

Sotheby's Institute of Art

Digital Commons @ SIA

MA Theses

Student Scholarship and Creative Work

2022

History of Fashion Installations as Art Exhibitions and Their Impact on the Public's Perspective on Culture and Community

Arabella Riley

Follow this and additional works at: https://digitalcommons.sia.edu/stu_theses



Part of the [Contemporary Art Commons](#), [Fashion Design Commons](#), and the [Other History of Art, Architecture, and Archaeology Commons](#)

History of Fashion Installations as Art Exhibitions and Their Impact on the Public's
Perspective on Culture and Community

by

Arabella Riley

2022

12,436 Words

Abstract

The current study targeted the problem of the relationship among the notions of fashion, art, and culture. The study aimed to determine the potential role of fashion brands and artists in the transformation of modern culture. Additionally, the study sought to analyze the forms of collaboration between fashion and arts, and their commercial and conceptual value. As to the research methods, qualitative secondary data review using thematic analysis methodology was utilized. The research findings included the recognition of the significant role of modern fashion and arts in the transformation of the public culture. Furthermore, it was revealed that different formats of collaboration between fashion and arts bring about substantial commercial and conceptual benefits that could be generated for both spheres of creative work. Finally, opportunities for further research and means of constructive cooperation among artists and fashion designers were determined.

Keywords: fashion; art; culture; collaboration; transformation.

Table of Contents

Introduction	4
1. Theoretical Framework.....	9
1.1. Roles of Fashion and Art in Modern Culture.....	9
1.2. Evolution of Collaboration between Fashion and Art	11
1.3. Means of Commercial Value Estimation for Fashion & Art Projects	13
1.4. Conceptual Framework	15
2. Methodology.....	17
2.1. Research Design.....	17
2.2. Study Sample	18
2.3. Materials of the Study	19
2.4. Data Collection Methods	20
2.5. Data Analysis Methods	22
2.6. Research Methodology Limitations	23
3. Results	25
3.1. Description of the MET Gala.....	25
3.2. Recent History of the MET Gala	25
3.3. MET Gala 1995-1999: Fashion Development Trend	27
3.4. MET Gala 2017-2021: Fashion and Culture.....	29
4. Discussion.....	33
4.1. Findings of the Study	33
4.2. Importance of the Findings	37
4.3. Implications of the Findings	39
4.3.1. Theoretical Contributions.....	39
4.3.2. Practical Contributions	40
4.4. Limitations of the Study.....	41
4.5. Opportunities for Further Research	42
5. Conclusion	46
6. References	50
7. Appendix	55

List of Illustrations

Fig.1 Brandy and Naomi Campbell, 1995. Photo: Getty Images	55
Fig.2. Debi Mazar, 1997. Photo: Getty Images	56
Fig.3. Julianne Moore, 1998. Photo: Getty Images	57
Fig.4. Amber Valletta, 1999. Photo: Getty Images	58
Fig.5. Katy Perry What: Gown Maison Margiela 'Artisanal' custom by John Galliano. Photo: John Shearer/Getty Images	59
Fig.6. Rihanna Met Gala look. Photo: Getty Images.....	60
Fig.7. Harry Styles in Gucci. Photo: Getty Images	61
Fig.8. MET Gala 2020. Photo: Getty Images	62
Fig.9. Sean Zanni 2021. Photo: Getty Images	62

Fashion Installations as Art Exhibitions and Their Impact

Introduction

The development of society is highly dependent on the prevalent character of the culture that governs the actions and decisions of humans and communities. While cultural norms and beliefs determine a major part of actions taken by individuals, the factors of art and fashion could have a substantial impact on the development of culture. The role of art in human society was described by an Italian scholar Camilla Pagani, who analyzed the relationship between the aesthetic experience of human beings, their attitudes, and behavior.¹ Pagani recognized art as an intrinsic and inalienable component of human life, which should serve the objective of aesthetic self-perfection of human beings, reduction of violence in the modern world, and development of human society.² The development of arts in modern society, according to psychologists Sherman and Morrissey, could make a significant contribution to improved self-understanding and understanding of others, also minimizing risks of conflicts and violence.³ While art can greatly contribute to both positive and negative transformation of human society, it is important to study the existing connection between art and culture.

A brief presentation of the research background aims to demonstrate the determining role of art and fashion in the development of modern human culture. If practitioners wish to understand the ruling powers that impact the existing attitudes and

¹ Camilla Pagani, "The Role of Art in Society with Particular Reference to the Problem of Violence," *The Open Psychology Journal* 9, no. 1 (2016): 160, accessed March 17, 2022. https://www.researchgate.net/publication/312082698_The_Role_of_Art_in_Society_with_Particular_Reference_to_the_Problem_of_Violence

² Ibid, p.163.

³ Aleksandra Sherman, and Clair Morrissey, "What Is Art Good For? The Socio-Epistemic Value of Art," *Frontiers in Human Neuroscience* 11, no. 411 (2017): 13, accessed March 17, 2022. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5581397/pdf/fnhum-11-00411.pdf>

behaviors in contemporary society, these factors should not be removed from the analysis process. Together with the impacts of fashion and art on culture, these factors demonstrate the strong interconnection that should also be considered. In the presented study, the paper has an objective of exploring the relationship between art and fashion as the defining characteristics of the human culture, both in their current format and historical evolution.

The significance of the current study is explained by the impacts the fashion industry has on the development of modern society, the issues that can be provoked by poor understanding of the relationship between art, fashion, and culture, and the existing innovative trends that change the image of contemporary fashion. Regarding the influence of fashion on modern society, fashion bloggers Vilaca and Lopez demonstrated in their brief blog report that modern fashion trends can impact the major cultural stereotypes and attitudes of individuals. Among the key ideas promoted by the modern fashion industry, the experts highlight the following: eco-consciousness and sustainability; rejection of any forms and types of discrimination.⁴ While a rising part of the global population shares similar values, certain contradictions still exist. It is sensible to understand how fashion and art instruments can be used for improved self-expression of individual values and removal of communication problems.

Another fact that explains the significance of the given research is that the study includes the reflection on issues that could be caused by mistakes in the perception of the role of fashion and art in modern society. The study by psychologists Gupta et al. highlighted the issues of overconsumption and aggressive consumerism as sparked by the

⁴ Julia Vilaca and Manuel Lopez, "5 Signs That Will Help You to Understand how Fashion Reflects Social Changes," *Fashinnovation*, 2021, accessed March 17, 2022. <https://fashinnovation.nyc/fashion-reflects-social-changes/>

current fashion trends.⁵ The risk of excessive natural resource exploitation is regarded as the main type of challenges resulting from aggressive and insensible consumerism supported by contemporary fashion trends. The modern fashion trend for sustainability and eco-friendliness aims to overcome the negative impacts of the overconsumption trend. Nevertheless, it is important to understand how to avoid similar issues in the future.

The presentation of the research background and the purpose of the study has led to the justification of the specific research questions that should be targeted. In particular, the following research questions have been considered critical for analysis:

- How do the notions of fashion and art represent and impact the changes in diverse aspects of culture?
- What was the format of the evolution of the practices of collaboration between art and fashion alongside their diverse social contexts?
- How can modern experts and practitioners estimate the commercial value of collaborative products of fashion and art?
- What were the key pillars of the fashion installations' format evolution into exhibitions of art?

Based on the determined list of research questions, the study set certain research objectives that should be reached during the study. The research aims to analyze the history of the art-fashion collaboration and its impacts on modern culture. To achieve the given aim, the following objectives need to be fulfilled:

⁵ Shipra Gupta, Wencke Gwozdz, and James Gentry, "The Role of Style versus Fashion Orientation on Sustainable Apparel Consumption," *Journal of Macromarketing* 39, no. 2 (2019): 193, accessed March 17, 2022. <https://doi.org/10.1177/0276146719835283>

- To define how the notions of fashion and art represent and impact the changes in diverse aspects of culture;
- To determine the format of evolution as regards the practices of collaboration between art and fashion alongside their diverse social contexts;
- To identify the ways for modern experts and practitioners to estimate the commercial value of collaborative products of fashion and art;
- To highlight the key pillars of fashion installations format evolution into the exhibitions of art.

The thesis has arranged the structure of the thesis in a way to address all the research questions and objectives. The Introduction section of the study discusses the background of the research problem, its purpose, significance, research questions, and objectives. The Theoretical Framework chapter of the thesis described the key The Methodology chapter describes the research design, sample characteristics, and materials of the study, together with the applied methods of data collection and analysis. The Results chapter of the thesis presents the main outcomes of data collection and analysis, while the Discussion section structures the key findings and implications of the research as well as its limitations and opportunities for further study. The Conclusion chapter provides a summary of the main research outcomes and answers to the key research questions.

The results of the current study led to improved recognition of specific aspects of the fashion-art collaboration mechanisms that are being implemented in modern reality. From one side, artists become capable of using collaboration resources for the promotion of traditional arts among the general audience. As for the fashion designers and brands, the benefit is due to the rising opportunities for new images and design solutions development.

Cooperation between both spheres leads to a substantial synergetic effect in the form of socio-cultural norms rethinking and transformation. Nevertheless, the current study also justified the need for a more careful review of the specific questions. Following questions were raised as opportunities for further research: the need for human respondents' engagement for the aims of the study; the need for analysis of alternative art spheres analysis from the point of collaboration with fashion brands; opportunities for comparison of Western and non-Western approaches to the organization of fashion-arts collaboration. Discussion of these issues should lead to the formation of more interesting and useful knowledge for future practice.

1. Theoretical Framework

The discussion of the study questions should start from the analysis of the main theoretical concepts and arguments stated in the prior academic publications. A critical review of the available knowledge on the studied problem should form a strong knowledge basis and theoretical framework for further research. The discussion of the theoretical basis for the current study included an evaluation of available knowledge about the role of fashion and art in the development of the modern culture, the analysis of collaboration forms between fashion and art, the means of such collaboration's commercialization, and general conceptual framework for the study. The outcomes of the current knowledge base review should form a reliable basis for further research on the study questions.

1.1. Roles of Fashion and Art in Modern Culture

The first question raised in this chapter includes the critical analysis of the role of fashion and arts in the development of modern culture. Prior studies paid close attention to the analysis of the influence of cultural factors on the development of fashion and arts, while the opposite direction of relationship and effects was analyzed with a lower level of interest. An example of successful research into this question was the publication by fashion historians Kim and Kang, which analyzed the role of social and cultural background factors in the professional development of Alexander McQueen as a fashion designer.⁶ The study by scholars Hassen and Tremblay demonstrated the role of local culture, knowledge exchanges, and lifestyle shifts in the development of fashion designs in

⁶ Hyun-joo Kim, and Hae-Seung Kang, "The Design Trend and Identity of Alexander McQueen Based on the Cultural and the Artistic Background of England," *Journal of Korean Society of Design Science* 25, no. 3 (2012): 285, accessed March 17, 2022. <http://www.aodr.org/xml/00215/00215.pdf>

Beirut.⁷ While the cultural environment and heritage of fashion designers could have a substantial impact on their designs and products of art, it is also sensible to understand whether fashion designers can contribute to the development of the cultural environment, enriching future fashion trends.

Another interesting study contributing to the understanding of this question was provided by psychologist Delgado, who analyzed the role of fashion and arts in the expression and modification of particular cultural norms and beliefs. Culture scholar Neumann looked into the role of fashion and art in the development of modern culture from the perspective of the feminist discourse, and described the notion of “fashion agency”, defining the agency as “the socially determined capability to act and make a difference”.⁸ Psychologist Williams demonstrated the role of fashion as an instrument of communities-in-place formation for communication among individuals and shifting of social norms⁹. Williams intended to present a fashion designer as a host – a person capable to unite communities around new ideas and concepts, leading to changes in cultural beliefs and norms¹⁰. Fashion scholars Fu and Yuan expressed the position that “merchants sell more than merchandise, but also their cultural concepts”¹¹. Contemporary consumers are highly concerned with the cultural contents of the fashion designs.

⁷ Tarek Hassen, and Diane Tremblay, “Local Rooting and Creativity within the Fashion Industry in Beirut,” *EuroMed Journal of Business* 14, no. 2, (2019): 92, accessed March 17, 2022.

<https://www.emerald.com/insight/content/doi/10.1108/EMJB-12-2018-0090/full/pdf>

⁸ Ibid, p.31.

⁹ Dilys Williams, “Fashion Design as a Means to Recognize and Build Communities-in-Place,” *The Journal of Design, Economics, and Innovation* 4, no. 1 (2018): 76, accessed March 17, 2022.

<https://reader.elsevier.com/reader/sd/pii/S2405872617300126?token=04A538E492F1404A0FA60F803B62C2C5A7E1BABB112CDF8426966FBC1094F85CAF0E08FC5BAE1A5539D65CC98FFFC5DD&originRegion=eu-west-1&originCreation=20220322050640>

¹⁰ Ibid, p.78.

¹¹ Yv Fu and Yuan Rong, “Fashion Design and Fashion Culture,” *Journal of Arts & Humanities* 8, no. 4, (2019): 4, accessed March 17, 2022. <http://dx.doi.org/10.18533/journal.v8i4.1548>

Overall, the discussion of the first research question has demonstrated the substantial role of fashion design elements in the transformation of modern public culture. Fashion designers recognize the role of their creative work in the expression of new cultural norms and transformation of the contemporary society. To understand the perspectives of future social shifts caused by changes in fashion, the relationship between fashion and art should be reviewed.

1.2. Evolution of Collaboration between Fashion and Art

A review of the current trends in the field of fashion-art collaboration required a detailed understanding of the collaboration process's history, together with the brightest examples of successful collaboration in the past. The thesis aims to understand the evolution of the connections between art and fashion from the perspective of social and cultural changes in modern society. This theme is especially relevant in the context of the rising collaboration among artists and fashion designers¹². Fashion scholars McCarthy and Tynan argued that the evolution of collaboration between art and fashion took place in the 20th-21st century¹³.

The evolution of the fashion-art collaboration passed a way of mutual non-recognition and ignorance. McCarthy and Tynan stated that the art specialists had not been motivated to collaborate with fashion experts for centuries before the 20th century due to fears and uncertainty about the potential role of the integration of fashion into the

¹² Nicola McCartney and Jane Tynan, "Fashioning Contemporary Art: a New Interdisciplinary Aesthetics in Art-Design Collaborations," *Journal of Visual Art Practice* 20, no. 1-2 (2021): 143, accessed March 17, 2022. <https://www.tandfonline.com/doi/epub/10.1080/14702029.2021.1940454?needAccess=true>.

¹³ Ibid

traditional sphere of arts¹⁴. British scholar Benton contributed to the recognition of existing connections between fashion and art. Fashion was recognized as an art field for decades, and it was inappropriate to undervalue it compared to other forms of artistic self-expression¹⁵. Arts analyst Killion also presented bright cases of successful collaboration between classic artists and fashion designers that led to the maximization of benefits for both parties¹⁶. The performance of the fashion designer Cristobal Balenciaga should be mentioned as an example of the successful integration of art and fashion. According to Killion, Cristobal Balenciaga was inspired by the following Spanish artists: “the Romantic painter Francisco de Goya (1746-1828), the Mannerist, El Greco (1541-1614), the Baroque painters: Diego Velázquez (1599-1660) and Francisco de Zurbarán (1598-1664), the Cubist painter Pablo Picasso (1881-1973), and the Surrealist painter Joan Miró (1893-1983)”¹⁷.

The format of collaboration between fashion and art might include not only the search for inspiration from classic and modern art products. Contemporary fashion brands can form strategic alliances with modern artists, inviting them to participate in the creative rethinking of the extant fashion brands. As an example, it is worth paying attention to the collaboration between the Louis Vuitton fashion design house and Stephen Sprouse, an artist who created the graffiti-style design of its new collection¹⁸. The study of the Louis Vuitton case led to the justification of the following formats of collaboration between fashion designers and artists: “the limited edition collection of Louis Vuitton merchandise

¹⁴ Ibid, p.148.

¹⁵ Angélique Benton, *Fashion as Art/Art as Fashion: Is Fashion, Art?* 2012, p. 89, accessed March 17, 2022. <https://core.ac.uk/download/pdf/159564065.pdf>.

¹⁶ Sofia Killion, *Wearing Art History: Fashion as an Art*. 2018, p. 5, accessed March 17, 2022. <https://doi.org/10.33015/dominican.edu/2018.HCS.ST.06>

¹⁷ Ibid, p.6.

¹⁸ Martina Palmitessa, *The Use of Art for Branding Purposes - A Study of Louis Vuitton's Art Collaborations*. 2012, p. 12, accessed March 17, 2022. <https://lup.lub.lu.se/luur/download?func=downloadFile&recordId=3437046&fileId=3437047>.

designed by an artist; the independent work of art of an established artist displayed in close connection to the brand, e.g. at various Louis Vuitton stores; works of art by young artists put on display at Louis Vuitton's own art space; and finally, the brand's sponsorship of the arts"¹⁹. From this perspective, the alliance of fashion brands and artists could result in a more effective sharing of perspective art elements and ideas.

The findings of the analysis point to substantial opportunities existing in the sphere of collaboration between contemporary art and fashion brands. Both parties can acquire significant advantages using such a format of cooperation. It is sensible to review the current opportunities for the commercialization of such alliances. Such an analysis should demonstrate the relevance of further studies related to fashion and art collaboration.

1.3. Means of Commercial Value Estimation for Fashion and Art Projects

The third question of the study targets the problem of commercial benefits potentially generated by projects oriented towards collaboration between fashion and art. The first discussion of the potential commercial benefits generated by such a collaboration format was provided in the study by fashion scholar Jelinek. The scholar considered the integration of art elements by fashion brands as a significant source of brand equity generation²⁰. Depending on the level of art elements integration into different parts of the fashion industry value chain, the potential brand equity benefits could be increased.

Additionally, the publication by art scholar Yuli summarized the potential commercial benefits of collaboration in the following way: brand promotion and building;

¹⁹ Ibid, p.12.

²⁰ Julia-Sophie Jelinek, "Art as Strategic Branding Tool for Luxury Fashion Brands," *Journal of Product & Brand Management* 27, no. 3 (2018): 297, accessed March 17, 2022.
<https://www.emerald.com/insight/content/doi/10.1108/JPBM-01-2017-1408/full/html?skipTracking=true>

innovation development; boosting sales volumes for different product categories; high differentiation of the fashion brand in the existing market²¹. From this perspective, the integration of art exhibition elements could guarantee the development of new competitive advantages for the existing fashion brands, allowing them to enter new market niches and increase market shares in the current markets. Moreover, innovative development of specific fashion design features through cooperation with qualified and popular artists could help businesses to diversify their product lines, leading to increased income inflow for all business segments. The modern management of fashion brands and famous houses should clearly understand the perspectives of productive collaboration with artists and be able to manage this format of relationship.

British scholar Walsh carried out a study that demonstrated the commercial advantages of effective collaboration between art and fashion brands. According to the study, modern fashion brands should become more flexible to survive in the conditions of rising competition²². A strong argument for the commercial value of such collaboration was the following: it allows fashion brands to “reconnect with their time and to continually recreate the idea of newness”²³. The need to integrate innovations becomes a serious source of barriers for fashion brands, and here, classic, and modern artists can provide valuable support and inspiration. Furthermore, the scholar claimed that the integration of art

²¹ Bai Yuli, *Fashion Design and Art Collaborations: An Investigation of the Collaborations between Fashion Designers/Brands and Artists*. 2010, p. 232, accessed March 17, 2022. https://www.academia.edu/5217916/FASHION_DESIGN_AND_ART_COLLABORATIONS_AN_INVESTIGATION_OF_THE_COLLABORATIONS_BETWEEN_FASHION_DESIGNERS_BRANDS_AND_ARTISTS

²² K. Walsh, *Fashion and Art Collaborations: The Benefits for Both Brands in a Designer x Artist Brand Alliance*. 2015, p. 32, accessed March 17, 2022. <https://media.proquest.com/media/hms/ORIG/2/OZ3OG?s=%2BLwvGM6D2VOYem1TA2dFd%2FugP8k%3D>.

²³ Ibid.

elements into fashion brands provides customers with the feeling of connection to the best aesthetic images and ideas²⁴. While customers wish to experience a strong connection with aesthetically beautiful and innovative images, fashion brands can satisfy this demand.

1.4. Conceptual Framework

The results of the analysis have led to the definition of the key ideas and concepts that can contribute to a better understanding of the relationship between art, fashion, and culture. Based on the analysis outcomes, the project has formed the conceptual framework of the study that should be considered (Figure 1). The conceptual model includes three major variables of the study: fashion-culture-art. Concerning each variable, specific categories of benefits that could be generated via the mechanism of the fashion-art collaboration in the modern environment have been determined.

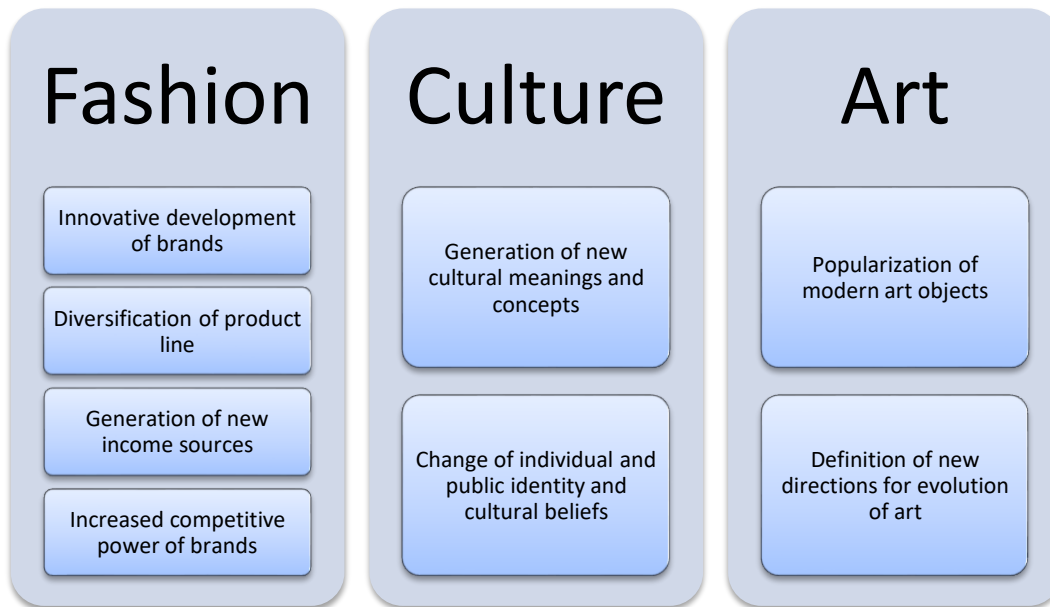


Figure 1: Conceptual Framework

²⁴ Ibid, p.33.

The objective of the following sections of the paper is the analysis of the real-life cases describing the collaboration between fashion and art. The study aims to determine whether the identified conceptual model is relevant and describes a full variety of positive impacts generated by fashion-art collaboration formats. The analysis of the modern collaboration projects has to justify the relevance of basic assumptions and contribute to the improved understanding of the role of collaboration in the development of fashion and art.

2. Methodology

2.1. Research Design

When choosing the research design, the paper reviewed the application of the quantitative and qualitative research formats. The quantitative research format is applicable to study the large target population of research participants that should be capable to provide reliable and relevant data to fulfill the objectives of the study.²⁵ In the context of the formulated research questions, the reliance on primary sources of data with a substantial sample size was not an optimal strategy. First, the specific character of the questions made it very difficult to find a sufficient number of experts that could form a large sample for quantitative research. Second, due to the novelty of the research problem, it was hard to determine specific questions that the paper could deliver to the potential respondents to collect quantitative data. Even if the thesis project united a sufficient number of fashion and art specialists obtaining sufficient knowledge in the target field of study, it is difficult to distinguish the questions that should be asked to collect the most useful data.

Because of the limitations of the quantitative research design as regards dealing with the selected research problem, the study focused on application of the qualitative research format. The advantage of qualitative research is that it allows gaining a deeper understanding of the research object based on a narrow sample of cases.²⁶ The advantage of the qualitative research format included the availability of a high variety of data collection and analysis methods. The thesis was able to determine the optimal set of methods applicable to the selected research questions.

²⁵ Sharique Ahmad, Saeed Wasim, Suaiya Irfan, and Sudarshana Gogoi, "Qualitative v/s Quantitative Research," *Journal of Evidence Based Medicine and Healthcare* 6, no. 43 (2019): 2830, accessed March 17, 2022. https://www.researchgate.net/publication/337101789_Qualitative_vs_Quantitative_Research

²⁶ Ibid.:2831.

Among the specific methods of qualitative research, the study relied on the case study analysis. This type of qualitative research format supposes the detailed analysis of a selected case, identification of its characteristics related to the research problem, review, and comparison of the target case with other similar cases in the sphere of the scholar's interest. For the presented thesis, the study decided to analyze the relevant art exhibition formats to understand the mechanism of their evolution and impacts on the public culture. The concentration of attention on a single art exhibition and fashion industry case was supposed to minimize the study expenses for the thesis. Nevertheless, the selection of an interesting and promising project could provide sufficient details about the overall situation in the fashion industry concerning modern art trends. That is why the success of the case study methodology application heavily relied on the proper choice of the sample fashion and art project.

2.2. Study Sample

The sample of the research was limited by a shortlist of art exhibitions held globally. A thesis decided to avoid analysis of minor and local fashion exhibition projects due to the limited scale of such initiatives and low opportunities for the generation of useful knowledge based on them. Analysis of the local fashion exhibition events was considered a sensible and effective option for further research when it should be possible to distinguish specific traits of the fashion and art collaboration benefits for the concrete country or region. The current study aimed to form the basis of useful knowledge for the analysis of such matters, so the most ambitious and large fashion industry projects had to be reviewed.

The primary object of the study was the Costume Institute Gala (MET Gala) – one of the leading global art exhibitions taking place regularly. A study selected this fashion event due to its global status, total number and characteristics of the participants, and overall popularity of this fashion event. MET Gala is fairly considered one of the most resonant exhibition events in contemporary fashion history. Considering the popularity of this platform and the level of interest it generates among professional fashion designers and artists, a thesis considered this even as an optimal case for review of the fashion-art collaboration question.

The objective of the case study analysis of the MET Gala was to collect in-depth descriptive information concerning the target aspects of the exhibition. Together with a narrow concentration on the study of the MET Gala format, the scholar considered an opportunity for intentional enlargement of the study sample via the inclusion of other art exhibition formats. The objective of the potential sample enlargement was to compare and contrast the key characteristics of the MET Gala exhibition with other formats of global exhibitions. The decision about the enlargement of the sample could be made by the scholar based on the outcomes of the MET Gala case review. If the study had found that the case had not provided a sufficient amount of valuable data to address the research question, alternative cases could have been applied.

2.3. Materials of the Study

The materials of the study included all types of secondary data sources that could serve for the review of the MET Gala exhibition format history. The main types of data sources comprised secondary publications: releases in media, expert reports, reports by the

management, and employees engaged in the organization of the MET Gala. Together with the collection of all available amounts of data from the secondary sources, it was important to guarantee a sufficient level of data reliability and relevance. To guarantee the high quality of the study outcomes, a thesis decided to rely mainly on the publications released by the respected fashion experts and bloggers, including official Vogue publications, because Vogue is one of the main event-holders.

The study did not orient on a collection of qualitative data from the human participants who could be involved in the organization of the MET Gala or similar art exhibitions due to the higher complexity of the data collection procedure. The research was limited in resources and time available for the completion of the study. In addition to this, the decision to cooperate with human respondents during the study could raise specific ethical constraints that would raise the level of the overall study complexity. Therefore, the study relied solely on the materials available from open sources. The perspectives of human respondents' engagement in the study of this question were considered as opportunities for further research.

2.4. Data Collection Methods

The methodology of data collection refers to a set of procedures applied by the study to collect information about the object of the study. The specific characteristic of the current research was that it aimed to compare the current and historical experience of art exhibitions arrangement based on the MET Gala case. To fulfill the objective, the paper compared the data for the MET Gala exhibitions held during the last five years (2017-2021) and within the last five years of the 20th century. The collection of data for more relevant

and older exhibition formats of the case object had to contribute to the effective analysis of the historical background.

The period of 2017-2021 was selected for the current study since it guaranteed the collection of reliable information about the most recent trends in the field of fashion-art collaboration for the fashion exhibitions. Based on the findings of the MET Gala events review for the period of 2017-2021, a study hoped to provide a realistic and relevant image of collaboration trends and perspectives. The analysis of the most recent period was vital for further research since the scholars had to rely on the best available knowledge about the field of study. As for the choice of the period of 1995-1999, the study reviewed this period due to the fact it demonstrated the key characteristics of the fashion-art collaboration at the end of the 20th century. While fashion is a highly dynamic sphere of human life and culture, where prevailing trends do not usually last for long period, it was interesting to review the main fashion industry trends that impacted fashion-art collaboration at the end of the 20th century. Comparison of this period with the findings of the MET Gala performance in 2017-2021 had to show whether the fashion exhibition format became more or less dynamic during the last three decades and what other important changes took place recently. It is sensible to compare MET Gala performance for the modern period and the ending of the 20th century, since comparison of the modern phase with the middle of the 20th century, when the MET Gala format was established, might not have brought interesting insights. The fashion industry was not as dynamic in the middle of the past century, so the usefulness of the study insights could be lower.

To collect data, the Google search engine as the main instrument was applied. To gather all the relevant information related to the MET Gala exhibitions held in 1995-1999

and 2017-2021, the research utilized a set of keywords. The following types of keywords served for the identification of the promising secondary data sources: MET Gala, art exhibition, mentioning of the appropriate period for the exhibition held, title, participants, fashion concept, public perception, and fashion show. These keywords correlated with the specific elements of fashion and art notions that were analyzed during the study. A more detailed discussion of these characteristics is provided in the following sub-section of the Methodology chapter.

Based on the selected list of keywords, the research was observing several Google search engine results with links to web resources discussing the MET Gala exhibitions. The primary objects of the study included the official web sources of the MET Gala events. The research aimed to collect all the available data about the exhibitions from the management and official representatives of the target organizations. Nevertheless, in case no reliable data on particular aspects of interest could be collected from the official sources, the paper relied on independent sources: media and blog releases, expert opinions, and academic publications. Concerning this type of source, a set of criteria for inclusion in the study was developed: high relevance of publication; high reliability of the source and author. Only the most reliable and respected sources served as a basis for the case study of the MET Gala art exhibitions.

2.5. Data Analysis Methods

The procedure of data analysis for the study was based on the thematic analysis of the selected data sources. The objective of the thematic analysis was the critical assessment of the materials provided in the data sources to define the main themes and ideas shared by

the authors of the publications. The analysis of the major themes and ideas allowed the research to identify the key characteristics of art exhibitions as fashion instruments, the relationship between art and fashion, and the influence of these notions on modern culture. The summary of the thematic analysis outcomes helped to address the identified research questions, offering reliable knowledge for the future practice of fashion and art studies.

The procedure of data review based on the thematic analysis instrument included a set of basic steps. First, the study considered and selected the target data sources for review of the chosen art exhibitions – official media publications, experts’ reports, and academic papers. A careful analysis procedure was performed as regards every source, highlighting the key themes and issues raised by the scholars. Based on the findings of the thematic analysis and definition of the most substantial themes raised in the selected sources, the research performed the mind-mapping procedure to determine the specific connections among the identified themes. The results of the mind-mapping procedure had to contribute to a complex understanding and presentation of the research problem.

2.6. Research Methodology Limitations

The selected research methodology is characterized by specific limitations that could impact the overall findings and outcomes of the study. The key limitations of the qualitative methodology included the following: selection and subjective bias. The selection bias is associated with the potential risk of mistakes made when choosing data sources for the thematic analysis procedure. The research had to remove the open sources of data to identify publications that would provide an optimal description of the target art exhibitions. Nevertheless, there was a risk that the study would not be able to form a

reliable list of publications, and certain valuable sources of information could be lost. As an outcome, the overall quality of the research and its outcomes could be potentially reduced.

The subjective bias is explained by the study's intention to orient on the qualitative research design model. The subjective opinion and beliefs of the study could significantly impact different aspects of the research procedure and the end outcome of the study. The specific elements of the research process that could be affected included the following: interpretation of literary sources during the theoretical framework review process; subjective selection of data sources in the data collection phase; assessment and interpretation of the key themes in the data analysis process; estimation of thematic analysis outcomes and presentation of the study findings. The objective of the research was to critically review all the actions and decisions made during each of these steps of the research to minimize the subjective impacts. The instrument of reflective analysis served for critical estimation of each step taken during the study. In case the scholar observed the negative influence of personal beliefs and opinions on the research outcomes, all possible actions were taken to reduce the probability of failures and mistakes in the research findings.

3. Results

3.1. Description of the MET Gala

As stated earlier, the research applied the case study method to analyze the MET Gala event held each year starting from 1948. This event is formally called the Costume Institute Gala or the Costume Institute Benefit.²⁷ This is the annual fundraising fashion exhibition held each Monday of May, which collects funds for the benefit of the Metropolitan Museum of Art's Costume Institute in New York City.²⁸ One of the main managers of the event is the Vogue fashion journal. Each year a specific theme is determined for the MET Gala so that the guests could know the tone of the exhibition and the fashion direction that shall be represented.

In 1948, the fashion exhibition was founded solely as a means of fundraising for a fashion publicist Eleanor Lambert, who wanted to support the newly founded Costume Institute at the New York Metropolitan Museum of Art.²⁹ The history of the fashion exhibition founding has revealed long-lasting roots connecting modern fashion and art. Every year, the organizers of the fashion exhibition determine a concrete fashion theme and direction that should be represented, which informs the cultural evolution and development of the fashion-art relationship.

3.2. Recent History of the MET Gala

To address the research questions and reach the aim of the study, the research decided to compare the main themes and images from the MET Gala events held during the

²⁷ The MET, *Charles James: Beyond Fashion*. 2022, accessed March 17, 2022.

<https://www.metmuseum.org/exhibitions/listings/2014/charles-james-beyond-fashion>

²⁸ Ibid.

²⁹ Ibid.

periods of 1995-1999 and 2017-2021. A more recent period was targeted to deliver insights associated with the current development of the fashion-art collaboration formats. The period of the 20th-century ending, it was targeted to demonstrate the main characteristics of the fashion-art collaboration at the end of the past century and compare them with the recent trends. To start the comparison of these historical periods, it was sensible to summarize the major themes and titles of the MET Gala fashion exhibitions held within each of the target periods. As stated earlier, every year, the organizers of the MET Gala events selected a concrete theme and title for the exhibition, which signified the specific direction for the fashion industry development. A summary of the themes for the MET Gala events during the selected periods is presented in Table 1.³⁰

Table 1: List of Themes for the MET Gala Fashion Exhibitions

1995-1999		2017-2021	
1995	“Haute Couture”	2017	“Rei Kawakubo/Comme des Garçons: Art of the In-Between”
1996	“Christian Dior”	2018	“Heavenly Bodies: Fashion and the Catholic Imagination”
1997	“Gianni Versace”	2019	“Camp: Notes on Fashion”
1998	“Cubism and Fashion”	2020	“About Time: Fashion and Duration”
1999	“Rock Style”	2021	In America: A Lexicon of Fashion

The analysis of the MET Gala history and ideological concepts behind the fashion exhibition demonstrated that it should not be considered solely a fundraising activity that unites the local elites in New York. Fashion blogger Elyssa Goodman argued that the organization of the annual MET Gala exhibitions allows fashion designers to form bridges

³⁰ Vogue, *Met Gala Themes Over the Years: A Look Back at Many First Mondays in May*. 2021, accessed March 17, 2022. <https://www.vogue.in/fashion/content/met-gala-themes-over-the-years-a-look-back-at-many-first-mondays-in-may>

with the world of art, reaching mutual understanding and allowing each party to track its partner's annual progress.³¹ According to the publication by fashion journalist Shweta Singh, while the first MET Gala exhibitions were small events held only for the most respected participants, the development of the fashion exhibition format led to the enlargement of its potential audience.³² The format of the exhibition experienced the transformation from an exhibition for a limited number of celebrities and elite representatives into a large socio-cultural phenomenon that determines the direction of modern art and fashion development globally.

3.3. MET Gala 1995-1999: Fashion Development Trend

The period of 1995-1999 in the development of the MET Gala fashion exhibition was characterized mainly by orientation on the search for new fashion development designs and formats. The exhibition itself was not characterized by substantial cultural or artistic subtext, focusing mainly on the demonstration of the latest achievements in the sphere of fashion. This argument can be supported using two sources: original theme titles provided in Table 1 and sample images from each year's fashion exhibition (Fig.1-4). All the figures related to the presented research can be found in the Appendix chapter.

The comparison of the images delivered in Fig. 1-4 revealed the absence of specific cultural or social background or subtext behind the fashion elements presented by the exhibition's participants and designers. Specifically, the organizers aimed to support and

³¹ Elyssa Goodman, "Why the Met Gala Matters to the Art World," *Artsy*, 2019, accessed March 17, 2022. <https://www.artsy.net/article/artsy-editorial-met-gala-matters-art>

³² Shweta Singh, "The Met Gala's Evolution & Its Impact on Luxury Fashion Retail," *Vue.ai*, 2021, accessed March 17, 2022. <https://vue.ai/blog/retail-trends/met-gala-impact-fashion-retail/>

popularize a specific direction in fashion design or concepts. The organizers kept seeking new meanings and forms of fashion design ideas and explanations. The research decided to summarize the description of this historical period in the development of the MET Gala as “fashion for the fashion”.

The analysis of the key themes raised at the MET Gala exhibitions during the period 1995-to 1999 did not demonstrate a substantial level of collaboration between art and fashion. Fashion themes were mainly associated with specific designers or fashion brands, especially for the period 1995-to 1997. The critical shift took place in 1998 when the main theme of the exhibition shifted to cubism, which can be considered a step toward art-fashion collaboration. Considering one of the classic approaches in arts, the designers aimed to determine new insights for clothes and accessories design. The sample of the cubism’ approach utilization in the fashion segment was demonstrated in Figure 3. In 1999, the founders of the MET Gala returned to a more classic formal approach to fashion inspiration generation – cooperation with popular culture instead of classic arts. The decision to orient on the modern rock style culture could not be considered as similar to the samples of classic arts and fashion collaboration expressed earlier in this thesis.

Nevertheless, the choice of the 1995-1999 period led to an interesting and important result for the study. It demonstrated the period of the critical shift when classic arts became an essential element of the MET Gala fashion exhibitions. Starting from 2003, the founders of the MET Gala annual events shifted to the search for inspiration for fashion in traditional art symbols and historical events.³³ The products of such collaboration shall be seen based on the outcomes of the analysis performed in the following sub-section of the study.

³³ Vogue, *Met Gala Themes Over the Years: A Look Back at Many First Mondays in May*. 2021

Nevertheless, it is interesting to show how the model of fashion-art collaboration emerged and was developed in the example of a large fashion exhibition.

3.4. MET Gala 2017-2021: Fashion and Culture

The analysis of recent exhibitions from the perspective of the stated themes and images indicated significant changes that took place in the development of the MET Gala format. The brightest fashion design images from the MET Gala exhibitions held in 2017-2021 are included in Fig. 5-9. The comparison of the themes and images for two historical periods demonstrated the considerably higher significance of the socio-cultural context for the MET Gala exhibitions held in 2017-2021.

In 2017, the events at the MET Gala were dedicated to the legendary Japanese designer Rei Kawakubo.³⁴ Celebrities and guests presented elements of her fashion designs. As regards the period 2017-2021, this was the last fashion exhibition that addressed the theme of specific fashion designers. In the following years, the exhibitions targeted larger social or cultural problems. In 2018, the exhibition aimed to unite fashion and religion, demonstrating opportunities for the creative rethinking of the basic religious concepts and ideas. The theme raised significant resonance in society, leading to the need for the organizers to seek approval for its realization from the Pope.³⁵ Compared to the exhibitions held in previous years, this was one of the first tries for the organizers and guests to touch upon a substantial cultural issue.

³⁴Vogue, *Met Gala Themes Over the Years: A Look Back at Many First Mondays in May*. 2021, accessed March 17, 2022. <https://www.vogue.in/fashion/content/met-gala-themes-over-the-years-a-look-back-at-many-first-mondays-in-may>

³⁵ Shweta Singh, "The Met Gala's Evolution & Its Impact on Luxury Fashion Retail," *Vue.ai*, 2021, accessed March 17, 2022. <https://vue.ai/blog/retail-trends/met-gala-impact-fashion-retail/>

In 2019, the organizers of the MET Gala targeted a concrete cultural and artistic piece - Susan Sontag's seminal 1964 essay, "Notes on 'Camp' ".³⁶ This essay raised a question of sensibility expressed through "performance, excess, and a kind of winking bad taste".³⁷ The realization of the fashion exhibition in 2019 demonstrated opportunities for the development of interconnections between modern fashion and classic literature. In 2020, the organizers focused on the theme of the 150-year history of fashion, aiming to demonstrate and summarize the key achievements of fashion during the period.

In 2021, the MET Gala oriented on the largest socio-political and cultural problems existing in the US. The organizers described the main theme of the 2021 exhibition as "who gets to be American?".³⁸ Scholars specifically drew attention to the following problems and cultural phenomena existing in the US: "diversity, inclusivity, sustainability, gender fluidity, and body positivity"³⁹. The important message sent by the MET Gala event in 2021 was the following: "the only fashion of the future worth discussing is a fashion that embraces socially progressive issues without addressing political-economic concerns, civil rights, and equal rights issues, or global ecological crises".⁴⁰

The given message demonstrated the rapid transition as regards the nature and role of the MET Gala fashion exhibition. In 2021, the experts and general community observed the realization of the alternative image of famous fashion exhibitions.⁴¹ It raised social and cultural problems of substantial significance for a high share of American society and

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Osman Nemli, "A Review of the MET 2021 Gala and other Ideological Moments: Fashion as Ideology, Part 2," *The Fashion Studies Journal*, 2021, accessed March 17, 2022. <https://www.fashionstudiesjournal.org/fall-2021-content-c/2021/11/14/a-review-of-the-met-2021-gala-and-other-ideological-moments-fashion-as-ideology-part-2>

⁴¹ Ibid.

demonstrated the closeness of modern fashion to culture and community. This act contributed to the removal of previously existing barriers among different social groups, demonstrating their similarity and intentions to form a more just and equal society. The mentioned transformation determined closer ties between fashion and art as a format of basic and most popular ideas represented using different visual and material objects.

Nevertheless, the overall evolution of the MET Gala themes, and the process of fashion-art collaboration should be reviewed from a larger historical perspective. The analysis of the MET Gala themes starting from 1973 demonstrated the cyclical nature of the fashion-art collaboration process.⁴² Here, the exhibition dedicated certain periods to the search for inspiration in historical art objects, and then referred to the modern fashion brands and images. The examples of bright fashion-art collaboration seeking new fashion images could be seen based on the names of the following MET Gala themes: The Glory of Russian Costume (1976); Diaghilev: Costumes and Designs of the Ballets Russes (1978); Fashions of the Habsburg Era: Austria-Hungary (1979); The Manchu Dragon: Costumes of China, the Chi'ng Dynasty (1980)⁴³.

The overall analysis of the themes' history at the MET Gala allows the research to argue about the presence of the undulating principle of fashion-art collaboration activation. During the periods of ideas deficit in the fashion industry, the founders of the MET Gala apply to the images of classic art, concentrating on a certain style of art or historical period. Visiting the annual MET Gala exhibition that demonstrated the appropriate artistic elements, the fashion designers were capable to generate inspiration for the transformation of their visions of the fashion trends and images. Altogether, the organization of the MET

⁴² Ibid.

⁴³ Ibid.

Gala exhibitions can be considered as the mechanism of fashion-art communication and collaboration, which allows fashion designers to unite their efforts in the rethinking of the classic art images for their transformation into contemporary fashion. This idea might be considered one of the key results and insights of the study.

4. Discussion

4.1. Findings of the Study

The research findings should be presented in the context of the earlier determined research questions. Concerning question 1, the research aimed to demonstrate the impacts of art and fashion on modern culture development. The findings of the theoretical framework analysis and case study for the MET Gala exhibition have revealed that fashion trends can have a significant influence on the transformation of cultural norms and beliefs. The mechanism of the realization of the given process is explained by the interconnections that emerge between the specific cultural concepts and elements of fashion design.

For example, concrete elements of fashionable clothing can serve as a representation of certain cultural beliefs. When a person selects a particular fashion brand or separate element for his/her clothing, customer becomes self-associated with a specific cultural belief or idea. Altogether, fashion design elements can help people to gain a higher level of self-association with specific cultural norms. Fashion can in such a way contribute to the promotion of new cultural norms in contemporary society. This effect was brightly expressed during the MET Gala 2021 fashion exhibition which targeted concrete cultural norms and beliefs common to the American society.

In the context of the MET Gala events case study, it was found that the fashion trends and collaboration between artists and fashion designers could lead to the development of new forms for socio-cultural questions presentation, and resolution. From one side, MET Gala exhibitions served for the fashion designers to seek new means of inspiration generation from the productive dialogue with the representatives of the classic arts. Also, fashion designers accumulated inspiration from the process of the historical and

cultural standards rethinking. At the same time, the analysis of the MET Gala 2021 events demonstrated that the fashion-art collaboration format can serve for creating new forms of socio-cultural issues discussion, and expression. From this perspective, the study argued that fashion exhibitions can be a useful instrument for cultural questions and resolutions.

The second research question was related to the analysis of the history and evolution of collaboration between fashion and art alongside diverse social contexts of the cooperation process. During the theoretical framework analysis, the study considered a diverse set of cases that described the evolution of collaboration between art and fashion in the 20th century. Before the 20th century, two notions used to develop independently since the representatives of arts considered the fashion design sphere underprivileged. Nevertheless, rising social influence and recognition of fashion in the 20th century led to the shifts in mutual assessment and increasing collaboration between two spheres of creative thinking and activity.

An important characteristic of modern collaboration between fashion and art is that the representatives of arts use modern fashion designers and brands to promote their concepts and images. As for fashion brands, these objects have learned to generate inspiration for new designs and fashion solutions from the works of classic and contemporary artists. Collaboration between artists and fashion designers has generated a high number of mutual benefits and increased recognition of arts in modern society. A great number of relevant cases analyzed by the study point to the opportunity to increase collaboration in the future.

The experience of the MET Gala events analysis contributed to the presentation of specific examples of productive fashion-art collaboration. An important finding for the

second question included the fact that the fashion-art collaboration dynamics during the MET Gala were characterized by the undulating principle. When the fashion designers faced the problem of insights and ideas deficit for the products' design, the studies relied on the classic artistic and historical images, analyzing, and rethinking them. When the problem of conceptual and ideas deficit was not relevant, the fashion designers could arrange the MET Gala exhibition in the format of the fellow designers' achievements review and recognition. Another important trend demonstrated for the recent MET Gala events was the shift toward a more active review of the existing socio-cultural problems in the way of traditional fashion tools and methods application.

The third question of the study was connected with the assessment of the commercial value of collaboration between the fashion and art spheres. As for the field of art, it has benefited from cooperation with fashion mainly through the identification of new directions for arts development and promotion of current ideas and images among the general public. Unfortunately, the level of interest in classic arts, including museums, has been reducing during the last decades. Popular fashion brands have contributed to the rising recognition of classic and modern arts among the general public.

As regards the commercial benefits of the fashion-art collaboration for fashion brands, the analysis of literature and the MET Gala case has led to the recognition of the following factors of commercial value generation: innovative development of brands; rising diversification of product lines; creation of new income sources; increasing competitive power of fashion brands. In the conditions of high competition in the modern fashion industry, specific brands should be able to find inspiration in classic and modern arts to remain attractive and interesting to the potential audience. The instrument of fashion-art

collaboration can generate a new wave of interest in the traditional culture and community themes. For example, in 2018, the MET Gala relied on the theme of Christianity which caused high public resonance and interest in the participating brands and celebrities.

Another important insight of the MET Gala events review in the context of the third research question included the recognition of the significant role played by the celebrities taking part in the fashion exhibition events. Together with the earlier mentioned benefits for the fashion brands collaborating with the traditional artists, the practice of recent fashion trends demonstration involving celebrities could contribute to a substantial wave of fashion designers and brands popularization. All the figures in the appendix demonstrated the images of the celebrities wearing new fashion design products. Demonstration of these photos is a powerful instrument of promotion and advertising serving the interests of the fashion brands.

The final question of the study aimed to determine the key pillars of the fashion installations' transformation into the art exhibition format. The research has addressed the given question using the case study of the MET Gala exhibition and relevant findings of the literature review. It has been revealed that the first wave of the fashion installation format development had a low level of connection with classic and modern arts. Even at the end of the 20th century, the organizers of the MET Gala exhibitions were mainly oriented on the review of fashion as an independent creative field without its connections with arts and culture. A more detailed review of the MET Gala's historical background led to the recognition of the fact of undulating principle' realization in the evolution of this format of the fashion exhibition. The analysis of the cyclical dynamics for fashion-art collaboration

processes is important to understand the internal mechanisms that impact fashion-art cooperation.

Nevertheless, recent decades have seen rising interest in the transformation of fashion into an instrument of social and cultural change promotion. Fashion installations have been transformed from small exhibitions targeting representatives of the limited social class of local elites into the influential instrument of large social group transformation. The MET Gala events in 2021 delivered a message that was relevant not solely for a limited social group in the US, but for the whole American society. The shift toward the discussion of large socio-cultural problems can be considered a substantial step in the progress of the fashion-art collaboration mechanism. It will be interesting to study the dynamics of this process in the future.

4.2. Importance of the Findings

The importance of the research findings lies in the fact that the study has demonstrated the mechanisms that could contribute to collaboration between modern art and fashion. The study has identified potential opportunities for the generation of both commercial and cultural value as a result of art-fashion collaboration. The representatives of both directions in creative work can apply the findings of the study to develop new forms of cooperation.

The MET Gala fashion exhibitions case points to the potential role of fashion exhibition events in the promotion and transformation of modern art. Initially, this format of fashion installations served solely for the accumulation of charitable funds in support of the museum's operations. Later, the experts recognized the fact that such a format of

fashion-art collaboration contributed to the new forms and meanings in both the engaged spheres. First, this fashion exhibition format contributed to the generation of new inspirations for fashion designers studying classic arts and different historical periods. In the latest period, the MET Gala exhibitions became the platform for discussion and rethinking of the most resonant socio-cultural problems, demonstrating the impacts of the fashion-art collaboration on modern culture. The given study has determined alternative forms of collaboration in real life that contribute to the generation of mutual benefits.

The findings of the study have also demonstrated the irrelevance of the earlier expressed argument about the lower significance of fashion in modern society compared to classic arts. According to the findings of the review of the academic literature sources and the MET Gala case, contemporary fashion installations gain a higher level of public interest in comparison with the traditional forms of self-expression common to the majority of arts. In this way, modern artists should be able to express and deliver their ideas and concepts using fashion industry methods and tools. Prevalence of the modern fashion trends in society is demonstrated in the fact that artists and management of the museums are forced to orient on collaboration with the fashion brands and designers to raise their recognition' level in society. Part of modern artists has succeeded in the application of this method, while some artists who have failed to apply similar practices have lost their competitive positions.

The theoretical value of the presented study is associated with the fact that it has outlined the significance of the research problem. The study has provided strong arguments in favor of the idea that the existing and potential connections between fashion and art as the spheres of creative work should not be weakened. Specialists in the sphere of modern

arts should be able to recognize the value and role of fashion in the development of their professional field. A similar argument is relevant for professional fashion experts and practicing designers. Lack of literacy and competencies in this sphere could worsen the competitive positions of concrete specialists. In modern conditions, a decision to ignore either of the elements will lead to serious conceptual and practical mistakes for a scholar. Also, the study found that the effective collaboration between fashion and arts could contribute to the productive discussion of the relevant socio-cultural issues, contributing to the critical review of the existing cultural norms in the society.

4.3. Implications of the Findings

The research implications can be divided into theoretical and practical contributions. From the perspective of theory and current knowledge base, the research has summarized earlier available sources and supported the basic ideas with the results of the case study analysis. The review of the collected data using the chosen analysis methods has led to the recognition of the significant impacts of fashion-art collaboration on the culture and community development. Modern research cannot ignore the factors of fashion and art as the incentives for cultural norms transformation, especially in the format of collaboration.

4.3.1. Theoretical Contributions

In the context of the research problem, it is sensible to consider the duality of the identified research findings. On the one hand, the study has highlighted the substantial role of fashion-art collaboration in modern culture and public beliefs. On the other hand, it has been found that the changes in culture lead to the development of new self-expression and

creativity forms in the fields of fashion and arts. The relationship between fashion-arts and modern culture should not be considered focusing on a single direction. Opposite to this, both spheres can gain substantial advantages as a result of mutual influence.

From the point of collaboration's benefits for the fashion sphere, it was found based on the MET Gala exhibitions case study that the fashion designers actively referred to the classic images of history and arts to gain insights and inspiration for their design strategies. Without the active exchange of knowledge between modern fashion and the arts, part of the most interesting fashion brands and images might not have ever emerged. As for the theoretical value of fashion for the modern art sphere, the study found that the promotion of arts is possible through the integration of specific artistic elements into modern fashion. The contemporary society is highly attentive to the fashion trends, while the interest in the art sphere is lower.

4.3.2. Practical Contributions

Concerning the practical implications of the study, the specific ways for fashion-art collaboration that could create opportunities for commercial and cultural value creation have been identified. Concerning the commercialization of fashion-art collaboration processes, the research has determined specific cases and principles of fashion-art integration that can guarantee the highest mutual profits. As to the development of the arts, orientation on the mechanisms of modern fashion can contribute to the promotion of arts and the accumulation of resources for their development. As for the means of fashion designers and brands strengthening through arts, the study has found specific ways that can serve the objective of fashion brands' diversification and innovative development.

Both directions should serve as mutual sources of inspiration and resources for long-term expansion. Without productive fashion-art collaboration, the sphere of arts will face a lasting reduction in popularity and public interest. At the same time, the sphere of fashion design might lose sources for creative inspiration and new designs delivered to the market without strong connections with contemporary arts. Both spheres of creative thinking should provide each other with insights into the changes in public and consumer expectations and needs, transforming them into practical decisions. The analysis of the MET Gala exhibitions history demonstrated that modern fashion designers and artists have recognized the significance of productive collaboration. This fact was recognized considerably earlier compared to the end of the 20th century. At the end of the 1970s, the founders and participants of the MET Gala annual exhibitions referred to the classic images of history and arts to seek inspiration for new fashion designs. The certain deficit in fashion-art collaboration could be explained by the periods when the fashion industry did not experience a deficit in new ideas and meanings for its design products.

4.4. Limitations of the Study

The presented research is associated with certain limitations that should be discussed to objectively assess the study outcomes. The first important limitation of the research is related to the scarcity of reliable data about the case study fashion exhibition in open secondary sources. Based on the Google search for information about the MET Gala exhibition, the research managed to identify only a little amount of useful data. The available materials mainly included press releases with photos of the exhibited fashion designs and small comments from the experts in the field of fashion. Therefore, it has to be

noted that there was not enough knowledge related to the case study fashion exhibition in academic literature. It was not possible to determine a sufficient number of academic publications considering the phenomenon of the MET Gala exhibition. Other fashion exhibitions uniting the benefits of fashion and art creativity spheres were explored in academic writings, but the discussion was too general and limited. This result shows the existing knowledge gap that will have to be filled in the future.

Another limitation of the research findings is connected with the fact that the scholar intentionally excluded the primary qualitative data sources from the discussion. Due to the limited amount of reliable secondary data, cooperation with respected experts in the fields of modern arts and fashion could become a source of advantage. Future research should address this limitation, offering opportunities for the expression of experts' opinions on the research problem.

The final limitation of the study is associated with the limited scope of fashion-art collaboration problem discussion. The critical analysis of specific cases has demonstrated that the research has mainly identified opportunities for collaboration between fashion brands and visual arts. Nevertheless, different forms of arts, including music and dance cultures, could also serve as a source of inspiration for modern fashion. This area of knowledge is considered innovative and characterized by a significant knowledge gap. Nevertheless, this fact does not mean that it should be excluded from further discussion.

4.5. Opportunities for Further Research

The final element of the discussion of the research findings should include the presentation of key opportunities for further research. Part of the significant opportunities

has been determined based on the analysis of the research limitations. It is important to show that a small share of scholars and fashion bloggers considered the question about fashion-art collaboration on the example of the MET Gala and other large fashion exhibitions in the past. Mainly, the experts relied on the analysis of the fashion side of the events, demonstrating the most resonant fashion trends and new design images. The weakness of such an approach was that the experts did not recognize the substantial cultural value of fashion-art collaboration, which was demonstrated during the most recent MET Gala exhibitions. Further research should address the existing knowledge gap, offering reliable insights for the future.

As for the specific recommendations for further research, the first one is that the research should orient on the collection of data from primary qualitative sources to address the existing knowledge gaps. Cooperation with the experts in the field of fashion design brand development should provide the scholar with useful insights into the specific methods of the art application for inspiration development. A similar discussion of the problems with the representatives of arts should demonstrate whether these subjects rely on traditional forms of collaboration with fashion brands, or whether specific innovative solutions have already emerged. Collaboration with human respondents for further research should also help the study to determine the fact of the issue's relevance recognition among the potential respondents. It is sensible to define whether the modern artists recognize the fact of high value generated by fashion-art collaboration and the significant socio-cultural role played by this process, or develop specific collaboration formats based solely on their current demands and benefits. Understanding this question should allow the research to predict the future perspectives of conscious fashion-art collaboration formats development.

The following opportunity for further research is related to the development of knowledge about the innovative spheres of fashion-arts collaboration. The review of the relevant cases has revealed that fashion brands mainly find inspiration for new product development through observation of visual art objects. Key types of artists engaged in fashion-art collaboration include painters whose visual images and concepts form the basis of new fashion design solutions. However, different forms of art, which are not directly related to the development and promotion of a visual image, might also be of high practical value for the fashion brands industry. This problem was not addressed in the prior academic studies or publications by the fashion and arts experts. While arts can offer a wide range of expression opportunities for fashion brands, it is sensible to determine whether the fashion designers and other industry players are capable of productively integrating new approaches into the current practice.

The analysis of the academic literature sources has pointed to the fact that the perspectives of fashion-arts collaboration and its impacts on culture and community are relevant not only to the Western societies. Different cultural groups have demonstrated similar levels of dependency on fashion and arts in the development of their cultural beliefs and norms. Despite cultural and religious differences, all types of human communities aim to express certain cultural norms and beliefs in the elements of fashion design and arts. The nature of clothing, specific elements of home interior, and other fashion traits serve for the expression of the cultural norms common to specific societies. It is sensible to analyze differences in the format of fashion-art collaboration practices realization and their impacts on local cultures in different parts of the planet.

From this perspective, the presented study mainly delivers the Western-centric view of the research problem. The MET Gala fashion exhibition that was selected as a case study object is an example of the modern Western globalist culture expression. This format of fashion-art collaboration might not be supported by certain local communities on the planet. The interpretation of the Western fashion and art brands could even lead to reactions that will be opposite to the original intentions of the concrete brands' founders. Therefore, there is a need to review potential differences in the interpretation of fashion-art collaboration outcomes depending on the cultural background of communities. Furthermore, it is interesting to find out whether all global communities and cultures are flexible and adaptive to the changes in public fashion and arts. It is possible to assume that certain conservative cultures and communities might consider changes in fashion as a source of risks and problems, rejecting any type of inventions in this sphere.

Altogether, despite the detailed review of the selected research problem, the larger theme is characterized by a significant number of knowledge gaps. The main objective of further studies should be related to addressing the identified gaps to define the optimal fashion-art collaboration format that will meet the needs and expectations of communities and cultures with different backgrounds. A modern scholar in the target field should not fall a victim to the globalized vision of human culture and community values. Certain parts of the planet remain loyal to their traditional cultural beliefs, and the role of fashion in these regions can be considerably different compared to the Western perspective. To form an inclusive and equal society using universal fashion and art concepts, the research should first recognize the existing variety of meanings and interpretations.

5. Conclusion

The current research targeted the problem of existing connections among the following notions: fashion-art-culture. The analysis of these notions from the perspective of their interconnections had to demonstrate the potential role of fashion and art in the development of modern culture and community. While the role of culture in the development and transformation of arts and fashion is well known, the opposite relationship is not properly discussed both in academic and expert literature sources. The significance of this theme was associated with the need to search for new means of cultural development in the modern environment.

Together with the review of the fashion and arts impacts on the culture, it was sensible to understand what formats of collaboration between fashion and arts are currently available, together with the commercial value of these contacts. The analysis of the first research question has demonstrated that the spheres of fashion and art can have a substantial impact on the evolution of modern culture. Due to the rising influence of fashion in the public culture sphere, specific beliefs and individual concepts could be highly dependent on the fashion norms existing in society. As soon as a person reaches a sufficient level of self-association and self-recognition with a concrete fashion brand or image, a cultural background of a brand also becomes a cultural background of an individual.

The given study has analyzed the specific formats of fashion and art collaboration. Based on the result of the review of the academic literature and relevant cases, both the fashion and art spheres of creative work could obtain substantial benefits from productive mutual collaboration. As for the field of modern arts, collaboration with specific fashion brands and popular designers could serve as a source of inspiration for new designs and

means of art images and concepts promotion. Unfortunately, modern society, in general, is more interested in fashion brands compared to traditional arts, and collaboration with fashion brands can become the main instrument of communication between the arts and potential audiences.

As regards the benefits for the sphere of fashion, more significant advantages have been determined. Compared to the arts sphere, the field of fashion brands is characterized by a high level of competition. Artists mainly face lower competition for the attention and financial support of their audience. As for fashion designers, the survival of their business is highly dependent on the capability to generate interesting and distinguishing fashion designs that will attract the highest variety of potential clients.

Fashion-arts collaboration opportunities allow fashion brands to find new sources for inspiration among classic and modern art images. The research has revealed a set of artistic elements that were successfully integrated by the popular luxury brands in the 20th and 21st centuries. The fact of collaboration between fashion designers and classic artists can also generate an additional luxury image for a brand. As an outcome, the level of capitalization for fashion designers in the modern market might be increased.

In addition to the introduction of new design ideas, the fashion-arts collaboration model can help designers to determine new ideas and meanings that should be promoted among the audience. Similarly, fashion and arts can impact changes in public culture. This effect has been identified as a result of the review of the MET Gala exhibition held in 2021. The exhibition targeted the existing social and cultural issues of American society, promoting the principles of a just, equal, and inclusive society. In 2021, the organizers of the event declared the role of fashion as a tool of cultural norms transformation in modern

society. This argument highly correlates with the position promoted in the current study. The development of the fashion exhibitions as a new format of the fashion-art collaboration demonstrated substantial opportunities for transformation and critical rethinking of the previously existing socio-cultural norms.

Overall, the research has demonstrated opportunities for collaboration between the fashion and art spheres in the contemporary world. Nevertheless, the research should not fall victim to false impressions about the dominance of the Western globalized cultural codes and fashion brands. A high number of communities in different parts of the world might represent alternative and highly conservative cultures with a lower level of dependence on general fashion trends and ideas. The research should obtain a full understanding of local differences when addressing the research problem to form reliable recommendations for fashion brands and artists.

The results of the study also highlighted the existing knowledge gaps that should still be addressed in further research. First, it is sensible to analyze the findings of the current study in the format of primary qualitative data collection involving experts in the fields of fashion and arts. The engagement of qualified experts should demonstrate whether recognize the value of fashion-art collaboration for mutual development of both spheres, including a clear vision of the main formats of collaboration existing in the modern practice. The second question that requires further discussion included the assessment of opportunities for the development of the fashion industry through collaboration with art spheres outside the visual arts segment. The current study demonstrated the value of visual arts as a source of inspiration for fashion designers. Nevertheless, alternative spheres of arts performance could also provide useful ideas for the fashion sector.

The final aspect of the further discussion that should be considered in future studies includes the need for recognition of the fashion-art collaboration specifics depending on the cultural background of the fashion and art experts. The current study was performed based on the case study of the MET Gala exhibitions, which is the form of the Western-centric fashion and art norms' expression. To gain a full vision of the problem under study, it is sensible to determine whether similar processes take form in societies with different cultural and historical backgrounds. Altogether, the target theme is full of questions that have to be further analyzed to gain a full vision of the fashion-art collaboration phenomenon and its impacts on modern culture.

6. References

- Ahmad, Sharique, Wasim, Saeed, Irfan, Suaiya and Sudarshana Gogoi. “Qualitative v/s Quantitative Research.” *Journal of Evidence Based Medicine and Healthcare* 6, no. 43 (2019): 2828-2832. Accessed March 17, 2022.
https://www.researchgate.net/publication/337101789_Qualitative_vs_Quantitative_Research
- Benton, Angelique. *Fashion as Art/Art as Fashion: Is Fashion, Art?* 2012. Accessed March 17, 2022. <https://core.ac.uk/download/pdf/159564065.pdf>
- Delgado, Henry. “Fashion’s Potential to Influence Politics and Culture”. *The Conversation*, 2018. Accessed March 17, 2022. <https://theconversation.com/fashions-potential-to-influence-politics-and-culture-90077>
- Fu, Yv and Yuan Rong. “Fashion Design and Fashion Culture”. *Journal of Arts & Humanities* 8, no. 4, (2019): 1-5. Accessed March 17, 2022.
<http://dx.doi.org/10.18533/journal.v8i4.1548>
- Goodman, Elyssa. “Why the Met Gala Matters to the Art World”. *Artsy*, 2019. Accessed March 17, 2022. <https://www.artsy.net/article/artsy-editorial-met-gala-matters-art>
- Gupta, Shipra, Gwozdz, Wencke, and James Gentry. “The Role of Style versus Fashion Orientation on Sustainable Apparel Consumption”. *Journal of Macromarketing* 39, no. 2 (2019): 188-207. Accessed March 17, 2022.
<https://doi.org/10.1177/0276146719835283>
- Hassen, Tarek and Diane Tremblay. “Local Rooting and Creativity within the Fashion Industry in Beirut”. *EuroMed Journal of Business* 14, no. 2, (2019): 92-109.

Accessed March 17, 2022.

<https://www.emerald.com/insight/content/doi/10.1108/EMJB-12-2018-0090/full/pdf>

Jelinek, Julia-Sophie. “Art as Strategic Branding Tool for Luxury Fashion Brands”. *Journal of Product & Brand Management* 27, no. 3 (2018): 294-307. Accessed March 17, 2022. <https://www.emerald.com/insight/content/doi/10.1108/JPBM-01-2017-1408/full/html?skipTracking=true>

Killion, Sofia. *Wearing Art History: Fashion as an Art*. 2018. Accessed March 17, 2022. <https://doi.org/10.33015/dominican.edu/2018.HCS.ST.06>

Kim, Hyun-joo and Hae-Seung Kang. “The Design Trend and Identity of Alexander McQueen Based on the Cultural and the Artistic Background of England”. *Journal of Korean Society of Design Science* 25, no. 3 (2012): 282-296. Accessed March 17, 2022. <http://www.aodr.org/xml/00215/00215.pdf>

May, N. “Met Gala 2020: Vogue is Hosting the First-ever Virtual Met Gala on YouTube Tonight”. *Evening Standard*, 2020. Accessed March 17, 2022. <https://www.standard.co.uk/insider/fashion/vogue-virtual-met-gala-youtube-florence-and-the-machine-a4431131.html>

McCartney, Nicola and Jane Tynan. “Fashioning Contemporary Art: a New Interdisciplinary Aesthetics in Art-Design Collaborations”. *Journal of Visual Art Practice* 20, no. 1-2 (2021): 143-162. Accessed March 17, 2022. <https://www.tandfonline.com/doi/epub/10.1080/14702029.2021.1940454?needAccess=true>

Nemli, Osman. “A Review of the MET 2021 Gala and other Ideological Moments: Fashion as Ideology, Part 2”. *The Fashion Studies Journal*, 2021. Accessed March 17, 2022.

<https://www.fashionstudiesjournal.org/fall-2021-content-c/2021/11/14/a-review-of-the-met-2021-gala-and-other-ideological-moments-fashion-as-ideology-part-2>

Neumann, Jessica. *Fashioning the Self: Performance, Identity and Difference*. 2011.

Accessed March 17, 2022.

<https://digitalcommons.du.edu/cgi/viewcontent.cgi?article=1474&context=etd>

Okwodu, Janelle. "Met Gala 2019: The Best Dressed Celebrities on the Red Carpet".

Vogue, 2019. Accessed March 17, 2022. <https://www.vogue.com/slideshow/met-gala-2019-best-dressed-celebrity-red-carpet-fashion>

Pagani, Camilla. "The Role of Art in Society with Particular Reference to the Problem of Violence". *The Open Psychology Journal* 9, no. 1 (2016): 160-167. Accessed March 17, 2022.

https://www.researchgate.net/publication/312082698_The_Role_of_Art_in_Society_with_Particular_Reference_to_the_Problem_of_Violence

Palmitessa, Martina. *The Use of Art for Branding Purposes - A Study of Louis Vuitton's Art Collaborations*. 2012. Accessed March 17, 2022.

<https://lup.lub.lu.se/luur/download?func=downloadFile&recordId=3437046&fileId=3437047>

Rodriguez, Leah. "Met Gala 2017: See All the Looks from the Red Carpet". *The CUT*,

2017. Accessed March 17, 2022. <https://www.thecut.com/2017/05/met-gala-2017-see-all-the-looks-from-the-red-carpet.html>

Saravanan, D. *Fashion Trends and Their Impact on the Society*. 2015. Accessed March 17, 2022.

<https://www.researchgate.net/publication/282571020> Fashion trends and their impact on the society

Satenstein, Liana. "45 Incredible Met Gala Looks from the '90s". *Vogue*, 2020. Accessed March 17, 2022. <https://www.vogue.com/article/best-met-gala-looks-from-the-90s>

Sherman, Aleksandra and Clair Morrissey. "What Is Art Good For? The Socio-Epistemic Value of Art". *Frontiers in Human Neuroscience* 11, no. 411 (2017): 1-17. Accessed March 17, 2022.

<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5581397/pdf/fnhum-11-00411.pdf>

Singh, Shweta. "The Met Gala's Evolution & Its Impact on Luxury Fashion Retail". *Vue.ai*, 2021. Accessed March 17, 2022. <https://vue.ai/blog/retail-trends/met-gala-impact-fashion-retail/>

Tarek, Km Mohammed. *Promoting Fashion Culture: Understanding the Role of Cultural Intermediaries*. 2015. Accessed March 17, 2022.

<https://www.researchgate.net/publication/310192411> Promoting Fashion Culture Understanding the Role of Cultural Intermediaries

The MET. *Charles James: Beyond Fashion*. 2022. Accessed March 17, 2022.

<https://www.metmuseum.org/exhibitions/listings/2014/charles-james-beyond-fashion>

Vilaca, Julia and Manuel Lopez. "5 Signs That Will Help You to Understand how Fashion Reflects Social Changes". *Fashinnovation*, 2021. Accessed March 17, 2022.

<https://fashinnovation.nyc/fashion-reflects-social-changes/>

Vogue. *Met Gala Themes Over the Years: A Look Back at Many First Mondays in May*.

2021. Accessed March 17, 2022. <https://www.vogue.in/fashion/content/met-gala-themes-over-the-years-a-look-back-at-many-first-mondays-in-may>

Walsh, K. *Fashion and Art Collaborations: The Benefits for Both Brands in a Designer x*

Artist Brand Alliance. 2015. Accessed March 17, 2022.

<https://media.proquest.com/media/hms/ORIG/2/OZ3OG?s=%2BLwvGM6D2VOYem1TA2dFd%2FugP8k%3D>

Williams, Dilys. "Fashion Design as a Means to Recognize and Build Communities-in-

Place". *The Journal of Design, Economics, and Innovation* 4, no. 1 (2018): 76-90.

Accessed March 17, 2022.

<https://reader.elsevier.com/reader/sd/pii/S2405872617300126?token=04A538E492F1404A0FA60F803B62C2C5A7E1BABB112CDF8426966FBC1094F85CAF0E08FC5BAE1A5539D65CC98FFFC5DD&originRegion=eu-west-1&originCreation=20220322050640>

Yuli, Bai. *Fashion Design and Art Collaborations: An Investigation of the Collaborations*

between Fashion Designers/Brands and Artists. 2010. Accessed March 17, 2022.

https://www.academia.edu/5217916/FASHION_DESIGN_AND_ART_COLLABORATIONS_AN_INVESTIGATION_OF_THE_COLLABORATIONS_BETWEEN_FASHION_DESIGNERS_BRANDS_AND_ARTISTS

7. Appendix

Fig.1 Brandy and Naomi Campbell, 1995. Photo: Getty Images⁴⁴



⁴⁴ Liana Satenstein, "45 Incredible Met Gala Looks from the '90s". *Vogue*, 2020, accessed March 17, 2022. <https://www.vogue.com/article/best-met-gala-looks-from-the-90s>

Fig.2. Debi Mazar, 1997. Photo: Getty Images⁴⁵



⁴⁵ Ibid.

Fig.3. Julianne Moore, 1998. Photo: Getty Images⁴⁶



⁴⁶ Ibid.

Fig.4. Amber Valletta, 1999. Photo: Getty Images⁴⁷



⁴⁷ Ibid.

Fig.5. Katy Perry What: Gown Maison Margiela 'Artisanal' custom by John Galliano.

Photo: John Shearer/Getty Images⁴⁸



⁴⁸ Leah Rodriguez, "Met Gala 2017: See All the Looks from the Red Carpet," *The CUT*, 2017, accessed March 17, 2022. <https://www.thecut.com/2017/05/met-gala-2017-see-all-the-looks-from-the-red-carpet.html>

Fig.6. Rihanna Met Gala look. Photo: Getty Images⁴⁹



⁴⁹ Shweta Singh, “The Met Gala’s Evolution & Its Impact on Luxury Fashion Retail,” *Vue.ai*, 2021, accessed March 17, 2022. <https://vue.ai/blog/retail-trends/met-gala-impact-fashion-retail/>

Fig.7. Harry Styles in Gucci. Photo: Getty Images⁵⁰



⁵⁰ Ibid.

Fig.8. MET Gala 2020. Photo: Getty Images ⁵¹



Fig.9. Sean Zanni 2021. Photo: Getty Images ⁵²



⁵¹ N. May, “Met Gala 2020: Vogue is hosting the first-ever virtual Met Gala on YouTube tonight,” *Evening Standard*, 2020.

⁵² Janelle Okwodu, “See All Met Gala 2021 Best Dressed Celebrities on the Red Carpet,” *Vogue*, 2021, accessed March 17, 2022. <https://www.vogue.com/slideshow/met-gala-2019-best-dressed-celebrity-red-carpet-fashion>