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The Influence of Art on Fashion and the
Coexisting Relationship in the
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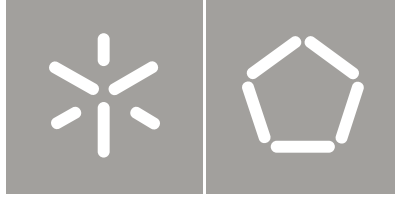
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Greetings

First of all, I would like to thank my supervisor Professor Maria da Graça Pinto Ribeiro Guedes for her collaboration, availability, infinite support and for her interest in my project. She has been the most influential person during my study and kept me focused with her support. I would also like to express my greetings to my co-supervisor, Professor Estela Pinto Vieira for sharing her knowledge with me and providing ideas during creation of my dissertation as well as Rosa Maria Vasconcelos for giving a head start to my project and for her beneficial information and suggestions on how to create a proper dissertation. I would like to thank and state my appreciation for Universidade do Minho Textile Engineering Department for helping me to achieve my passion (studying fashion) in academic terms and Library of Universidade do Minho for the access of sources and providing suitable area for studying.

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Abstract

This work aims to present the relationship between art and fashion in the 20th century western culture focusing particularly on art movements and how fashion and art inspired each other throughout the years. The specific art movements which are investigated are Surrealism, Cubism, Pop art and the inspiration in contemporary designers such as Alexander McQueen and John Galliano.

Notions of fashion and art have been investigated by various numbers of academics and philosophers and the relationship of the two has also been an interesting, yet a demanding topic for a research. Co-existing affair of the two terms has been pointed out by working on specific cases such as Dali and Elsa Schiaparelli, Yves Saint Laurent and several painters like Picasso and further more delving would lead to many more examples. This work intended to exhibit the bold aspects of how fashion and art interacted in terms of design, culture and performance; by some means searching for ways to evaluate art work in aesthetical term and try to measure fashion pieces in the same way. The work is constructed on explaining terms art, fashion, aesthetics and art movements and investigating them further on aspects of design and designers in order to depict the existing relationship with the help of visuals. The academic articles of scholars have also been examined to provide more evidence to the subject matter. With Worth, Poiret and other famous Parisian couturiers fashion and art relationship gained momentum in respect to the way they worked and interacted with the artists of the period. Continuing from on then, fashion and art has had considerable amount of transaction. The previous works inspired the current ones and this cycled continued until present day. Fashion is something that is worth to exhibit in museums today; having its own part.

In the end, it is concluded that term investigation of fashion and art is a continuous process because each scholar reckons new perspective or criticizing the existing one, the notions are always up to date with the creation of new works, and therefore, it is best to work on specific cases to have a clear idea about the relationship. The intention of the designer and if the finished product is appealing to the aesthetics are important points to acknowledge when making a judgment of whether fashion is an art or not. From past to present, art and fashion inspired each other with a mutual benefit, they worked together though sometimes fashion has been viewed as only craftsmanship.

Resumo

Este trabalho tem como objetivo apresentar a relação entre arte e moda na cultura ocidental do século XX, com particular incidência sobre os movimentos de arte, sobre a forma como estes se inspiraram e interagiram, ao longo do tempo.

Os movimentos artísticos específicamente investigados são o Surrealismo, o Cubismo, a Pop arte, bem como, a inspiração de designers contemporâneos como Alexander McQueen e John Galliano, nestes e em tantos outros movimentos e artistas.

Noções de moda e arte têm sido investigadas, por numerosos académicos e filósofos, sendo a sua relação interessante, embora exigente, como tema de pesquisa. A relação co-existente dos dois temas, tem sido apontada, pesquisar trabalhos em casos específicos como Dali e Elsa Schiaparelli, Yves Saint Laurent e Picasso ou Braque, bem como vários pintores e criadores de moda, o que numa investigação futura levaria a muitos outros exemplos. Assim, o objetivo desta pesquisa, foi o de apresentar os fortes aspectos de como a moda e a arte interagiram tendo, posteriormente, o design como 'companhia', oscultando a cultura e verificando a conexão de todos estes elementos. A busca pelas diversas formas de avaliação de obras de arte em termos estéticos e tentar perceber em que medida se poderá actuar da mesma maneira no que respeita a peças de moda.

Este trabalho consiste na tentativa de explicar termos como arte, moda, estética e movimentos artísticos, investigá-los sob a perspectiva do design e de designers, a fim de mostrar, com a ajuda de recursos visuais, a relação existente entre todos os elementos.

Para isso, contribuiu a ajuda de recursos visuais examinados, bem como, consulta de artigos académicos de outros pesquisadores, no sentido de fornecer mais credibilidade aos assuntos em foco.

Com Worth, Poiret e outros famosos costureiros de moda parisiense, o relacionamento da arte obteve impulso, no que diz respeito à forma como os mesmos trabalharam e interagiram, com os artistas das épocas em que estavam inseridos. Sempre existiu uma considerável consonância entre moda e arte.

As obras de épocas anteriores inspiraram as atuais e este ciclo continuou até aos dias de hoje. A moda, hoje em dia, é algo que vale a pena expôr em museus, possuindo um lugar próprio .

Finalmente, conclui-se que a investigação da moda e arte é um processo contínuo, uma vez que, cada pesquisador avalia uma nova perspectiva ou critica a existente. As noções de moda e arte são sempre atualizadas, com a criação de novas obras, logo, entendemos ser melhor, trabalhar casos específicos para ter uma ideia mais clara sobre o relacionamento de ambas.

A estética é um dos pontos a considerar, perante um produto atraente e acabado, sobretudo se tivermos um 'julgamento', positivo ou negativo, da 'moda como forma de arte'.

Do passado ao presente, arte e moda inspiraram-se mutuamente obtendo benefícios recíprocos apesar da moda, durante décadas, ter sido, apenas, olhada como uma frivolidade ou uma vaidade feminina.

Key Words

Fashion,

Design,

Art and Aesthetics,

Aesthetic experience,

Surrealism, Cubism,

Pop-art,

Yves Saint Laurent, Elsa Schiaparelli, Paul Poiret, Charles Frederick Worth, Jeanne Paquin, Sonia Delaunay, Alexander McQueen, John Galliano,

Paris Fashion- Haute Couture,

Fashion in Contemporary Culture,

Palavras Chaves

Moda,

Design,

Arte e Estéticos,

A experiência estética,

Surrealismo, Cubismo,

Pop-art

Yves Saint Laurent, Elsa Schiaparelli, Paul Poiret, Charles Frederick Worth, Jeanne Paquin, Sonia Delaunay, Alexander McQueen, John Galliano,

Moda de Paris- Alta Costura,

Moda em Cultura Contemporânea

Chapter1. Motivation and Objectives

1.1 Introduction

The research theme of dissertation can be mainly indicated as art and fashion relationship in the 20th century western culture. The concepts of both terms are very popular subjects which have been on the controversy between the scholars and designers; to decide whether to consider fashion as an art. Some of the critics agree some don't and this is where the controversy begins. Designers and artists and scholars hold different opinions on the case and investigating them.

To see a piece of design and choosing premises to evaluate pieces as an art work or define it whether it is an art or not are the main context of this research. The questions to be regarded are such as follow; is fashion art or where the boundaries cross, when does fashion become art, what is the efficiency of aesthetics and aesthetic experience to the subject? What is the relationship between art and fashion? To what extent the relationship exists? Is art influenced by fashion or is it vice-versa? What is the border line to consider a work as an art or not?

Art has very long history just like clothing. There are considerable amount of materials to research and question the existence of both items therefore; the topic needs to be narrowed and more precise, the chosen timeline of research is 20th century and the target group is western culture. Western designers and artists of the 20th century are very inspiring, in terms of both blending the works from old times and adding the works something new and innovational. There has been an ample amount of interaction between the two notions as observed in works of late 19th and 20th century designers. The question of "Is fashion considered as an art or not" will be discussed throughout this work with the two example case studies which are Sanda Miller's *Is fashion an art?* and Melissa Taylor's *Culture Transition: Fashion's Cultural Dialogue between Commerce and Art.* In the final part of the work, it will be concluded that fashion and art has a relationship depending on particular cases with

the realization of precise standpoints and more explicit question would be where the boundaries cross between the two terms.

1.2 Objectives

This thesis topic is a very first approach to the subject matter, and it will explore and generate ideas on subjects of art and fashion in the 20th century western culture. The goal of this research is to provide ideas and help the audience who are interested in arts and fashion to have an opinion about the those two related subject and furthermore, instigate people to give more value to fashion (and) design works.

Fashion has been represented as art's "other" and as the time passes, the concept of art and the borders of art works has changed also. This dissertation aims to disclose all the possible aspects that are present in the art and fashion area to define a work or design as an art. Portraying opinions of designers and scholars, besides having specific case studies will be the leading elements of the thesis with investigation of arts, fashion and aesthetics. At the end of the research the purpose is to achieve a clear representation of the relationship between art and fashion and determination of pieces of design as art or not.

1.3 Methodology and Structure

The sort of research intended to do is as follows; first, finding resources and reading the literature and documental analysis including the case studies. The type of research and reading data will be systematic and empirical. After finding sources on both subjects on fashion art related to western in the 20th century the next and second step will be analysis of the existing works about the topic. The third part is the reading and evaluation of designers and their works and final part is discussion of the data and writing conclusion. The structure of the dissertation as following: The second chapter is dedicated to give a general view on the definitions of art and fashion and it includes term investigations. The third chapter is the analyses of art movements and their relation to fashion, how designers interacted with artists and art movements. Chapter four is dedicated to examine fashion and art relationship by referring Sanda Miller's article and fashion contemporaries and finally, the last chapter, 5th is the conclusions.

Chapter 2- Fashion is an Art or Not

2.1 State of Art

The question of "whether fashion is an art or not" has been a controversial subject. Many studies have been done and many academics or critiques submitted their views on the subject. Every work has different views and there is no completely yes or no answer to this social phenomenon. There are several ways that art exists; just like fashion. Anyone who has ever visited an art show or art museum can easily see that art comes in various forms. Art ranges from an oil painting hanging on the wall to a statue made out of diamonds. Lately, post modernity and the demonstrations of the New Art History compare art and fashion in terms of visual culture, material culture, economic function, and sociological function.

The criticism of definitions of art and fashion is one of the ways that is used to create an idea about the topic. It is not easy to determine what does or doesn't not constitute art in dress, and by far more difficult to explain and set forth the why and wherefores (Stuart, p.78). Deep research about what the two words signify has been chosen as one of the general ways to convey an opinion related to the subject. The methods have used for research are the type of ethnography or history because both matters are searched tracing times back and people examples of people are present in both areas as in terms of contributing works. There are many studies done using these two conventional ways because it is easier to come to conclusions or make further studies. After making a research about what actually the two words connote it will be less complicate to create an idea or carry out the rest of the controversy.

Reading-analyzing articles which include interviews or biographies and criticizing main existing ideas about the topic will be the leading method of the state of art. There are several examples from journals or books related to fashion that help to generate new ideas to decide about what is the influence, how fashion is effecting or do they even have an existing relationship and on such questions the answer somehow will be discovered.

Research about etymology of fashion and taking that as a starting point might shape the studies better and it also might add an impact to interpreting views that academics or critiques.

What does fashion mean? How do we define fashion? The word is actually used for a form of art or it is just used to express some products that are produced to cover people up since ancient times? To have an exact meaning for fashion is not easy since it is given different meanings. It could be just a simple word used for clothing that the people wear or it could be used for to express some sort of social custom according to Yuniya Kawamura who wrote a book about how to define fashion and its premises. She suggests that fashion is just not merely visual clothing but it is the invisible elements included in clothing and fashion adds value to the clothing which confuses the notion of fashion (Kawamura, p.4). She investigates fashion as a concept and she claims that fashion change as a concept during the history and accordingly the phenomenon of fashion. But the question of why fashion change can bring an economic definition to the matter.

One simplistic common view today is that fashion is the result of a conspiracy on the part of makers of clothes to make us spend more money, and that is designers, clothing manufacturers and business people who impose new fashions in order to stimulate the market and increase their trade. […] The building of fashion cultures does not depend on the amount money that consumers spend on clothing (Kawamura, p.5).

As she suggests fashion changes conceptually but it also depending on the situation in which you might need to define it. The perspective she introduces here is an economic one but it might also interpreted socially, or for example, in a feminist point of view. However, it seen that scholars distinguish clothing and fashion and fashion is the one that would have artistic means. Feminists were not in favor of fashion much because they delineated fashion socially; in other words defining women's social position or in society, namely, how it is disturbance for women to be not involved in basic important subject of society such as economic or politics. Finkelstein gives an idea about the view of fashion in angle of female fashion opponents:

"Feminist readings of fashion have often portrayed it as a kind of conspiracy to distract women from the real affairs of society namely economic and politics. Fashion has been seen as a device for confining women to an inferior social order, largely because it demands an unequal expenditure of time and money by women on activities which do not attract the professional attention and efforts of the men. Fashion works to intensify self-absorption and thereby reduces the social, cultural and intellectual horizons of women" (1996, p. 56).

Another dominant feminist view is that fashion is related to appearing beautiful which something men desires or a main view held by men in patriarchal societies. These each views illustrate that how defining fashion can have different approaches.

It's been questioned since long time that why mankind wear what he does regarding to the origin of costume (Weissman, 1967, p.151). There is a distinction between costume and clothing and costume actually proceeded according to Weissman who is the executive director of the Costume Institute. Clothes are merely body coverings whereas costume is about adornment including tattooing, body painting and likewise. "Man dressed up before he clothed himself" (Weissman, p.151). According to him;

> "Fashion in its broad sense is not only a manner of dressing it; is also a social expression of an age, a way of life that reflects man's cultural heritage and current ideals. Fashion in costume documents the taste of its time in the same manner as do paintings, sculpture, and other works of art. Fashion has its roots in the past and bears the seeds of the future; its only constant is change. It is a continual stream of shifting values that shape the present" (1967, p.151).

"The empire costume is entirely artistic, revealing the figure as in classic draperies" (Stuart, p.79).

Barbara Vinken defines fashion as "the art of perfect moment, of the sudden, surprising and yet obscurely expected harmonious apparition- the Now at the threshold of an immediate future" (2005, p.42). She adds an artistic view to the topic and indicating how it is temporal but won't be extinct because it will change in accordance of time. Fashion will

be only a temporal –artistic term for Vinken. She strengthens her point by using a quotation from Chanel which she said about designers: "the art of capturing the zeitgeist" (2005, p.42).

As it has been investigated, it is hard to define what fashion is. It depends on the perspective which is chosen to read it and the valid decoding of the meaning will be accordingly. Feminists are the opponents of fashion where as some others see it as zeitgeist or just merely an outfit to cover ups or more than a cover for the body, defining as an art. Each scholar has a different reading of fashion and thus, it is complicated to have one solid answer to the question. And this is one of the reasons why it's been controversial across the time.

Ever since prehistoric man began to adorn his naked body with colored clays, clothing has been one of the absorbing and all-important problems of life. But never in history has fashion held such power as it does today. Never have fashions been so varied and so fleeting. Never has fashion's sway been so universal that to be out of fashion might literally be interpreted to be "out of the world". Now its influence is felt everywhere, from the richest to the poorest, and from the inhabitants of the largest cities to the inhabitants of the most remote mountain villages. Consequently, having only one definition for the concept which consists of wide range of meaning is not very convenient. Designers and scholar express their views about what fashion is how to interpret it whether if it is an art or not but one thing is crucial it cannot be separated from today's world and human lives. There is a set of interviews which is included in The Metropolitan Museum of Art Bulletin, designers and artists are expressing their thoughts on art and fashion. Some of them tend to agree that fashion is an art and the others completely disagree. In the following sections their views will be discussed.

Alwin Nikolias who is an American choreographer says definitely art is not a fashion. He continues by saying "Fashion is not an art because women rely so much on other people to design them […] Clothes should state yourself. After all, creativity is a statement of self, so far clothes, fashion to be an art, a woman would have to design herself" (Norell, Nevelson, [et.al] p. 136). He believes that women are dressing awkwardly, seeing themselves as "fashionable" and this cannot be considered as art. He considers himself artistic; he writes

his own music, does his own scenery and lighting and makes his own costume. So for him in order to be fashion an art is that a person needs to create it for him/herself. He adds: "My costumes are part of a total stage design, action or painting" (Norell, Nevelson, [et.al] p.136). Indeed, he is not including fashion under one of the categories of art like music or painting although he has done many productions which affect the fashion world.

On the other hand, Norman Norell who is a significant American fashion designer truly thinks that fashion is an art though he hesitates at first. He uses examples of Chanel, Vionnet and Balenciaga as the artists of 20th century fashion and declines to make any judgment on fashion as an art historically (Norell, Nevelson, [et.al] p.130). He thinks that art of fashion relies on being modern, direct and simple. "A woman who is all dressed up looks awful. With the way our buildings are, the woman who is overdressed looks like a fool." He claims that everyone can do loads of stitching for days and sew for months for a gown but it doesn't mean much; what matters is that if the dress has a quality or not. "Good quality looks great. The other stuff never looks any more than just okay." He reports the importance of quality to consider fashion as an art. Tracing back to old times, and old painting, song or any kind of art have had so far. Masters pieces or just simple works of many famous artists' considered as art maybe just because of the quality they contain. He reports that the most elegant era of modern fashion is World War I because whatever is going on now somehow related to that era as in terms of elegance and being chic. He adds "the main trouble with fashion today is that there are way too many clothes, too many choices" (Norell, Nevelson, [et.al] p.130). The abundance of production and existence of many designers in the market are some of the main problems to define fashion as art. To choose thoroughly what is part of fashion is art and what of it is not might be lying under this subject of quality.

If we take example from Alexander McQueen who is a British fashion designer committed suicide in 2010, there are lots of dresses that he created which are considered as art. His fashion shows are magical and highly artistic and each collection he created he managed to do something unorthodox, out of line. As it is seen from his collections he mixing of layers and textures or style or the choice of fabric sums up to an absolute quality. He carried something from past within him such a taste for romance and reinvention; poetic inspiration and wit; and a reliance on the sort of traditional craftsmanship that only a

couture house can deliver (Bee, p.15). Not only for couture house McQueen produced quality pieces for ready-to-wear also and their show pieces are surely unique (Bee, p.83). McQueen himself said "It was an art thing, to change the way women looked, just by cut, to make a longer torso. But I was staking it to an extreme. The girls looked quite menacing, because there was so much top and so little bottom, because of the length of the legs"(Bolton, p.54).

This quotation is mere proof that McQueen worked just like an artist. He takes the importance of proportion, beauty of the person (in his case model) and most importantly he considers what does as an art if it is dressing. His runway shows are almost theatrical and each show is a product of detailed team work from sound to light, decoration to models. The final show comes out in the end is truly artistic undoubtedly. The shows provoked powerful, visceral emotions. He could make his audience react emotionally to the design (Bolton, p.12). These shows are result of undeniable aesthetic experiences which is term in the core of heart. So it is safe to say that McQueen is the artist of fashion with the fashion shows and his products. He is inspired by art movement or paintings such as from Jean Hey, Hans Memling in his collection "Romantic Gothic". McQueen commented "[I love the] washed out colors [in this collection] Julia Margaret Cameron hand-painted Victorian pictures. So it's not really black, it's grey. And it's not really white, it's dirty white. And the pink is like the powder on the face" (Bolton, p.180). He created a fascinating dress accordingly including flowers and faded colors. Obviously, he is inspired by art and history. He could see through art, read colors and use them as part of his designs McQueen is an evident record that art and fashion exists together at some point and both artists and designer think and work a like considering measurement or adding feeling to the final products. They are both creating with passion and possess the will to create which are things essential for art. He is a man who has feelings and taste of past but has the ability to mix them with today's contemporary features. He says: "Let me not forget the use of my own hands, that of a craftsman with eyes…that reflects the technology around me" (Bolton, p.222).

Another designer who Irene Sharaff who is one of America's one of the most successful designers of the theatrical and movie costumes agrees that fashion is an art. She explains her point by saying "Of course it depends on what you mean by art, but the creative

part of fashion has always worked alongside the creative forces that have defined and colored a decade, an era. As much as art, fashion is a manifestation of the times- of its psychological, social, political, visual existence" (Norell, Nevelson, [et.al] p.135).

The creative process of fashion includes research as it goes for costume making for movie or theater. In this research phase there is a chance to see the products of art, music, paintings or any sort which were included in that era. By creating a costume or cloth is inevitably inspired by history or art according to her (Norell, Nevelson, [et.al] p.135). She declares that "Clothes are no longer clothes today, they are costumes. There are too many collections too many designs" (Norell, Nevelson, [et.al] p.135). She believes that now art and clothing are moving closer.

Andre Courreges who is a French fashion designer known for "ultra-modern designs" believes to some point fashion can be considered as an art. He first studied civil engineering in which he succeeded but then he switched to fashion and found himself in House of Balenciaga and later became an assistant to him.[1]He asserts "The profession of fashion designer for me is simply a job like that of any artisan who attempts to introduce taste and proportion into the object he is creating, exactly in the way and architect tries to build a harmonious structure" (Norell, Nevelson, [et.al] p.138). He simply thinks that design process is basically the same whether it is architecture or fashion. As long as a person creates there is art. He continues interview by saying: "Designing a building and making a dress have much in common. The principal concern of both is to give the impression of grace and harmony while at the same time being practical. My designs are simple and functional like modern architecture"(Norell, Nevelson, [et.al] p.138). He adds another aspect to the topic which is functionality. To consider one piece as art does it have to be functional? This question might help to deepen the research. Courreges thinks that his aim is to dress women to let them live and with clothing which answers their needs, makes them feel a live and it has to have aesthetic and functionality which are some elements of art; especially aesthetics. There is a proof that he works just like an artist by using proportions, previously seen in McQueen's quotation also, he reports:

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[1]"André Courrèges." Encyclopædia Britannica. Encyclopædia Britannica Online. Encyclopædia Britannica, 2011. Web. 18 Oct. 2011. <http://www.britannica.com/EBchecked/topic/140590/Andre-Courreges>.

"I cannot tell you why I think some proportions are right before I work them out on paper. Then I always know. I know, for instance, that on my models and most of my clients, the relation of leg to torso is such that the body looks right in short skirts with boots or high socks completing the silhouette, preventing it from being top heavy." (Norell, Nevelson, [et.al] p.140)

This quotation reveals the fact that he works like an artist when creating his pieces. He measures out and sees what the lengths are and creates pieces in accordance with parameters and numbers. He takes consideration of proportion when creating his models. Besides, he adds to them aesthetics, therefore it would be unfair not to call his works art. His designs might be affected by his engineer side but he truly considers him as an artist and fashion too. he finishes the interview by concluding; "If the function of art is to bring joy through harmony, color, and form, perhaps we can after all, by dressing a woman to feel younger and to participate fully in life, bring her joy comparable to that she experiences in contemplating a painting" (Norell, Nevelson, [et.al] p.140). His words completely demonstrate how he sees fashion and dressing women as an art. He wants people who wear his clothes to go through an artistic experience.

In summary, the discussed subject "whether fashion is an art or not" has been argued through scholars or critiques but there is no one simple answer. Many interviews have been done and past fashion eras studied and many designers expressed their opinions about the related subject. Some of them agree that fashion is an art whereas others don't even think that it could be a branch of art but anyhow they mention what they think. To carry out an investigation about "whether fashion is an art or not" will take a thorough research and time because there a variety of ideas flawing but some of the comparisons could be made like New Art History compares art and fashion in terms of visual culture, material culture, economic function, and sociological function.

2.2Art and Fashion Discussion

Art and fashion possess distinct aspects when it comes to analyzing them historically because art has a unique way of questioning its own stuff for sake of historical tradition, communication to reveal contract and conflicts, namely, the artists consider history as ideologically or mythlogically argued, portrayed and regarded based on artistic tradition concepts. The clothing seen in artistic works of European history are generally imitated and re-illustrated to suit the modern ideals of the yore but unlike art, fashion is not supposed to adopt to the ideals, archetypes or principals; fashion is thought to be progressive, liberal in terms of applying history 'as a stylistic, pictorial sourcebook.' The design processes of a dress or any kind of fashion could be related to usage of historical manners such as cut or waistline or it could intentionally go under a form which has never been used before. Regarding fashion, aspiring historical references could be instant however, but not true in its own vision like having analysis of the design in terms of material or form based on historical preferences.

Dressing up is considered as a way of expressing our inner harmony therefore each individual dresses themselves first thing in the morning in order to make selection and present ourselves to the outer world, in a way to disclose our inner selves. We assemble our identity by the selections we made on garments or accessories to 'mark our belonging or not'. This kind of articulation of identity through dressing is already a potential for artistic exercise because designers and artists believe that 'notions of body and identity' like it is expressed using fashion. It seems that both fashion and art ask for interpretation of an idea in another form such as emotions turns into several art works. They both have their own terms or common terms which are specifically used in own areas and both notions are 'process oriented developments'. Moreover, they might have collectors, collections or series however, not every produced piece is art in terms of fashion. The premises of fashion is really broad to consider what piece is art and what's not since there are many related fields such as mass production or haute couture. Definition of contemporary art gives a strong evidence that fashion can be considered as an art because what lies under the idea of contemporary art is basically expressing ideas or concepts (Papastergiadis, 2006). The means of expressing of the idea is not very important, it could be clothing, sculpture, a building or a

painting but what is essential is that it needs to disclose an idea or emotion in terms of it is receivable by the audiences. As Mida suggests in her writing, "One does not have to be a fashion scholar or understand the complex and divergent theories of how fashion works to decipher the language of clothing. We do it unconsciously every day and to me; it is this quality that makes fashion as art such a powerful statement" (2011).

Fashion employs art, as it is seen in history also, in sense of defining its contemporary imagery motifs. The importance given to the fine arts in western societies is used by fashion to enrich its creativity and inspiration.   Fashion might use a specific art work or art movement, quote or any sort as an open reference and this way a mutual transaction occurs between artist-design and history. This mutual transaction could be in several ways as Steele suggests;

- the artist becomes fashion (not costume) designer
- the designer employs artists for the decoration of the garment, as when Salvador Dali worked for Elsa Schiaparelli in 1937,
- fashion renders a contemporary style in painting a decorative motif on the dress, as in Yves Saint Laurent's Pop Art collection of 1966,
- the presentation of the collection becomes an art-historical tableaux vivant, such as Vivienne Westwood's catwalk of 1994, which cited the works of Franz-Xaver Winterhalter and other artists of the Second Empire;
- the rendition of fashion in a magazine or other promotional media inserts the design into an art environment, as in Karl Lagerfeld's photos of 1997 that deliberately copy Bauhaus motifs.
  (2010, p.31)

When talking about fashion including any branch of it, it needs some sort of inspiration for creation and art is one of the best sources of the designers can rely on. In process of creating a work, i.e. illustrating a silhouette of a woman, using shapes of Picasso or fauvist Henri Matisse colors are just a way to make the design more profound. The designer in this interacts with the artist, consequently applies art into fashion in pictorial representation. This usage of different perceptions might lead to consumption of vivid

materials like fabrics or textiles, usage of unorthodox cuts for sleeves or waist, just to manifest a different perception of how body is depicted through clothes.

Common usage of styles, ideals, and ways of production of the works or setting out different views were bold to observe. In the beginning, the works of Parisian couturiers were gazed as a works of art but then it carried on later in different time periods. The impact of developments of avant-gardes, art and fashion in the 19th century made it inevitable not to have a transaction between the disciplines. The agenda of art and fashion go through seem to have similarities. They are both first illustrated on paper by any means, and then they are transformed into some other shapes; in case of couture, simply illustrated and then portrayed on a canvas then into real clothing. In case of art, the painting is the final outcome but it needs further more appreciation and exhibition whether in a gallery (in fashion people are the presenters wearing final products) or a collector's house. This sort of affinities do not specifically indicate the features of fashion, modern art or painting but somehow, it is a way to depict how and why fashion and art has been co-operating traditionally. Fashion designers seek a bond to create their clothes by using art to elevate fashion and this is one of the reasons why haute couturiers regarded themselves as artists also in period of Worth and Poiret. Their clothes were created in light of history, motifs, allegories or specific styles of art movements or simply paintings, mingling with designers very own reception of the human body and how it should be dressed.

Steele claims in her bookthat "The parallel consumption of art (in exhibitions) and fashion (in catwalk shows or shops) comes at the tail end of the change in modernity that moved from acquiring material goods for their functional purpose, through conspicuous consumption, in which objects are bought for their societal significance, to consuming the products as a spectacle, as entertainment within a saturated market" (2005, p.34). Initially, consumption of art was only for educational bourns as to get a grasp of what is morally right and it appreciated the commanding 'spirituality of the culture' but in Enlightenment period it slightly changed a direction and art was thought to boost the reception of beauty in a unique way using personal understanding which back then thought to be defined with 'temporal and spatial'. As the middle class made progress throughout time art changed direction accordingly also; it became the reflection of its posterior followers in other words, it no

longer represented unreachable motto of emotional or ethereal perfection on the contrary; it served 'the popular, and the visceral into its discourse'. As Steele points out, in the early 2000s, with the tropes of later modernism determining our understanding of art, its consumption has shifted from edification to entertainment (2005, p.34).

Art does not necessarily need to be appreciated by purchasing; it could be some random object around us for example, a statue in a historical center or a painting hung onto a wall. What is more important is that the 'mental consumption' of the art, appreciation and interpretation which happens our inner environment. It needs to help to the personal inner purposes to improve one intellectually or emotionally. Unlike art, fashion here differs because it is actually bought from a shop and it is a way of representing art work not on the inner side but on the outer- to the public by wearing, carry it around physically. In art, the procedure is finding personal aspects of a work which is presented publicly, namely, to use it for our personal development in terms of rationally and emotionally perhaps but the way it works on fashion is the other way around, you disclose something personal to the public and your appearance is the way that you want to express your inner self which need to be questioned by other people to be figured out. Steele adds, "To consume clothes conspicuously and to consume art self-effacingly show a divide between materialist objective and subjective contemplation. […]Consumption in the culture industry habitually operated between the poles of ephemeral following of fashion and the establishment of permanent structures in art" (2005, p.35). What differs fashion from art is the comprehending a work as "functional", agreeing with the fact that the lifespan of a works is a characteristic and perceiving the object as a proof or a way of showing likewise function. Steele advocates "When an object has become accepted as fashion it immediately ceases to exist. Fashion dies at the very moment it comes into being, in the instance when the cut of a dress or the shape of a coat is accepted into the cultural mainstream" (2010, p.35). To keep objectives in use or "fashion" and make sure that it will long last is a matter of creating new styles that backs up the latter one which is not the typical case in modern art because, when the work is produced it becomes canonical. This is not a likely case for fashion because there is an immense continuous production happening in the industry; else way there would be no market for fashion or industry. The characteristics of ephemerality and permanence are one

of the essential points of modern art fashion. Art is supposed to be mobile but at the same time permanent in revealing the changes that go on in the current age in order to be considered as 'insubstantial.' On the other hand, like the words of Steele say "Fashion intends to be lasting—the greatest achievement of a designer is to create a "classic"— in order to be accepted as a substantial cultural fact, yet simultaneously needs to be ephemeral for immanent material as well as conceptual reasons" (2010, p.35).

2.3 Term investigation: "Art" and "Aesthetics"

As related to the subject of the research, it is essential to make clear of the two overly used terms; "Art" and "Aesthetics". The terms have been prevailing ones for the philosophers and academics since ancient times to think and write about. There are many interpretations of how art and aesthetics are understood in terms of beauty, appreciation, style or technique. There is no one obvious definition of the specific question "what is art" because many temps of defining art have been scarce. French-born American sculptor and art critic F. Wellington tried to sum up his research about the giving matter "what is art" in deeply examined article. He included the combination of definitions taken from writers such as Tolstoy, philosophers and critics such as Immanuel Kant and Eugene Veron. He suggests that the best way to define is not to worry about definition itself but picking the best and ample descriptions of it ever made and correct it when it reaches the point unbeatable and after 'agree to accept it'. He adds, "Another cause of the lack of an accepted definition of art is the innate vice of the human mind to confound things. How many writers have confounded Art with Beauty, with Style, with technique, et cetera, when in reality Art is neither of those-though they all may enter as elements into a finished Work of Art?" (Ruckstuhl, p.21-25) Some of the definitions he included in his work as are following:

 "Art is but the employment of the powers of Nature for an end." John Stewart Mill.

"Art is not a thing; it is a way." Samuel Taylor Coleridge.

"Technique is Art, and those who are not interested in technique are not interested in Art." R. D. W. Stevenson.

"Art is an emotion passed through thought and fixed in form." François Delsarte and Ruckstuhl claim that this is a magnificent definition in terms of art in abstract form yet it is not sufficient because it does not indicate the difference between trivial art and great art; one of them is created only self-emotions whereas the other arouses emotions in others too and this can be considered as a degree of quality of the created work of art. He indicates that definitions of Art considering as an Activity, are all very well defined but when it comes to definitions of Art: as a Product, as Works of Art, they are morbid somehow. He supports his argument by saying, "Because technique is not-Art, it is only a part of art. And if you are going to use the word art to designate every activity, or process, you will have to include among the arts every handicraft in the world and call them all-Art. Take billiards, baseball-pitching, or mule skinning. Does anyone suppose that any of these are easy to do? Only a cow-boy knows the "fine art" of "skinning a mule"" (Ruckstuhl, 21).

Ruckstuhl continues his argue by examining the roots of arts and appreciation in terms of "emotions". He comes to the conclusion that 'experiencing emotions is very core of our lives' and this is the main principle of the basis of all kinds of Art (this is not a sufficient explanation he also adds.) He argues:

> "Now, this act: of the mere expression of an emotion-if it ends in some kind of Form, in a definite PRODUCT, in the shape of a finished Poem, or Statue, or Picture, or Building, or Garden, or a Story or even a Dog Collar, or a Joke, is already a Work of Art. It makes no difference how trivial or sublime, how beautiful or ugly, how moral or immoral: every Expression of human Emotion, in whatever Form it may be made-is a Work of Art; and it makes no difference whether it stirs the emotions of one man, or of all mankind.[…] Now, if anything that you create is made only for a Use-other than to serve as a Vehicle for the expression of your emotions, it is not a work of art, but merely an article of use. Material Usefulness is the factor which places one human object, or work, into the category of: Industry; Spiritual Usefulness is the factor which places any human production into the category of: Art" (p.23)

A product might have mere utility purposes but if it is made or used as a way of articulating emotions by having artistic embellishments for example, 'for the sake of Beautifying it' or demonstrating an opinion or motto, emotion of frustration, joy or grief it is considered as art as for Ruckstuhl "rudimentary art, perhaps, but still-a work of art!" (p.23). He agrees upon Tolstoy's theory about art which is the idea that the practice of art is built upon a truth that understanding through sights of hearing and seeing another man's expression of emotion (art) is mutual in other words, spectator is able to comprehend artist's way of expressing his feelings, the processes is mutual when it is art. Thus, as to Ruckstuhl it can be concluded that: "Art is an expression of human emotion."

In one of his speeches Ruckstuhl tried to give broad definition of art when he was asked to judge a work of art to decide whether it falls into category or not. He uttered that every human work which is done in any sort of language or means that hold the quality of conveying or stirring human emotions is a work of art. Furthermore, it is a work of art if it has the aptitude of stirring the ultimate feelings of biggest number of cultured people for the most long lasting period of time (p.25).

In the following paragraphs the considered aspect of art is that the opinion of public about in usage of word "art". The crowd usually think of 'finished-complete works of art' suchlike paintings, architectural works as palaces or park, literal works as poems and Ruckstuhl manifests that "Therefore, to select the process of doing art and then defining that Process as art, instead of defining art as a Product-complete works of art is nonsense, and perhaps the most prolific cause of the nonsense, and perhaps the most prolific cause of the present execrable confusion in the world of art" (p.22).

He concludes his work by saying:

> "When, however, the emotion is a powerful one, and of a lofty kind,
> and expressed with an extraordinary power of stir ring the emotions,
> not only of an individual, but of mankind: then we have a great work
> of art. So, I repeat: Every human work made, in any language, with
> the purpose of expressing, or stirring, human emotion is a work of
> art; and a work of art is great in ratio of its power of stirring the

highest emotions of the largest number of cultured people for the

longest period of time." (Ruckstuhl, p.28)

2.4 Aesthetics

One of the braches of philosophy, Aesthetics, has an aim of providing comprehending of main aspects of value but not defining what the artistic taste is. Every artist has its individualized perception and taste to help him the best in creation of his work. Aestheticians have observed and discussed that the nature and roots of aesthetics, experiences or judgments validity whether universal or objective is confirmed when are in 'a particular socio-cultural' environment, and valid only when they are appreciated through 'qualified' crowds in an appropriate way. Aesthetic experience and judgment question conceptualization, more precisely; they investigate the identification, categorization and evaluation of aesthetic objects or art works by means of non-aesthetic features.

The eagerness to understand the rational roots of aesthetic judgment or experience or even the term aesthetics itself has been a main captivation of contemporary aesthetics. Artists and critics have been doing loads of study about the related issue and with each of them the notions become clearer and every work mean a new aspect; accordingly it gets broader and makes it even harder to come to an explicit conclusion. Aesthetic qualities and experiences are questioned to be interrelated; the existence of the either depends on the other or is it a paradox? Aesthetic experience is something special to people not to objects itself, obviously it can be noted that art works do not have experiences, they have qualities. The audience will judge the art works based on its qualities and this process will make the one gain experience but on the other hand, the perceivers of the art works may not have qualities as well to experience the art work. John Fisher adds a "Beardsleyan"[2] view to the subject by saying that the connection between the audience and the object is not claimed to be beholders act in perceptions but rather the quality of the object that it has. There are several qualities of the object such as emotion qualities, behavior qualities, gestalt qualities, taste qualities, reaction qualities, and the question is which ones should be taken into attention when judging aesthetical aspects. Fisher suggests that the qualities that aesthetic

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[2] Aubrey Vincent Beardsley was an English illustrator and author. He was considered as a main figure in the Aesthetic movement.

experience depends on are the regional ones; related to the appearance. These qualities relatively can be found in people too which independently affects aesthetic value (Fisher, 2005). The more explicitly the qualities are represented the more excuse we have for judgments however; judgments we make are not qualities of the objects. The qualities might be related to the conditions (emotional, mental, etc.) of the appreciators of the existing art work.

"Since aesthetics is, basically, a systematic attempt to clarify and corroborate our tacit assumptions about the nature and function of art and to understand the criteria by which particular works of are appraised in criticism and appreciation, it would not be surprising if its theories-theories of art-show a recurrent affinity with prevailing assumptions about the artist and his job" (Osborne, 1971).

Artists work with different purposes on their works; some of them concentrate on emotion, some give attention to the style they work in accordance with, some are abrupt, some like to give the entire attention to represent their inner world regardless of the method or without belonging to any movement, whereas others are highly dedicated to the social issues and world related problems, that is to say there are various kinds of way to work, each of them are unique in terms of creating their own work. As a consequence of this variety, it is extremely difficult to bring a specific definition to notion of "aesthetics". What has been done so far in fields of philosophy and art history is the analysis of the term, creating theories, examples and revising the existing theories with the more recent, broad ones. Frank J. Malina, the editor of *Leonardo*, in an article contributed to DATA (1968), he compares aesthetics with meteorology and says that 'the practicing artist finds this branch of philosophy about as useful as meteorology is at present for predicting the weather a month ahead' (Osborne, p.50).

Osborne points out in his article that when we make a judgment of works of art, dub one a masterpiece and another an un-successful dub, we are merely announcing our own feelings about the works; we are declaring something about the works themselves and what we are claiming about the art works will either be right or wrong. By demanding that our judgment is right, we don't only signify that 'most people agree with us or even that our

opinion will at some future time be a majority opinion' (Osborne, p.50). In this sense, fashion can be discussed under the category of taste- appreciation of the finished product. Completed piece might be celebrated by a group of people or majority of the group, yet it does not make the design a work of art, in other words, only taste or fondling reasons, the finished product cannot be assumed as art or it does not signify that the work will be liked by everyone else.

Usually, it is supposed that an art work should be higher than the level of human capacity that can understand or evaluate, or it should have been produced by an extreme craftsman or skilled man, it needs to be the outcome of someone "genius." Therefore, the sense of "creativity" has become crucial to have a bound with concepts of both creator-genius and art. For this, Osborne says that

> "antecedent rules for the creation or the appreciation of fine art, whether embodied in a tradition or invented anew, cannot be given either in precepts or in 'ultimate' standards" [...] Kant defined fine arts as those which 'must necessarily be regarded as arts of genius' and which 'is only possible as a product of genius'. Genius he described as the natural endowment or innate mental aptitude which 'gives the rule to art' but cannot be replaced by the application of antecedent rules." (p. 51)

In an angle, it can be thought that artists are merely judged by their own works- a judgment coming from other artists, critics or public. The audience might have a limited knowledge of whether the artist fully expressed "himself" in his created piece because the only thing they have in had is the work, not the intention or thoughts, thus, the answer lies only within the artist. Another perspective can say that on the contrary public can clearly tell whether artist succeed expressing his inner self or not in terms of communication but when the intention is very clear and there is no ambiguity, the art work may not lead to a satisfactory aesthetic judgment or experience. Self-expression occurs through communicating the inner-self to the others and in case of failure, the created piece of art causes confusion, portrays nothing at all and in this case it is not easy to tell if he succeeded

or not. "If you do not accept that a personality must be worthwhile in order to be worth expressing in art, then there is little left to be said for the doctrine that self-expression is in itself a justifying artistic aim or a criterion of artistic excellence" (Osborne, p.52).

In Jeffrey Petts's work, "Aesthetic Experience and the Revelation of Value" mainly two theories of aesthetic experiences and values are discussed; George Dickie's and John Dewey's.

Art and Experience contains Dewey's collective opinions about aesthetics, experience, and art and he emphasized the importance of all kinds of human experience which it is not only predictable with the qualities that are already present in the work that the artist applied but also the meaning and the richness of the meaning of the qualities that used in artistic expression. These meanings in the art works are focused on, cleared out by the artist and the emotion is the principal attribution to put all these meanings all together in the work. The emotion is used as a guiding element to give a spirit to the art work itself. Dewey does not consider emotion as a leading factor of the work though he accepts the vitality to presence of it in an art work. He does not believe in the bald aesthetic distinction usually made between the matter and kind of an artwork. Art is a product of culture, and it is through art that the people of a given culture express the significance of their lives, as well as their hopes and ideals. Because art has its roots in the consummatory values experienced in the course of human life, its values have an affinity to commonplace values, an affinity that accords to art a critical office in relation to prevailing social conditions (Field, 2005). Dewey recites that there is a commonly believed relationship between art and aesthetic experience; "art celebrates with peculiar intensity" the absolute moments of aesthetic experience (Petts, p.62).

Petts indicates the question how is a very specific type of human felt response to the world, an aesthetic experience, beneficial to us in our trials of understanding and knowing of that world? Aesthetic experience exposes itself as a challenge with value, in other words, knowledge of value is to be aware that it is there within the object and it will be present to be finding; in this direction, experience of aesthetics becomes necessary to the value. When in experience of the world aesthetical terms, value is something that exists in us and that we

reflect onto the world therefore, value can be regarded as something subjective (Petts, p.61). Aesthetic experience can also be considered as a suitable way to understand artist's intention or his style with the right feeling that ticks inside us. Petts envisions Dewey's view on the subject by uttering the words:

> "When I take Dewey to be saying is that aesthetic experience is neither a trivial (and possibly expendable) "felt response" nor a " critical approach" to art (or to anything else for that matter), but is an experience that accompanies and marks a job that has been well done, a problem that has been solved, a work of art that is beautiful, where animal life (that is life characterized by a biological constitution and by the need to adapt to changing environment, achieved through the sensory detection of one's environment and the capability of motion) is a precondition of such experience." (p.63)

Aesthetic experience as Petts discusses can be taken as human beings' applicable response based on their instincts to their surroundings. The need of judging and expressing a feeling has been one of the main, essential characteristic of human beings and aesthetic experience provides for this need by 'practice of criticism' made upon features and styles of art work. Criticism of art works is noted as 'contribution to the art work' with the process of evaluating it; criticism is the core of value. Aesthetic experiences in dual ways incite and validate aesthetic evaluations, thus, it can be concluded that aesthetic evaluation depends on the premises of aesthetic experience (Petts, p.66). Aesthetic experience is an inner occurrence but actually it is something public as well because it is revealed as value by having criticism or explanation, the aesthetic experience of art and non-art includes and requires a well-shaped, critical experience, pointing the site and necessitates an annotation value thus separates it from "non-aesthetic demonstrably unstructured, uncritical and inarticulate" (Petts, p.67). In summary, he believes that aesthetic experience is not basically a 'socially constructed response' to the milieu, nor an emotion reaction which is determined by customs and traditions rather, it is a assigning of more recondite natural reaction people to their surroundings or namely, it is a critical, flexible felt response, showing value to the world.

Aesthetic can be plainly considered as the science and practice of expression; any kind of expression such as awareness, apprehension, instinctive, or artistic. The notion of aesthetics is generally, overwhelmingly, used in academic sense about stuff that are related to works of art or speaking about beauty. The essential innate division in terms of reflection is that there is vision of things present and there is perceptions of things merely based on will or desire to understand them. Any sort of work to captivate the imagination must go through sense first; provokes some 'animal reaction' causing catching an attention and analyzed within inner self which is the most crucial part of the process and after the judgment the aesthetic good will be created. By the end of this occurrence art work becomes actual and "live". The perceiver of the art work (critic, scholar or individual) should not exclude any beneficial qualities of the work when judging. Appreciator of the art work must behold an impartial view regarding beauty, originality, decorum, accuracy, and such qualities. As Santayana suggests, "the critic's function is precisely to feel and to confront all values, bringing them into relation, and if possible into harmony" (p.327).

2.5 Worth, Poiret and Haute Couture in Paris

Paris has been the capital of trend and fashion of the Western world even though they are elsewhere produced. The leaders Paris of in women's fashions expedited during the nineteenth century, with ascending of what became famous as the haute couture. It was not because the subject of elegant needlecraft, cutting, and the myriad else techniques needful for the creation of elegant garments flourished in Paris. The construction of manufacturing also evolved, as dressmaking enraptured from existence a small-scale craftiness to a big commercialism. Paris is happened to be fashion center in association with art; it has been regarded as a venue where taste, fashion and art complemented each other.

Known names of the era late 1800s and beginning of 1900s, Charles Frederick Worth, Jacques Doucet, Jeanne Paquin, or Paul Poiret used studios as their works space and showrooms and served their precise clients there as well. It was just like a fine art studio format and management mentality was similar too. The rooms were decorated with inestimable pieces of art like paintings which signified the aspect that art and fashion were

going side by side. As Steele indicates "With the subjectivism and professed decadence of the fin de siècle, the profusion of decoration was shared between artworks and clothes; expressive hyperbole was de rigueur for both fields, as seen in fashion by Jacques Doucet or the Callot Sisters" (2010, p.32). Fashion consumed art-mostly portrait-painting- as an inspiration source to create styles and original pieces, art acknowledged fashion as a decorative practice in "three dimensional" size.

One of the important facts that precipitated Paris' fame to become a fashion city is the branch of fashion "haute couture" which grew out of artistic practices of the French designers of the period that involved quality fabrics, masterly sewing and cutting and collaboration of other elements regarding production of clothes. Consequently, the sector was affected, production was accelerated because it was no more a small, simple tailoring of clothes but with the help of precious clients it became a fast growing popular business. The profession of "fashion designer" was qualified dressmakers in cooperation with expertise workers on the field and interaction with the customers to create desired piece. Though fashion in Paris was moving in direction of creating pret-a-porter dresses in growing confection department stores vending for reasonable prices with alluring window displays, Worth was able to change the direction slightly to haute couture which was the ultimate action of designing fashionable pieces. By selling the affordable trend dresses in department stores, fashion became more open to public domain and most of the population was able to buy them; shopping was a way of recreation. Considering this both boosting effect of both haute couture and increasing shopping rates created much more new branches in fashion such as distribution, journalism, trading-merchandising, and lastly illustration; thus many people were employed in Paris and it became hastily progressing fashion center, helping the France's national economy. This was seen as a marvelous opportunity for French economist to raise the population of French and Paris fashion in worldwide markets such as using the capital for holding exhibitions to attract other designers and participators to visit. Moreover, renewing quick publication forms were found to ignite the fame that started to dominate. Before in the nineteenth century, customers s were introduced to sample dresses and fixed for their own clothes in the court of designer's studios, however, by the early twentieth century, it changed in a different way; the fashion show came into being and it was models

dressing up with seasons' style and created clothes to promote designer's new collection. These shows or assumed parades of clothes rapidly were turned into news through magazines, newspapers and sketches; even they had got delivered outside of France. Fashion photography, which soon outworn illustration, was much preferred as a method of demonstrate fashion in publications, again, it was another new annex of fashion industry; opening and offering new opportunities.

Fashion design practice in Paris was treated as art. Designers acted like artists; had studios, received clients in saloons and treated them individually besides exhibiting their fine art collections or related art objects. The gallery openings in Paris in 20th century showed the intimacy between art and fashion. The dresses were chosen carefully to these specific elaborate events. Designers had a great chance to disclose the pieces they created. Prior to the intermediate of the nineteenth century there were no vogue designers, as much. Dressmakers, assisted by specialized masterly workers, collaborated with their clients to display garments in the fashionable styles (which were widely promulgated in the burgeoning trend push).

The roots of haute couture start with Charles Frederick Worth born in England, he was an active man with had the mind of a business man who was also talented and self-promoter. He was conceded as artist and judge of taste and arts and his saw his mission as to satisfy his customers by choosing for them what to wear whereas it was the opposite where clients ordered designers what to wear.

Worth was both artist and merchandiser which were two qualities that women of the era did not possess (this was broken with Coco Chanel who was very capable of business and self-advertising) and this was one of the essential points to take into being considering his immense success and fame as Steele suggests. He was excellent at presenting himself at public, representing his talent and in terms of self-promotion, thus he was provided with government initiative and support;"his work was recognized as art after he enticed the uncomely Princess de Metternich to wear dresses he designed for her" (Rubinstein, 1990). With the choosing of suitable color, surface, textile and style, Worth was able to turn her into a charming lady which was a true proof his capability of transforming a women into

enchanting beings. This was Worth's pure power to rule the market. He kept repeating that he was rather an artist and expected to receive an appreciation of his creative mental and physical performance. Female dressmakers were mostly regarded as hirelings; they sew designs for individual customers, often co-working. Worth's style of working was women get to select from already designed-made clothes. He was a very dependable character in court of Napoleon III, and he supported him because Worth was a great increment for textile and clothing industry, he even made an offer to sew clothes for Empress Eugenie on basis of improving and adapting his designs. It was one of the best ways to make an advertisement because what the empress wore was articulated through entire Europe (Plate 1). The sector is still under the protection of government.

Charles Frederick Worth erected, provided skills and masculinized at the same time the fashion industry. The fashion sector was altered to luxury art works by remarks of him (Plate 2). In spite of fashion's evolving dependence on the forms and procedures related to manufacturing and delivering rather than 'traditional art making', the significance of couture names showed a value on basis of elegance and exquisiteness and this led designer to portray himself as an artist. Chadwick in her review affirms:

> "By 1892, when Worth was photographed by Nadar in a pose familiar from Rembrandt's self-portraits, the transformation of the successful businessman into the great artist had become a model for a subsequent generation of couturiers-including Jacques Doucet, Jeanne Paquin, and Paul Poiret who secured their status as fine artists and connoisseurs through a series of strategies that blurred the lines between art and commerce and that often included amassing significant collections of historical and modern art. Worth, Doucet, Paquin, and Poiret were all collectors, though at times, and in ways familiar from the recent excursions of Dennis Kowalski, Kenneth Lay, and other Wall Street moguls into art collecting, image building appears to have trumped personal taste, as was the case in 1924 when Doucet, at Andre Breton's urging, acquired Pablo

Picasso's Demoiselles d'Avignon, a work for which he expressed little

interest, or even liking, for his private collection." (Chadwick, 384)

The dresses that Paquin created were qualified enough to be exhibited at Paris Universal Exhibition of 1900 and her colleagues selected her as the head of the fashion segment then she was one of the corner stones of fashion industry by her success and well known dresses (Plate 3). She beheld many important customers such as queens from several countries like Portugal, Spain or Belgium and besides, she was the first Parisian couturiere establish franchisers outside of the country; she reached to London, Madrid and even Buenos Aires. Like Worth, government awarded her for her contributions to economy she was honored with awards. "In 1910 Paquin defined fashion: It must be new and must correspond to the current standard of beauty and way of life. These criteria still guide the production of ready-to-wear fashion" (Rubinstein, p.43).

Produced several years prior to the 1908 Hellenic designs of Paul Poiret, the raised waist and decorative references to Greek antiquity indicate this classical aesthetic and change of silhouette were in the air from 1905 on (Plate 4). As the leading house of couture during the Belle Epoque, Paquin's promotion of this line would have been widely known to the public. The dress also incorporates signature decorative techniques such as velvet piping outlining peach satin ribbon at neckline and waist and the contrasting tones and reflections of silver, satin and velvet.

The affiliation that art and fashion dates back to years prior to World War I and Poiret was one of the important designers to have a crucial part in this relation. Poiret interacted with his artist peers for his visual and advertisement notifications for his business and his stage performances where he had a chance to disclose his taste and talent; Suleyman the Magnificent is one of the best examples. He was interested in creating costumes with oriental, romantic and theatrical perspectives. "Harem Pants" were introduced to fashion world by Poiret (Plate 5). Poiret then was known as a professional by his clients and therefore he dealt with professionals such as Raoul Dufy, he owned the responsibility of his career as a fabric designer. With his professional relations, Poiret was able to act as a collector which led to having exhibitions in commercial galleries that was also a common

space for his work. "Despite this flurry of activity, the following year the couturier baldly declared, 'I am not commercial. Ladies come to me for a gown as they go to a distinguished painter to get their portraits put on canvas. I am an artist not a dressmaker'" (Chadwick, p.47).Poiret was extremely dedicated to creating his commercialism with the means that signified art rather than appearing as a plain advertisement which was Poiret's trading strategy.

It took more effort than just collecting art pieces or any related stuff to exhibit, enrich his style and his portfolio to secure his fame as an artist/designer/ couturier. The need of having a well-constructed work space or gallery which truly appeared with art sensations going along with fine fashion designs where clients were served was essential for him. Advertising, packaging, and publicity photographs were orchestrated to produce and reinforce an ambience signifying uniqueness, originality, and art. Art historians have generally concentrated on the avant-garde theater, ballet, or film as main activities of artistic performances and however in more popular productions, like the ones where Poiret and other couturiers were part of as costume designers, we might spot worthy cultural elements for comprehending, such as Orientalism, as well as the structural relations between art and fashion.Poiret was largely interested in the theater sector and throughout his career his pieces for the theater that served as an inspiration for his couture designs. He would throw fancy parties with full artistic decorations where you would have to attend with elaborate outfits; otherwise, you were not allowed to participate (Plate 6). Chadwick explains it as follows:

> "Poiret and Lucile (Lady Duff Gordon) also became well known for using
> their premises and their gardens as settings for wildly extravagant costume
> parties, which provided the inspiration for similar events organized by
> wealthy and aristocratic Parisians, many of whom patronized both high
> culture and couturiers. On June 24, 1911, Poiret staged a party entitled
> "The Thousand and Second Night" for three hundred guests. A fantasy
> based on Dr. Joseph Charles Mardrus's sixteen-volume The Thousand and
> One Nights (a new translation of The Arabian Nights, published between
> 1899 and 1904, which had revitalized Orientalism in France), the party

featured Poiret dressed as a sultan in a lavish setting that included his wife in a golden cage, slaves, parrots, jeweled turbans, scimitars, fireworks, and other trappings of exoticized "otherness." "Oriental" costumes worn by the women guests included the so-called jupe-culotte, or divided skirt, and harem trousers that had been the centerpiece of Poiret's spring 1911 collection. Despite Poiret's disclaimers, the collection surely owed something to Bakst's designs for the Ballets Russes production of Nikolay Rimsky- Korsakov's Scheherazade. Thus, it functioned within a cultural reconfiguring of the parameters of 19th-century Orientalism into an extravagant Russian vision of an Orient as seen by the French." (p.385)

"Paul Poiret took couture into an admittedly dangerous path of change, responding to Orientalist and social sirens, but even more to the beckoning of commerce and the use of the couture as a generating engine for fashion and fragrance broadly disseminated. Ironically, the couture flourished in the postwar period, beginning with the immense popular appeal of Christian Dior's "New Look" in 1947. This supposed fashion novelty was so successful in part because it knew acutely its history and reconvened the finest skills to the couture" (Koda [et.al] 2000).

Haute couture comes into being in determined conditions such cultural inconsistency, the source of its accomplishment depends on taste, infinite cycle of adaptation and ability to merchandise what is individually, originally designed. Also, it relies on the production of a model that can then be tailored to the needs of individual clients (Rubenstein, p.44)but haute couture encounters several problems such as commercial use and imitated copy. When the product was out of the couture house, ready to be sold, maybe even abroad country or continents, the fact of multiplication of the created piece was inevitable under the name of adaption or recreation, "the mass production and wide-spread distribution of inexpensive garments became a double-edged sword for couturiers; on the one hand, they expanded their name recognition and label, while on the other, they cut into their market and undercut the expense of their own productions" (Chadwick, p.387).

The elegancy of haute couture industry still goes on in our recent days. Today many famous couture houses are trying to follow the codes that were established back then to keep the refinement of the creating artistic dresses to express talent and emotions. Acknowledged European houses employed many talented designers to continue their lines as in case Dior and Givenchy employed designers from London confirming their success and popularity. John Galliano acted ingeniously to upgrade Dior and it's style and it was a huge success for both company and designer, whereas it is seen that McQueen left house of Givenchy to create his own company yet he carefully chose Paris exhibiting his collection because it took attention than any other place in the world (which will be discussed). Upon departure of Saint Laurent's from the market, Tom Ford maintained the stylistic appearance of the French house in collaboration with Italian house Gucci just like many other Italy based houses as Versace and Valentino whom were deeply connected to Paris fashion. By time, fashion grew to be worldwide and international and this affected other countries to have a chance to present their works in fashion and now Paris receives number of designer from Korea, Japan, Turkey and Brazil.

The globalization of textile and garment manufacturing is changing the economics of the entire fashion system, but the couture, which really exists only in Paris, retains its prestige and helps to drive an array of luxury goods from perfume to handbags and ready-to-wear lines. The universality of textile and clothing manufacturing is reforming the economics of the whole fashion industry, however; haute couture actually endures in Paris, still remains with the prestige and merchandising of luxury products from cosmetics to bags or prêt-à-porter companies. Still continuing the traditions which were constituted by Englishman Charles Frederick Worth or the Italian Elsa Schiaparelli, many of the non-French designers as Karl Lagerfeld and John Galliano work or live in the inspirational city Paris regardless of their origin. Though in New York, Milan and London are approved popular fashion cities, Paris is still considered the core and the heart of fashion.

Chapter 3.Art Movements and Fashion

3.1 Surrealism and Fashion

Generally, it is not common to think there would be any possible relationship between art movement "Surrealism" and fashion because usually fashion is regarded as something spendable, fading and certainly not as an art on its behalf. Surprisingly, there are many considerable references how surrealism and fashion integrated as an inspiration and creative sense. This attachment that molded between the two genres allowed design to act forward in a new way with artists and designers collaborating on collections furnishings to become an art form. The relationship between fashion and the Surrealist happening began in the early 20's when the occurrence bust away from the codified words to embrace objects. The invoke of Surrealism to the fashion industry is transparent in their use of ordinary everyday objects and unusual landscapes that transferred easily to fabric printing, adornment, hats, couture etc., giving designers the liberty to make "art pieces", and this policy worked at both distances as what embellished the body had ever been essential to the Surrealist, in the way that it allowed the imaging to be curious what lay underneath, and this translated easily into wearable garments. As Martins suggested, it was the ability of surrealism to line real and unreal next to each other which was a principal form that media and advertising campaigns wanted (Martin, 1989 p.218). Fashion magazines, window displays, fashion commercials as well as film and photography were took surrealism as main inspiration (Wilson, 2004).

Surrealism is an arts movement emerged in the early 1920s. Surrealism matured out of the Dada activities of World War I and the most essential touch of the movement was in Paris. From the 1920s onwards, surrealism emphasized the unconscious, the grandness of dreams, and the psychological feature in discipline. This movement was to lead to elevate, remove all the premises between dream and reality. Surrealist ideas were picked up by many unique personalities Surrealism became a central occurrence in the fine arts, literature and in films. Surrealism entails the principles, ideals, or practice of producing fantastic or

incongruous imagery in art or literature by means of unnatural juxtapositions and combinations. Design and fashion were affected by this art movement as well since designers of the early 1900s era regarded themselves as artists, as previously stated, and this was a thoroughly inspirational activity to create their pieces. According to Martin, surrealists regarded fashion as the most challenging conflict between the routine and the extraordinary, between perfection and imperfection, body and concept, animate and the inanimate (p.9). Moreover, there are numbers of examples of designers who were inspired by Surrealism and took direction in their design considering principals of the movement. Elsa Schiaparelli cooperated with Dali, Vogue and Cecile Beaton and Jean Cocteau designers are the most significant examples of how Surrealism interacted with fashion. They all collaborated in creating their pieces from dresses to accessories. As Martin (1989) stated in his book:

> "It was precisely Surrealism's ability to juxtapose the real and the unreal that made it a primary form for advertising and media expression. Merchandise, in its crassest form, could be seen; the dream of the consumer product, whether fashion or otherwise, could also be envisioned." (p. 218).

And he added:

> "At the time Surrealism offered a mask that was a kind of protective helmet against turbulence. Other styles might offer surcease from war, but no other art could provide the imaginative world of fantasy that the late 1930s and 1940s required... As Europe fell, Schiaparelli went to the circus; as Fascism flourished, Surrealism flowered." (p. 225)

Italian fashion designer Elsa Schiaparelli was one of the most prestigious designers of Parisian haute couture in the era between the two World Wars. She was a seer and creator in the fashion business, bringing a "Shocking" new communication to the cloudy and colorless knitwear age. Works of Schiaparelli were really odd, and some of them effort to cause social awe. She worked with Dada and Surrealist artists on her trend, perfume, and fashion designs. Schiaparelli was important, writes the author, "not only because she represents an early version of the 'socialite' designer but because she linked fashion and art

[Surrealism] and because her subversive wit continues to inspire avant-garde designers"
(Rubenstein, 1998). Elsa Schiaparelli's designs were mostly kindled by Jean Cocteau Salvador
Dali and Marcel Vertes. She applied unorthodox elements onto her design-buttons in forms
of insects, butterflies, bird wings, dressed parachute shaped or clutch made like a telephone.
(Plate 7, 8) "Greatly influenced by Dali's recurring theme of the 'drawer', Schiaparelli created
suits and coats with drawer pockets and black plastic handles" (Kissa, 2012). Her 1936 "desk
suit," with pockets of the garment like desk drawers sporting drawer knob buttons and first
photographed in a setting evocative of a landscape in a Dali painting,   kept showing her
surprising,   bizarre elements inspired by modern artistic ideas. Cocteau's line drawings
became embroidered decoration on her jackets or evening coats.[3](Plate 9, 10) Vertes
created fanciful visuals designs for Schiaparelli's perfume advertisement which is called
"Shocking." These types of co-working demonstrate the chance of fine arts' in mission of
improving fashion.[4] Schiaparelli unified these notions as statements of pattern, by last
zippers to match the fabrics and creating artistic buttons in shapes of bees and butterflies- in
other words, anything but dull. The butterfly was regarded by the Surrealists as an icon for
change, especially, the change from ugly to beautiful; the process of metamorphosis of the
hideous caterpillar into the gorgeous colorful butterfly, so Schiaparelli's designs could
change the routine into the unorthodox ones therefore, a number of her customers were
ladies who did not have the confirmed norms of beauty, but rather a more charming sort of
chic (Plate 11). She freed women from firm and tightening jerseys to more vivid, whimsical,
fanciful art dressings.

The Designer was influenced by Surrealism, and collaborated with notable artists in
her pattern designs, perfume bottles and advertisements (Plate12). Most of her notable
trend designs were created by collaboration and work of Surrealist artists Man Ray, Salvador
Dali, and Jean Cocteau. Dali had been preoccupied with the Surrealist theme of "body parts"
and disassociation. Dali's 'erotic' lobster (Lobster Telephone, 1936) was also reproduced
onto Schiap's 'Lobster Dress' in 1937, and famously worn by Wallis Simpson, future duchess
of Windsor (Kissa,2012). Additionally, Schiaparelli created one of her most known design; a

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[3] Information acces: http://digital-archives.ccny.cuny.edu/gallery/CircumSpice/Spring2002.pdf
[4] Information acces: http://digital-archives.ccny.cuny.edu/gallery/CircumSpice/Spring2002.pdf

hat that is inspired by surrealism and Dali which was called "shoe hat", Gala was captured wearing it. (Plate13) "Tear dress" (Plate 14) designed by Schiaparelli was inspired by again, Dali's "Three Young Surrealist Women Holding in Their Arms the Skins of an Orchestra" painting in which the textile used is ripped and therefore, cannot be distinguished from the body where skin and the dress is mixed. Schiaparelli designed a jacket in alliance with Jean Cocteau, "Two Profiles" (Plate 15) which is designed as an evening wear made out of materials such as silk jersey. The jacket contains an optical illusion of the two faces profile on the back part and it seems like a vase of roses at the same time which are the essential points of the design. Once more working with Cocteau, she designed a jacket consists of woman face profile sewn into blond curly hair falling down to the end of sleeves. The House of Lesage embroidered both Schiaparelli and Cocteau designs.

In the 1920's, the sweater was an essential piece of fashion especially for the new kind of modern female figure who would prefer to practice for example a sport of tennis or any sort rather than be stable at the front room however, jerseys of the time period tended to get loosen up extremely rapidly which resulted in a elongate appearance. Elsa Schiaparelli saw a lady in Paris dressed in a plain but extraordinary patterned sweater, which didn't seem to stretch and had what Schiaparelli later described as a "steady look." Schiaparelli later on had got the information that the sweater had been made by an Armenian woman using a special double layered stich (Blum, 2003) Elsa soon recruited the young woman to knit several prototypes for her. Schiaparelli drew a white bow to look like a scarf tied around the neck of a sweater on a black background and had the design knitted into the sweater.(Plate16). The sweater caused a sensation. Then Elsa Schiaparelli employed her to work in different knitting design projects and one of them was illustrating a little bow looked resembling a shawl on the neck part of the sweater; layout was black and the sweater was a great success.

Elsa Schiaparelli thought that just comfortable things of little interest to the public, so their models it would stand out from the homogeneous mass fashion. She introduced new ideas: a divided skirt (the prototype of the modern short), separate flesh-colored bathing suit, jewelry, instead of gem. Trendy, innovative things were shocking, but attracted

customers to stores.[5] As Schiaparelli stated: "A dress cannot just hang like a painting on the wall or like a bookremains intact and live a long and sheltered life. A dress has no life of its own unless it is worn" (Schiaparelli, 1954).

When she was producing her designs, she elaborated with the magnificent writers, artists and photographers. For instance, a drawing by Jean Cocteau built a jacket consisting "embracing arms" and this popular design included embroidery; two lady profiles were present in form of vase with flowers. A great artist invented for an Italian handbag in a phone in his sketches were created famous dress with lobster and surrounded by leaves of parsley and the main decoration boutique Schiaparelli - pink sofa in the form of lips actress Mae West. In 1936, one of the events of the fashion was the presentation of the new, which later became a brand name Schiaparelli, color "Shocking pink". Perhaps it may seem strange today, but for the 30-ies, this color was more than just unusual. It was really shocked. In a trendy color was produced everything: from shoes and hats to lipstick and perfume.

Fashion designers used this specific art movement to express their extraordinary inner selves and as seen from the portrayed designs they felt they were using their creativity was at the peak. The question whether the borders were beyond reality or the designers felt free in terms of expressing themselves are open to discussion but one thing can be observed is that fashion designers and artists of the period collaborated without hesitation. Surrealism is open to ways of interpretation and so is fashion and thus, the both terms established a great combo when it comes to the subject of creativity and productivity. Not only considering design cloth process but Surrealismaffectedthe fashion photography also.

3.2 Cecil Beaton and Fashion Photography: Interactions with Art

Cecil Beaton, born on 14 January 1904 was an influential English fashion and portrait photographer, diarist, painter, interior designer and a stage and costume designer for theatre and movie industry. He contributed very efficiently on the subject of how art interacted with fashion or vice a versa. His career started at "Vogue" at very young age as an illustrator/cartoonist but then continued as freelancer photographer for Condé Nast Publications. His love and passion for stage design and productions was his primary inspiration source for his photography which is clear to see that he was extremely successful

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[5] Information access: http://retro2fb.wikidot.com/elsa-schiaparelli-surrealism-in-fashion-of-30-ies

about. He managed the costume design costume design for the film "Gigi" and set and costume design for both the drama and the film My Fair Lady which resulted in accomplishing Oscars (Vickers, 1985). "Completely stage struck" since his early times, he stated in his Photo biography that he conveyed "a keen perverse enjoyment in scrutinizing photographs of stage scenery. The more blatantly these showed the tricks and artifices of the stage, which would never be obvious to a theatre audience, the greater my pleasure" (Beaton, p.16).

Beaton was regarded as a bridge between American fashion and European style by the contributions he made at Vogue. He worked in both ways, in other words, carrying European style to the other continent but he was inspired by American abstract expressionist Jackson Pollock who is famous for drip painting. Due to the publishing of fashion magazines such a Vogue and Harper's Bazaar, American women were able to find out about the other style of fashion and in respect to financial issues, they either they had tailors to sew the model which were on the pages of magazines or copy of the designs custom made for her at exclusive department stores, at chain department stores or mail-order catalogs (Palmer, 2001).Haute couture culture in France became more dominant in fashion world took the leading part in styling whereas U.S was the head of textiles and ready to wear fabrics but could not resist French progress and innovation which highly effected creative side and design in a broad sense. As research associate Söll claims on her article, fashion industry virtually unchallenged beginning in 1947, New York fashion flourished slightly after the Second World War but Christian Dior's "New look" kept being the essential line to give direction to American style as well as across Europe (see Cawthorne, 106-33), Steele, 1998, Chapter 13) Actually, the vitality and supremacy of haute couture culture of France post-Second World War was mostly relied on the buttress of North American consumers whom usually bought the legal permissions to copy them for pret-a porter market (Palmer 22, 77). As Söll concludes American consumer understanding of fashion aesthetic is elevated by French fashion (thus became dominant), "if "only" indirectly, filtered, as it were—though by no means less effectively." In the end, what is left is the "feeling of Frenchness" (p.30).

As Anne Söll thoroughly discusses in her work, photography of Cecil Beaton and relation between art and fashion, she touched upon the contrast between the two Vogue

photographers' work in terms of style and art which were included in Vogue March 1951. Cecil Beaton and Irvin Penn were both remarkable photographers, doubtlessly. Cecil Beaton was not afraid to mix art and fashion when came to creative processes. Beaton was definitely inspired by Jackson Pollock and he actually used his painting as background layout for some his shooting which he had done for Vogue. It is safe to say that Cecil was a true follower of Jackson Pollock in sense of mingling art and fashion which bring into being the mixture of both continents' (American and Europe) fashion, art and design tastes. Though Penn produced photos which followed Beaton's style, the women's torsos seen in Beaton's visuals looked much tinier in the framework of Pollock's works. "The women in Penn's work seem to leap out of, or in some cases into, the frame, creating a dynamic image in contrast to Beaton's productions which, put negatively, seem stiff, artificial, and cold." as the words of Söell indicate(p.35).

As it is seen on the image name published at Vogue, the starring ladies on Cecil Beaton's photos which used Pollock's famous drip paintings are called Irene and Sophie. (Plate17)Irene, on the right hand side, creates a figure dressed in light blue garment which is in true harmony with "Lavender Mist", a painting that is created by Pollock using his unique style called drip painting, here specifically having shades and drips of blue, in accordance with the dress. She is in a pose which appears like she has been intentionally posed and formed to be posing as a character which particularly represents stylistic stage skills of Beaton whom worked as a stage and costume designer (Martin 1981, p.7). Irene here portrays the softness, weightless but fullness of her skirt with a coy looking to a far destination which creates a coquettish atmosphere in the photograph. The fan she is holding is emphasizing on her feminine artificiality as Söll describes and she adds, "The paintings, which nearly fill the wall, create the background, though the walls, floors, and skirting boards make the gallery space clearly recognizable" (p.36).The lighting of the photo used as diagonal in top angle with the model consequently the shades and shadows are directed in a way that audience can notice more the background colors of the painting. The painting looks shiner this way and it is not disturbing the center of attraction at all. It is clear to see the female model is where the attention is given in the image of Beaton and with the help of hues and drippings of the Pollock's painting, it creates contrast to bring the female figure more to foreground.

The following shooting (Plate18) is done using Pollock's painting called "Autumn Rhythm: Number 30" as a background. The model is upright, legs are separated to some extent, one across the other, like the previous one looks into distance. Again, like the latter ones the dress is in harmony with the painting's hues and shadings, here especially, bluntly black. The vivid and blunt angle cut of the lower part of the dress gliding form the bright pink bow reflects and complementing the color drippings on the painting. With no use of extra lighting, silhouette of the female figure in the photograph has a very limpid and absolute view.

Analyzing the works of Cecil Beaton illustrates the relationship between art and fashion and how they collided. To Söll, "the canvases in the first two photographs are like soft tapestries in dialogue with the light, airy materiality of the clothing; [...]the hard contours and dynamic of the design correlate with the movement of the color application" (p.38).Beaton challenges the art and fashion relationship in terms of distance and closeness, integration and distinction but without negotiating the main significance of fashion inside the film and stage productions.

The works of Beaton convey a very distinguished period of time in relation to fashion and art game because it provides "European" look by means of Pollock's paintings, using them to deliver his artistic skills and point of views to his spectators which later caused a conflict in Vogue considering his position and works. As Richard Martin dictates, "Here, the filiation between suppleness of the American look and spontaneity in American art, between implicit freedom in American style and leisure and explicit freedom in America painting, between new dress and new art, begins to be drawn very tightly together" (Martin 1981, p.4). The defining point here is the way that Pollock inspired Beaton with his American style and creativity resulted in as shown in photographs and as repeated in the title: Irene and Sophie. Furthermore investigation of Beaton's works will show that European style is obviously present in the American styling which is reflected through artists like Beaton.

3.3 Cubism, Pop-art and Yves Saint Laurent

The progress made on art on world and avant-garde movements truly affected design, and cubism was definitely was one of the bold ones to have an inspiration on the

creators of textiles and fashion from illustration to photography. Artists were in need of a rather radical resolution they were looking for having a new way of interpreting what they see and at the same time they wanted to expand the alternatives of types of arts. Cubism came into being as a result of this inquiry. Cubism is known as the most previous style of art. Picasso and Braque were the two artists leading the movement around 1907 in Paris and the common interest of the two was works of Paul Cezanne[6]. The movement tore apart the pieces of the characteristics of the object and blended it with its surroundings. It created inconstancy, vague and couple of different point of views concerning modern art. The movement was open to change and it wanted to stay away from permanency because different views meant metamorphosis of the works created. The "papiercolle" (pasted paper) suggested a way of making pictures in which the touch of the artist did not have to play a visible role (Brenson, 1989).

Cubism as defined in Craik's book *Fashion: The Key Concepts* is an artistic movement established by Picasso and Braque who denied the regular representation of objects in form a reasonable fragment and brought new flowing geometrical shapes which allowed them to work with several point of views and perspectives. The movement also enabled artists express their thoughts which are read in cognitive way rather than having a visual perception of the disclosed works. It can also be considered as a temptation which is trying to express sense of a classical beauty in an abstract way. Cubism consists of two known parts which are analytic (1907-12) and synthetic (1913-20s) (Craik, 2009). The first part focused to reveal objects as the mind, not the eye, apprehends them. In this phase the artist examines the subject in several different angles and recombines them in geometrical framework, the whole outcome of which was created results in an awakening sense of the subject in the first place. The pieces of images are distinguished carefully with an assigned color palette. The latter phase included works which were created with less and more plain forms however, in brighter colors. Nonetheless the images that were created in synthetic phase seem more abstract yet has simplified usage, in other words the features of the composition are practiced rather traditionally. Alternating lines, hues, motifs and characteristics of a surface changed from geometric to freestyle, light to dark, simple to modifed or has a total rhythm

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[6] Information accessed: http://www.artyfactory.com/art_appreciation/art_movements/cubism.htm.

all over the pure painted picture. Point of view also changes by the angle you look at the picture in other words, every time it is a different interpretation depending on looking below, above, right or left. Thus, the followers of the movement suggested that your perspective of looking at a piece of art is added up to not one unique view on the contrary, the object is shaped by depending on the angle and cubism is their way of proving of their views on the subject. It can be said that cubist art movement is an abstract way of portraying real objects or real life itself which can be noted as paradox situation. As mostly seen works belong to the movement, Cubist paintings render segments from real places, life people or objects but from a whole different distorted attitude, namely, the movement aims to reveal several parts of the actual whole at once but having a variety of point views and reshaping them into one unique composition.

As the case of surrealism concerned, it might be indicated that this arts movement had an influence over fashion. Several designers used cubism as their inspiration when creating concepts for the collection or using-producing cubist featured fabrics or textile products. The bald colors, geometric shapes or specific patterns are significant in the designs. Designers as Madeleine Vionnet, Callot Sisters and Yves Saint Lauren were interested in the movement and accordingly reflected the ideas and creative skills to their finished products.

Yves Saint Laurent, French based designer, brought a new vital shape and visual zest into fashion. Saint Laurent's effect on fashion world was enormous, Steele suggests that Yves Saint Laurent "brought fashion up to a kind of contemporary life," and she adds, "Most designers are incredibly lucky if they can contribute one thing to fashion. But he was like Picasso: He contributed to so many significant movements" (Barker,2008). After Yves Saint Laurent's invasion of fashion world, the style of women and the accepted norm of fashion were broken with the introduction of street culture or hippie or masculine style (which was used by Coco Chanel also). Yves Saint Laurent introduced many new forms into fashion world, he was accredited with the women's tuxedo (Le Smoking, Plate19), the trench coat (Plate 20) and pea coat, safari-chic, the shirt dress, the iconic Mondrian dress, "ethnic-inspired" and beatnik gear, and numerous other sartorial coups that have diffused into today's collective style-intuition.He was blessed for introducing lively colors to the market

and globalization of fashion with mingling it using fine art (his 1965 Mondrian shift). He forced women with the new styles he introduced; transforming bias custom menswear into haute couture. He was one of the symbols of women's changing role in society and he yielded the basis of the trending styles of the time period. He was also the primary couturier to establish his own private boutique- prêt-a-porter line Rive Gauche and employ black models for fashion shows. Yet, he is known for reversing women's style into men's with using his tailoring skills. Socio cultural changes and the importance on young fashion instead of concentrating designing for elderly women led to the decline of uniformity in ladies fashion market and this is relatively resulted in decreasing haute couture business and the direction changed to more global and international clothes design and this is one of the reasons why Yves Saint Laurent launched his own brand-boutique.

During his designer career and even today, Yves Saint Laurent was treated as an artist because most of his collections were inspired by artistic works and the produced works of him were able to compete with his period; rapid changes and developments socially, culturally and technologically. Yves Saint Laurent's Fall/Winter 1965 collection was created by the inspiration he had got from paintings of Piet Mondrian and it was considered as one of the most iconic dresses of the twentieth century: the 'Mondrian' dress (Plate 21). The Dutch painter was recognized by his specific style which included vertical lines and hues of basic colors and calligraphies, preferably Neo-plasticism which deeply influenced the progress of abstract art. His paintings were reflected the influences of Georges Seurat's pointillism and dynamic colors of fauvism. Upon his discovering of cubism Mondrian's works evolved into more abstract and geometric ones. His paintings are easily notable like his iconic painting "Composition with Red, Yellow and Blue" (1921); it is composed of basic colors in rectangle grids painted in black." (Plate 22)

David Bailey had a chance to photograph Saint Laurent's famous "Mondrian Dress"for the Vogue' Paris' cover of 1965 and it was a spectacular event for the fashion world in terms of design, sewing style and knitting patterns and therefore, today the dress is considered as canonical, it is possible to see the dress in very known museums as New York's Metropolitan Museum of Art, the Victoria and Albert Museum. The dress held 'bald geometric lines' and usage of primary colors on a plain surface just like the one in

Mondrian's paintings, treating the dress as a canvas. It's an egotistical collection," says Saint Laurent. "I thought like a painter or a writer. I put in it all I had in me, all my favorite painters—Vermeer, Delacroix, Ingres, La Tour, Rembrandt. It's the collection of a painter. Then there is the theatrical side—I love the opera and the music hall, and there was some of that. Then I put in my favorite heroines, like Madame Bovary and Catherine of Russia" (Living for Design: All About Yves TIME, 1976).

> "Saint Laurent spoke often about his art and about the artists who influenced him and whose work he collected, such as Matisse and Picasso. He also referred often to his hypersensitivity, which he and others associated with an artistic sensibility. Sometimes the connections between fashion and art were explicitly drawn, as with his 1979 Picasso dresses. (Plate 23,) More generally, critics repeatedly emphasized his mastery of color and form. In 2010, a major exhibition on Saint Laurent emphatically described the late designer as "one of the greatest artists of the twentieth century." (Steele 2012, p.9)

Yves Saint Laurent produced collections inspired by not only cubist-Mondrian but also effects of Pop art are present in his lines as well.Pop Art was a giant means of bringing the aperture together between high and low culture. Like one of the most important leader of the movement Andy Warhol, Saint Laurent adored using random everyday objects in his designs. Fashion industry truly took advantage of Pop Art, consequently connoting the point that fashion and art relationship was taken into one step further (Plate 24, 25).

Pop art came into being as a reaction to "Abstract Expressionism's emphasis upon interior states of mind and moral absolutes; it is realistic in that it presents recognizable images of familiar objects; and yet it goes to considerable lengths to avoid realism in its more conventional forms" (Sandberg, 1967).The aim of the pop art artist is to shatter the image but adapt it in a way that the image does not look normal but to the extent that it would be still recognizable, some of these this custom several used methods are known and frequent and some are original and new; the more common ones are segmentation,

omission, high contrast, transform of medium and most known is multiplication. The best example to signify the usage of these methods would be the painting of Andy Warhol' s twenty-five Marilyn Monroes (Plate 27) where usually just painting one would be enough but by achieving it in this way "he does not only suggest the film strip upon which the movie queen appears, he also emphasizes the cheapness of the image by showing that it can be mass produced [...] Marilyn is no longer an individual, but a stereotype: she is a throng of identical faces which can be clipped out like S & H Green Stamps and pasted in an album by the greedy consumer" (Sandberg, p.230). A close look to the painting depicts that Monroe is illustrated as slightly different in each image, for example, sometimes the eye shadow is darker whereas the color of the hair is lighter, in another one,lips are sort of distorted as a fault of screening. A more thorough inspection of the painting arrays that mechanical ways of production is not usually a success when it is elucidating with personality of a human being or it might indicate the perspective of an artist who is trying to imperfect the appearance of a "perfect" human being. It is open to discussion but it is present while he is giving one statement with the other he is contradicting.The purpose of the Pop Art is not merely to demonstrate but also to metamorphose the image of the 'contemporary American consumer' to the ones that are indeterminate and aggravating. However, the readings of this representation are still a main subject to debate about because some of the critics assert that the Pop artist is simply "looking around and painting what he sees."' This point of view may be seen as naive and bizarre because:

> "The subject matter of Pop Art is obviously a symbolic inventory of the contemporary American economy of mass production and mass consumption. No art form has ever presented this image so blatantly and so effectively. [...] Even the most superficial glance at Pop Art shows that a few basic themes predominate: food and drink, cigarettes and other objects of mass consumption in the home or the cafe; mass media of communication and entertainment; the automobile and mechanical appliances; patriotic symbols such as George Washington and the American flag. Often prominent brand names identify these products" (Sandberg, p.231)

Other than Pop Art, there is no art movement has presented these kind of images so adequately and forthrightly. The two options are either Pop art artists are literally naive or they are intensely attenuated in their satirical portrayal of the stuff they silently detain for criticism and buffoonery but it would not have any value in the finished art product without affirming the latter view. "The general atmosphere of wit and irony, plus a tendency towards the inversion and unflattering transmutation of familiar images leads to the conclusion that Pop Art, perhaps without being entirely aware of it, is sharply critical of contemporary American society." Warhol's "soup cans" can be included as an example for this statement. Yves Saint Laurent created a dress inspired by the soup cans which was called "The Souper Dress". The name indicates a linguistic word play as indicated in *Fashion and Art* (2012) "souper is the to verb to sup, or to have a meal, so this was a dress bar none, embodying the elements of dinner, its representation, and premeditating the physical act. While Saint Laurent's dress hailed to glamour and seductive chic of the modish 1960s, the paper souper dress was to be designed to be discarded- a comment on consumerism, effectively burning the boundaries between art and fashion, and the market place which pop art came to be known" (p.8).

With the contributions that Saint Laurent made to the fashion industry, the relationship between art and fashion gained a momentum, importance. He left many visual and historical proofs to be examined how art and fashion were mingled in the 1960s and during his design career he did his best to maintain the relationship by collecting his favorite painters' pieces such Matisse (Plate 26) and Picasso. Inevitably, the designer derived inspiration from the art movements and from the specific artist of the movement as listed above, Picasso, Warhol, and Mondrian. Yves Saint Laurent and his ample portfolio throughout years is a solid instance how fashion and art acted together.

3.4 Sonia Delaunay: As an Artist, as a designer

Sonia Delaunay (1885-1979) was a French artist who was a part of Orphism art movement, which is an art movement mostly identified with strong colors and simple geometric shapes. She is known as an abstract painter and colorist, and her portfolio of works conveys her talents through a variety of design including visual-graphics, interiors

design-upholstery, theater and film as designing costumes, of course consequently fashion and textiles. Delaunay searched different means of portraying modern art in relation to traditional easel painting. She attended to several institutes to study art such as Karlsruhe, Germany and Académie de la Palette in Paris where in her early times she was fiercely influenced by artists and the sharp colors of fauvist movement as a painter.

In 1910 she married the painter Robert Delaunay and this was the main effect on her career to discover the elements of "simultaneity," or "orphism," which were explicitly present in her works. As McLean states in her article, "the sensation of movement when placing colors side by side. Each artist had their own interpretation of simultaneity, however for Sonia; the principles were about transforming ordinary colors into provocative forms that moved"(McLean, 2011).This new emerging style which tried a rapid portrayal of the experience of contemporary life in all its complexity, and it conducted rhyming energy and vital movement through the establishment of color contrasts on the canvas Sonia Delaunay's first "simultaneous" paintings include Contrastessimultanés (1912) and Le BalBullier (1913), and she created her first simultaneous dresses in 1913 to match the energy of the new foxtrot and tango at the popular Parisian dance hall Le BalBullier and she also collaborated with the poet BlaiseCendrars to design a simultaneous book, La Prose du Transsibérien et de la Petite Jehanne de France (1913) (Steele2010,207). Her interest in fashion started when she was at her early years of marriage and this was the first ways of interactions with decorative stuff such as blankets, lampshades, goblets, and curtains etc.

Sonia Delaunay's artistic works celebrates the color in rhythmic forms and its harmony with simultaneous contrasts. She believed that "color was the purest form of expression "and likewise she created her works in this sense; using an interior dynamic visible on a sensual, tactile surface, yet, Delaunay was primarily painter and with her artistic sensibility she used color in every place possibly she had a chance, in other words, she expressed the color paintings, fashion and fabric designs as she saw the world and this was a great guidance to the modern painting (Buckberrough, 1990). Sonia Delaunay used art as a self-expression using surfaces with dynamic colors and harmony on surface and during 1980s this was regarded as an important criteria of experience and her art therefore, might have gained much more popularity since her art covered many areas as listed before, such as

furniture, fashion design, book covers, ceramics and mosaics. In Buckberrough's review of Artur Cohen's book about Sonia Delaunay, she declares that

> "In an era still seriously debating the merits and limits of formalism, reeling from the phenomenological blockades of minimalism and conceptual art, and just beginning to consider feminism, Delaunay's work needed placement. She was prolific, committed, indeed obsessed with art, and she worked with the elevated goal of demonstrating that, as he put it, "pure color in complementarity and dissonance could have all the appeal and fascination previously ascribed only to the delights of nature. Delaunay began thinking about fashion as early as 1913, with the creation of her first "simultaneous dresses" (Plate 29) for festive evenings of dancing at the BalBullier." (p.39)

In 1921 Delaunay went back to Paris and she bring into being a new category by creating robes-poèmes (poem-dresses Plate 30) which were side-a-side geometric mixture of color and poetry lines by TristianTzara Philippe Soupault, and Jacques Delteil on adorned clothes and upon this she had a contract for fifty fabric designs by a Lyons silk textiles manufacturer and after Dutch company purchased number of her fashion designs and home decoration. As Steele informs, "In 1923 she designed costumes for Tristan Tzara's theater production *La Coeur a Gaz* (The gas-operated heart) and her first exhibition-style presentation of her textiles and clothing took place at the Grand BalTravesti-Transmental" (p.207).

Sonia Delaunay treated her textile works just like she worked with her paintings; she blended wild but plain geometric shapes such as line, spirals or circles, crossing or intersecting with very visible rules of constructivism. There were only limited numbers of colors sometimes 5 or 6 the most as red, blue, and yellow or white, however, they were in contrast (Plate 31). The lively concert of the used colors made Delaunay's work particular in terms of 'modernity and the rhythms of an electrified modern city'. As Steele goes on explaining her fashion design works she adds: "The stylish, unadorned tunic cuts of the mid-

1920s, with straight necklines, no waistlines, and few structural details, served as a blank, two-dimensional canvas for her geometric forms. Shawls, scarves, and flowing wraps for evening gave her additional flat surfaces on which to explore, enabling her to expand her business. She also challenged traditional practices in the fashion industry." (p.207).

With the economic crisis of the time being, Great Depression, caused her to abolish her couture business due to the fact that the fabrics did not satisfied her needs and she predicted that the direction that fashion was going was pret-a-porter, unlike the unique pieces she was creating but even in that cases she had kept receiving orders from very known labels of the period such as Lanvin or Chanel. She managed to do this by re-creating everyday objects as her means to discover her ideas about color and by combining regular life and art in sense that traditional painting could not designate.

Her designs related to fashion and textile let her to articulate her experiments and spontaneity that she was practicing in her paintings and it can be concluded that she was a very prolific person in terms of having designs in many branches costume design, graphics etc. She carried art to the all levels and classes and designers posterior to her were influenced by her also.

Sonia Delaunay's paintings and her fashion career are magnificent points to consider when investigating fashion and art relationship because she was the bridge that used mutually fashion in art and art in fashion. As Buckberrough suggests "Today her fabric and ceramic designs are again being produced in luxury editions, and her prints and poster reproductions are in demand. She still represents chic. Delaunay's work merits more than patronizing admiration that relegates her to the merely fashionable."(p.41).

Chapter4. Fashion and Art Relationship- Case Studies

4.1 Sanda Miller's article- Is Fashion Art?

The argument about whether fashion has been going on for considerable amount time but recently there have been many works published regarding the criteria to keep in mind when judging a dress or collection of designers. Fashion is a functional practice; it serves to the aesthetic senses yet it is used by human beings for several purposes as adornment, covering purposes and modesty. There are number of theories have been discussed, theories of the academic, opinions of the artists and one work is more broad then the previous one and each written work is embarking another argument how fashion could be treated in terms of or is it even need to be treated as art? Sanda Miller in her article suggests that in order to consider sartorial fashion as art it needs to have some aesthetics which was discussed in the previous section and she purposes the opinion that theories and critical arguments in the fashion world is scarce and this is why she has chosen this topic to make an investigation on "initiate the development of a critical approach to fashion by arguing the relationship between fashion and art."

These two separate terms are escorted under two questions in Miller's article; first she points out that can fashion conscientious be debated as a form of art and depending on the "yes" answer she indicated another question if it is possible to assign the support of aesthetics to clarify the roots of the existing so called this "form of art"? The decision made upon the issue is usually starts with taking the first step of examining art definitions and theories, making research on 'the status of art'. Miller uses the example of Florence Biennale (1996) to illustrate this status between fashion and art by quoting an extract from the Catalogue:

> "Il Tempo e la moda" written by its organizer Luigi Settembrini, was
> to "confront at the highest level—by using the interdisciplinary
> method and in the form of an international cultural festival—some of
> the issues central to our contemporary experience. The objective of

the seven exhibitions in the Biennale was to explore the contiguity,

affinity, reciprocal influences and the creative relationship between

the universe of the fashion and visual arts: design, architecture, film,

photography, music, costume and communication, in the belief that

within the universe of our common sensibilities fashion in its complex

and innovative worth is one of the most popular and significant

expressions of mass culture but one of the most undervalued" (p.27)

Here the status or fashion and art is depicted somehow fairly because fashion has more or less has an access to all "art" industries such as film-costume design, photography-it's a whole sector itself, communication, music and theater as well yet, fashion is underestimated to be judged under the art category even though It has an equal importance by having more and more interaction between different industries. Revealing all the relations that exist between fashion industries with others, the intimacy brings a question to mind: is it about the quality? Miller continues her article by stating the several definitions of art derived from Dickie's theories which might be helpful to define the quality of the fashion to be judged under the category of art: "we need to consider the relational nature of our definition of art, which presupposes its institutionalization: "a work of art in the classificatory sense is 1. Anartefact, 2.A set of the aspects of which has been conferred upon it the status of candidate for appreciation by some person or persons acting on behalf of a certain institution (the art world). The conclusion is that "the Institutional Theory of Art" may sound like saying: "a work of art is an object of which someone has said I christen this object a work of art. And it is rather like that, although this does not mean that the conferring of the status of art is a simple matter". The examples Miller uses to support her point are Duchamp's "ready-mades" (Plate 32) and Warhol's "Brillo Boxes" (Plate 33, 34). The two examples are very random everyday objects and in art world they are defined as arts works and in this case Miller asks how to define whether the finished product is a piece of art or not, what do we do when we have a doubt upon making judgments and she gives the answer that the elucidation is to reading of the 'self-reflective nature of twentieth-century' so they need to be judged according to the day's nature of art. Duchamp's key notion of "apathy" was most carefully chased by Andy Warhol and other Pop artists as well in their sudden non-active

agreeing and production of advertorial packaging and likewise assembly-produced printed materials; the finished products were not genuine ready-mades but handmade, crafted 3D replicas of real things. This is where the problem lies on; distinguishing the art object from the objects of the real world. The comparison of the artistic object that is produced and the real object is not the relation of being inferior or superior but the key is to define the visual distinction just like the cases of Duchamp's Fountain-Urinal and Warhol's Brillo boxes; the discrepancy between the art object and the world object is the entrance of the real world object to the realm of aesthetic and art which is something also handled in philosophical terms.

The study of fashion as art and history is a growing "recent" enthusiasm among the scholars and students and this might be the reason it still has not received the artistic attention it needs or it needed to have before and to be criticized in the same category as fine arts. Miller suggests that this might have to do with 'the perceived lower status of craft.' However, when to study fashion historically it is inevitable to exclude art out of it because it has been intermingling since then with art as seen in the works of Schiaparelli, Yves Saint Laurent and contemporary ones McQueen or Galliano. It would be ignorant to avoid the fact that when studying the history of dress, it releases many hints considering the studied generation as class, gender, social status. Miller indicates that the art historians are using art works as their primary material as historical documents, however, timeline of the clothes works one level but there has been always the dimension of aesthetics (p.31).

Anne Hollander in her book *Seeing Through Clothes* discusses fashion and aesthetic subjects by referring to painted and "real world" clothes in Western European History. Miller uses her point of view in her work to communicate the idea that the aesthetics of dress "from the point of view of economic or political history, or the history of technology, or even of social customs, with which it is so closely allied, may be very illuminating on the question of how such matters affect symbolic invention in clothing. But to do only this is to limit dress to the status of an elevated craft" (p.28). From this statement it might be indicated that fashion is on the same level with crafted arts such as pottery, upholstery or furnishings, on the contrary it should be entitled with architecture which is a term gets the attention it

deserves. As Coco Chanel stated, "Fashion is architecture: it is a matter of proportions" (Fischer, p.11).

Miller continues her article by making a comparison between visual arts and fashion which seem something that would be helpful to carry on a further investigation on the related subject. One thing is common between visual arts cinema, video art or photography, they're time based and they are somehow in the same position as fashion; debated about waiting for the approval of art. Miller uses the notion that Richard Wollheim introduced "token" and "type". She explains as following:

> "There is an important distinction to be made between a photograph and a painting qua physical objects given that the former can be regarded as a "token" whilst the latter is a "type." This wellknown distinction introduced by Richard Wollheim—who borrowed it from C. S. Peirce—states that "a physical object that can be identified as Ulysses or Der Rosenkavalier is not a view that can long survive the demand that we should pick out or point to that object." Meanwhile Raphael's Donna velata or St. George in the Pitti and Uffizi, respectively, are coextensive with the physical object. The painting qua art object is the "type;" copies of Ulysses or performances of Der Rosenkavalier are "tokens" of the "type," whose ontological status remains debatable. In the case of photography or the cinema, it can be argued that prints are "tokens" of the "type" whose ontological status is again problematic, but less relevant to this argument. A garment is a "type;" the only parallel we find within the "timebased" arts is scenography, another "Cinderella" of the visual arts."(p.34)

Visual arts are like fashion, they are ephemeral which means they are constantly changing either by season or types of production in the end they become archaic. Miller mentions in her work that stage works and clothes are in the same category as "types", in other words, they are exclusively created regarding their time period but what is missing is the "elevated art status". What stand out of them to consider as an art is the ones which are long lasting

and durable and this is another aspect to consider when evaluating a work of fashion or artistic work itself.

This usage of mechanical production (photography and cinema) gained momentum in terms of considering being an "art". The intermingling of production and art works (as costumes etc.) created a new way for designers and artists to represent their works. Fashion designers started to work with producers of theatrical plays or movies (Poiret and earlier haute couturiers might be examples) and later on it turned to fashion shows to disclose their works to the public. Yet Miller suggests that the similarities between two sectors are limited because design for stage is deeply connected to the "visual realm" whereas fashion maintains its status connected to present day and thus it is investigated in terms of 'sociocultural methodologies.'

She sums up her work by articulating that there are two possible ways to analyze clothes in terms of art; first they might be regarded as functional objects having excellent purposes of adornment, protection and elevating self- appearance or correspondingly, we might envisage them as marvelous objects that are satisfying our aesthetic needs and they may be objects exhibiting in museum to serve historical and art intentions which is something happening in our current day.

The affair between art and fashion has taken to another extent by displaying of fashion works in museum spaces and the artist/fashion designer copulation in biennales. The utilization of high art has also been applied in many occurrences regarding art, design and fashion. The support of aristocratic art and consumption of in same manners of fashion has helped bringing the two terms, art and fashion together The advantage of the fashion is that its mobility and recognition of popular, high and low culture all together; in either one fashion is available and the designer's inspiration might come from any one of them and serving to the other. This leads to the questioning of the status of fashion and art relationship since the boundary between two realms is vague. Melissa Taylor discusses in her article that art education has helped the distinguish the parallel lining of art and fashion in terms of 'conceptually driven medium 'rather than just seeing fashion as 'craft-based subject area' She claims that fashion has been perceived as a practice that could not improve

or develop in creative terms but then with the demolishing these negative views art and fashion established a closer relationship which helped both terms to grow commercially.

Fashion, recently, is playing a role out of its traditional framework (for the sake of commercial desires too) and it's searching a place in the new value system to keep up with the both artistic and technological augmentations. It has taken a new emerging ways to manifest itself; museums and galleries have new conception of fashion accordingly, 'retrospectives and exhibitions addressing the nature of fashion' as Melissa Taylor puts. The aim underneath to expose both fashion and art material under the same venue can be noted as fashion is gaining more attention in perspective of art and it means that fashion is turned into art objects and they are to be displaced as "real art objects" which are pieces that designers created with art inspirations and they're brought together under one single theme. The investigation of how the dress is created; the process of how the designer worked in pairs of artist or the art work by which he is inspired and these elements can be guide critic to add more advanced meaning. With this process museum and galleries can evaluate the works of fashion in order to be displayed as art works or not. It is obvious that if fashion works are exhibited in premises of museum or a gallery it should address to some aesthetic appeal, express idea or represent a culture whether high, low or popular and in that case, the existing exhibitions gain more importance and the link between fashion-designer- and art gets more durable and sustainable besides the fact that 'such works to be analyzed in the same framework of high culture' (Taylor, p.454).

Taylor signifies that when speaking of fashion and art's location in cultural context, fashion is qualified enough to be unveiled in museums and high art galleries because it requires philosophical reading 'in its addressal of similar frameworks of thought' and she adds: ". Indeed the commercial or financial worth of fine-art exhibits are often as apparent as in the realm of fashion, and therefore could be argued to also exist within the framework of the market" (p.454). Hadley Freeman utters, "Few can afford a Versace dress or an Armani suit, but that shouldn't blind us to the artistry of the design, just as the price tag on a Picasso shouldn't hinder our enjoyment of the painting" (2000). The aim of museum is placing life and works of fashion designer in likewise presentation of fine artists so that

fashion designer is equal to an artist in terms of work and lifestyle; in other words the status of fashion designer is elevated.

The significance of such exhibitions are, as such, commercially beneficial to the designer, in attaching the value system of the museum in which their garments are shown. Whilst many exhibitions attempt to address fashion in cultural and theoretical terms, it appears that fashion's placement in galleries and museums can simultaneously be of mutual benefit. It is something commercially good for the designer, garments are gaining more elite qualifications, it is an excellent advertising method and at the time the designer's status is increased; the reputation of the designer is as artist's. Additionally, on museum's side, fashion design attracts more visitors to the museum, thus there is an increase on the income and retrospectives of the museum is considered as open to types of arts. The Versace show at the Victoria and Albert Museum in October 2002 was a great example of how a fashion designer is viewed as an artist. The exhibition showed Versace's great genuinely created designs and talent, and also the craft and progressive technical advancements which he accompanied in his quest for beauty. Versace was a diverse and highly educated collector of art and there was a section dedicated to his collections of art and how he was inspired(Plate 35, 36).

4.2 "Fashion" in Contemporary Culture

4.2.1 Melissa Taylor's *Culture Transition: Fashion's Cultural Dialogue between Commerce and Art*

The fact that fashion designers have an access to the amount of creativity as the art world artist do and this is happening through getting rid of commercial boundaries of the industry but at the same time this occurrence both attracts and confronts artistic province. Recent restoration of fashion disclosure in galleries within a certain concept has initiate the agitation in both realms of fashion and art in terms of discussing benefits of pairing brands with the importance of culture and consummation of art amongst designers. As Taylor prevails, fashion discovers itself a new place between commerce, high culture and popular culture including art, therefore it looks like there is a new emerging interaction amongst

these different context. And she continues explaining, "in the contemporary climate, fashion's attachment to an aesthetic value system integrated into popular culture has produced the criticism that it is therefore of little lasting value to high culture. It is only now that fashion has become analyzed within a framework of cultural thought, due in part perhaps to its controversially widespread placement in other new areas of culture, and the great interest that it in turn now generates" (p.446). The characteristics of fashion accepts the fact that this a common figure of fashion even standing in the front lines of creativity when fashion design is handled but fashion is keep adding itself newer meanings because it is constantly changing. The practice is different than before, maybe more profound; the immature sayings such as "season's color" has now changed into season's style and artistic view. As Helmut indicates fashion has evolved into more mature, global and yet individual (Bienniale di Firenze 1998). This changing nature of fashion has been questioned by designers and critics and the questions aroused such as, what is the function of fashion, what is the real fashion, is the image of fashion or idea of the dress? As Taylor answers, it lies in the nature of fashion- cultural phenomenon, where anything is possible and image dominates reality and where designer might happen to be a fiasco in terms of commercials however; 'attract critical acclaim in creative terms.'

In this ephemeral, image-based culture, fashion somehow managed to maintain its relationship with art with the help of designers working, thinking in the same manners and functioning like artists. The difference between art and fashion at this point is that fashion both aligns with the mainstream yet keeping its artistic part, serving to the whole levels of society by using advertisements and related communications tools, whereas art needs to define its boundaries in sense of appealing to the certain groups of people, the accessibility of art is limited to the mainstream which it seeks a way to breakaway with fashion and this is where the boundaries of both provinces intersect. As Taylor pursues, "divisions between artist and fashion designer could be deemed as unnecessary in this climate of creativity, in which boundaries are crossed into other production areas" (p.448). Hence, the relationship between art and fashion can do a mutual good for both terms because fashion is in search of annexing itself to the 'value system of art' and art is in search of dismissal of the 'stigma of

such associations'. Some of the couturiers see themselves as artists whereas others do not take part in any of the worlds; fashion or art.

> "The Belgian designers Viktor and Rolf work within the contexts of both art and fashion, producing couture works which are sometimes neither intended neither for the couture market nor to be worn. To the fashion world, it seems the duo belong to haute couture, which is deemed to be at its closest to the nature of art, removed from economic constraints and therefore perceived to be of a higher cultural form of fashion. The commerciality of fashion seems to intrigue artists and is addressed within the work of Viktor and Rolf, as a commentary on the nature of fashion, "(Viktor and Rolf) loved fashion not only for their rare ability to make it mean something, but for its meaninglessness, too" (Spindler 2000, p.6)." (p.448)

Viktor and Rolf's highly artistic works attracts more customers and as it is seen it generates a great publicity to have application of art in terms of high culture (Plate 37, 38).

Another example could be Hussein Chalayan who mingles the world of fashion with, architecture, technology and performance art. His creative sense seems to be very broad and the pieces he creates are outside the limits of traditional fashion norms. He has applied different themes to his collections related to surrounding milieu both conceptual and philosophical. His works express the efforts of him trying to manifest the function of clothing and fashion design as a line between the user and environment. Chalayan's fall 2000 collection is perhaps the most memorable one due to the representation of "table skirt" (plate 39, 40). The piece is said to be inspired by the wartime instability that people are forced to flee or be killed when their houses were occupied. The way he represented the "table dress" was also a shocker. The minimalistic living room stage contained a coffee table and four chairs. As the show went by the covers of chairs were turned into dresses and the chairs were transformed into suitcases which models walked off the stage and it was expressing the message that one carries his/her home wherever the person is forced to go,

everywhere can be turned into a new home. At the end of the show there was only the table left and model slowly walked into the table and started to pull it up as we, the audience, saw it transforming into an astonishing skirt. The garments were not extreme ones, therefore they could be daily used though they were sewed with fine tailors and the selection of material was excellent in terms of application of volume, depth, luxury and delightful colors.[7]

For all the reasons stated above, fashion can be seen as powerful advertisement means for both art venues and fashion design industry itself, museum support their financial needs and fashion lifts up its status. The museums are eager to display fashion works in order to have association between art world and fashion industry while hosting high and popular culture. It seems that the placement of fashion and its widespread appearance has attracted the criticism that it is concurrently damaging to culturally valued institutions. The demonstration of fashion in museum is a widespread practice because it leads academics, philosophers and artists to ponder the circumstances of fashion design practice and its relation with art. As Taylor concludes, "Fashion, however, is seen as beneficial in attaching the glamour and kudos, with which it is associated in the mainstream, to the rigid structures and hierarchies of the museum. It seems the museum must find a balance between the traditions of high culture and address subject areas that are reflective of the culture in which we live."

Discarding the premises of divergent types of culture helped fashion to define its place in the art world. These changes could be observed in sharing common aspects in both environments such as the vocabulary. The jargon of fashion slowly adapted the art world's as commonly heard or seen when a designer describing his or her work; concepts,' 'happenings,' 'installations' (Muller, 2000). Application of likely lexicon shows that there is an established relationship between two terms and the role of fashion is elaborated with the similar usage.

Fashion shows can be deemed as a proof of how art and fashion are mingling both in commercial and traditional context with the partnership of performance arts. As Taylor gives a voice to the subject:

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[7] Hussein Chalayan Fall 2000 Runaway access:http://vimeo.com/7686397

"In the media, the conceptually driven fashion event has become documented through the appropriation of signs, and increased importance is paid to defining the event as far removed from the commercial domain. In linking fashion shows to performance art, many designers utilize shock tactics, which are easily read through obvious use of theatrical tools and as a carefully constructed marketing strategy with which to surround the brand. Of those designers of haute couture who produce more conceptually driven show, themes are explored out - with time constraints, rejecting the rules of the fashion system." (p.453)

Contemporary designers of the century are magnificent examples how fashion shows are converting into theatrical shows or live art performances. Alexander McQueen and John Galliano are the two significant names to be pointed out when speaking of performance arts as a fashion show and their premium skill of tailoring and creativity. They were the contemporary ones who were extremely inspired by art as well.

4.2.2 Fashion Contemporaries: Alexander McQueen and John Galliano

The relationship between art and fashion still has ties thanks to contemporary designers such as McQueen and Galliano. Recently the two names are very significant due the creativity they have and the pieces they create are beyond the boundaries of regular fashion norms. Every season they emit such fashion shows that people would talk through the season. The mingling of art and fashion is immense; both when creating and presenting. The usage of materials and cuts are extraordinary in their designs. When the collections are explored, it is seen that they are both inspired by the past artistic skills such as Impressionism yet, they also have modern futurist themes. Throughout the years, designers had been revealing their creativity through their designs which are created by perception of impressionism. McQueen uses this excellently animals, insects and floral designs in a bold and subtle way; the used print and actual material and subtle in sense of color and imagery

he uses. Nature has been his inspiration and the impression that audience gets from the designs is considerably deep.

Alexander McQueen can be an explicit example of our modern age of fashion and art. His fashion shows are magnificent art shows and absolutely artistic and every collection he created he was able to do something unique, out of regular line. He is inspired by art movement or paintings such as from Jean Hey, Hans Memling in his collection "Romantic Gothic". As it is seen from his collections he mixing of layers and textures or style or the choice of fabric sums up to an absolute quality. He carried something from past within him such a taste for romance and reinvention; poetic inspiration and wit; and a reliance on the sort of traditional craftsmanship that only a couture house can deliver (Bee, p.15). While his spring 2010 collection celebrated the computer age, the collection he was working on before his suicide was a representation on the Dark Ages. He actually incorporated medieval art by printing Northern Renaissance paintings onto fabric (Plate 40, 41). Not only for couture house McQueen produced quality pieces for ready-to-wear also and their show pieces are surely peerless (Bee, p.83). McQueen uttered "It was an art thing, to change the way women looked, just by cut, to make a longer torso. But I was staking it to an extreme. The girls looked quite menacing, because there was so much top and so little bottom, because of the length of the legs" (Bolton, p.54).

Since the early times of his career, McQueen has managed to shock and pleased his spectators with extraordinary exhibition of his designs which are usually inspired by history, art and politics. One of the most bold shows he had was his autumn/winter 1995 catwalk show specifically entitled as "Highland Rape" (Plate 42); a collection which included derange and battered-looking figures in torn clothing. McQueen's aim was to depict of the invasion-rape of British of the Highlands whereas it is interpreted by others as perverse and misogynistic celebration of the sexual violation of women. The collection Highland Rape secured his fame internationally. Though misinterpreted back in time now it is clear to see what he wanted to express; the rape of Scotland by England. Andrew Bolton explains as

> "The collection actually referenced the Jacobite risings of the
> eighteenth century and the Highland Clearances of the nineteenth

century. McQueen saw the Scottish heritage as rather bleak and rather brutal. In this particular collection, you can see that actually manifested in the clothes themselves by the slashing of the garments. There's one particular dress, which is made out of green leather with a slash in the middle of the dress, just at the breasts. And we actually used that conceit as part of the construction of this gallery, where you'll see a large gash created out of the wooden planks, which is a reference to McQueen's punkish attitude and also the deconstructionism that you see in the dresses in this particular gallery."[8]

The tailoring skills that McQueen used in his later collection "Widows of Culloden" (autumn/winter 2006–7) were similar as "Highland Rape". The desire of consumption of tartan again discloses itself in this collection representing the resistance to violation. In this collection the time period is reinterpreted again by McQueen and models on the catwalk are seen with Scottish dress containing several aspects such as traditional draped and belted plaid, the shortened, tailored kilt which seem very familiar nowadays. "McQueen used his tartan to suggest how the traditional dress of the Highlander had become commodified and Anglicized as fashion, a point he drove home by presenting in the same collection bustled Victorian ball gowns, 1940s suits and dresses, and skinny trouser suits all in McQueen tartan." as Faiers concludes.(Plate43)

McQueen amazed his audience with the twice a year spectacles applying singular combinations of tailoring, romanticism and artful catwalks in accordance with the designs he created. Most of the shows are seemed as bizarre yet narrative by the audience but this became McQueen's distinction in fashion world. The shows are inspired by cult films by Stanley Kubrick, Pier Paolo Pasolini and Alfred Hitchock, or by the dark photographs of Joel-Peter Witkin; Witkin's work "Sanitarium" (Plate 44) which inspired McQueen's spring/summer 2001 show (Plate 45). The Spring/Summer 2001 collection was based on flying imagery (which he used frequently) and the gothic aesthetics of an asylum with designs including extraordinary pieces. Models walked around inside of a boxed, mirrored

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[8] Quotation access: http://blog.metmuseum.org/alexandermcqueen/tag/highland-rape/

room clawing at the glass walls as if they are tempting to escape from their mental institution -like runway. At the end of catwalk, the walls of another box within the bigger glass box destroyed to depict a shocking portrayal inspired by the Joel-Peter Witkin photograph "Sanitarium": a lying, masked naked lady breathing through a tube and covered by fluttering moths.

> "Every collection told a story. When you watched one of McQueen's collections, you were always having these feelings of awe or wonder or fear or terror. My personal opinion was that McQueen was channeling the Sublime through his collections. And certainly the Sublime experience was something that certainly affected the audience. You were always not sure what to expect when you went into a McQueen show. And you also didn't know what you felt when you left a McQueen show at the same time. You always were left with sort of feelings of confusion, and McQueen often said that he didn't care whether you liked his collections or not, as long as you felt something. And the intensity of his collections came from the fact that it was often very much about his state of mind at a particular time. For McQueen the runway was primarily a vehicle to express his imagination. He was very dark. That darkness came from a deep romanticism—the darkest side of the nineteenth century—and that's what I always felt when I saw his collections. He was deeply political as a designer and I think one of the reasons why McQueen's collections often were so hard to watch is that they often channeled our cultural anxieties and uncertainties, and that was very much part of his raison d'être."[9]

McQueen was just more than a fashion designers; he was considered as an artist as well. His exhibitions awakened aesthetic experience in audience with the provocative pieces juxtaposed such as power and vulnerability, beauty and ugly, including topics from politics, religion, sexuality, class and gender. Moreover, his sensibility and willingness for the

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[9] Quotation access: http://blog.metmuseum.org/alexandermcqueen/video/

nebulous enabled him to experience several other aspects of art such as form, shape, color, value and meaning. McQueen indicated "There's something...kind of Edgar Allan Poe, kind of deep and kind of melancholic about [my] collections" (Bolton, p.13). According to Thomas P. Campbell director of MET Museum, "His iconic designs constitute the work of an artist whose medium of expression was fashion. Although many designers possess distinguishing characteristics to earn themselves places in museums and galleries, I believe that McQueen's career was one of the few that fit perfectly in the methodologies of art history."[10]

Alexander McQueen did not seek wearability in fashion but he considered fashion as means of portraying complicated ideas and emotions. He generally illustrated beauty in a menacing way that his audience would question it in all aspects. He saw fashion more than as a way of expressing his own emotions but also he regarded it as 'a catalyst for the generation and cultivation of a heightened sensitivity to feelings.' He said, "In fashion...the show...should make you think, there is no point in doing it if it's not going to create some sort of emotion" (Bolton, p.12).

As it is discussed in the earlier sections, mostly (yet not adequately) art needs to alert some sort of emotion in the audience which is something related to aesthetic experience. Contemporary McQueen has exactly tried to achieve this through his fashion shows and with the pieces he created. As his inspiration he turned to nature, history and artistic works. His works came alive with his artistic experience which he wanted to make his audience feel too. Remarkable (still remembered) fashion shows are best examples when this aspect is considered. As he stated his runway shows are 'avant-garde installation and performance art which provoked powerful, visceral emotions' (Bolton, p.12). Andrew Bolton adds:

> "Like Romanticism, McQueen often associated uninhibited emotionalism
> with the appreciation of beauty. Moreover, he placed particular emphasis
> on emotions such as awe and wonder, which are closely aligned to the
> philosophical approach to feeling. McQueen's shows often took its
> attendants to the limits of reason, imbuing them with awe, incredulity or
> revulsion. It is McQueen's intense engagement with Romanticism that

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[10] Quotation access: http://www.metmuseum.org/about-the-museum/press-room/exhibitions/2011/mcqueen-pr

makes him explore the concepts of Beauty and the Sublime. The concept of the sublime was something that McQueen often channeled through his collections, and this aspect certainly affected his audience. The Sublime is the extreme or unparalleled nature of a person's attitude or behaviour."[11]

It is obvious that Alexander McQueen was a true romantic and more than a fashion designer; he was an artist who sought for powerful aesthetical experience in his designs. He was able to frighten shock yet delight and satisfy his audience in artistic sense through his presentation of works. It is a whole another subject to discuss whether his kind of theatrical shows are still valid in our contemporary culture but it is sure that this kind of portrayal was one the reasons why he became extremely famous.; clinging on the market for long time. It would be ignorant not to mention his creative side and imagination to the extremes such as dark or light, optimistic or pessimistic which helped him to leave a magnificent mark on fashion history.

As he stated, McQueen worked just like an artist. He takes the importance of proportion, beauty of the person (in his case model) and most importantly he considers what does as an art if it is dressing. The shows provoked powerful, visceral emotions. He could make his audience react emotionally to the design (Bolton, 2011, p.12). These shows are result of undeniable aesthetic experiences which is term in the core of heart. So it is safe to say that McQueen is the artist of fashion with the fashion shows and his products.

Fashion's interaction with other industries like television and architecture has provided much more source for creative practices. Trying to stick with old customs such has haute couture, fashion, at the same time always tries to hold a futuristic visionary also. John Galliano's designs fit this category perfectly. If there is a question raised asking who is the Poiret of our modern days, the answer would be John Galliano who is a British designer absolutely holds a view of creating fashion with sense of art. He was graduated from Central Saint Martin's College of Art and Design and his star shone when he started to design for Dior (Jones, and Mair, p.180). Dior's new line and vitality are achieved by Galliano

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[11] Quotation access: http://freckafresh.wordpress.com/2011/12/06/fashion-as-an-art-form-alexander-mcqueen/

undoubtedly. He recreated the label Dior; known as the best and most close to founder, father, Christian Dior (1905- 1957). The critics claim that he deserves to be titled as "godson" of Dior. He is considered as "Picasso" of fashion. His runaway shows are almost poetic and his designs are highly theatrical and beyond reality. There are many comments about him such as some saying he is the outlawed child of fashion, fashion anti-hero, freak etc. but something is for sure; he is extraordinary when it comes to haute-couture. His designs disclose his artistic skills and how fashion can still mingle art. John Galliano is not afraid to show and use his artistic talent. He didn't give up or changed his direction even though in the beginning he didn't earn much money from his artistic designs. Galliano fought against companies who thought that his artistic designs had no value in the market. Many big companies did not appreciate his designs at all in the beginning. When he was assigned to Dior, he had a chance to expose his skill as a designer to the world and it can be stated that fashion world would be dull without the designs of Galliano. Besides his designs, Galliano's fashion shows are almost legendary; catwalk of his collection of hats and his shoe designs are sensational and phenomenal.

There are lots of runaway shows every season from notable designers but Galliano's are the ones where the vivid energy comes from though staying true to the past and history. The pieces he creates give shape to the silhouettes; fabrics have new visions with the creative new effects he applies. Some of the designs have cool elegance, others are all about cutting and some collection are simply just expressing theatrical interest that he has with outrageous but romantic at the same time representation. His remarkable imagination is what led to creation of designs that are between fantasy and drama and this is also what makes him one of the most influential designer of his generation John Galliano is famous for his extravagant runway shows, "he once transformed Paris' Gared'Austerlitz into a North African suq and hired an antique steam engine to transport models into the station but more important, he has changed the way we dress, the very proportions of our clothes, cutting dresses and jackets on the bias--against the grain of the fabric--so that they spiral around the body and give women a sinuous, sexier shape" (Betts, 2004) and almost similar practice is done by Marc Jacobs for Louis Vuitton 2012 Fall collection (Plate 46, 47). This usage of cut became very famous amongst Hollywood stars and they started to be dressed by Galliano

designs. With the designing handbag collections, renewed stores and expensive advertisement campaigns, he left an indispensable mark on the brand (LVMH); it became even more legendary.

When Galliano was hired by Givenchy he posed a threat on a few fronts. Unlike most couturiers, he is a genuinely colorful character, a camera's darling who changes his entire appearance a couple of times a year. His fashion reputation is based on his rampant inspiration, his romps through costume history that turn archives into seductive, in-your-face clothes. His specialty is the slinky, tricky, bias-cut dress (cut across the grain of the fabric), which is the design of choice for movie stars--or anyone who wants to flaunt a shapely figure Galliano was chosen to revitalize Givenchy by Bernard Arnault, president of LVMH, who possess not only LVMH house but also Lacroix and Dior as well. However, he wanted a radical update. He is given credit even by his critics for being a true believer in couture. The couture industry has had conflicting expectations for John Galliano, in other words, he is viewed as the designer would still carry the lux into the 21century, yethe is a romp, misfit who has been never able to fulfill to praise French standards.

His first collection was named 'Les Incroyabels' and it was inspired by French revolution and from the play "Danton" where he worked as a part-time costume designer at national theater and it was immediately purchased (Jones, and Mair p. 180). "I was just so into that collection. It completely overtook me. I still love it. I love the romance, you know, charging through cobbled streets in all that amazing organdie. There are a lot of things in that collection that still haunts me."[12] (Design Museum British Council) He created his designs while interacting with art so it was inevitable for him to create something that didn't contain art in it. The collection included jackets worn upside down and inside out, (which was the early 1980s and deconstruction was not part of fashion jargon yet and) garments were embellished with various of objects like magnifying glasses, smashed and worn as jewelry, ribbons colored as rainbow were attached inside of the jackets. As one of his quotes dictates, "There's room for the Gap, but the joy of dressing is an art." And he stated

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[12] Quotation access: http://designmuseum.org/design/john-galliano

"My work is about pushing the boundaries of creation." Thus, creating and wearing clothes (fashion) are something pure art and creation for him, as understood from his pieces.

Throughout his years in Dior, Galliano created many collections inspired by art like Dutch painter and impressionism. John Galliano's spring summer 2009 haute couture collection for Dior is inspired by the great masters of the Dutch school which is referring to the painters of the 17th century. Famous names include, Rembrandt van Rijn, Frans Hals, Johannes Vermeer, Antoon van Dyck en Jan Steen. The inspiration is very present on the garments, even some of which look like they stepped out of famous paintings (Plate 48, 49). Galliano once more turned to the nature for Dior's Autumn-Winter 2010-2011 collection. The fabrics were just as delightful: chiffons, tulles and mohair were cut into multilayered, tulip-shaped skirts that fell in down and stirred around the body like animate coral, while inner layers of ink-bled silk emerged from the lapels of nip-waisted jackets: the fragile inner petals of magnificent fashion blooms. Brightly colored vivid flashes of eye make-up were captured behind colored headdresses that elevated the models' bouncing beehives, "while finely strappy heels came in contrasting colors of the same children's garden palette – an intense color scheme that heightened the romance of floral silk day dresses and a finale of giant robes that exploded in a wonderful balance of Dior extravagance with Galliano creativity" (Plate 50, 51) as Jones from Vogue reports the catwalk.

Both designers have their marks on our time period with the designs they have and with their artistic creative runaway shows. The usage of materials, the inspirations they get from art, history, life itself and nature and the way they express their feelings on their designs are incredibly creative. Their works are established in an aesthetic exercise. They use the known notion of beauty and yet they juxtapose it with the unfamiliar to create a visual constriction in order to shock and attract attention. The fashion world would be dull without these two names and the fact that they work for ready-to-wear sector they have never lost their couturier side as in terms of creating and representing pieces artistically.

Chapter5. Conclusions

5.1 Conclusion

Fashion has always been a controversial field of practice. Designers, scholars and critics have held different views about the subject and they have been discussing them for a long time yet there are no still specific and sufficient answers to make concrete conclusions. Whether it is an artistic convention or not, the discussion relies on two different aspects; clothes can be seen from the point of view of their functional attitude, they are judged according to the consummate qualities that make them to achieve their collective functions of keeping warm, giving body an appearance, adornment, etc., but at the same time they can be regarded as charming pieces of aesthetic purpose by neglecting the "concept" under which they fall and therefore disdaining their functional dimension. They could be objects of appreciation in a museum as well.

The intention of the designer and if the finished product is appealing to the aesthetics are important points to consider when making an evaluation of whether fashion is an art or not. There are many various specific cases to be analyzed in order to have a salutary idea on the subject; some consider fashion as an art whereas the others do not agree, however, representing the way that designer creates his piece and the sources that he is inspired can be accurate aspects to have an idea how fashion is related to art at some point. As Miller suggests in her work, "Is fashion an art?" is not the right question, the question is where the boundaries exist between fashion and art and where is it crossed, the intention is the declare the lines between the two realms. It is indubitable that they have been interacting throughout the years, inspiring each other mutually; fashion designer inspired by the art movement and a painter might be inspired by a dress and creates a painting accordingly such as investigated in *Goya: Images of Women by* Janis A. Tomlinson, Goya portraying women in detail carefully with the outfits, Spanish female archetypes signifying changing Spanish world which are examined in the work.

Terms investigation is a vital process to have a clear idea about where the terms lay on the discussion. Art and fashion have been viewed in many perspectives; especially art has

been the main theme for inquiry for scholars and philosophers since early ages, dating back to Plato. There are many existing theories and definitions of art but each time when the term is analyzed, each scholar or thinker has added a new angle to the existing ones, because they feel inadequate about the existing ones and they criticize. One thing they agree is that art has to address to emotions; in other words, finished product of an art work needs to awaken some kind of feeling in the audience or it needs to express an idea or concept as it is referred in contemporary art. What is even more important is that the presence of "aesthetic experience" that is occurred through analyzing works. Actual art works are the ones that lead spectators to aesthetic experience which is another reason for to exhibit fashion pieces in museums.

The interaction between art movements and fashion design has been present dating back to late 19th century. The artists of the era and designers collaborated in order to generate artistic works such in case of Schiaparelli and Dali, Yves Saint Laurent's designs Mondrian and Picasso based designs, Sonia Delaunay's cubist and surrealist fabric designs etc. and this was a solid evidence to divulge the relationship between the two notions. Art provided inspiration for fashion and fashion used art as an elaboration of finished products in terms of finance and cultural aspects. Fashion shows of the epoch are considered as visual arts more than just a mere catwalk regarding the stage shows and concepts that are applied. Consequently this approach gave a momentum to affair between fashion and art. Fashion contemporaries John Galliano and Alexander McQueen are the featured example to denote at this point.

To sum up, although has been long discussed, "whether fashion is an art or not" question; fashion and art has a relationship which only can be explained through specific cases with the consideration of specific standpoints. The cases provided in this dissertation are the ones to prove there is an existing interaction between the both terms. The subject matter of whether "fashion is art or not" will always be open debate because the ongoing criticism and explanation of the both terms are always updating and brining a new perspective to the topic.

5.2 Future Work

This work may be used as a basic source to have a view on fashion arts and it may lead to further investigation of how fashion and art interacted in a specific time period, focusing on specific target group. Blending of arts, fashion studies with sociology might be a future study to combine these notions or perhaps having different readings or approaches might bring a new perspective to the existing relationship.

Plates

Plate 1. Dress, Evening 1890, Charles Frederick Worth (French, 1858–1956). Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009; Gift of the Princess Viggo in accordance with the wishes of the Misses Hewitt, 1931 (http://www.metmuseum.org/collections/search-the-collections/80097042?img=0

Plate 2.Evening dress, 1892. House of Worth (French, 1858–1956) Silk, crystal, metallic threads. Gift of Mr. Orme Wilson and Mr. R. Thornton Wilson in memory of their mother, Mrs. Caroline Schermerhorn Astor Wilson, 1949. MET MUSEUM, New York (http://www.metmuseum.org/toah/works-of-art/C.I.49.3.25a,b)

Plate 3. Dress (Ball Gown). House of Paquin (French, 1891–1956) Brooklyn Museum Costume Collection at The
Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009; Gift of Mrs. Frederick H. Prince, Jr., 1967.
(http://www.metmuseum.org/collections/search-the-collections/80094761?img=1)

Plate 4. Dress, Evening House of Paquin (French, 1891–1956) Brooklyn Museum Costume Collection at The

Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009; Gift of Sarah G. Gardiner, 1941.

(http://www.metmuseum.org/collections/search-the-collections/80093647?img=2)

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Plate 5.Fancy dress costume, 1911. Paul Poiret (French, 1879–1944) Seafoam green silk gauze, silver lamé, blue foil and blue and silver coiled cellophane cord appliqué, and blue, silver, coral, pink, and turquoise cellulose beading. Purchase, Irene Lewisohn Trust Gift, 1983 (http://www.metmuseum.org/toah/works-of-art/1983.8a,b)

Plate 6. Ensemble, 1913.Paul Poiret (French, 1879–1944) Ivory silk damask, ivory silk net, and ivory China silk with rhinestone trim; ivory silk net with green and black silk gauze, applied tape and rhinestone trim; green and black silk gauze headdress with strands of rhinestones; ivory silk damask shoes.(http://www.metmuseum.org/toah/works-of-art/2005.193a-g)
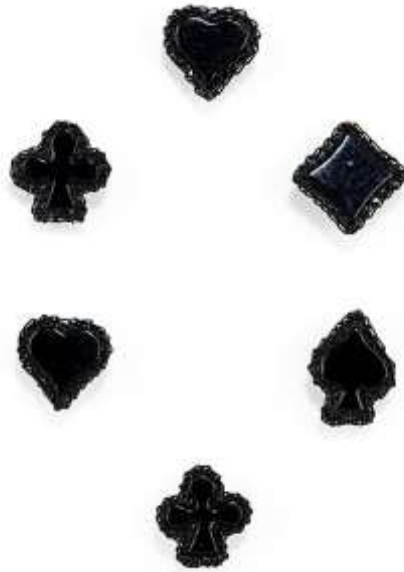
Plate 7. Button, Elsa Schiaparelli. Fall 1939, leather, synthetic, metal. Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009; Gift of Arturo and Paul Peralta-Ramos, 1955. (http://www.metmuseum.org/Collections/search-the-collections/80094073)

Plate 8. Button, Elsa Schiaparelli. Fall 1938, synthetic, metal. Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009; Gift of Arturo and Paul Peralta-Ramos, 1955. (http://www.metmuseum.org/Collections/search-the-collections/80094075

Plate 9.Gloves, Evening Elsa Schiaparelli.Silk, plastic. Brooklyn Museum Costume Collection at The Metropolitan

Museum of Art, Gift of the Brooklyn Museum, 2009; Gift of Arturo and Paul Peralta-Ramos, 1954.

(http://www.metmuseum.org/collections/search-the-collections/80094481)

Plate 10. Gloves, Evening. Elsa Schiaparelli. Fall 1939, silk, metal. Brooklyn Museum Costume Collection at The

Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009; Costume Collection Fund, 1995.

(http://www.metmuseum.org/collections/search-the-collections/80093952)

Plate 11. Dress, Evening. Elsa Schiaparelli, summer 1937. Silk. Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009; Gift of Mrs. Edward G. Sparrow, 1969. (http://www.metmuseum.org/Collections/search-the-collections/80093907)

Plate 12. .Shocking de Schiaparelli Perfume.Shocking perfume advertisement created by Salvador Dali, 1944.

Plate 13. ANDRÉ CAILLET FILS, Paris French active (1930s) Gala wearing the shoe-hat created by Elsa

Schiaparelli from a Salvador Dalí design 1938 gelatin silver photograph 23.0 x 28.6 cm Fundació Gala-Salvador

Dalí, Figueres© Salvador Dalí, Fundació Gala-Salvador Dalí, VISCOPY, 2009

(http://www.ngv.vic.gov.au/dali/salvador/imagebank/artwork_EXHI009213.html)

Plate 14.Elsa Schiaparelli Tears DressDali (Circus 1938). Evening dress and veil design collaboration between Schiaparelli and Salvador Dali, Spring 1938. The illusion of the design resembles torn animal flesh with 3D fabric appliques on the veil. Light blue printed silk crepe with magenta under layer.

Plate 15.Fig. Elsa Schiaparelli Jacket, Jean Cocteau (1937)Design collaboration between Schiaparelli and Jean Cocteau. The design is a classic example of Dali's paranoiac-critical method, where more than one meaning can be attached to the same image. Blue silk jersey, gilded metallic thread, silk appliqued flowers; embroided by Lesage.

Plate 16. Elsa Schiaparelli's trompe l'oleil black wool sweater with knitted-in bow knot (1927). Elsa Schiaparelli wore this sweater to a fashion luncheon, where a buyer for Lord & Taylor's immediately ordered 40 copies for the store. The bowknot was one of Schiaparelli's most popular and copied designs. Hand-knitted wool; November 1927 collection.

Palette 17.Irene and Sophie. American Vogue, March 1 1951. Beator/Condé Nast Archive. © Conde Nast PublicationsInc.

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Plate 18.Irene and Sophie. American Vogue, March 1 1951. BeatorCondè Nast Archive. © Conde Nast Publications Inc.

Plate 19. Yves Saint Laurent, Tuxedo with pants, haute couture collection, Fall-Winter 1966. Black barathea and satin silk, white organdy blouse. © Foundation Pierre Bergé-Yves Saint Laurent, Paris / Photo A. Guirkinger

Plate 20. Coat (Raincoat) Yves Saint Laurent, Paris (French, founded 1962). Silk. Gift of Mrs. Anne E. de la Renta, 2002. (http://www.metmuseum.org/collections/search-the-collections/80006589)

Plate 21.Mondrian Dress. Yves Saint Laurent, Paris (French, founded 1962). Wool, Gift of Mrs. William Rand, 1969. (http://www.metmuseum.org/Collections/search-the-collections/80004765)
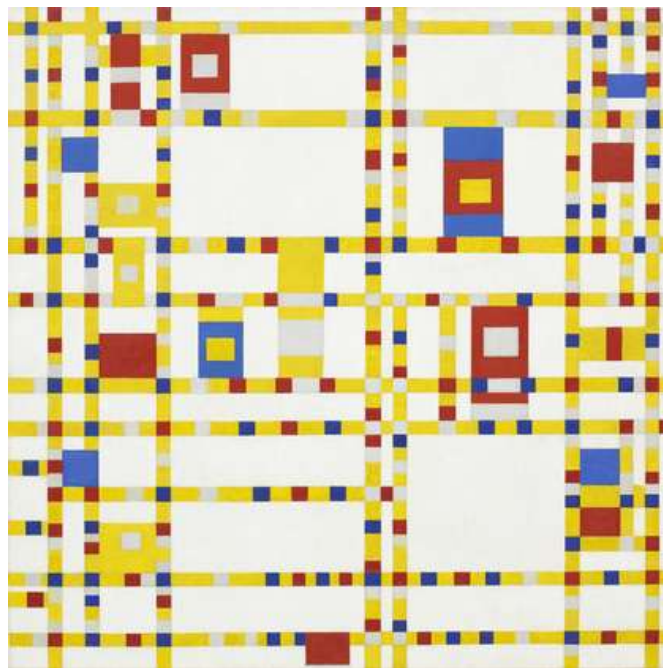
Plate 22.Broadway Boogie Woogie. Piet Mondrian 1942-43. Oil on canvas, 50 x 50" (127 x 127 cm).Given anonymously. (http://www.moma.org/collection/object.php?object_id=78682)

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Plate 23. Yves Saint Laurent, Short evening dress, tribute to Pablo Picasso, haute couture collection, Fall-Winter 1979. Black velvet and orange moiré, multicolored appliqué patchwork. © Fondation Pierre Bergé-Yves Saint Laurent, Paris / Photo A. Guirkinger.

Plate 24. Yves Saint Laurent, Short cocktail dress, tribute to Tom Wesselmann, haute couture collection, Fall-Winter 1966. Purple-and-black wool jersey, encrusted "face" motif. © Fondation Pierre Bergé-Yves Saint Laurent, Paris / Photo A. Guirkinger.

Plate 25. Yves Saint Laurent, Long evening dress, tribute to Tom Wesselmann, haute couture collection, Fall-Winter 1966. Navy blue wool jersey, encrusted "silhouette" motif. © Fondation Pierre Bergé-Yves Saint Laurent, Paris / Photo A. Guirkinger.

Plate 26. Yves Saint Laurent, Long evening dress, inspired by Henri Matisse, haute couture collection, Fall-Winter 1980. Black velvet and moiré faille, multicolored satin appliqué leaves. © Fondation Pierre Bergé-Yves Saint Laurent, Paris / Photo A. Guirkinger

Plate 27. 'A Shot of Marilyn Monroe' by Andy Warhol. (http://www.marilynmonroeart.net/marilyn-monroe-painting/andy-warhols-marilyn-monroe-art)

Plate 28. "The Souper Dress".Paper.Purchase, Isabel Schults Fund and Martin and CarylHorwitz and Hearst Corporation Gifts, 1995. (http://www.metmuseum.org/Collections/search-the-collections/80000893)

Plate 29. Sonia Delaunay-Terk. Simultaneous Dresses (Three Women, Forms, Colours), 1925.Oil on canvas. 146x 114 cm. MuseoThyssen-Bornemisza,Madrid. (http://www.museothyssen.org/en/thyssen/ficha_obra/659)

Plate 30. Sonia Delaunay. Robes Poemes 1921. (http://jacket2.org/commentary/sonia-delaunay)

Plate 31.Simultaneous Contrasts, 1913.Oil on canvas. 46 x 55 cm. MuseoThyssen-Bornemisza, Madrid(http://www.museothyssen.org/en/thyssen/ficha_obra/658)

Plate 32.Marcel Duchamp/ADAGP Urinal, Paris and DACS, London 2002. © Succession
(http://www.tate.org.uk/art/artworks/duchamp-fountain-t07573

Plate 33. Andy Warhol, Brillo Soap Pads Box , 1964. Silkscreen ink on synthetic polymer paint on wood, The
Andy Warhol Museum, Pittsburgh Founding Collection. Contribution The Andy Warhol Foundation for the
Visual Arts, Inc. (http://edu.warhol.org/aract_brillo.html)

Plate 34. Andy Warhol, Brillo Box Dress and Fragile dress, 1964 ©AWF.
(http://edu.warhol.org/ulp_crt_aes_les_2.html)

Plate 35.Versace Spring/Summer 1994.Ballgown. Pale gray silk and metal georget.(http://www.studio-international.co.uk/studio-images/Versace/ballgownB.asp)

Plate 36.Versace Spring/Summer 1994.Evening gown.Silver tone Oroton.(http://www.studio-international.co.uk/studio-images/Versace/orotondressB.asp)

Plate 37.Paris Fashion Week. Viktor & Rolf Ready-To-Wear Spring/Summer 2010
(http://www.vogue.co.uk/fashion/spring-summer-2010/ready-to-wear/viktor-and-rolf/full-length-
photos/page/2#/image/28)

Plate 38. Paris Fashion Week Viktor & Rolf Ready-To-Wear Spring/Summer 2010

(http://www.vogue.co.uk/fashion/spring-summer-2010/ready-to-wear/viktor-and-rolf/full-length-

photos/page/2#/image/36)

Plate 39. Hussein Chalayan, The Table Skirt. Fall 2000. ©Condé Nast Archives. (http://www.vogue.fr/mode/en-vogue/diaporama/la-saga-hussein-chalayan-en-10-images/5346#!3)

Plate 40.

Left: Alexander McQueen Fall Winter 2010/2011 Ready-To-Wear collection.
(http://www.vogue.it/en/shows/show/fw-10-11-ready-to-wear/alexander-mcqueen)

Upper Right: Triptych of Garden of Earthly Delights c. 1500. Oil on panel, central panel: 220 x 195 cm, wings: 220 x 97 cm. Museo del Prado, Madrid

(http://www.wga.hu/framex-e.html?file=html/b/bosch/3garden/1garden.html&find=earthly)

Lower Right: Triptych of Temptation of St Anthony 1505-06. Oil on panel, 131,5 x 119 cm (central), 131,5 x 53 cm (each wing) MuseuNacional de Arte Antiga, Lisbon

(http://www.wga.hu/framex-e.html?file=html/b/bosch/90anthon/1triptyc.html&find=anthony)

Plate 41.

Left&Upper Right: Alexander McQueen Fall Winter 2010/2011 Ready-To-Wear collection.
(http://www.vogue.it/en/shows/show/fw-10-11-ready-to-wear/alexander-mcqueen/collection/306764)

Lower Right: Altarpiece of the Patron Saints of Cologne 1440s. Mixed technique on wood, 260 x 185 cm
(central), 261x142 cm (wings each). Cathedral, Cologne (http://www.wga.hu/frames-
e.html?/html/l/lochner/adorat.html)

Plate 42. Alexander McQueen Suit, Highland Rape, autumn/winter 1995–96 (jacket and skirt not worn together on the runway) Jacket of McQueen wool tartan with green wool felt sleeves; skirt of McQueen wool tartan. From the collection of Isabella Blow courtesy of the Hon. Daphne Guinness Photograph © SølveSundsbø / Art + Commerce (http://blog.metmuseum.org/alexandermcqueen/suit-highland-rape/)

Plate 43. Alexander McQueen Dress, Widows of Culloden, autumn/winter 2006–7. McQueen wool tartan appliquéd with black cotton lace; underskirt of black synthetic tulle; faux jabot of black cotton with broderieanglaise.Courtesy of Alexander McQueen. Photograph © SølveSundsbø / Art + Commerce

(http://www.metmuseum.org/about-the-museum/now-at-the-met/Features/2011/McQueen-and-Tartan)

Plate 44. Joel-Peter Witkin Sanatorium, 1983. Gelatin silver print 14 h x 14.5 w inches. Signed, titled, dated and numbered to verso 'Joel-Peter Witkin "Sanatorium" A.M. 1983 12/15'. This work is number 12 from the edition of 15. (http://www.liveauctioneers.com/item/7266006)

Plate 45.Alexander McQueen, Catwalk Spring Summer Collection 2001.
(http://www.alexandermcqueen.com/alexandermcqueen/experience/archive/AAB,en_US,sf.html)

Plate 46.Louis Vuitton Fall 2012 Ready-to-Wear collection.
(http://www.style.com/fashionshows/complete/slideshow/F2012RTW-
LVUITTON?event=show2422&designer=design_house59&trend=&iphoto=0#slide=0
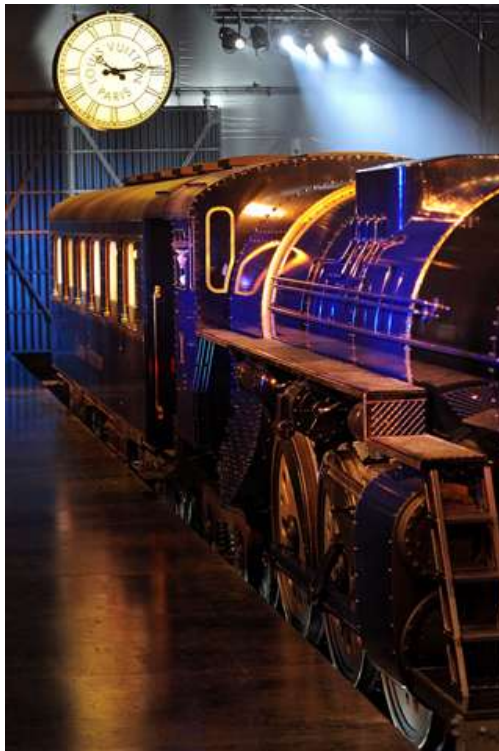
Plate 47.Steam Engine.Louis Vuitton Fall 2012 Ready-to-Wear collection stage.

(http://www.style.com/fashionshows/complete/slideshow/F2012RTW-
LVUITTON?event=show2422&designer=design_house59&trend=&iphoto=48#slide=48)

Plate 48.John Galliano for Dior Couture.Spring-Summer 2009.

(http://www.vogue.co.uk/fashion/spring-summer-2009/couture/christian-dior/full-length-photos/page/3#/image/38)

Plate 49.AmbrosiusBosschaert the Elder, Dutch, 1573–1621, Bouquet of Flowers in a Glass Vase, 1621, oil on copper, National Gallery of Art, Washington, Patrons' Permanent Fund and New Century Fund.

(http://www.nga.gov/kids/DTP6stillife.pdf)

Plate 50. John Galliano for Dior, Autumn-Winter 2010-2011.

(http://www.vogue.co.uk/fashion/autumn-winter-2010/couture/christian-dior/full-length-photos/page/1#/image/9)

Plate 51. John Galliano for Dior, Autumn-Winter 2010-2011.

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Annexes

Annex 1

Fashion as Art; is Fashion Art? Sanda Miller

Abstract

The question whether fashion can be regarded as a form of art begs the question of what kinds of things can legitimately be thus regarded. In the first section, some of the most recent contributors to dealing with this issue are critically analyzed. The conclusion that emerges is that—like art—clothes can provide the subject of historical research. The second section deals with the aesthetics of clothes. If sartorial fashion can be a form of art then we need an aesthetics of fashion. Whilst it would be difficult to contest the artistic quality of clothes throughout the centuries, fashion—like architecture—fulfills primarily a functional dimension. Some of the key concepts pertaining to classical aesthetics, such as taste in the writings of Edmund Burke, the Third Earl of Shaftesbury, and Immanuel Kant with special reference to Kant's less well-known writings on anthropology under which he classified fashion, are discussed. Some of the more recent contributions such as Curt J. Ducasse's brilliant 1944 article "The Art of Personal Beauty" are also discussed in this section. Finally, Karen Hanson in her article "Dressing Up, Dressing Down: The Philosophic Fear of Fashion" addresses this important issue, arguing that—like dance perhaps—fashion has systematically been disregarded by philosophers as a worthy subject of research. Like so many articles in *Fashion Theory,* this article is an attempt to redress this balance by seeking new ways of providing a serious theoretical and aesthetic basis for the study of sartorial fashion.

KEYWORDS: aesthetics, taste, purposiveness without purpose, adornment, cosmetics

A span of almost a decade separates Sung Bok Kim's article entitled "Is Fashion Art?" {*Fashion Theory* 2(1): 51-72) from my article but our choice of title is an indication of a sameness of interest. At this point, however, all similarities end because the articles differ both in their "aims and objectives" as well as choice of methodology. In her impressively researched article. Sung Bok Kim's intention was to address the paucity of "theoretical arguments or criticism within the fashion world" and her aim was to "initiate the development of a critical approach to fashion by arguing the relationship between fashion and art."

Coming from a background of philosophy and history of art, I too address the relationship between fashion and art but the very fact that I effected an effortless transition from my areas of expertise to fashion found unexpected confirmation in Richard Martin's statement—quoted by Sung Bok Kim—that he has "never made a sufficient distinction

between the two." It sums up my own position. My points of departure are classical aesthetics with specific focus on Immanuel Kant and the philosophy of art and I have reached a similar conclusion albeit via a very different route. I hope that this important debate will continue to attract the serious scholarship it deserves.

Introduction

Two separate but related issues emerge from the title: (a) can it be legitimately argued that fashion is a form of art, and if so (b) can we enlist the help of aesthetics to elucidate the peculiar nature of so controversial a form of art? The first question, which pertains to the philosophy of art, will be dealt with by analyzing the nature of definitions as well as the appropriateness of applying a logical definition in terms of necessary and sufficient conditions to a fuzzy concept such as art. The influential theory of the "art world," which presupposes a shift from the object to the putative relational nature of the definition of art—if we are to havebsuch a definition at all—will also be discussed. The second question will move from the philosophy of art to aesthetics to deal with the nature of the aesthetic experience, including a survey of the emergence of the concept of taste in British empiricist philosophy during the eighteenth century. Special emphasis will be placed on the concepts of "disinterestedness" as well as Immanuel Kant's "purposiveness without purpose" as satisfactory explanations of how we might be allowed to have an aesthetic experience of sartorial fashion in spite of the functional dimension predicated of clothes. The status of sartorial fashion as a legitimate form of art remains a hotly debated issue although a survey of the most influential writers on this subject seems to favor the conferring upon it the status of art. Anne Hollander considers axiomatic that "dress is a form of visual art, a creation of images with the visible self as its medium" (Hollander 1993: 311) and this statement becomes the premise in Elizabeth Wilson's book *Adorned in Dreams: Fashion and Modernity,* the aim of which is to explore fashion as "a cultural phenomenon, as an aesthetic medium for the expression of ideas, desires and beliefs circulating in society" (Wilson 1985: 3). The origins of the "art world" theory can be found in Kant's writings on anthropology in which society is the necessary context for fashion, which will be discussed later. A more recent example of a practical application of the theory is provided by the notorious cover of the February 1982 issue of *Artforum,* featuring an Issey Miyake outfit which doubled "as sculpture, as painting and as aggressive and erotic spectacle" (Townsend 2002: 59). This bold transgression marked the beginning of a succession of events and publications attempting to bridge the gap perceived to exist between the worlds of art and fashion culminating in the 1996 extravaganza that was the Florence Biennale. Its objective, espoused in the opening paragraph in the acknowledgments section of the massive catalog entitled "Il Tempo e la moda" written by its organizer Luigi Settembrini, was to "confront at the highest level—by using the interdisciplinary method and in the form of an international cultural festival—some of the issues central to our contemporary experience. The objective of the seven exhibitions in the Biennale was to explore the contiguity, affinity, reciprocal influences and

the creative relationship between the universe of the fashion and visual arts: design, architecture, film, photography, music, costume and communication, in the belief that within the universe of our common sensibilities fashion in its complex and innovative worth is one of the most popular and significant expressions of mass culture but one of the most undervalued" (Catalogue of the Biennale di Firenze 1996). Beyond the rhetoric, however, its covert purpose was to provide the much-needed institutionalized context for conferring art status upon sartorial fashion, but the result was a monumental flop.

(a)Fashion as Art

Providing a logical definition of art in terms of the necessary and sufficient conditions required to categorize something under the heading art has been central in the philosophy of art. Noel Carroll provides a comprehensive "contemporary introduction" to this problem by defining art in terms of key concepts such as representation, expression, formal qualities, aesthetics, and finally the influential "institutional theory" he traces to George Dickie's 1970s writings in which he provided just such a logical definition of art. No mean task, especially in the light of twentieth-century avant-garde developments, whereby canonical definitions were challenged by Marcel Duchamp's mischievous games with categories. Dickie provides a historical framework grounded in the Greek concept of *mimesis* through to Ludwig Wittgenstein's contention that instead of looking for logical definitions we should establish "family resemblances" between the discrete art entities. Dickie concludes, rather unflatteringly, that "the parade of dreary and superficial definitions that had been presented was for a variety of reasons eminently rejectable." Instead, apart from the self-explanatory quality of art-factuality here considered as a necessary but not sufficient condition, we need to consider the relational nature of our definition of art, which presupposes its institutionalization: "a work of art in the classificatory sense is 1. an artefact, 2. a set of the aspects of which has been conferred upon it the status of candidate for appreciation by some person or persons acting on behalf of a certain institution (the art world)" (Dickie 1992: 438). Thus, a new concept, namely the "art world" is postulated for the sole purpose of conferring upon artifacts the status of "art." Duchamp must have been aware of this simple fact, for when he placed his urinal in just such a context at the *Independents* exhibition in New York in 1917 it fixed its status: it was art! Dickie observes that Duchamp therefore engaged in a hitherto "unnoticed and unappreciated" human act, namely the "conferring of the status of art; they simply used an existing institutional device in an unusual way. Duchamp did not invent the art world, because it was there all along" (Dickie 1992: 438). The conclusion is that "the Institutional Theory of Art" may sound like saying: "a work of art is an object of which someone has said I christen this object a work of art. And it is rather like that, although this does not mean that the conferring of the status of art is a simple matter" (Dickie 1992: 442).

If we accept Dickie's hypothesis there should be no problem regarding the process of "conferring of the status of art" on sartorial fashion, and Elsa Schiaparelli is a well-known case in point. However, as Dickie points out, the process is not so simple after all.

A recent objection comes from Noel Carroll, who, whilst admitting that "Institutional Theories of Art are very comprehensive," states that they do not answer "pressing questions" such as: "must all art emerge from a pre-existing network of social relations? Does it appear to be informative? Does it depend upon stretching the notions of social institutions, social practices, and social relationships beyond the breaking point?" (Carroll 1999: 239). We may well ask ourselvesif the "Institutional Theory of Art," whilst providing the necessary sociocultural context, does not address issues specifically related to the art object.

Another theory, which like the "Institutional Theory" offers only a partial definition, was proposed by Arthur Danto. Art is defined in terms of its historical and theoretical framework - that is, its institutionalization is accomplished at an abstract level. Thus what differentiates Andy Warhol's Brillo cartons from those made by the manufacturer is not some sort of intrinsic value: "what in the end marks the difference between a Brillo box and a work of art consisting of a Brillo Box is a certain theory of art. It is the theory that takes it up into the world of art, and keeps it from collapsing into the real object which it is (in a sense of (5 other than that of artistic identification). Of course, without the theory one is unlikely to see it as art, and in order to see it as part of the art-world, one must have mastered a good deal of artistic theory as well as a considerable amount of the history of recent New York painting" (Danto 1998: 41).

Elsewhere, Carroll refers to a "Historical Definition of Art" proposed by Jerold Levinson, according to which "something is an artwork if it is intended to support some well precedented art regard." This selfexplanatory definition is particularly relevant to this debate because— as Carroll points out—"it connects candidates to the history of art" (Carroll 1999: 241). It sums up the arguments in favor as follows: "the Historical Definition of Art maintains that it is a necessary condition of art that it be underwritten by a certain intention on the part of its creator: one intention to proffer the artefact for some acknowledged art regard. The opponent of the Historical Definition denies that such intentions are always necessary. Sometimes the mere fact that an artefact can be used to serve a historically acknowledged function suffices to call an object art, irrespective of the original creator's intention" (Carroll 1999: 249). Thus, the issue at stake is that of intention versus function, acknowledged as a "profound one."

Both the "Institutional Theory of Art" and the "Historical Definition of Art" are proved inconclusive. Another definition is called for, and the method chosen to tackle the problem is procedural: what do we do when in doubt regarding the artistic status of objects such as Duchamp's "ready-mades" or Warhol's "Brillo Boxes?" The solution hinges on theself reflective nature of twentieth-century art and "a great deal of art has been dedicated to addressing the question of the nature of art" (Carroll 1999: 259). In the case ofthe "Brillo

Boxes" the question "what is art?" is here addressed in "a particularly penetrating way, asking of itself what makes this ohject an artwork when its indiscernible counterparts, everyday Brillo boxes—are not artworks? Warhol's 'Brillo Box' thus addressed an antecedently acknowledged, ongoing art-world concern in a creative way by focussing the reflexive art-world question 'What is Art?' in a canny and strikingly perspicuous manner, reframing and redirecting it as the question: 'What makes art-works different from real things?'" (Carroll 1999: 253).

The answer is to provide a "historical narrative." Such an approach to classifying artworks "establishes the art status of a candidate by connecting the work in question to previously acknowledged artworks and practices. In this regard, it may appear to recall the family resemblance approach" (Carroll 1999: 256). Both the "Institutional Theory of Art" and the "Historical Definition of Art" as definitions are subject to the pitfalls of circularity, which is not the case with narratives. Moreover, Carroll privileges the method of "historical narration" for a simple reason: all the famous theories of art, "including the representational theory of art, the expression theory, formalism, and aesthetic theories of art—have been wrecked by the appearance of avant-garde innovations. Compared to these approaches, the method of historical narration has nothing to fear from the avant-garde; as a procedure for identifying art it is well tailored to incorporating the mutations of the avant-garde into the continuous evolution of art" (Carroll 1999: 264). Historical narration emerges, therefore, as the preferred classificatory tool and method for dealing with modern and contemporary developments.

Acquiring the appropriate methodology is a necessary but not a sufficient condition for success, and in this instance one reason is to do with the nature of histories of art and fashion.

Providing a history of art presupposes a clear and distinct idea of what kind of things this is a history of, and whilst it could be argued that its subject matter is as old as the human endeavor to create art, this is not true of art history as an academic discipline. Once this distinction is established it can be stated that, differing methodologies notwithstanding, we have a historiography of art history that emerged during the second half of the nineteenth century with the pioneering writings of Jacob Burkhardt, Heinrich Wolfflin, Bernard Berenson, Joseph Crowe, and Giovanni Battista Cavalcaselle. Legitimizing art history as an academic discipline provides also the justification for a "historical definition of art," establishing it as a valid approach. The study of clothes from a historical perspective is an even more recent endeavor and, therefore, it has not yet acquired a status equal to that of the fine arts; this may well have something to do with the perceived lower status of craft. Nevertheless, the historical study of clothes is inextricably linked to and dependent on that of visual art for a simple reason: their perishable nature. For the art historian, clothes provide important clues regarding issues of class, gender, social status, etc. As well as conveyors of meaning in iconographical studies. To date art historians have regarded their material primarily as historical documents that happen also to be art rather than the other

way round. If we turn to clothes, the analogy works at one level, but we are still left with the aesthetic dimension.

(b) Is Fashion Art?

The second section of the article will attempt to construe an aesthetics of sartorial fashion. This issue has been addressed in an original way by Anne Hollander in her analysis of the relationship between painted and "real life" clothes in Western European history and she rightly points out that to consider tbe aesthetics of dress "from the point of view of economic or political history, or the history of technology, or even of social customs, with which it is so closely allied, may be very illuminating on the question of how such matters affect symbolic

invention in clothing. But to do only this is to limit dress to the status of an elevated craft." This would align fashion with "pottery, tapestry or furnishings" whereas it deserves "a more serious kind of attention" and to that effect, clothing should be on equal footing with architecture, whose functional dimension did not preclude its well-entrenched artistic status (Hollander 1993: 14).

It is nevertheless puzzling that the uncontested artistic quality of clothes throughout the centuries has not yet placed them on an equal footing with architecture. One of the reasons is that whilst architecture has unequivocally been perceived as a heroic endeavor worthy of the label art, not least because of the monumental expenses involved, connotations of frivolity continue to overshadow attempts at treating sartorial fashion as a subject worthy of serious academic research.

We start with Immanuel Kant's harsh words against fashion, whose classification under the unflattering headings of vanity and folly go a long way towards confirming the above.

A key concept that dominated eighteenth-century aesthetics was that of the "feeling of pleasure and displeasure," in other words, personal avowals of taste, and Kant was no exception in postulating a distinction

between *a posteriori* (empirical) and *a priori* aesthetic judgments, whereby our feelings of pleasure/displeasure determine the aesthetic judgment in the former but is determined by it in the latter. Such a pure *{a priori)* aesthetic pleasure is caused, unlike the impure sensuous pleasure, by the harmonious intercourse between our faculties of the imagination and the understanding.

Anthropology from a Pragmatic Viewpoint consists of the lectures in anthropology Kant gave between 1772 and 1795; "he began writing the book only after he was certain that it would not compete with his lectures" (Cerf in Kant 1963). The book was very likely written in 1796/7 and first published in Koningsberg in 1798. In it, he moved away from the central preoccupation of establishing the *a priori* grounds of the judgment of taste. Nor is he concerned with ascriptions of avowals of the kind "I like/dislike X;" rather, his interest is lodged "somewhere in between these extremes, which articulate what is considered good

taste by some society" (Cerf in Kant 1963:131). Within this framework fashion is relegated to social custom rather than aesthetics, here defined
as an imitation of the others, specifically of "more important persons"as, for example, the child would imitate grownups and members of the lower class people of rank and so on ... Man is naturally inclined to compare himself in his conduct with more important persons in order not "to appear of lower status than others and this in matters, moreover, where no consideration is given to usefulness. A law of such imitation is called fashion." The frivolous nature of this kind of imitation provides the justification for predicating vanity and folly of fashion: "thus fashion belongs under the heading of vanity for its intent is of no inner value; and also under the heading of folly, for it is folly to be compelled by mere example into following slavishly the conduct shown us by many in society" (Kant 1963: 71).

Characteristically, Kant presents us with an antinomy: (a) to keep in fashion is a matter of taste; (b) fashion itself "is not really a matter of taste (for it can be extremely tasteless)." This is resolved as follows: "it is better to be a fool within fashion than out of it, if one really wishes to call this vanity by the harsh name of folly" and because "all fashions are already by definition changeable ways of living" keeping up with change is tantamount to keeping in fashion.

The "feeling of pleasure and displeasure" is here replaced by vanity— that is, not of liking or disliking, but misplaced affectation in the mindless imitation of those considered socially superior. It could be argued that by postulating that society provides the framework that makes fashion possible, Kant anticipates in a way the "Institutional Theory of Art" not for art, which is transcendental, but for fashion, which is relational.

The relational nature of taste was developed by Edmund Burke, whose pivotal book *A Philosophical Enquiry Into the Origins of our Ideas of the Sublime and the Beautiful* was first published in 1757, the same year as Hume's equally influential *Of the Standard of Taste,* which would have been familiar to Kant. This is confirmed by Kant's oddly elitist reference to the sublime at the end of his passage on fashion: "Something sublime which is at the same time beautiful, has splendour (for instance, a resplendent, starred sky or, if this does not sound too lowly, a church like St. Peter's in Rome), and splendour can be brought together with the true ideal taste, pomp, however, is bragging and spectacular ostentation, and though it may be joined with taste, will meet resistance from it. For pomp is meant for the great mass of people, which contains much rabble, and the rabble's taste is dull and depends more on sensation than on judgement" (Kant 1963: 72).

In the *Enquiry* Edmund Burke divides passions into self-preservation and society, the latter further divided into the society of sexes for "the purpose of propagation" and general society. Passions in general society
are complex and Burke distinguishes three ways in which members in society link: sympathy, imitation, and ambition. It appears that Kant's definition of fashion as upward imitation incorporates Burke's own definition of imitation, whilst its pejorative connotations would also incorporate ambition.

Our desire to imitate, argues Burke, is crucial in society given that "this forms our manners, our opinions, our lives. It is one of the strongest links in society; it is a species of mutual compliance which all men yield to each other without constraint to themselves, and which is extremely flattering to them" (Burke 1990: 45).

Kant's definition of fashion is a special kind of imitation, which rather than being a "species of mutual compliance" is a matter of vanity, approximating Burke's concept of ambition, which can be pleasurable when "excelling his fellows in something deemed valuable amongst them," but equally if we cannot distinguish ourselves by something excellent "we begin to take complacency in some singular infirmities, follies or defects of one kind or another" (Burke 1990: 46).

Kant predicates vanity and folly of fashion, here defined as imitation (Kant 1963: 71).There seems to be little difference between Burke's "complacency in some singular infirmities," of which folly is one, resulting from misplaced ambition, and Kant's notion of slavish imitation of conduct in society, also deemed as folly, given that in both instances we are presented with asymmetrical statements of the kind "X is nothing but Y," which are reductionist (Nozick 1990: 627). In this case they debunk ambition and imitation to "complacency in follies" and "mindless imitation," respectively.

Taste as a special faculty enabling us to evaluate aesthetic qualities such as the beautiful and the sublime played a seminal part in eighteenthcentury thought when aesthetics emerged as an independent branch of philosophy. The conjunctive nature of the aesthetic experience as subjective and claiming inter-subjective validity has baffled philosophers who have endeavored to solve the apparent paradox in a number of ways. The British Empiricists have paid particular attention to the notion of taste, starting with the Third Earl of Shaftesbury. In his *Characteristics of Men, Manners, Opinions, Times,* first published in 1711, he postulates an "inward eye" he called "moral sense" which doubled as "ethical" when applied to actions and dispositions and "aesthetic" when applied to nature and art (Beardsley 1966: 179-83). Shaftesbury's "inward eye" was subsequently replaced by "taste," defined as a capacity for our unmediated response to "feelings of pleasure and displeasure."

The two important essays dealing with "taste" by David Hume and Edmund Burke, referred to earlier, were both published in 1757. Hume's argument hinges on the fact that beauty is not a quality in objects but a psychological response triggered by interacting with them. Our responses are subjective and therefore wildly different; nevertheless, "it appears, then, that amidst all the variety and caprice of taste there are certain general principles of approbation or blame" (Hume 2005: 493). There is consensus with regard to excellence, although, Hume concedes, that as with any other of our senses which differ with each individual, in the case of taste some are endowed with a "delicacy of imagination" that makes their ability to discern more acute. Moreover, he postulates the interesting notion of "the qualified observer" whose job is to develop his "taste" to an optimum standard: the critic.

Burke provides an exhaustive analysis of the sensible qualities that make something (nature or culture) either sublime or beautiful, also offering a psychological explanation of our experiencing them. A different approach comes from idealist philosophy; thus, in his *Critique of Judgement,* published in 1790, Immanuel Kant rejects this rather simplistic empiricist definition of taste, replacing it with a new framework of classifying judgments and relegating the judgment of taste to the complicated *a priori* synthetic category. Taste is both *necessary* and *universal*—the two most important logical aspects alongside *disinterestedness* and *purposiveness without purpose*—which constitute the Kantian definition of the analytic of the beautiful because they establish its *a priori* aspect.

It would be interesting to compare fashion with the "time-based" arts such as photography, the cinema, and video art, whose reluctant acceptance into the pantheon of the sister arts had its fair share of controversy. There is an important distinction to be made between a photograph and a painting *qua* physical objects given that the former can be regarded as a "token" whilst the latter is a "type." This wellknown distinction introduced by Richard WoUheim—who borrowed it from C. S. Peirce—states that "a physical object that can be identified as Ulysses or Der Rosenkavalier is not a view that can long survive the demand that we should pick out or point to that object." Meanwhile Raphael's *Donna velata* or *St. George* in the Pitti and Uffizi, respectively, are coextensive with the physical object. The painting *qua* art object is the "type;" copies of *Ulysses* or performances of *Der Rosenkavalier* are "tokens" of the "type," whose ontological status remains debatable (WoUheim 1978: 90-6). In the case of photography or the cinema, it can be argued that prints are "tokens" of the "type" whose ontological status is again problematic, but less relevant to this argument.

A garment is a "type;" the only parallel we find within the "timebased" arts is scenography, another "Cinderella" of the visual arts. Like clothes, stage designs are ephemeral, co-extensive with the physical time of the production, made of expendable materials. Both clothes and stage designs become obsolete at the end of a season, or a production. Like clothes, the history of stage design stretches back to antiquity and the beginnings of theater, and our knowledge of it comes mostly from visual sources. More importantly, stage sets (together with theatrical costumes) share with clothes the same ontological status as "types,"—that is, they are uniquely produced within their own historical continuum, but lack the elevated art status, the "aura," which Walter Benjamin famously defined as "that which withers in the age of mechanical reproduction." The removal of the "aura" interferes also with their authenticity, redefined as "the essense of all that is transmissable from its beginning, ranging from its substantive duration to its testimony to the history which it has experienced" (Benjamin, 2000: 324). There are also differences: whilst histories of costume have begun to be published, a history of Western European scenography is yet to be written.

The main reason is that until the emergence of the "arts of the camera"—photography and the cinema—during the second half of the nineteenth century the issue of

authorship continued to be dominant in the way art was defined. The radical interference of "mechanical reproduction" with the traditional "auratic" art-object opened the way to new candidates to attain the elevated label of art. Thus, a brilliant generation of stage and fashion designers emerged with the pioneering work of Adolphe Appia (1862-1928) and Paul Poiret (1879-1944) in scenography and fashion, respectively. Here similarities end, however, because whilst stage design remains firmly rooted within the visual realm (albeit subordinated to the traditionally recognized artistic elements in the theater pertaining to literature rather than the visual arts, e.g. narrative, characters, dialogue) fashion, however elevated, remains rooted in the everyday and therefore sociocultural methodologies have hitherto been the preferred mode of analysis.

An exception is to be found in the only essay to address the aesthetics of fashion: Karen Hanson's "Dressing Up, Dressing Down: The Philosophic Fear of Fashion," in which she states that "philosophy does
indeed manifest sustained scorn for attention to personal appearance and fashionable dress" (Hanson 1998: 59). On the rare occasions when fashion did attract philosophy's attention, as in the case of Immanuel Kant, it was only to pour scorn on it.

This is the premise on which her argument is based and it should come as no surprise given that hitherto fashion has not been regarded as art any more than scenography has. Even the art status of photography and film has yet to be conclusively established. It has been pointed out that the emergence of semiotics in the 1950s and 1960s led to "the temporary eclipse of the study of film *as an art,* as a focal topic in film theory. Questions concerning art and the aesthetic were dissolved into the broader notions of symbolism, language, representation, mind and culture; in some quarters, the aesthetic is not merely ignored or marginalized, but explicitly attacked as an outmoded and bankruptnotion" (Smith 2001, pp. 469-70). For a number of reasons, however, such as the emergence of the Russian Formalists and the writings of Andre Bazin, since the 1980s we have witnessed a return to "debates centered on film art and aesthetics" (Smith 2001: 470).

We even have a category of activities positioned at the interstices of the visual arts, including dance, circus, clowns and culture, kitsch, nature, rain, personal beauty, etc., which, like fashion, were not traditionally considered to be art and thus subjects for aesthetics. In an essay entitled "Why do Philosophers Neglect the Aesthetics of Dance," Francis Sparshott starts from this very premise and suggests that one of the reasons is that "dance is a female art, and our civilization has been patriarchal," with the proviso that this is not universal. More important is the corporeality of dance, given that "philosophers fear and hate the body." Sparshott justifies this neglect by saying that "there has not yet been any available basis for a philosophy of dance. Nor can such a basis be invented by philosophers. Philosophers cannot invent or bestow seriousness; they can only explain it" (Sparshott 1992: 563). This conclusion can easily be applied to fashion, which, like dance, belongs to the body.

Curt John Ducasse, the distinguished philosopher and author of the book *The Philosophy of Art,* first published in 1929, wrote an extraordinary but little known essay, first

published in 1944, entitled "The Art of Personal Beauty." In it he argues that man is essentially a reflective being, an animal "who is not satisfied with merely living his life, but who is capable of—and insists upon—watching himself doing so!" (Ducasse 1992: 619). He is critical towards the attitude of "absorption in our inner selves to the neglect of the surface," which he argues, "betrays a degree of self-centredness verging on what has been called spiritual selfishness." This is an important statement in as much as it condemns prevailing notions of frivolity and lack of seriousness associated with any preoccupation with our "outer" selves and our propensity to dress up, adorn, make-up, and generally strive to look visually alluring, which has attracted, as he points out, the scorn of the philosophers. Ducasse, like no other philosopher, places appearance at the center of human happiness: "for the fact need hardly be stressed that our personal happiness and prosperity depend, throughout life, very considerably upon the attitude of the persons with whom we come into contact... to be attractive to others, then, is something of great moment to practically all of us" (Ducasse 1992: 620). To attract people, Ducasse argues, we need "likeableness" that depends more on "realities than on appearance," which is the quality philosophers are prepared to take seriously, but equally "fascination" which is "less closely connected with the real worth of its object." It is "fascination," central in human relations, that in turn hinges on our imagination, which is crucial in the phenomenon of "falling in love," and we know how essential this state is to our human happiness. "Clothing, then, aside from serving as the mark of the body that modesty or climate or the desire for mystery may require essentially constitutes adornment. Clothing is fundamentally for us today an ornamental mask for the human form, and whatever manages to serve as such constitutes clothing" (Ducasse 1992: 622). There is therefore no reason why equal importance should not be conferred to the human head and face "covered, that is to say, with an ornamental mask. Such a mask—whether tied on or only painted on—constitutes, not embellishment, as did the deceiving devices already considered, but adornment" (Ducasse 1992: 622). Thus "beauty, mystery, interest, grandeur, glamour" (Ducasse 1992: 623) are means of fascination and therefore central to our eudemonia.

But is it art?

At the end of Ducasse's essay, "art" is firmly predicated of make-up and as he classifies clothing as a fundamental mode of adornment, it too qualifies for this status. The *apologia* comes in the last paragraph: "the word 'cosmetic' is derived from the Greek 'cosmos' which has been borrowed by modern languages to mean specifically the ordered universe. This derivation of its name would be enough to suggest that the cosmetic art, although often regarded with scant tolerance as but a catering to human vanity, nevertheless has noble connections" (Ducasse 1992: 624).

Hanson too references cosmetics from a "Baudelarian" point of view, which defends make-up as an improver of natural beauty. Unlike Ducasse, she does not assert that fashion is or could be considered a form of art, but like Ducasse she argues that we ignore the importance of our "outer" selves at our peril: "Philosophers, those who believe that the life

worth living is the examined life, should find that willful ignorance of these matters ill suits them" (Hanson 1998: *69).* Her conclusion hinges on the Freudian notion of the "gaze," whereby interest in appearance is caused by the recognition "that one is seen, that one is—among other things—an object of others' sight, others' cognition,"—that is, passive within the binary opposites masculine/feminine, active/passive. This is where help for philosophers is at hand from feminism, which could "teach philosophy some lessons ... So if philosophy—with the help of feminism—could be brought to terms with our embodiment,
could work to find an appropriate stance on the relation between the individual and social norms, could come to admit that each of us is, in part, an object to others, then philosophy might just change its attitude toward fashionable dress. Philosophers—wisdom-loving women and men—might then learn how to participate happily, deriving appropriate if ephemeral satisfactions, in fashion's fickle embrace" (Hanson 1998: 70).

Is there a conclusion to be drawn from this survey.'' Can it be argued that, albeit neglected by philosophers and academics alike, fashion is nevertheless an important form of art?

Arguments against have ranged from the fickle nature of fashion and its impermanence to its functional nature, and so on ... The arguments for are to do with the visual loveliness of clothes, which cannot be disputed. Perhaps at this point we could enlist Immanuel Kant's logical definition of beauty in which he posits four "moments" or partial definitions: quality; quantity; relation; and modality. Of these, the first and third logical aspects (moments) are particularly relevant. Thus, in terms of quality the aesthetic judgment must be free of interest. The concept of "disinterestedness" originated with British Empiricism in the writings of the third Earl of Shaftesbury, who distinguishes between the enjoyment of beauty, which must be free of interest, and the desire of possession (Beardsley 1966: 181), adopted by Kant as a necessary *(a priori)* condition for the aesthetic experience. This constitutes then a powerful counter-argument in our efforts to relegate fashion to art given that the functional nature of clothes renders them objects of intense desire rather than aesthetic contemplation. We may ask, however, whether the kind of interest involved in this particular desire is analogous to our desire to possess other material objects such as paintings, or properties or Chinese porcelain from the Ming dynasty. The answer is no, because we are dealing with a specific kind of desire. If we consider Ducasse's argument again, our desire to adorn ourselves is more complex, and therefore to argue that our wish to possess a beautiful dress is similar to our wish to possess a painting by Monet, even if our desire for the latter is to do with formal qualities rather than market value, does not quite hold water for the obvious reason that clothes as a mode of adornment are essential to human happiness whereas paintings by Monet are not.

If we now consider Kant's famous concept of "purposiveness without purpose," introduced in his third logical moment or aspect of the definition of beauty, this will enable us to regard an object from the point of view of its "final purpose" (telos), but we could also regard it 125 *if it* had a purpose and simply enjoy it at a perceptual level without hindering

the experience by applying a concept of the understanding upon it. Thus, "human beauty (i.e. of a man, a woman, or a child), the beauty of a horse, or a building (be it a church, palace, arsenal, or summerhouse), presupposes a concept ofthe purpose which determinates what the thing is to be, and consequently a concept of its perfection; it is therefore adherent beauty ... If now the judgement of taste in respect of the beauty of a thing is made dependent on the purpose in its manifold like a judgement of reason, and thus limited, it is no longer a free and pure judgement of taste." For Kant, judgments of taste have nothing to do with concepts: "A judgement of taste, then, in respect of an object with a definite internal purpose, can only be pure if either the person judging has no concept of this purpose or else abstracts from it in his judgement. Such a person, although forming an accurate judgement of taste in judging of the object as free beauty, would yet by another who considers the beauty in it only as a dependent attribute (who looks to the purpose of the object) be blamed and accused of false taste, although both are right in their own way— the one in reference to what he has before his eyes, the other in reference to what he has in his thought" (Kant 1966: 66-7).

We can regard clothes then in two ways: from the point of view of their functional aspect we evaluate them according to those superlative qualities that enable them to fulfill their multiple functions of keeping us warm, giving us erotic appeal, adorning us, etc., but we can equally regard them as beautiful objects of aesthetic contemplation by disregarding the "concept" under which they fall and therefore ignoring their functional dimension. They could be (as indeed they are) objects of admiration in a museum.

I would like to close by quoting Guillaume ApoUinaire on fashion in *Le poete assassine,* written in 1927: "Fashion is becoming practical and no longer looks down on anything. It ennobles everything. It does for materials what the Romantics did for words" (ApoUinaire in Benjamin 1999: 75-7).

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Annex 2

Culture Transition: Fashion's Cultural Dialogue between Commerce and Art Melissa Taylor

Within postmodern culture, fashion's constantly evolving presence and placement in the spheres of both culture and commerce, have forced a widespread reevaluation of its significance in cultural debate.

The production of fashion now exists within a diverse range of contextual settings, and as such encompasses a broad range of communicational scope. From Internet sites publicizing catwalk imagery to a proliferation of style magazines, fashion is communicated in the commercial domain as a cyclical industry, whilst it is simultaneously critiqued in cultural theory. It is with this influx of saturation coverage that our postmodern culture now seems to have accepted, and now demands, this biannual renewal of style in fashion.

It is in this new culture placement of fashion that designers can afford much of the same creativity as that of the art world, being freed from the constraints of the commercial market, yet its removed attachment seems to be the force that both attracts and repels the art world. The most recent placement of fashion in the context of galleries has provoked debate in both the fashion and art worlds, arguably to profitably attach brands to the significance of the culture of fine art. It is in its newly found presence in both high and popular culture that fashion finds itself located across both commerce and art, and now seems to be entering into a new cultural dialogue of previously opposing cultural contexts.

Fashion in Contemporary Culture

In the contemporary climate, fashion's attachment to an aesthetic value system integrated into popular culture has produced the criticism that it is therefore of little lasting value to high culture. It is only now that fashion has become analyzed within a framework of cultural thought, due in part perhaps to its controversially widespread placement in other new areas of culture, and the great interest that it in turn now generates. As Amy Spindler, of the *New York Times* magazine writes, "Of all the arts, fashion. . . can be the most purely decorative, blatantly commercial and pathetically vapid" (Spindler 2000: 6). By the nature of fashion, it is possible and is indeed widespread that many designers accept that this is the common denominator of fashion, yet at the forefront of creativity in fashion, it has acquired new meaning. Helmut Lang states, "(Fashion) has ceased to make childish gestures in the sense of 'this is the season's colour' . . .Fashion has become more mature, more global and also more individual" (Bienniale di Firenze 1998: 614).

From retrospectives of designers' works in museum spaces and the artist/fashion designer pairings of the biennale, an all-encompassing partnership of art and fashion has formed, to the extent of saturation point. The widespread use of the endorsement of high

art has also been applied across many events in the partnership of art and fashion. In such blurring of boundaries between high and popular culture, fashion as art has perhaps become more accessible to the mainstream, which has forced a questioning of its value status when, or if, it enters permanently into the domain of fashion. Wolfgang Fritz Haug argues, in writing on commodity values in culture, "The commodity character of art counteracts its truth content to the point of annihilation" (Haug 1987: 104).

The origins of fashion's attachment to popular culture are manifest in its obligation to the production of commodities, and in the ease in which it can, and often does, only exist in a purely aesthetic role. Art education has also seen the parallel juxtaposition of art and fashion in its development from a craft-based subject area to a more conceptually driven medium. Indeed it seemed that fashion could not progress, in creative terms, until such negative associations were dissolved, and links with art and industry were improved, in order for fashion to develop beyond its commercial ties.

It is with such an education system that fashion designers trained in the United Kingdom enter into the industry, which in recent years has developed from a production-led industry towards an increasingly imagedriven industry, through the proliferation of styled fashion within an intense media reportage. The separation of the demands of commerce from conceptual design work is argued to have evolved into an image industry in which transient stylized images of garments exist only in themselves, wholly separated from an actual commodified product to be purchased. Amongst the proliferation of media coverage of fashion events it also seems that the transient nature of the very forms of communicated imagery, such as the Internet, enhance the ephemeral nature of which fashion is often guilty. In the image-driven society it has become increasingly easy for this to occur, and become relatively unnoticed, as discussed in Boorstin's *The Image* (1992: 243), and described by Baudrillard as:

> a world of . . . culture and ideas not produced from . . . real experience, but *produced as artefacts from elements of the code and the technical manipulation of the medium*. It is this . . . which defines all signification whatsoever as consumable. It is this generalization of the *substitution of the code for the referential dimension* which defines mass-media consumption (Baudrillard 1998b: 125).

The designer Joseph Kosuth seemed to be addressing this form of ephemerality in his detached, conceptual works, "Viewers are challenged to confront competing definitions of form by asking: which is the actual fashion—the dress, the idea of the dress, or the image of the dress?" (Duggan 2001: 265). It is in the nature of this cultural phenomenon, in which images preside over reality, that the designer can be a commercial failure, yet attract critical acclaim in creative terms. John Storey argues, "potent as the force of fashion was . . . it still required active and aggressive selling to reach that market and exploit its full potential" (Storey 1999:5). It seems that a new attachment system of marketing, found in the many style magazines that now exist, could be a more credible form of advertising of an

appropriate fashion product, "designers are so keen to have their work included in magazines because it means that the garments do sell, their cachet as objects enhanced and validated by this process along with that of the designer's status" (Arnold 1999: 135).

Fashion, in this ephemeral, image-driven society, has at some levels attached itself to the partnership of art and fashion, in which some designers work within similar ideological and cultural circumstances as that of their contemporary artists. The accessibility of fashion, through the nature of its manifestation, is then subsequently able to communicate such ideas to the mainstream. Art, however, due to its high-culture status, is limited in its communicative capacity to the mainstream, yet is simultaneously attracted to the commerciality of fashion, and often attempts to discuss and address this boundary. The nature of the relationship has therefore taken on a dually beneficial nature. As fashion seeks to attach itself to the value system of art, so art seeks to remove the stigma of such associations.

Against this background the contemporary fashion designer has become analyzed and documented across a proliferation of widely differing contexts and genres. Many designers working at the innovative end of the *haute couture* market are accepted as artists, yet some refuse to qualify their work as belonging to either art or fashion. It now seems that such crossovers are accepted as commonplace by both creatives and consumers. Divisions between artist and fashion designer could be deemed as unnecessary in this climate of creativity, in which boundaries are crossed into other production areas.

The Belgian designers Viktor and Rolf work within the contexts of both art and fashion, producing couture works which are sometimes neither intended for the couture market nor to be worn. To the fashion world, it seems the duo belong to *haute couture*, which is deemed to be at its closest to the nature of art, removed from economic constraints and therefore perceived to be of a higher cultural form of fashion. The commerciality of fashion seems to intrigue artists and is addressed within the work of Viktor and Rolf, as a commentary on the nature of fashion, "(Viktor and Rolf) loved fashion not only for their rare ability to make it mean something, but for its meaninglessness, too" (Spindler 2000: 6).

It is evident that the work lies within fashion and that there is no attempt to explain its classification or involve it in other contexts, and to attach to fashion the value and significance of art. Instead, curators, fashion institutions and collectors enhance the partnerships' high-culture status by the purchase of entire collections, whilst thereby limiting the works' immediate filtration to the mainstream. In commercial terms, it seems that paradoxically, Viktor and Rolf's high art works attract publicity and therefore generate sales. As Amy Spindler, fashion editor of the *New York Times*, writes, "Commercial success is a part of their underlying project, which could be called Becoming Famous Through Art and Fashion!" (Spindler 2000: 11).

Hussein Chalayan integrates his fashion with the worlds of architecture, technology, and performance art, working outside the boundaries of traditional fashion garments to

examine conceptual and philosophical themes in the surrounding environment. In Chalayan's work an attempt is made to address the function of clothing as a layer between the wearer and the environment, and so produces a dialogue that evolves fashion's role beyond the commodified product. It seems fashion is able to transgress partnerships of art and fashion, into areas such as architecture, forcing new developments in fashion and ensuring new innovation and creativity. Chalayan refuses to compartmentalize his work into the great art/fashion debate, and maintains that by linking fashion to architecture, art, and technology, fashion is able to move forward and develop alongside
its contemporaries. In order to proceed, it seems the commodified production of the fashion industry must be secondary to such creativity

However, in the works of *haute couture* designers, it could be argued that in the removal of the constraints of the commercial world, they are able to aspire to the same market rules as art, and therefore signify the same value and quality of art. "The art market appears at the edge of the market, and attaches itself to the power and domination of money, transposed into wealth and elevated to the imaginary of the space" (Haug 1987: 136).

Fashion in Commercial Context

In its renewed desire for innovative forms of creativity and drive, with which to progress its development, fashion's interplay with art has provided new challenges and opportunities. Innovation and development are constantly required when fashion is accepted into the hierarchical status of the arts, and is increasingly pressurized when combined with the demands of a biannually consumed market: "(Fashion) must maintain a relationship with the extra-disciplinary, it must be open to every sort of innovation and unexpected development" (Celant 1998: 18).

Fashion's existence, across high and popular culture and so into mass culture, has manifested itself in the reduction of its power to attain high art status, yet it is this mass culture that in turn demands the bi-annual presentation of new collections. Innovators in the couture market are thus attempting to present works of high art with the regularity forced by the demands of the market. The critics of fashion's placement in the context of art would argue the difficulty of such attachments to art in the fast turnover of new works, replacing the previous, and so questioning its true innovation and modernity. As Loos writes of fashion and modernity,

> if one overhears an article of clothing talked about as having ceased to be modern after just one season, in other words, it has become conspicuous, then one can also declare that it never had been genuinely modern, but falsely posed as such (Loos in Lehmann 2000: 181).

In the nature of a consistently renewed market, high art finds the transience of fashion in direct contrast to the longevity of art. Art seems to distance itself from the commercial world, by existing "at the edge of the market" (Haug 1987: 137). Baudrillard views such demands, which still govern the fashion system, as a sign of the inherent importance of the marketplace even to those innovators in *haute couture*:

> and the immorality of fashion cycles, all this is not only the historical
> sign of the domination of the capital, but . . . that in the end no group
> has ever really conceived itself as social . . . in solidarity with its own
> values and coherent in its collective project (Baudrillard 1990: 75).

With each new collection at the *haute couture* level, there is normally evident a desire to move fashion forward in new directions. It is the readyto- wear market, with its adherence to market demands, that is often guilty of re-appropriating past styles in various guises, and effecting an idea of fashion as superficial and of little new inventive worth. "It is clear that there is no continual progress in these fields: fashion is arbitrary, transient, cyclical . . ."5 (Baudrillard 1998: 100). In many *haute couture* and readyto- wear designs there are constant and obvious references made to past styles, yet these references are also evident in other areas of design and the arts. "Just as in art, fashion designs which have been in existence for some time are constantly being plagiarized, adapted and placed in new contexts" (Magdanz 2000: 51).

Fashion's plagiarization is perhaps due in part to the proliferation of information available on fashion, trends being disseminated to the mass market through the advent of the Internet, the widespread press coverage of fashion in the press and the critical discourses of fashion historians. *Haute couture* shows tend to use shock value in order to create an aura around the designer brand, generating publicity and sales in their readyto- wear collections. In the postmodern society, the fashion system presents the new bi-annually, in cohesion with the demands of Baudrillard's postmodern consumer, where it could be argued that, ironically, nothing new is shown. Guy Debord argues that it is another symptom of the postmodern society, in which trends are stimulated and forced by the communication networks, "waves of enthusiasm for particular products, fuelled and boosted by the communications media, are propagated with lightning speed" (Debord 1994: 44).

In this way trends are very quickly communicated to the masses, appearing as redesigned, cheaper versions for the mass audience, a signification of the post-modern, throwaway culture in which the consumer invests. Revivalist street styles can be communicated internationally, allowing them to be thereby appropriated by mass companies with increasing speed, further regressing fashion in making reference to past styles. The barrage of imagery that promotes and disseminates such information to its target audience, through various media, creates the perception that fashion is dominated by its

market force, and not its creativity. "The ideal consumer . . . is a complete social and psychological mess . . . as extrapolated from the barrage of contradictory interpellations from advertising billboards to magazine commercials to television commercials . . ." (Hebdige 1996: 5).

It is this widespread positioning of fashion, in its illusion of an exciting marketplace in which there is constant change and mass market demand, that places fashion in the framework of an all-inclusive popular culture. In response to this commodification of fashion, designers have sought to reestablish a differentiation within this system, in a bid to separate their work from such associations, towards a more selective value system. In the consumer market, however, "(Goods) only become consumable when filtered, fragmented and reworked by a whole industrial chain of production— the mass media, into . . . a material of combined finite signs . . ." (Baudrillard 1998b: 125).

Thus fashion is communicated to its mass market and is immediately classified by a system of values and qualifications, which govern its status. It can be argued that in the postmodern era, every fashion product can now be made to appear as though it were verified by an attachment to a value, and that it is in this simulation of use value that fashion has lost its authenticity. Haug writes, "(fashion's) consumption induces an imagination of identity" (Haug 1987: 168).

It is in fashion's power to associate and unify the creation of massive, globally dominating brands that has effected the development of associative and referential scales. This carefully construed and imaginary context within which brands surround themselves, now seems to be evidence of the distanced and simulated environment of the postmodern market, in which the fashion garment is accompanied with references to which the brand is attached. This system is evident in the highly lucrative perfume and accessory market from which the fashion system now derives the majority of its profits, and in the customer's desire to be associated with the value system of the brand. It seems that where *haute couture* is freed from constraint and is associated with the value of an art form, it simultaneously generates the sales of such mass-marketed commodities.

The financial, and therefore, it could be argued, creative conglomeration of various fashion houses could signal the absence of an important competitive and innovative edge within the industry. On a wider scale, brands have now also become far removed from the designer, in which the label's widespread application has removed its original authenticity. In marketing the brand name as a signification of the lifestyle context of the goods, brands are able to associate and therefore add value through advertising.

This effective tool has extended into a new dimension of cultural sponsorship, which attach the cultural event to the brand, whilst simultaneously involving fashion in the context of the cultural event. Such a new form of advertising has perhaps become more accepted and less obvious in its widespread and often intrusive appearance across different levels of mass culture. In financially sponsored art exhibitions and museum openings, the attachment of a fashion label could simultaneously negate the cultural status of the event to that of its

commercially driven sponsored label. Matthew McAllister writes of such sponsorship, "Every time the commercial intrudes on the cultural, the integrity of the public sphere is weakened because of the obvious encroachment of corporate promotion" (McAllister 2001: 31).

The corporate sponsorship of fashion-related events has become more apparent in the presence of sponsorship in recent exhibitions and fashion shows that have relied heavily upon such sources of funding. Of London Fashion Week sponsorship, Charlie Porter writes,

"The government sees no reason why it should bankroll the industry, so outside help is the only hope. This makes the shows less about fashion and more about the sponsor's product" (Porter 2003). Klein writes of the influential input in the resolution of the final event, that

we become collectively convinced not that corporations are hitching a ride on our cultural... activities, but that creativity and congregation would be impossible without their generosity (Klein 2001: 35).

In the new contextual placement of fashion in the sphere of museums, culturally significant events, and exhibitions, the influence and input of such sponsorship is evident. It becomes clear that such events are not independent of outside influences, and therefore have become attached to the value systems of such sponsors and in the wider attachment system of the postmodern society.

Fashion as High Culture

In recent years, fashion has seen the widespread breaking down of boundaries across all forms of the arts, and so has become manifest across a wide and varying selection of settings where it takes on differing roles. Fashion is now involved in a creative world in which artists are no longer confined to a chosen classification but work across the disciplines of creativity. As another effect of the postmodern society, cultural theorists would argue that this signifies a breakdown of high culture into popular culture, where art has become associated with popular culture, and with the associations of commerce.

In fashion, this removal of boundaries between different forms of culture meant that it became placed in spheres in which art traditionally appeared. A variety of signals acknowledged this transition into new contexts, such as in the cultural press, "The vocabulary of fashion adopted the language of art and began to include expressions such as 'concepts,' 'happenings,' 'installations'" (Muller 2000: 15).

Such terminology reflected an association of fashion with art, signifying its role and elevation to that of art culture. Fashion's attachment to the language of art could represent its status as such, signifying its role and new function in the culture system. It is within this system of making reference and the attachment of significance that fashion is communicated. John Storey writes, "To understand the value of one object, it is necessary to locate it in the information system as a whole. Similarly, goods do not communicate by

themselves . . ." (Storey 1999: 43). That such goods do not communicate by themselves, and require a framework of reference through which to be presented to the consumer, signals a symptom of a society that now requires such classification. Baudrillard writes of the object reappearing in other guises, and of the blurring of boundaries across different genres outside of the arts. In writing on America he describes, "Everything is destined to reappear as simulation. Landscapes as photography. . . terrorism as fashion and the media . . . you wonder whether the world itself isn't just here to serve as advertising copy in some other world" (Baudrillard 1988a: 32).

Fashion, at its first point of contact in the commercial context of a shop, has entered into a new creation of shopping environments, with concept stores offering fashion in the context of art, music, and lifestyle. Similar associations are found in the new proliferation of architect-designed shop interiors, pairing fashion designers with esteemed architectural practices, not dissimilar to the pairings of the Biennale in Florence, but in this instance to create a powerful commercial context in which to sell.

Fashion shows have traditionally presented fashion in the commercial context, but have noticeably shifted in recent years towards performance art, and the significance of their attachment to art. In the media, the conceptually driven fashion event has become documented through the appropriation of signs, and increased importance is paid to defining the event as far removed from the commercial domain. In linking fashion shows to performance art, many designers utilize shock tactics, which are easily read through obvious use of theatrical tools and as a carefully constructed marketing strategy with which to surround the brand. Of those designers of *haute couture* who produce more conceptually driven show, themes are explored out - with time constraints, rejecting the rules of the fashion system.

Fashion today seems to be placed outside the traditional contexts in which it had a commercial role, and thus seeks to realign itself within a new value system. Museums and galleries have recently seen a proliferation of retrospectives and exhibitions addressing the nature of fashion as removed from its commercial surroundings. Recent exhibitions in spaces such as the Hayward and Barbican Galleries, have aspired to highlight the complex and dual nature of art and fashion's relationship. By the positioning of both fashion and art in the same gallery space, many exhibitions have focused on the circumstances in which art has been of a literal translation into fashion. Here, artists have created fashion-inspired pieces, which in turn perhaps limit such exhibitions to a single perspective of the duality of the pairing. The Hayward Gallery's retrospective of art and fashion seemed to address the dual partnership of art and fashion by looking at collaborations between artist and fashion designer, which, when related to fashion, seemed only to serve the purpose of endowing the garment with new meaning, and to elevate it to an art form. It seems apparent that fashion, if it is moved into the surrounds of the museum, must address beyond the field of popular culture, in which fashion traditionally lies. The importance of such exhibitions and perhaps

their role lies beyond a mere linking or partnership of art and fashion, to present such works to be analyzed in the same framework of high culture.

Indeed many critics have found difficulty in fashion's new placement in the context of such institutions of high art, due to the associations of fashion within the realm of mass culture. It seems that the physical placement of fashion in the museum context signals that it is removed from the context of commerce, and that the exhibition in which it features should therefore address it in the context of the high culture of the museum. Of the Armani retrospective, shown in the Guggenheim museums of New York and Bilbao, the Neue National Galerie of Berlin, and which is due to open at the Royal Academy, London, Christopher Breward comments, "there was little attempt to inform the audience of the historical, social, technological, economic or geographical contexts that make fashion a subject worthy of sustained study" (Breward 2003: 18).

Many critics would argue, however, in the very nature of fashion's ephemeral status, that the medium does not have the power or conviction with which to address the subjects that art explores. In a recently opened Fashion and Textiles Museum, dedicated solely to fashion and set up by the fashion designer Zandra Rhodes, fashion seems to be placed in the setting of a museum, yet, with its first exhibition, is presented in the context of popular culture. Through the association of established names of designers with those celebrities who have worn such garments, the exhibition is thus presented in the commercial domain. Whilst fashion is often of an aesthetically driven nature, and has a subsequent lack of conceptual depth, it seems that art is capable of both, and therefore is more worthy of its institutional status. Alice Rawsthorn comments, "for most (artists) beauty tends to be a by-product of their quest to explore the complex, messy ambiguities of modern life . . . with a forlorn beauty too subtle to be replicated in fashion" (Rawsthorn 2003).

In addressing the placement of fashion and art in the same cultural context, it could be argued that fashion deserves to be viewed in a museum space, in its addressal of similar frameworks of philosophical thought, and that it should not be disregarded due to its existence within, and attachment to, the value system of the commodified mass market. Indeed the commercial or financial worth of fine-art exhibits are often as apparent as in the realm of fashion, and therefore could be argued to also exist within the framework of the market. Hadley Freeman argues, "Few can afford a Versace dress or an Armani suit, but that shouldn't blind us to the artistry of the design, just as the price tag on a Picasso shouldn't hinder our enjoyment of the painting" (Freeman 2000).

While such exhibitions gave credibility to the nature of the relationship between art and fashion throughout the century, the retrospectives of museums as diverse as the Guggenheim, New York, and the Victoria and Albert Museum, London, have broken new ground in bringing fashion into a museum context. In showcasing the lifework of individual fashion designers, in a similar context to those of fine artists, such museums have sought to elevate the fashion designer's status to that of artist. The retrospective thus serves to thereby confer the value system of art, and the museum, to the commodified products

shown, that simultaneously exist in the commerce-driven fashion system. Retrospectives of global brands such as Armani and Versace offer a new contextual setting for the works, in a renewed perspective on the impact of the works shown, argued to be similar to art's impact on culture. The significance of such exhibitions are, as such, commercially beneficial to the designer, in attaching the value system of the museum in which their garments are shown. Whilst many exhibitions attempt to address fashion in cultural and theoretical terms, it appears that fashion's placement in galleries and museums can simultaneously be of mutual benefit. Retrospectives of designers who, whilst exhibiting, are continuing to work in the marketplace of fashion are argued to be extensions of advertising. The author of "The Poetic Museum: Reviving Historic Collections," Julian Spalding, writes, "They're just making a virtue of a commercial activity. The Versace show (at the Victoria and Albert Museum last year) (was) a trade show, because it's one product" (Spalding in Jury 2003: 3).

John Storey writes on the communication of such values in society, "The symbolic value of objects in the information system is not inherent in the objects themselves . . . To understand the value of one object, it is necessary to locate it in the information system as a whole" (Storey 1999: 43). The same argument could be applied to that of cultural sponsorship, in which the consumer or visitor would accept and unknowingly acknowledge the attachment of the revered status of the cultural institution to the nature of the brand. As such, the brand is projected into the context of, and therefore confers upon itself, the value system of high culture. Globally positioned brands are involved in the dominance of a branding culture that has seen the expansion of the brand name into the mass market, and as such have perhaps become attached to the arguably negative associations of commodified products and marketing strategies of the mainstream. Breward likens the situation to the fashion designer Poiret's high culture practice, in the 1920s and 1930s, to that of some contemporary designers who seem to be "engineering market dominance via 'artistic practices'" (Breward 2003: 18). As a product of this negative association, designer brands are eager to display their work in such exhibitions and retrospectives, and so to reestablish important connections with the values of art. "Spaces are created around products in which the consumer has to differentiate between 'the symbolic-aesthetic material' from which they are constructed and the organization/showcase of the product" (Haug 1987a: 168).

In the realm of museums of design, exhibitions of fashion create widespread press and debate in the media, in turn attracting visitors to the event. In a similar circumstance to that of the fashion show, where the presence of celebrity associates significance to the event, in the retrospectives of international brands the cult of the celebrity also attracts visitors, who acknowledge the association of such brands to the celebrities of popular culture. Fashion is thus seen as a powerful marketing tool, even when placed outside of the commercial domain, and seems to attract visitors and therefore generate money for funded institutions. Many institutions, from design- and arts-orientated spaces to high art and cultural museums, are now exhibiting fashion, which could be argued to be a symptom of

such institutions financial needs. Zandra Rhodes comments: "the Design Museum was forced to turn to fashion to make it pay for itself" (Rhodes in Thompson 2003: 70).

It could be argued, that such exhibitions move museums into the realms of popular culture and remove the status system that once distinguished such institutions from mainstream culture. Whether museums should enter this new sphere in its history remains at the center of cultural debate over the apparent "consumerization of culture, against which the museum claims to be fighting" (Celant 1998: 387).

It seems that the placement of fashion and its widespread appearance has attracted the criticism that it is concurrently damaging to culturally valued institutions. Of the retrospective of Armani at the Guggenheim Museum, Deyan Sudjic writes, "The Guggenheim was certainly diminished as an institution by the process and, paradoxically, it probably didn't do Armani much good either" (Sudjic 2001).

Fashion, however, is seen as beneficial in attaching the glamour and kudos, with which it is associated in the mainstream, to the rigid structures and hierarchies of the museum. It seems the museum must find a balance between the traditions of high culture and address subject areas that are reflective of the culture in which we live. Breward writes that it is possible that fashion is appropriate in the museum context, that "in the publicitydrunk era of Damien Hirst, the rapacious values of the fashion world are more relevant to contemporary curatorial and creative practice than outdated hierarchies of artistic production" (Breward 2003: 19).

It is clear that the museum has an important and controversial place within society, yet "As to whether this transformation is tragic and inappropriate, or a welcome injection of style . . . into the aging realms of our heritage, opinions remain divided" (Thompson 2003: 69).

Conclusion

In recent years fashion has assumed vastly differing and shifting placements within culture, which has seen it progress towards its seeming recognition as a valid form of art, existing between the boundaries of high and popular culture. In culture, art and fashion are now seen to coexist in a removal of the restraints and hierarchies that had previously divided them, and in an acceptance, in the writings of critics, historians, and curators, that has placed fashion into the framework of art. Celant, in writing on the Florence Biennale argues: "the language of fashion has now joined the other languages of contemporary expression, and thus demands to be presented or analyzed no longer from a 'news' perspective, but from a cultural and scholarly one" (Celant 1998: 287).

It could be argued, however, in the existence of such events, that the nature of the relationship does not exist beyond a role of association, that seems to be mutually beneficial to both art and fashion. On the surface such happenings appear to benefit fashion in its association with the high culture of art, and art to inspire and progress in terms of discussions of contemporary society. Some discussions of overlaps between fashion and art

seem intent on the categorization of fashion as art, and vice versa, "Quibbling over whether fashion is more or less important than art is just as pointless as questioning whether or not it is art. Of course it's not, it's fashion" (Freeman 2000). In cases in which fashion is labeled as art, through writings, or contextual placement, it is immediately read within the context of art, and subsequently the value of art. Haug writes of culture as "a finite excerpt from the senseless infinity of events in the world which has been endowed with sense and meaning" (Haug 1987: 36).

In such critical writings and influx of imagery, fashion is communicated in a variety of guises that seem to alternately present, enhance, and associate fashion in a complex system of referencing. In writings on fashion, critical analysis on culture is often accepted without question, "what art is depends upon what the critics and the media say it is . . . it is the absence of a substantial body of cultural intermediaries in fashion which accounts for its disembodied existence" (McRobbie 1999: 10).

In the contextual placement of fashion in places traditionally associated with art, fashion assumes the value of art, and is viewed with a renewed perspective outside the traditionally commercial domain. It could be argued that mass culture unquestioningly accepts this system of referencing when fashion appears in exhibitions, which discuss its status as a form of high art. Storey writes of this communication in mass culture, "reality itself is abolished, obliterated, in favour of this neo-reality of the model, which is given material force by the medium itself" (Storey 1999: 126). The appearance of such exhibitions, presented to mass culture through the guise of highly revered institution of art, place fashion in a highly marketable context, projected beyond the context of the commodified shop interior. "Presentation provides fashion with a platform, like a work of art . . . the clothes themselves are less important than the environment created using fashion" (Magdanz 2000: 53). When fashion appears in the commercial domain, however, it seems to signify the nature of the increasingly rapidly consumed marketplace in which fashion, as a commodified product, exists. Fashion's availability is therefore widespread due to such communication, and is, in such circumstances, far removed from the hierarchies of fine art.

"Dresses and gowns on the catwalk become almost common property through extensive media coverage and advertising . . . pale reflections of the original sartorial invention" (Lehmann 2000: 179).

The speed with which fashion is required to innovate in the biannually consumed market has effected this rapid consumption. Simmel writes, "These characteristics . . . favour the formation of fashion, which, in order to remain in power, is to no small degree dependent on our ready capacity for change . . ." (Simmel, cited in Lehmann 2000: 180). Deyan Sudjic comments of the nature of fashion in the media, "Fashion is the perfect cultural form for the severely limited attention spans of our times" (Sudjic 2001).

In marketing fashion as art, through the medium of art galleries and museums, it seemed fashion could therefore generate sales in its presentation as a work of art, rather than a commodified product advertised and thus communicated to the masses. Fashion has

therefore become placed within the context of art galleries and museums, "pushing fashion into the cultural landscape has become part of the business strategies of the conglomerates... It makes clothes appear to matter. It makes them talked about" (Sudjic 2001). It seems that in the presentation of such marketable goods within the context of art institutions, that fashion now exists in both contextual and theoretical terms, between the field of high art and popular culture, finding difficulty becoming manipulated when placed in either genre of culture. As a commodified product, Haug would argue that:

> spaces are created around products in which the consumer has to differentiate between the symbolic-aesthetic material . . . and the organisation and showcase of the product . . . all come packaged in the environment of the organization of social identity (Haug1987:168),

whereas Baudelaire would argue that fashion and art can be removed of specific classification in the field of high culture, "the work of art becomes one with fashion, advertising the 'fairy land' of the code—a work of art that bewilders in its venality . . . the causes having disappeared, all effects are virtually equivalent" (Baudrillard 1990: 118).

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