An Observation on Characteristic of Mutual-borrowing Paradigm in Twentieth Century Fashion and Art

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Abstract

The purpose of this research is to classify that fashion and art in the twentieth century broadened the creative field by individually applying each other's ideas or through collaboration. This paper analyses the work of individual artists and fashion designers who created work on the boundaries of fashion and art. These samples are selected to extract features related to specific periods as it is proposed that contemporary creation has been developed from a combination of fashion and art, sharing their distinct concerns. Accordingly, this research will focus on the collaboration between fashion and art in the twentieth century from the aspect of 'fashion into art'/art into fashion' in order to analyse the historical flow, and thereby examine the relationship between fashion and art. The cross-fertilization between fashion and art was initiated as an imitation of form in the early twentieth century, and led to a 'new cross-disciplinary form' which exists on the boundary of fashion and art. This paper considers the relationship between fashion and art from the perspective of sharing intrinsic concepts and the creation of a new creative sphere. It analyses the characteristics of the works of fashion designers and artists whose works lie on the boundary between fashion and art.

Keywords

collaboration;mutual-borrowing paradigm;the twentieth century art;the twentieth century fashion

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Characteristics of the Romantic Age & Romantic Literature. 1. Individuality/Democracy/Personal Freedom. Victor Hugo's phrase "liberalism in literature," meaning especially the freeing of the artist and writer from restraints and rules and suggesting that phase of individualism marked by the encouragement of revolutionary political ideas. "Perhaps more useful to the student than definitions will be a list of romantic characteristics, though romanticism was not a clearly conceived system. Among the aspects of the romantic movement in England may be listed: sensibility; primitivism; love of nature; sympathetic interest in the past, especially the medieval; mysticism; individualism borrowing in the twentieth century. The comprehensive survey on the sources of borrowings in English, A History of Foreign Words in English by Serjeantson, was published in 1935. Unfortunately there is no recent update of this work. Twentieth-century borrowings receive little attention in Prins's study on the French influence in English phrasing from 1952. To collect phrases adopted into English during the twentieth century, Prins examines English novels, newspapers and periodicals (e.g. The Times, The Observer, The New Statesman and Nation). A small part of her study is devoted to grammatical observations, the formation of derivatives and new English coinings on the basis of French borrowings. Perkin's thesis that the twentieth century was the age of the specialist professional rings true for the cultural sector, that the early twentieth century was a period of increased specialisation and separation of fields of practice within the museum. Curators increasingly withdrew from a direct relationship with the visiting public, to the field of curating exhibitions and maintaining the collection. But the latter half of the twentieth century saw a shift in focus to acknowledge and encompass the experience of the museum visitor. Section II uses Hoyle and John's writing on three key characteristics of professionalism to uncover the character and contemporary conditions of professionalism in art museum education.15

These characteristics are specialist knowledge, responsibility and autonomy.

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