power and financial wealth, like a suit and top hat, which I have previously argued to be Dalí’s attempt to portray himself as powerful and in control over his irrational and Surrealistic fears of castration by the dangerous female. Brown pairs a photograph of Gaultier’s Hectate coatdress with a statement made by famed Pop artist Andy Warhol in 1984, “I think the way people dress today is a form of artistic expression… Take Jean Paul Gaultier. What he does is really art” (394).
Warhol’s assertion and Gaultier’s designs validate both fashion as a visual index of identity as well as the irrefutable relationship between art, in particular Surrealism, and the fashion industry.

Another widely referenced Dalinian motif in the luxury fashion industry and pop culture is the lobster. Well-known for his public sculptures, American artist Jeff Koons’s 2003 work Lobster is a direct reference to Dalí (Figure 63). In the educational documentary Salvador Dali: A Master of the Modern Era, Koons notes that aesthetically his Lobster is gender ambiguous boasting strong claws and a tail that alludes to the seashell in Sandro Botticelli’s 1486 painting, The Birth of Venus (“Modern Masters”). Given that the seashell in The Birth of Venus serves as a metaphor for the female vulva, Koons seemingly channels a purely Surrealistic obsession for contradictions by emphasizing that the lobster’s antenna mimic’s Dalí’s masculine and iconic mustache (“Modern Masters”).

Previously, I have interpreted the Dalinian lobster and its sharp claws as connotations for the male Surrealist’s fear of castration by the female genitalia. The photograph of Dali presented in Figure 64 exemplifies his own captivation with lobsters, both as a Surrealistic motif as well as a reference to the Mediterranean village, Cadaqués. Richard Burbridge’s photograph in the 2010 November issue of Vogue Italia features a female model adorned with Becario pearl necklaces, a Balenciaga dress, and the photo’s central protagonist, the Philip Treacy Lobster headpiece (Figure 65). The luxurious products advertised in the image effortlessly fuse together, combining to form a truly Surrealistic photograph and tribute to Salvador Dalí. Singer Lady
Gaga who is one of the most recognizable modern-day performers was also photographed in 2010 wearing the same Philip Treacy Lobster headpiece that appeared in *Vogue Italia* (Figure 66). Gaga has repeatedly referenced that Surrealism and Dalí have inspired her music videos, performances, and fashion attire (Gray).

The Dalinian lobster has also been spotted on Anna Wintour, the editor-in-chief of American *Vogue* and one of the most influential fashion icons. Honoring Schiaparelli and Dalí’s 1937 *Lobster Dress*, Wintour wore a custom Prada gown embellished with a golden lobster motif during the 2012 Met Ball (Figure 67). The most famed and notable figures from the fashion, business, film, society and music industries gather to attend The Met Ball, an annual fundraising gala for New York.
City’s Metropolitan Museum of Art’s Costume Institute (Met Museum). Since 1995 Wintour has served as the gala’s co-chair, further illustrating her powerful role in the fashion industry. I maintain that Prada’s 2012 rendering of Dali and Schiaparelli’s *Lobster Dress* functions as the ultimate accolade for the Catalan Surrealist. I base my argument on the fact that Prada, a respected and successful luxury fashion house, designed a Dalinian-inspired garment that Anna Wintour, arguably the most notable fashion icon, would wear to the most important and successful charity event in the fashion industry (Met Museum).

Fashion and the culinary world combine to honor the late Surrealist’s fascination with the nutritional staples of bread and eggs. As noted in an earlier chapter, Dalí used both eggs and bread to symbolize the fundamental elements of life and rebirth in his works; these symbols used in spatial décor simultaneously represented his Catalan heritage. The 1994 February issue of *Vogue Italia* mirrors Dalí’s 1933 sculpture *Retrospective Bust of a Woman* (*Figure 68 and 69*). The female model is dressed in a suit crafted by the Gibraltar-born fashion designer John Galliano. The magazine’s editorial stylists pair Galliano’s masculine suit with one of Dalí’s favorite fetishistic objects, a loaf of bread. Given the contradictory nature between the masculinity of the suit and the female figure, this *Vogue* image not only portrays the Surrealistic obsession with contradictions, but also the Surrealist object and the male Surrealist’s desire to manipulate and dress the female.
The iconic Spanish fashion designer Ágatha Ruíz de la Prada, famous for her atypical and avant-garde designs, released a 2009 Fall/Winter Collection in Milan paying homage to the Surrealism Movement. Ágatha playfully incorporates Dalinian symbols into her 2009 collection by similarly adorning the female model’s head with a loaf of bread. I find the Spanish designer’s incorporation of the Dalinian egg particularly curious because she offers the spectator a complete array of different stages of an egg’s life (Figure 70-Figure 72). The first of Ágatha’s designs showcased in Figure 69 is embellished with whole eggs still in their shells, while the second and third designs are decorated with sunny-side up eggs either on the dress itself, or as an accessory atop the model’s clutch. The model in Figure 72 is also dressed in a white garment that echoes either the shell of an uneaten egg, or the appearance of a perfectly cooked hard-boiled egg. In this analysis of Ágatha’s praise of Dalinian symbols, I note that the first image exhibited in Figure 70 functions as a fashionable reproduction of Dalí’s Theatre-Museum in Figueres. The model’s dress, adorned with eggs, perfectly matches the color of the building’s facade. In a
Surrealistic and seemingly playful manner, Ágatha places the loaf of bread atop the model’s head while the eggs embellish the dress’s skirt. In contrast to Ágatha’s design, Dalí’s Theatre-Museum is topped with large porcelain eggs, while the façade is lined with Catalan bread dissimilar to Ágatha’s egg-lined dress. The contradictory nature of Ágatha’s use of eggs and bread, provides a beautifully cheeky tribute to the Catalan Surrealist.

The fashion industry, both in high fashion and in the mass-market of consumer goods, also references the iconic Dalinian symbol of lips and eyes. In an attempt to demystify and control the female figure who holds a potent danger over the male Surrealist and his masculinity, the Surrealists often disfigured and manipulated the image of the female. As a consequence, the male Surrealists presented certain features of the female’s face in their artwork, often focusing...
on lips and eyes. Dali incorporated the images of eyes and lips within his artwork, his jewelry designs, and even furniture decor with his famous Mae West Lips Sofa, originally created in 1937. Designer Diane von Furstenberg, famous for pioneering the wrap-dress, takes quite literal inspiration from Dali’s Mae West Lips Sofa (Figure 73). Furstenberg’s home in Manhattan’s Meatpacking District displays a bright pink rendition of the Dalinian classic.

Another look shown at Ágatha Ruiz de la Prada’s 2009 Fall/Winter Collection, presents the audience with a yellow dress garnished with a pair of sultry red lips at the garment’s bottom (Figure 74). In a manner similar to the male Surrealist’s rare depiction of the entirety of the female figure, the model’s head is covered with a mask of a giant eye. The Dalinian lips are also referenced in Moschino Cheap and Chic’s Fall 2012 prêt-à-porter collection, commonly known as a Ready-to-Wear collection. The Italian luxury fashion house, Moschino, launched this secondary fashion line in 1988, characterized by the line’s youthful, playful, and brightly-colored collections. The twentieth look from the line’s Fall 2012 collection presents a much simpler reference to Dalí and his iconic imagery (Figure 75). This dress is accentuated with the multiple images of the lower half of the female face, with particular importance on lips. The dress’s printed lips vary in hues of purple and pink, with one pair of lips particularly adorned with a Dalí-styled mustache.
In his autobiography *The Secret Life*, Dalí states, “I have said again and again: living, aging until death, the sole difference between myself and a madman is the fact that I am not mad!” (349). While Dalí’s apparent madness serves as his own personal trademark, it positions him in the hallmark of 21st century fashion sensibility. I firmly believe that the great Surrealist, with a truly an avant-garde personality, will continue to serve as an inspiration for the fashion world, decades after his death.
Works Cited


Appendix

(Fig. 1) Me dressed as Dalí for my AP European History Seminar. Personal photograph by author. June. 2010.

(Fig. 2) The picturesque fisherman’s town, Cadaqués. Personal photograph by author. January. 2015.


(Fig. 5) Dalí’s Signature. Accessed 13 Mar. 2016. <https://s-media-cache-ak0.pinimg.com/564x/3e/16/47/3e164704f1169a6746614c53b5106ff1.jpg/>.

(Fig. 6) A piece of jewelry designed by Dalí that incorporates both Dalí and Gala’s name. Personal photograph by author. June. 2010.


(Fig. 10) Lama, de la César. Photograph of Dali. 1966. Accessed 13 Mar. 2016. <https://s-media-cache-ak0.pinimg.com/736x/bf/af/30/bfaf30f703154c3ae7ddd401643e17d5.jpg/>.


(Fig. 12) Dali wearing a later version of his Aphrodisiac Dinner Jacket. Accessed 13 Mar. 2016. <https://themakingofmarkova.com/tag/aphrodisiac-coat/>.


(Fig. 23) "Features: The Future Duchess of Windsor." *Vogue* Jun 01 1937: 52-57. ProQuest. Web. 13 Apr. 2016.

(Fig. 24) A photograph of a few of the fashion definition cards that I found during my internship at Moda Operandi featuring Dalí and Schiaparelli’s *Lobster Dress*. Personal photograph by the author. January 2016.


(Fig. 40) "Advertisement: Lipstick (Salvador Dalí)." *Vogue* Sep 1 1945: 9. *ProQuest*. Web. 14 Mar. 2016.


(Fig. 42) The exterior of the Theatre-Museum is decorated with Catalan bread and Emporia eggs. Personal photograph by author. July 2015.

(Fig. 43) One of many giant Dalinian elephant statues that decorate Gala’s Gardens in Puból. Personal photograph by author. July 2015.

(Fig. 44) The Theatre-Museum’s central room displays the reproduction of a backdrop that Dalí designed for the play *Labyrinth*. Personal photograph by the author. July 2015.
(Fig. 45) "People and Ideas: Dalí's Dream of Ballet." *Vogue* Dec 15 1941: 34-35. *ProQuest.* Web. 21 Mar. 2016.

(Fig. 46) Golden Mannequin’s line the courtyard at Dalí’s Theatre-Museum. Personal photograph by the author. July 2015.


(Fig. 50) Dalí’s “The Mae West Room” at his Theater-Museum in Figueres, Spain. Personal photograph by the author. July 2015.

(Fig. 51) Dalí’s home in Portlligat, Spain. Personal photograph by the author. July 2015.


(Fig. 53) A photograph of me with a plaster egg on display at Dalí’s home in Portlligat. Personal photograph by the author. January 2015.

(Fig. 54) Dalí’s phallic-shaped pool in Portlligat, Spain. Personal photograph by the author. January 2015.
(Fig. 55) A photograph of me in Dalí’s gardens. Personal photograph by the author. January 2015.

(Fig. 56) Dalí’s dressing room in Portlligat, Spain. Personal photograph by the author. January 2015.

(Fig. 57) A taxidermy bear on display in Dalí’s foyer. Personal photograph by the author. January 2015.


(Fig. 64) Author Unknown. Jeff Koons photographed with his 2003 inflatable Lobster for the cover of his book Jeff Koons: Conversations with Norman Rosenthal. Accessed 13 Mar. 2016.
(Fig. 65) Author unknown. Photo of Dalí in Port Lligat wearing a lobster on his head. n.d. Accessed 13 Mar. 2016. <http://imgur.com/IDxQ4MY/>.


(Fig. 71) Author Unknown. A look presented at Ágatha Ruiz de la Prada’s Fall/Winter 2009-2010 Milan Collection. Accessed 17 Mar. 2016.

(Fig. 72) Author Unknown. A look presented at Ágatha Ruiz de la Prada’s Fall/Winter 2009-2010 Milan Collection. Accessed 17 Mar. 2016.

(Fig. 74) Author Unknown. Photograph of Designer Diane von Furstenberg laying on Mae West styled sofa. n.d. Accessed 13 Mar. 2016. <https://s-media-cache-ak0.pinimg.com/736x/58/f7/ee/58f7ee4447e79a330b53a298baf0ab28.jpg/>.


Acknowledgements

I must thank first and foremost, my advisor and trusted mentor, Professor Francie Cate-Arries. Over the past 4 years, from participating in a William and Mary study abroad program led by Professor Cate-Arries in Cádiz, Spain, to engaging in a research project in Cádiz, co-presenting at the WISE conference at Wake Forest, and to finally writing my honors thesis, she has truly become an integral piece of my personal as well as intellectual growth. Dissimilar to other faculty, Professor Cate-Arries made it very clear from the start that we both share the same belief that fashion functions much more than merely as a showcase of material possessions, for it offers a world of symbolism and representational value of one’s identity. Professor Cate-Arries has continued to support me throughout my college experience and I am undeniably indebted to her for her encouragement, wisdom and kindness.

Under continued guidance by Professor Cate-Arries, my senior honors thesis was heavily inspired and influenced in part by my previous field work with the Cádiz summer study program. My previous research, “The Role of a “Glamorous” Event — South 36.32N / The New Fashion Latitude — in an Economy in Crisis” focused on a Cádiz-based fashion festival’s function as a cultural escape valve during a worrisome economic crisis. While studying in Cádiz, I interviewed Spanish designer Marc Lago about his collection “4.0 Hypothermia” which he would present at the Cádiz-based fashion festival South 36.32N. In commenting on the symbolism of fashion shows and his collection, Lago stated:

Intento crear como mini mundos y hacer que las personas vean esa fantasía como una película porque al final es como el cine. El cine te metes y olvidas todos tus problemas. Pues la moda es algo muy parecido. Llevas una prenda y te hace sentir diferente te da una seguridad y es crear un poquito ese tipo de sensación. A través de la
escenografía, la música, las modelos, (y) el maquillaje los diseñadores van creando su propio mundo.

As I watched the runway collections of designers like Marc Lago, I escaped to a world of fantastical luxury where for a few minutes I was in a dreamlike state-of-mind. This very surrealistic moment caused the boundary between what I perceived to be either real or imagined to become ambiguous. The ambiguity that I experienced while watching a runway show led me to combine my interests of fashion and Hispanic Studies to write my thesis to prove that fashion is intrinsically surrealistic by analyzing Salvador Dali’s contributions to the industry.

I also thank Professor Richard Stamelman for continuing to stimulate my admiration and fascination with the Surrealism movement. During the spring semester of my sophomore year I was able to take a course taught by Stamelman titled “Surrealist Photography & Culture: The Body, the City, and Desire.” Professor Stamelman taught us about the foundational characteristics and common symbols of surrealistic works produced by both female and male artists. My final research paper for this course explored the question of whether or not surrealism should be separated into two separate movements because of the male surrealists’ distinct and seemingly misogynistic portrayals of the female body. This previous project provides a much-needed foundation to my analysis of Salvador Dalí’s contributions to the fashion world in terms of his distinctly surrealistic representation of the female figure.

The particular semester in which I took Professor Stamelman’s course proved, however, to be incredibly difficult for me both emotionally and mentally due to an unforeseen family emergency that has continued to affect the entirety of my life. Surrealism and my personal fascination with Dalí have provided me with a much needed creative outlet during my most trying times.
I also owe a lot of thanks to the Charles Center, Reves Center, and William and Mary alumni for the generous grants they have awarded me over the past couple of years, including a study abroad grant that allowed me to visit Cádiz, while I was abroad during my freshman year and an Honors Fellowship, which funded my research in Figueras, Púbol, and Cadaqués last summer.

I must also thank my parents for the constant encouragement that they offered me during this stress-induced process. Not only have I been lucky enough to have such supportive and loving parents who advocate my choice in studying what interests me, but my mother and father have also endlessly supported my decision to pursue a career path in the luxury fashion industry.

I also undoubtedly owe thanks to my friends at William and Mary, especially my “Banana Palace” housemates, for supporting me through both my countless breakdowns as well as celebrating my breakthroughs. I recognize that this thesis has consumed a large portion of my final year of my undergraduate studies and I sincerely thank my friends for standing by my side, offering endless words of advise and encouragement.

Finally, I wish to thank Salvador Dalí, whose life of undoubtable talent and outrageously original personality has both inspired and taught me to use my imagination to overcome any adversity that is thrown my way.