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
References

6. [2008], 58(8), pp. 1-12.
Another paradigmatic exhortation was articulated by philosopher and composer Theodor Adorno, who, in the 1940s, challenged conventional surface coherence and appearance of harmony typical of the rationality of Enlightenment thinking. A salient characteristic of modernism is self-consciousness. This self-consciousness often led to experiments with form and work that draws attention to the processes and materials used (and to the further tendency of abstraction). The modernist movement, at the beginning of the 20th century, marked the first time that the term "avant-garde", with which t