

Fashion as Art/Art as Fashion: Is Fashion, Art?

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According to the dictionary, “art” is defined as, the conscious use of skill and creative imagination especially in the production of aesthetic objects; works so produced. While “fashion” is, to give shape or form to; alter, transform; to make or construct usually with the use of imagination and ingenuity; the prevailing style (as in dress) during a particular time; a garment in such a style. The definitions of “art” and “fashion” are similar. Yet, in recent years, fashion is not considered to be a form of art but is looked at as an ordinary functional quality of apparel or as a style. Previous studies have tried to tackle the problem of fashion as art but never came to any clear conclusions. Also, in the studies the researchers never created an actual art work or garment that would prove their theories. I wish to show that there is no distinction between fashion and art; fashion should be seen as an extension of art or as another art form such as painting. For my research project I do this by giving a historical background of fashion as art, sharing past and contemporary views, conducting a survey of fashion and art students, and conducting an experiment where I create my own fashion as art/art as fashion pieces. I start my experiment by first revamping a design from fashion designer, Issey Miyake in different forms: sketch, sculpture wire form, wire and paper form, and fabric form of the fashion design. Through this process I would provide an example of where and how fashion is and becomes art. To me, fashion is the act of adorning one’s self and one’s body to become “living art”. I will have succeeded in merging art with fashion if my end result reflects art and fashion characteristics: can stand alone as an art work, could be seen as sculptural pieces, could be exhibited in a museum, and could possibly be worn by the viewer.

Fashion as Art/
Art as Fashion: Is Fashion, Art?

A Senior Honors Thesis

Presented in Partial Fulfillment of the Requirements
for graduation with distinction in Fashion & Retail Studies
in Human Ecology
at The Ohio State University

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The Ohio State University
March 2012

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Introduction

According to Merriam-Webster's Dictionary, "art" can be defined as: the conscious use of skill and creative imagination especially in the production of aesthetic objects; also: works so produced. "Fine art" can be defined as: art (as painting, sculpture, or music) concerned primarily with the creation of beautiful objects-usually used in plural; objects of fine art; an activity requiring a fine skill. "Fashion" is thusly defined as: to give shape or form to; alter, transform; to make or construct usually with the use of imagination and ingenuity; the prevailing style (as in dress) during a particular time; a garment in such a style. Anne Hollander states: "Dress is a form of visual art, a creation of images with the visible self as its medium".¹

By reading and comparing definitions of "art", "fine art", and "fashion" one can see that their definitions are fairly similar. Yet, there remains the problem that fashion is often not considered to be an art form. As, Yuniya Kawamura notes, "the word 'fashion' is mainly used to refer to clothing and styles of appearance...It is a word that can be used in many senses, and we encounter and use the term 'fashion' every day loosely and ambiguously, generally meaning clothing-fashion."² Nevertheless, according to Svendsen, since the introduction of haute couture fashion has wanted to be recognized as art fully.³ Svendsen believes, "fashion designers have never managed to gain total recognition as artists [and] they continue to strive so to do."⁴ Some fashion designers do not believe fashion to be art nor do they recognize themselves as artists. The group includes such designers as, Martin Margiela and Rei Kawakubo. Margiela states, "fashion is a craft, a technical know-how and not in our opinion, an art form."⁵ However, it appears that the majority of designers such as, Charles Frederick Worth, Paul Poiret, Issey Miyake, and Hussein Chalayan, do believe fashion to be art. To me, art is when a person uses

their imagination and skills in a creative way to produce something tangible and beautiful (or not beautiful in some cases). I believe that fashion when referring to clothes is the culmination of different styles, tastes, and imaginations to create a certain desired aesthetic. Thus, it is my own personal belief that Fashion is Art!

Previous studies have tried to tackle the problem of fashion as art. For example, in Sanda Miller's article, "Fashion as Art: is Fashion Art?" she looks at how clothing, much like art, can provide a historical context and she seeks to provide sartorial fashion with new theoretical and aesthetic bases for study. Miller makes reference to an article by Sung Bok Kim entitled, "Is Fashion Art?". Miller states that Kim addresses theoretical arguments and criticism in the fashion industry as well as, initiating the "development of a critical approach to fashion by arguing the relationship between fashion and art."⁶ Nonetheless, neither Miller nor Kim ever "made a sufficient distinction between the two".⁷ In addition, the researchers of those studies did not examine earlier works related to the topic, and they did not create an actual artwork or garment that would further enhance their theories and visually show the relationship between fashion and art.

Statement of the Problem

In my study I wish to show that there is no distinction between fashion and art, that fashion should be seen as an extension of art or as another form of art such as painting or photography. I agree with fashion designer, illustrator, and graphic designer Julie Verhoeven that fashion is artwork in movement.⁸ Artwork in movement to me, means that fashion is the act of adorning the self and the body to become "living art". "Living art" is a 3-dimensional deep expression of self, identity, interests, likes/dislikes, morals/values as well as, personal style. Through "living art" an individual can express their mood, how they view the world, and their

role in society. So ultimately, living art is artwork in movement.

Objectives

In order to carry out this project and support my thesis that fashion is art, I will complete the following objectives: to give a historical view of fashion as art, to analyze other contemporary views of fashion as art from theorists and artists, to determine current student views of fashion as art by conducting a survey of current Art and Fashion college students, and to carry out an experiment based on fashion designer Issey Miyake to create my own fashion as art pieces that will support my point of view.

Method and Sources

There are several research approaches adopted for this study. They include a historical paradigm and contemporary perspective that provides an analysis of writings on the subjects of fashion, art, and fashion art. Further, I carried out an Internet survey of Art and Fashion college students where I gathered their opinions about fashion as art. I also, conducted what I call an experiment in which the actual construction of a garment based on the designs and approaches used by Issey Miyake was created.

When researching information for my historical paradigm, those sources included: a number of authors, designers, and even dress reformers who share my belief of fashion to be art. For example, during the 1850s and 1860s many artists such as William Morris, Dante Gabriel Rossetti, William Holman Hunt, John Everett Millais and Walter Crane were greatly interested in dress reform.⁹ These artists who were called the “Pre-Raphaelite Brotherhood” believed in capturing their subjects in a more natural human form. Pre-Raphaelites would draw much of their inspiration from the Greeks and from Greek sculpture.¹⁰ These artists would take great care in choosing the costumes they would depict in their paintings.¹¹ Many of the Pre-Raphaelites

“designed and made their own costumes, while others had their models or relatives sew up garments to their specifications. It was not unusual for an artist to keep a large wardrobe of clothing from which the most appropriate drapery could be selected.”¹² In addition, one of the Pre-Raphaelite’s, William Holman Hunt expressed that he designed the clothing that was exhibited in many of his paintings. Hunt stated, “The dress of Julia...I made out of materials bought at a modern Mercer’s, and I embroidered the sleeve in gold thread with my own hand. The hat also I made myself, and the dress of Proteus was painted from my own tailoring.”¹³ During this time period people who were involved in the dress reform movement not only included artists but, writers, actresses, critics, designers, doctors, sanitary reformers, feminists, retail merchants, and other famous people of the day. “They not only argued for reform in women’s clothes but recognized that a logical argument and perfectly sound way to achieve a positive change in what they believed were debilitating garments would be best achieved through artistic means and by applying aesthetic ideas to dress.”¹⁴

In addition, I have examined literary sources from books, articles, journals, and websites to support my point of view, a list of a few historical and contemporary sources are as follows: *Reforming Women’s Fashion, 1850-1920* by Patricia A. Cunningham, *Fashion: A Philosophy* by Lars Svendsen, *Couture Culture* by Nancy Troy, *Fashion-ology An Introduction to Fashion Studies* by Yuniya Kawamura, *Paul Poiret* by Alice Mackrell, *Charles James* by Richard Martin, and *Fortuny The Life and Work of Mariano Fortuny* by Guillermo De Osma.

The online survey I carried out among students within the Fashion & Retail Studies and Art departments at The Ohio State University explored their beliefs on fashion as being art. Fifty-two students completed the survey. They were asked to answer 46 questions in short answer, yes or no, and checking all that apply format. A few of the questions are as follows: “In

your own words, what is fashion? What can be fashion?”, “In your own words, what is art? What kinds of things can qualify to be art?”, “Do you think that a garment is art if it is showcased in a museum or gallery?”, and “Do you think something is art just by calling it art?”.

The research based “experiment” that I conducted shows the transition to when and how fashion can become art. I do this by first creating a fashion sketch or drawing (in art terms) of the garment I am designing. Next, from the sketch, I created the garment in 3-D form (sculpture) out of wire. Then, I made a second identical 3-D form (sculpture) out of wire but covered certain areas of the form with paper to fill in some of the negative spaces. Lastly, by looking at the previously made pieces I created the initially designed garment out of fabric. I based the foundations of my experiment on fashion designer, Issey Miyake. I chose Issey Miyake because he uses a lot of artistic elements in his pieces and he believes fashion to be art. He states, “Always people say that is art or that is design...But to show it is the same. It’s a great pleasure for me to be able to do that.”¹⁵

Historical Evidence Regarding Fashion as Art

As follows, I have included a historical context as background to show that many people including fashion designers of the past viewed fashion as art and wore it as such. Fashion was of interest to men and women during the 1800s and 1900s much as it is today. “Concern for the latest styles of dress was not an idle pastime, for it was socially important to be considered fashionable and beautiful; clothes could earn one merit in society.”¹⁶ However, the popular trends in dress at this time for women were body distorting corsets, tight lacing, restrictive sleeves, many layers of heavy clothing, petticoats, crinoline, etc.¹⁷ With such body distorting and restrictive trends in fashion, fashion drew much criticism from physicians who were concerned about health and hygiene, critics who believed this style of dress to be un-natural in regards to

the human form, and artists and designers who felt this style of dress to be anything but beautiful and graceful. Thus, the dress reform movement began throughout Europe, America, and other parts of the world. As briefly mentioned, dress reformers included both “men and women who were health or hygienic reformers, educators, feminists, physicians, artists, architects, club women, dancers, actresses, opera singers, members of communal and religious groups, and many other educated people.”¹⁸

The dress reformer philosophy was fairly simple and to the point. They did not believe in wearing any type of clothing that was tight or restricted movement of the body. They did not believe in wearing clothes that would detract or distort the natural human body silhouette. Yet, they did believe in a person’s natural beauty and artistic aesthetic dress. Dress reformers would apply artistic principles to create a style of dress that was very different from the currently acceptable style. Dress reformers looked to the Pre-Raphaelite paintings, Greek sculpture, and early medieval art and attire as inspiration for how they should dress.¹⁹ Two famous Greek sculptures that the dress reformers viewed as a pinnacle for beauty were the Venus de Milo (see Fig. 2) and the Venus de Medici (see Fig. 3). Reformers revered these statues because they show a less non-misshapen, natural silhouette than that of the fashionable women’s deformed bodies of the day (see Fig. 1).²⁰

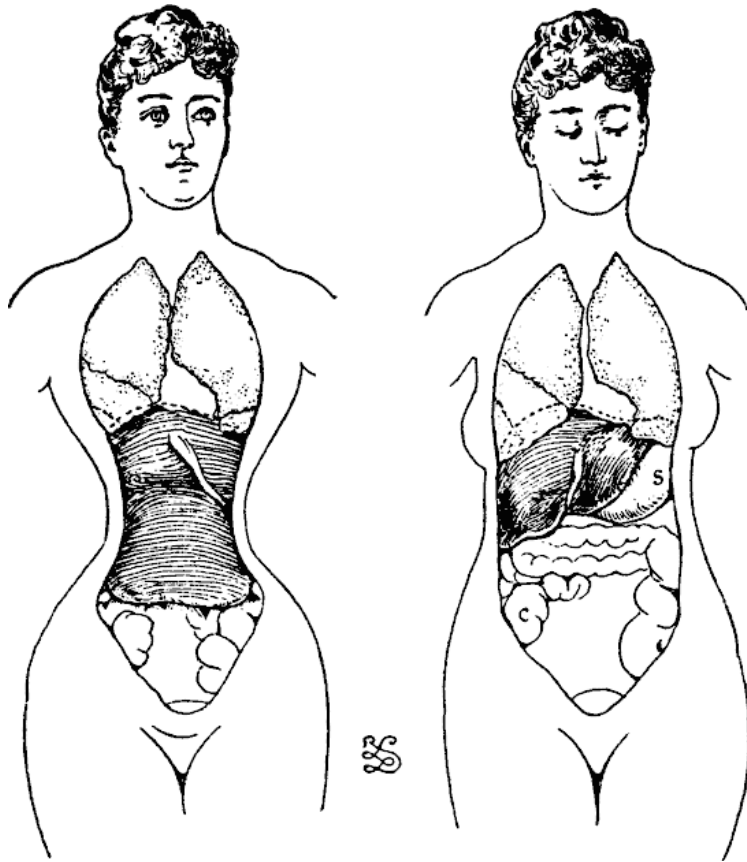


Fig. 1
Distorted corseted female form vs.
Natural female form
The Corset Project (Driscoll 2006)



Fig. 2 A Statue of Venus de Milo
by artist, Alexandros of Antioch



Fig. 3 A Statue of Venus de Medici
by artist, Cleomenes

Reform attire included trousers (for women, which was unheard of during a time when women were only wearing dresses and skirts to cover the lower halves of their bodies), reform underwear, and artistic “aesthetic” gowns.²¹ However, for the purpose of this paper I will only focus on the aesthetic gowns. Aesthetic gowns would have high empire waistlines or natural waistlines, which allowed for breathing room and greater movement than the fashionable dresses with lower waistlines that had to be worn with a corset. Aesthetic gowns would obviously be worn without a corset, petticoat, or bustle and the sleeves would be nonrestrictive and puffed. Also, according to Leonée Ormond, many aesthetic dresses featured art embroidery or smocking.²² The smocking of the dress offered much more ease and flex space than the fashionable dresses.²³ These dresses were “designed using fabrics that appeared soft and drapable and in colors that were considered unconventional, such as odd reds, amber yellows, peacock blue, and dull green.”²⁴ The fabrics suggested for these dresses were cashmere, fine wools, silks, fine camel hair, and satin.²⁵

Furthermore, these gowns were described as being house gowns, tea gowns, princess style, or “any garment, whether for daytime wear or for dinner or dance, that was designed using artistic principles and that had been selected for an individual based on these principles”.²⁶ Women would thus, wear their artistic gowns for entertaining other women for private affairs in the home, some public occasions such as: gallery openings, parties, or studio gatherings.²⁷ Various fashion designers supported the dress reform movement and would sell artistic dress styles. Some of the fashion houses which sold such garments were: Paul Poiret, Worth et Cie., Grace et Cie., Liberty’s, and Mariano Fortuny.²⁸ Women could purchase patterns as well from different companies including the Jenness-Miller Publishing Company.²⁹ Women would also have their dressmakers copy gowns rendered in the Pre-Raphaelite paintings.³⁰

Moreover, the dress reform movement spread throughout different parts of the world through word-of-mouth, promotional efforts, visualization, fashion shows, literary sources, portfolios, as well as, from the dress reformers themselves spreading their advice in lectures on tours around the world.³¹ Famous playwright, Oscar Wilde even joined in on the reform movement. He too, believed that one should use the classical principles of art in the way one dresses. Mary Haweis, Annie Jenness-Miller and her sister, Mabel Jenness were of those dress reformers who offered literary materials regarding the principles of art to dress. According to Mary Haweis, women should consider line, color, and fabric when selecting and designing clothes.³² Other ways to find sources for where to purchase, how artistic styles should look, illustrations, and other advice on health and beauty could be found in journals, magazines, advice publications, extant garments, short stories, and serialized fiction.³³ Another good source was the book *Beauty of Form and Grace of Vesture* by Steele and Adams. In their book they provided much text and illustrations so women would know “how to wear artistic dress on any body type so that the gown appeared harmonious, graceful, and flattering to any woman, regardless of body size and shape.”³⁴

Furthermore, in Germany during this time there were a number of exhibitions being held in varying cities. These exhibitions would include gowns designed by artists and fashion designers in the Art Nouveau or artistic dress style.³⁵ When speaking of one of the exhibitions, Oscar Ollendorf commented that artists were equipped to design women’s dresses because artists have knowledge of drawing female anatomy and the functions of ornament and because of their sensitivity to color.³⁶ He also mentioned that because of artists sensitivity to color and sense of awareness and fantasy have an effect on the homogenous whole [of a garment].³⁷

Historic Costume & Textiles Collection

In addition, to my fashion history research I also was able to view some actual artistic dress/dress reform garments courtesy of The Historic Costume & Textiles Collection of The Ohio State University. I chose to do this because, “writers of fashion, especially art historians, who examine fashion from the wearer’s point of view, look specifically at the actual garments”.³⁸ Additionally, by exhibiting these pieces firsthand I was able to see how people in the 1800-1900s dressed and viewed fashion as art. I was also able to discern whether or not the garments met the art characteristics and principles mentioned by the Pre-Raphaelite Brotherhood, as well as other artistic dress and dress reform groups. I viewed 7 different pieces from various designers from as early as 1886 to the more recent time period of 1965. I not only viewed artistic dress and dress reform pieces but related pieces as well including: contemporary dress, medieval dress, and op art style dress. I have explained them in detail below. I stated why I believe they are considered to be art according to past and present art properties and, the organizing principles of art. Hence, according to the Pre-Raphaelite Brotherhood and the dress reformers for a garment to be considered artistic it had to follow certain guidelines. A person should ask these questions when trying to determine whether a garment is or is not artistic: “Is the dress loose enough to permit free and graceful movement, allowing a possible suggestion of the play of muscle? Does it appear to be easy by the absence of seams stiffened by whalebones?”³⁹ And, does it display some kind of artistic element like line, color, or pattern?

In my own personal studies of art and design, I have learned that there are properties/elements of art/design as well as organizing principles of art/design. The properties of art/design are: line (real/implied), shape/form, color, and texture/pattern. The organizing principles of art/design are: movement/rhythm, balance, proportion, scale, contrast, and

emphasis. In art and design if something has more than one or all of these properties and organizing principles then it is considered to be a good design. According to my art and design classes the elements of design are the common factors that all designers and artists share in creating aesthetic compositions. Designers can then, in turn, combine those elements to evoke an emotional response from a viewer or audience. Also, designers can use the organizing principles to create unity with variety. Thus, I have examined the 7 garments to see if they displayed any of the dress reform guidelines for artistic dress and to see which properties of design and organizing principles they exhibited. In addition, I also used the same past and present art/design principles to help develop the *Survey of 21st Century Art & Fashion Students*, which will be explained fully later in this paper. The complete list of all of the garments I viewed from The Historic Costume & Textiles Collection is as follows:

1. White pleated silk dress with beads cascading down side seams designed by Mariano Fortuny, c. 1920s. (Aesthetic Dress) (see Fig. 4)
2. Orange silk crepe loose fitting gown with faux cape illusion, gathered bodice, and pleated skirt designed by Paul Poiret, c. 1922. (Artistic Dress) (see Fig. 5, 5-2)
3. Contemporary White wool dress with black line going down center of dress and 2 horizontal black lines one at the top and another at bottom of dress designed by Yves St. Laurent, c. 1965. (Contemporary, Op Art Dress) (see Fig. 6, 6-2)
4. Blue jean denim dress with embroidered trim and puffed sleeves by an Unknown Designer, c. 1886. (Aesthetic Dress) (see Fig. 7)
5. Dark green velvet Tea Gown, Medieval inspired with pleating down sides and arm sides with medieval print-stenciling down front of dress designed by Mariano Fortuny, c. 1927. (Aesthetic Dress, Medieval Style) (see Fig. 8, 8-2)
6. “Infanta” gown of white satin covered with black Chantilly lace. The underskirt features several layers of nylon tulle and silk illusion designed by Charles James, c. 1952. (Artistic Dress) (see Fig. 9)
7. Blue velvet gown with gold pleating train and medieval style sleeves and shoulders. The dress also has gold insets on the shoulders and down the front of the dress with the inside of the dress being gold by an Unknown Designer, c. 1890s. (Aesthetic Dress) (see Fig. 10)

The first garment that I will elaborate on is (see Fig. 4) the white pleated silk gown by Mariano Fortuny c. 1920s. This gown has a scooped neckline and short sleeves which end near the elbow. The length of the dress seems to extend past the ankles. The sides of the top extend down close to knee length. There are also small beads that line the hem of the top. The sleeves of the top are slit down the middle to expose a slight part of the arm and the slits are decorated with beads going down the arms. The gown is not form fitting and it is very graceful and loose. By viewing the dress one can tell that the gown exhibits the art/design properties of line, real and implied, shape/form, color and texture/pattern. The pleating of the dress makes the “real” lines. The placement of the beads on the hem and slit of the sleeves show the “implied” lines. The way the gown falls on the model gives the gown automatic shape/form. In addition, the way the light bounces off of the silk makes the dress seem to be pearlescent giving it an array of colors from white to pale blue to off white. Moreover, in the design of the dress Fortuny utilizes all of the organizing principles.

The second garment that I am focusing on is (see Fig. 5, 5-2) the deep orange silk crepe gown with faux cape illusion by Paul Poiret c. 1922. The dress has a gathered bodice and features metallic buttons going down the front. There is gold metallic lace as trim for the neckline and waist. The dress has straight long sleeves with the armhole stitched to the back drape, which adds to the cape illusion. The length of the dress is from ankle to mid calf and the skirt is pleated which adds fullness. Poiret’s gown is very loose fitting and there is no need for a corset. One can tell by the gathering of the bodice that there is no stiffness or boning. It is also apparent that there is plenty of movement available as one can see by the faux cape and full pleated skirt. Poiret creates lines with the use of pleats and gathers as well as, with his use of the row of buttons and lace trim. The faux cape of the gown creates added shape and form than if the

faux cape were absent. As for color, Poiret chose to mix gold with a dark orange for extra intensity. Poiret adds texture to this piece with the already textured lace and his fabric choice of crepe silk. Poiret, like Fortuny also displayed all of the organizing principles in his gown design.

The third garment that I looked over was (see Fig. 6, 6-2) the white wool dress with the intersecting wide black bands by Yves St. Laurent, c. 1965. This dress is a double knit wool chemise shift dress. The dress is knee length or shorter with a round neckline and no sleeves. There are two wide horizontal bands one close to the neckline and the other close to the hemline. There is also another wide black band that intersects both of the horizontal bands as it is placed vertically down the middle of the dress. The design resembles that of a Mondrian painting or another art design. This St. Laurent piece isn't very loose but it does give movement of the arms and legs. However, it is not fitted to the body either. The straight silhouette suggests that there is room to breathe and that no boning was used. Yet, the double knit wool makes the dress a bit stiff and a little heavy. These characteristics suggest that this dress might not have been up to par with the standards of the dress reformers regarding attire, beauty, and healthful living. But, in regards to elements of design it is obvious that St. Laurent utilized lines, shape, color, and texture to create a focal point for his design. St. Laurent used actual lines, the black bands to create the dress design. The form of the dress is very rigid and straight just like the black lines. St. Laurent contrasted the white with the black lines, which created emphasis, balance, and rhythm. The dress also displays pattern in that there is a cross near the neckline and by the hemline.

The fourth garment (see Fig. 7) is the blue chambray dress with embroidered white trim and puffed sleeves, c. 1886. This gown belonged to Marie Louise Bliss of Medina, Ohio. The dress's trim is a white braid and the dress came with a small bustle pad. Bliss would wear the dress to high school and it could be laundered easily for daily use.⁴⁰ The design of the gown is

very simple. The dress is all blue but for the white braid that outlines the cuffs on the sleeves and the front of the dress and behind the neck and in the back of the hemline. The puffed sleeves coincide with the style of aesthetics known and liked by the dress reformers. The middle panel of the dress features pleating and a small row of about 3 buttons near the bust area. The fullness of the sleeves and skirt allow for movement. The pleats of the dress take the place of corsets or boning. The designer of this gown exhibited line with the use of the white braid trim, pleats, and the small row of buttons. Shape is created with the full skirt and the big poofy sleeves. Further, texture is created with the pattern of the braided trim, pleats, and the blue cotton fabric.

The fifth dress (see Fig. 8, 8-2) is the dark green velvet tea gown in the medieval style made by Mariano Fortuny, c. 1927. This gown features pleated silk down the sides and the sides of the arms as well. The gown has a gold stenciling pattern down the front of the gown and on the arms. The neckline is scooped and the dress is floor length with long sleeves. The shape of the dress is very straight while the side pleating makes the skirt spread out near the bottom suggesting a loose flowing garment. The added pleating to the arms also allows for movement. There isn't a definite waist nor is any cinching used which suggests the dress is meant to be worn without a corset. The pleating and stenciling on the arms and the stencil itself then create lines. Fortuny's use of bright gold for the stencil contrasts beautifully with the dark green color of the background. Further, the stencil gives the design pattern and movement.

The sixth dress (see Fig. 9) comes from designer Charles James, c. 1952 and is entitled, "Infanta". The bodice and skirt are white satin covered in black Chantilly lace. The underskirt has layers of brown and tan nylon tulle with the illusion of silk. There is also a brown ribbon that is attached to the middle of the upper skirt while the ends of the ribbon extend down to the bottom of the underskirt. The dress has a deep scooped neckline and straps that are about an inch

or two wide. The underskirt of this dress allows for movement while the fitted bodice does not. Since the dress has straps instead of sleeves, that leaves the arms free to move how they please. Princess seams on the bodice of the gown take the place of the corset and boning which leaves less room to breathe in this area. These elements suggest that the dress reformers may not have chose this dress as an artistic one seeing that part of one's movement would be restricted. Lines are created from the tulle of the underskirt, seams and princess lines, and the ends of the ribbon. The bodice gives the dress a form fitting shape while the skirt being full gives a wider broader shape. James utilizes the tulle and lace to give the piece two differing textures from that of the satin of the ribbon.

The seventh and final piece that I examined (see Fig. 10) is the blue and gold heavy plain silk gown with the long train, c. 1890s. This gown was designed in the open robe princess style. The elaborateness of the gown implies that one would have worn it to a very formal occasion. The outer robe of the dress is a blue velvet and the inside panel is gold. The outer trim of the blue velvet robe has golden pleated insets that cascade down into the long train. The gown has long sleeves and puffy gold insets on the shoulders. The gown also has a collar with gold piping as an outline. The inside gold panel features a ruffled hemline. The robe style of this dress implies that there is much room for ease of movement. There is no definite waist or princess seams that would allow for a tighter fit. This dress showcases many artistic elements such as line, repetition, proportion, emphasis, color, texture, shape, etc. The piping and downward cascade of the pleats show real and implied lines. The colors of the gown contrast one another as one is a bright bold color and the other is darker and more subdued. Texture is also used which can be seen with the pattern of the golden silk fabric. The shape of the dress resembles something a princess would

wear since the main silhouette is straight but then it extends out into a long scooped train at the back of the gown.



Fig. 4 (1.) Fortuny gown, c. 1920s
(Aesthetic Dress)



Fig. 5 (2.) Poiret gown Front, c. 1922
(Artistic Dress)



Fig. 5-2 (2.) Poiret gown Back, c. 1922
(Aesthetic Dress)



Fig. 6 (3.) St. Laurent dress Front, c. 1965
(Contemporary, Op Art Dress)



Fig. 6-2 (3.) St. Laurent dress Back, c. 1965
(Contemporary, Op Art Dress)



Fig. 7 (4.) Designer Unknown, c. 1886
(Aesthetic Dress)
(Black & White photo, Actual Dress is Blue)



Fig. 8 (5.) Fortuny gown Front, c. 1927
(Aesthetic Dress, Medieval Style)



Fig. 8-2 (5.) Fortuny gown Back, c. 1927
(Aesthetic Dress, Medieval Style)



Fig. 9 (6.) James "Infanta" gown, c. 1952
(Artistic Dress)



Fig. 10 (7.) Designer Unknown, c. 1890s
(Aesthetic Dress)

Designers of Aesthetic/Artistic Dress

In the past, fashion designers such as Paul Poiret considered themselves to be not only fashion designers but masters of art as well. For example, Poiret saw himself as an artist and viewed fine and applied arts to be one and the same.⁴¹ In his early life Poiret had tried his hand at painting and continued to paint on and off throughout his life. When pertaining to his fashion work, Poiret would commission artists to work for him and he would also do collaborations with other artificers. Poiret even went on to found *École Martine*, a school for the Applied Arts in 1911 where he would teach. Poiret was quoted as saying, “When I put my signature on a dress, I regard myself as the Creator of a work of Art.”⁴² Likewise, when Poiret first introduced his signature label on his fashion it then, identified them as “authorized reproductions”.⁴³ “In effect, he created a new category of objects. Like Duchamp’s readymades of the same period, these dresses were at once authentic objects signed by their creator and mass-produced commodities.”⁴⁴ In this way, one may imply that like Duchamp, Poiret’s fashions were art simply because he placed his own signature designer label onto a garment. Poiret stated, “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.”⁴⁵ Poiret wanted his clients to feel as though they were in a studio instead of a fashion house when they visited. Poiret mentioned, “[Y]ou will not feel that you are in a shop but in the studio of an artist, who intends to make of your dresses a portrait and a likeness of yourself.”⁴⁶ Paul Poiret was famous for his *Directoire* gowns and his interest in Orientalism. *Directoire* gowns had high waistlines and long, straight lines. This strategy gave the effect of an elongated body that made the body more statuesque in appearance.⁴⁷

Another designer who created Artistic Dress pieces was that of Charles James. Charles James’ dresses mimic that of architecture and sculpture as their silhouettes are often large and

create various shapes. His designs would be complex in the construction yet the final result would be sensual and feminine. The outside of his dresses would be soft while on the contrary, the inside would be stiff and rigid with many layers.⁴⁸ A James dress has been reported as weighing almost 50 pounds but, James' engineering of the dress made it balanced and wearable.⁴⁹ Multiple women were willing to bear a nineteenth-century weight in order to achieve the James shape.⁵⁰ The photographer, Bill Cunningham stated that James "presented women with a shape that was not their own. You went into Charles James deformed, and you came out a Venus de Milo."⁵¹ Presently, many of his pieces are exhibited in museums.⁵² Cunningham also noted that, "James was more appreciated in the art world than the fashion world."⁵³ Additionally, famed designer Cristobal Balenciaga mentioned that James "raised haute couture from an applied art form to a pure art form."⁵⁴

In addition, to Poiret and James is designer Mariano Fortuny, who can also be associated with the Aesthetic Dress Movement. Fortuny started out as a painter growing up in France and Italy. He had many well-known artists on both sides of his family including his father, Spanish painter, Mariano Fortuny y Marsal who had a great influence on him. Fortuny would go on to become not only a painter but, etcher, sculptor, theatre director, set designer, architect, fashion and textiles designer too.⁵⁵ Fortuny, being the artist that he was believed that paintings, etchings, photographs, fabrics and clothing, all were of equal value as works of art.⁵⁶ Thus, "he was vigorously opposed to the restrictive and unnatural fashions of his time and remained aloof from the commercial world which produced them."⁵⁷ Going along with the principles of the Aesthetes he wanted to create a new style of dress, one that would be artistic, hygienic, liberate the body, and allow for movement, beauty, comfort and warmth. Fortuny succeeded in creating this new concept of dress. He even created a special pleating system which he patented.⁵⁸ In regards to

this new fashion, he states, “This invention is related to a type of garment derived from the Classical robe, but its design is so shaped and arranged that it can be worn and adjusted with ease and comfort.”⁵⁹ Here, Fortuny is referring to one of his most famous designs, the ‘Delphos robe’. These Delphos robes were made from dyed pleated silk. They were pretty simple in design and cut. The robes would hang from the shoulders loosely conforming to the body with the help of pleats. Fortuny would also add glass beads to finish the borders of the dress which would also help the dress conform to the body and weigh the dress down. These dresses could be worn as they were or with a belt at the waist or under the bust as to appear like a Directoire or Empire style dress. To go along with the Delphos robe Fortuny created the ‘Knossos scarf’. The scarf could be used in a variety of different ways and would be made of silk and printed with geometric patterns.⁶⁰ Fortuny also created Medieval/Renaissance style gowns made out of printed velvet. His velvet dresses would hang from the shoulders, be floor length, usually have a small train, and would be worn without a belt. Fortuny drew inspiration for his works from contemporary and classical Venetian paintings as well as, the Renaissance, Eastern culture, 17th-19th century European textiles, Eastern motifs, and Eastern art.⁶¹ It was only appropriate, being an artist himself, that he would be inspired by other art and his designs would exhibit artistic qualities as well. All of Fortuny’s dresses would be produced in his studio where he housed his other works of art.⁶² According to De Osma, “Fortuny invented fashion outside fashion, fashion that does not change, fashion as art.”⁶³

Contemporary Views on Fashion as Art

Moreover, I have read much literature on the topics of fashion and art and gathered substantial information that helped me with this study. I have listed the readings in numerical order and cited them in my notes and bibliography. I further noted the authors’ main points,

which coincide with my viewpoint of fashion being art. I have also listed how some of the literature helped me commence this study.

1. I read an article in which Annette Ames conducted a research project where she used long-term fashion forecasting techniques to develop an apparel design problem. She wanted to explore possible solutions for stylish women's clothing 10-20 years in the future by examining qualities of haute couture fashion. According to Ames, "many garments shown on the runway are not meant to be sold or worn, [and] has become commonplace in the industry".⁶⁴ Her design problem was to figure out "while designing, the point at which the garment crossed the line from saleable to nonsaleable could be identified".⁶⁵ By examining the nonsaleable aspect of haute couture she attempts to solve the design problem by creating a radical, not necessarily saleable runway showpiece like haute couture in which, the piece will inspire more original designs for the future for ready-to-wear clothing.

I used this article to guide me in creating my own design process and to see how Ames constructed her garment piece. Furthermore, I wanted to greater explore the characteristic of haute couture not being saleable or wearable as it relates to art. Therefore, I proposed a few questions on the subject in my survey to the fashion and art majors. The questions on this subject are as follows: "If a fashion item is not wearable do you believe the item to be art?", "If a garment is seen on the runway do you believe it to be art?", and "If a garment is made ready-to-wear, meaning mass produced, do you believe it to be art?" Ames mentioned other points in her article such as, fashion borrowing styles from other cultures, as well as cultures having their own fashions and styles. In this regard, art also borrows styles, symbols, ideas, etc. from other cultures much like different cultures have their own art styles and forms. Ames also considers, according to Finke, Ward, and Smith, how one person might perceive fashion to be one way and

another person might see fashion in a different light.⁶⁶ In my survey, I wanted to know how both the fashion and art students view and interpret fashion as being art. I wanted to know whether they both agreed that fashion is art or disagreed. I also wanted to know whether a particular group, say the fashion students, preferred that fashion was art over another, the art students or vice versa. Ultimately, I wanted to see if any of the students had an opinion on the topic (see *Survey of 21st Century Students* for results).

2. Sanda Miller explores the questions, “Is Fashion Art?”, and “What is Art?”⁶⁷ The article describes art as being an “artifact” or “a set of 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)” according to Dickie.⁶⁸ Consequently, I asked in the survey, “Do you believe something is art because of how much people appreciate the work and how much people are entertained by it?” to get a better understanding of the topic. Additionally, two of the theories discussed by Miller, the Institutional Theory of Art and the Historical Definition of Art, helped me describe what I consider to be art. Dickie expresses that the Institutional Theory of Art states, “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”.⁶⁹ This theory goes along with my survey question of, “Do you think something is art just by calling it art?” and with the belief of artist Marcel Duchamp as briefly mentioned earlier. However, the Historical definition of art means that “something is an artwork if it is intended to support some well preceded art regard”.⁷⁰ In other words, as stated by Carroll, “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”.⁷¹ Even so, the article concludes both the Institutional Theory of Art and the Historical Definition of Art to be

inconclusive.⁷²

3. Kawamura discusses many theoretical frameworks such as, the feminist theory and psychoanalytic theory. As noted by Finkelstein and Wollstonecraft, the feminist theory on fashion is that fashion creates an obsession with self and self adornment which devalues and degrades women, thus making women almost inferior intellectually.⁷³ The psychoanalytic theory, then, looks at clothing as becoming part of ones self or ones own personality. As Hurlock explains, “we are apt to think of clothes as we do of our bodies, and so to appropriate them that they become perhaps more than any of our other possessions, a part of ourselves”.⁷⁴ She also gives many definitions and uses of fashion. Kawamura believes that, “fashion is not created by a single individual but by everyone involved in the production of fashion, and thus fashion is a collective activity”.⁷⁵ Fashion can have different meanings/connotations and can change/evolve through time. She then, explores some of the other connotations that fashion can have. She states, “fashion is not visual clothing but is the invisible elements included in clothing”.⁷⁶ Equally so, art can have many different connotations and changes with time (art movements and revolutions, eras). Furthermore, she gives an account of how fashion is exhibited in art throughout history and in many different mediums of art.

4. Lars Svendsen believes “fashion” can be described as, “not just a matter of clothes, but can just as well be considered as a mechanism or an ideology that applies to almost every conceivable area of the modern world, from the late medieval period onwards”.⁷⁷ His book examines fashion in philosophical terms with, “the *concept* of fashion, various representations of fashion and claims as to what fashion can bring about, rather than its actual design.”⁷⁸ Also, Svendsen gives some insight into why fashion is, “not considered a satisfactory object of study and [why] the field has not gained the same recognition as, for example, the visual arts and

architecture”⁷⁹. Svendsen discusses how fashion is an extension of the self as well as, an expression of ones self. This idea can be translated to art because art also is the expression of the artist. Art is the medium through which artists can express their deepest thoughts, feelings, emotions, interests, likes/dislikes, morals/values, etc. This is similar to individuals expressing these same ideas through fashion.

In his book, “Fashion: a Philosophy”, Svendsen mentions the many relationships between fashion and art. He draws on history to explain how art came to be used in fashion and vice versa. He also mentions many fashion designers who were art patrons and who have collaborated with well-known artists on projects. He points out many pros and cons as to fashion as being art. The book tries to answer the question: “Is fashion art?” He offers many viewpoints on the topic and would rather have people reflect on the questions: “Is this art?”, “To what extent is it *good* or *relevant* art?”, and “To what extent is fashion, seen as art, good art?”. I have required the participants of my survey to do the same by showing them a picture of a fashion garment or artwork and then proceeded to ask them, “Is this art?”. He then goes on to point out how some fashion shows have become spectacles of entertainment. This concept is especially exhibited through haute couture clothing in that most haute couture is, “unprofitable if understood as the production of clothing for sale, but as an advertising strategy it is far more profitable.”⁸⁰ With this aspect in mind, fashion shows have become more extravagant and even themed. The book gives an example of designer Alexander McQueen’s collections *Highland Rape* (see Fig. 11) and *Eclect Dissect* (Summer 1997) (see Fig. 12). In *Eclect Dissect* McQueen has the main character, a surgeon, collect exotic objects and women to dissect and put back together in his lab.⁸¹



Fig. 11
Piece from Alexander McQueen's
Highland Rape



Fig. 12
Piece from Alexander McQueen's
Eclect Dissect

The book mentions Thierry Mugler’s Autumn/Winter-1984/1985 collection. In this collection he, “wanted to recreate the virgin birth on a catwalk full of nuns and cherubs, with the finale marked by a model descending from heaven in a cloud of smoke and cascades of pink confetti.”⁸² In addition, Svendsen talks about how designer John Galiano took a football stadium and transformed it into a fairytale forest and how Dario Argento directed a fashion show for Trussardi in 1986 in which the models were apparently murdered with a knife and dragged off the stage. Each one of those fashion shows previously mentioned could fall under the category of “Performance Art” because it is being addressed to an audience for a reaction much like a play would be performed at a theater, and the people are paying to get an experience or to ultimately be entertained.

5. Cher Krause Knight tries to determine what can be deemed as “public art” and tries to define “public art”. For instance, he describes public art in many ways such as: monuments, memorials, amenities, entire parks, agoras, and pilgrimages. Knight describes where one might find public art and who makes the art available to the public at large. When reading this book one might think of fashion as being public art. According to Bach, “in the glossary of *New-Land-Marks* public art is defined as ‘art placed in public places and spaces’ and those spaces as ‘open to everyone to use and enjoy’ ”.⁸³ The spaces and places in public where fashion can be viewed and enjoyed are numerous like, on the streets, in the clothing stores, malls, fashion shows, and even in some museums. “These spaces can cultivate highly experiential relationships with visitors predicated on participatory interaction, not passive viewship” meaning that these spaces create a special experience for the viewer.⁸⁴ However, as mentioned by Knight all of the “art” or in my case “fashion as art” “produced at these venues might not be of the greatest aesthetic or intellectual caliber, but as Marcel Duchamp proclaimed, ‘art may be bad, good or indifferent, but

whatever adjective is used, we must call it art, and bad art is still art in the same way that a bad emotion is still an emotion' ”.⁸⁵

Additionally, this book describes public art as a spectacle. A spectacle is “enchanting, seductive, engaging, memorable, invigorating, sensual, provocative, and powerful”.⁸⁶ In my study a fashion show can be deemed a spectacle as; “spectacles can take up permanent residence in our memories”.⁸⁷ For example, I attended my first fashion show in 2007, the Ebony Fashion Fair at the Riffe Center in Columbus, Ohio and it was a very stimulating experience not only because of the beautiful clothes being modeled but also, because of the use of sound, music, lights, the host's commentary, and choreography making the show an unforgettable spectacle. “Spectacles stir emotion and spark debate, as does the best of public art”.⁸⁸

6. Bender and Blocker discussed and critiqued the many theories of art such as: Formalism, Voluntarism, Emotionalism, Intellectualism, Intuitionism, Institutional, Organicist, etc. These theories seek to define art and all the properties of art. The Intuitionist Theory of Art in accordance with Weitz states that “art is really a first stage of knowledge in which certain human beings (artists) bring their images and intuitions into lyrical clarification or expression.”⁸⁹ Also as mentioned by Weitz, the Organicist theory says that art is “really a class of organic wholes consisting of distinguishable albeit inseparable, elements in their casually efficacious relations which are presented in some sensuous medium.”⁹⁰ Voluntarism, as stated by Weitz says that “art is essentially three things: embodiment of wishes and desires imaginatively satisfied, language, which characterizes the public medium or art, and harmony, which unifies the language with the layers of imaginative projections.”⁹¹ The Institutional Theory of Art as mentioned by Blizek states: “A work of art in the classificatory sense is (1) an artifact (2) upon which some person or persons acting on behalf of a certain social institution (the artworld) has conferred the status of

candidate for appreciation.”⁹²

Furthermore, Bender and Blocker try to answer the question: “What is a work of art?” They go on to list several definitions all of which have come about through a specific theory of art. Ordinarily, in accordance with Osborne, people are content to “accept as works of art the objects to which we are exposed in museums and galleries and artists’ studios and we ask ourselves rather how good they are of their kind.”⁹³ In a broader sense the Institutional theory of art by Osborne says, “a work of art is an artifact, i.e., a man-made device, which is differentiated from other things that men make by the function it serves, or is intended or thought to serve among men in a social environment. Therefore the decision [regarding] which artifacts are properly to be called works of art and which are not must depend on [mans] reactions to them.”⁹⁴ Moreover, Harold Osborne concludes that “a work of art is an artifact which, whatever else it does, is capable of stimulating such self-rewarding awareness and sustaining perception at higher than the ordinary levels of intensity and fullness.”⁹⁵

7. In addition, Nancy Troy explains the relationship between fashion and art by “not settling for a narrow definition of the relationship between art and fashion in terms of garments designed by artists or clothing that qualifies as art”.⁹⁶ Troy seeks to explore the practices of Paul Poiret, examine the role of fine art played in the realm of fashion as well as, explore haute couture fashions of the early twentieth century. Troy exhibits the relationship between fashion and art by stating, “like fashion, fine art in the modern period requires an audience, a discourse, a profile in the public sphere”.⁹⁷

Like art, fashion:

“Requires a discursive frame. It cannot be separated from the public arena in which it circulates, not only because clothing is a crucial component of the public display of self, but also because clothing design interacts with the complex marketing mechanisms of the consumer economy in direct and explicit ways. Fashion is, ... also fundamentally commercial and it therefore reveals especially clearly the discourses that linked the arts to commerce in the early twentieth century.”⁹⁸

8. In reading Benedetto Croce's article, "What is Art?" he gives his definitions/explanations, and an example of what he believes "art" to be. Croce believes art is vision or intuition. As Croce describes, "the artist produces an image or picture. The person who enjoys art turns his eyes in the direction which the artist has pointed out to him, peers through the hole which has been opened for him, and reproduced in himself the artists' image."⁹⁹ Croce uses words like: contemplation, imagination, fancy, invention, and representation to further illustrate "art".¹⁰⁰

Additionally, Clive Bell in his article, "The Aesthetic Experience" wishes to explore the one quality art has that other things do not have and also wishes to define what art is. Bell discusses:

"the starting point for all systems of aesthetics must be the personal experience of a peculiar emotion. The objects that provoke this emotion we call works of art...every work produces a different emotion. But all these emotions are recognizably the same in kind...there is a particular kind of visual art, by pictures, sculptures, buildings, pots, carvings, textiles, &c., &c.,... This emotion is called the aesthetic emotion."¹⁰¹

Furthermore, Bell states that "significant form" is the bond that ties all forms of visual art together. He describes, "in each, lines and colours combined in a particular way, certain forms and relations of forms, stir our aesthetic emotions."¹⁰² In turn, fashion has a particular form of its own called, the silhouette. The silhouette is the outline of the garment as it fits to the body. A silhouette can be altered or enhanced by different lines the designer chooses to put into the fashion design. Therefore, fashion exhibits the "significant form" quality of visual art.

9. Melissa Leventon answers the question, "What is wearable art?". She describes artwear as, "an art of materials and processes whose creators are passionate about making art with textiles. Many of them have formal training in conventional fine and decorative arts and they have usually approached their work as artists, not as fashion designers".¹⁰³ According to Leventon, these creators of artwear think of themselves as artists and not designers. They give

their works titles and subjects, insisting that their work, while functional, could also be non-functional. They redefined the creation of clothing as art and not fashion.

Even though, those artists mentioned by Leventon believe that their work is not fashion, I believe their work still exists as fashion, just fashion that has broken the barrier to become art. This “art” fashion pushes the boundaries between what we deem as ordinary runway fashion and art because it is often showcased in galleries and museums, not a runway.

Artwear appears to be a higher form of fashion that has the same cachet as haute couture. Artwear can be seen as haute couture because haute couture as artwear can be both functional and non-functional. Haute couture is one-of-a-kind, was originally tailored to one person and not mass produced, and is extremely unique. Artwear can also exist as fashion because fashions are mostly created by the use of textiles to create clothing that either fits onto a body to be worn, yet artwear can also be a non-wearable textile product meant to hang on a wall or from a ceiling like art.

10. According to Gersten, “art is a major form of communication in fashion. In fact, it is inconceivable that fashion could function without it”.¹⁰⁴ As Gersten states, “the fashion designer communicates through a sketch...the technique and style is purely individual and based on the designer’s background, taste level, subconscious, perception...The important point to remember is the purpose or goal of the creative designer sketch-to communicate an idea or concept visually”.¹⁰⁵

11. Stipelman also defines “fashion art”, tells how artists develop, explains line quality, and gives a list of art supplies and equipment one might need when creating a fashion sketch.

For my project I created a series of drawings which Stipelman calls “*croquis*”. *Croquis* is the French word for a small, rough sketch.”¹⁰⁶ Stipelman describes [the *croquis*] the fashion

sketch design process. Stipelman's first step starts with the croquis,

“they lack specific detail, but still show the proportions and silhouettes of the clothing with a sense of style and flare. The next stages include more detailed artwork that begins to focus on fabrication and details. The final stage is a finished piece of art-with all the elements of detail, fabrication, proportion, and accessories-as if the clothes were on the runway or in a magazine.”¹⁰⁷

12. Townsend explores fashion's use of art and art's use of fashion and how they exist in relation to each other. His text gives many examples of fashion designers who have used various aspects of art to carry out their fashion visions. He states,

“Fashion is, within one set of traditional assumptions about culture, largely worn by women and designed by effeminate men. Fashion is crafted from subaltern materials by demeaned, inferior processes such as stitching and sewing. Whereas art, imagined as made with nobler materials, is the pure expression of an individual will in which the hand-and it's usually a male hand-gracefully and immediately answers thought”.¹⁰⁸

Townsend also believes, “art is understood to transcend the ephemeral gratification of fashion and offer instead sustained and weighty mediations on eternal verities”.¹⁰⁹ He also states, that “to admit fashion as equivalent [to art] is to endanger the discourse by which art established its cultural superiority. It is also to risk the admission that art is perhaps, less morally valuable, less innately significant, than our traditional ideologies of culture might wish it to be and, equally rather more inclined towards dangerous, excessive and ‘feminine’ pleasures”.¹¹⁰

I disagree with Townsend's assessment of fashion and art and believe that fashion can be an equivalent to art. For instance, if a fashion design had more of a connotation and concept attached, or if it caused the wearer as well as the viewer to contemplate on the designers' intended meaning of the piece, fashion could be on a more level field with art. For instance, if famous artworks, such as the Mona Lisa, Andy Warhol's soup cans, the works of Leonardo Da Vinci, or that of Salvador Dali were printed onto a garment or incorporated into a fashion design, would that change the meaning of the original piece of art? Would the piece still be defined as Pop Art or Fine Art? Or would the original meaning stay the same?

13. Hollander examines how clothing is portrayed in artworks and how the clothing within the

art is connected to clothing in real life. Historians use many art images in, paintings and photographs to determine how people dressed in a specific time period. Without these art images it would be a lot harder for historians to know what people of certain time periods wore without having the actual garment. Additionally, fashion has many characteristics, one of which is as a functional artifact “similar to a house, a car, or a teapot, something extruded onto the surface of a complex cultural organism and expressing its prevailing taste and attitudes.”¹¹¹ However, Hollander views this quality of fashion as not being linked to art, but rather to fashion's other characteristics as a visual aesthetic form where “its shape, texture, and decoration might be analyzed in terms of abstract formal quality, symbolic content, and technical genesis.”¹¹²

14. Doswald tackles the relationship between fashion and art and describes a few artists and designers who crossed over into the other genre. For example, “artists and other figures in the art world such as Andy Warhol and Joseph Beuys who not only informed theoretic trends but also set fashion trends with their charismatic looks-Beuys with his fishing jacket, and hat, Warhol with his wig and glasses-made the link between the fashionable and the artistic both socially acceptable and worthy of collecting.”¹¹³

15. Alice Mackrell showcases fashion’s influence on art and art's influence on fashion by fashions being inspired by famous paintings and clothing in paintings having a more realistic drape. Many fashions are showcased in various art forms such as: sculpture, paintings, photographs, etc. that even span as far back in history to the Renaissance period. “Artists of the stature of Jacopo Bellini, Antonio del Pollaiuolo and above all Antonio Pisanello, were not only depicting fashions in their paintings but also creating costume models and designing textile patterns and embroidery.”¹¹⁴ This fact links artists directly to fashion because the artists were creating fashion as artists and incorporating fashions into their art.

16. Stern wishes to define “fashion” and compare it to art theory and aesthetics. He does not simply want to define fashion as, “any type of change in dress style” but wants to look at all aspects of fashion, which is why he uses the ideologies of Gilles Lipovetsky.¹¹⁵ Lipovetsky believes: “Fashion as we understand it today emerged during the later half of the nineteenth century. This ‘one hundred years’ fashion is described by Lipovetsky as ‘more than a fashion, it is a metaphor for the advent of modern, bureaucratic societies.’”¹¹⁶ Lipovetsky also sees it as: “one of the signals that announce ‘the end of the traditional world’”.¹¹⁷ Out of Lipovetsky’s interpretation Stern concludes:

“fashion, therefore, is not merely a kind of change in dress style: it is a particular type of change indissolubly linked to modernity and the pursuit of the New. In this light fashion appears to be not just a consequence of capitalism but one of the factors that contributed to its rise.”¹¹⁸

In this sense both Lipovetsky and Stern view fashion as having a lot of power, power great enough to change the world like art and also change how people view things. For example, today a lot of people are concerned with global warming. In an effort to help stop this process, a few design companies have started to use only organic fibers and fabrics as well as, recyclable materials to create their garments and they have started to recycle their chemical waste. Moreover, “we must greatly expand our conception of Fashion as the major force for shaping the forms of contemporary social experience” and accept fashion into the world of art.¹¹⁹

Current Designers as Artists/Artists as Designers

Further, fashion designers such as: Hussein Chalayan, Alexander McQueen, and Issey Miyake all consider their work to be art. Fashion designer Hussein Chalayan states:

“I could have always studied art... I mean, I was encouraged to study art in my foundation and I have that way of thinking... I studied fashion, but we mixed with other departments...Saint Martin’s then was an art school and fashion happened to be part of that. Now the art school and the fashion school are separate. I think we were lucky that we were the last of a generation to experience that. I really always felt that I went to an art school.”¹²⁰

Hussein Chalayan’s work is very reminiscent of artwork, architecture, and sculpture. In this regard, his work reminds me of Charles James in that his pieces have a structured sculptural quality like James’. Chalayan uses many artistic elements in his designs as well as, his fashion show presentations. He has used technology, music, film, animation, graphics, architecture, and photography to further convey his ideas through fashion to his audience. Kees van Twist mentions, “[Chalayan] does not limit himself to a single field, but moves from fashion to film, from conceptual art to commerce, working independently under his own label.”¹²¹ His work has been sought after by art curators and has been featured in many international art exhibitions.¹²² Chalayan likes to challenge the constraints of fashion and engage his audience conceptually. He explains, “My work is not limited to clothes alone-it has this potential to engage with other aesthetic and bigger concepts.”¹²³ As Ted Polhemus mentions, “Chalayan presents us with intriguing rituals which are best described as performance art: furniture becomes clothing, balloons and a beautiful trampoline help a model to reach for the divine, a coffinboat is pushed out, everything morphs into everything else, life jackets are provided the band plays on.”¹²⁴ In Chalayan’s 1998 Spring/Summer collection *Between*, he presents several models in all black Muslim attire. The models garments vary in length and the models are not wearing any undergarments. The models veils start out calf length and gradually get shorter until the last model has nothing on except for a small piece of cloth covering her face. Chalayan states, “That

part of the collection was about defining your cultural environment with your clothes.”¹²⁵ Presentations like these do suggest, like Polhemus stated, that Chalayan’s work is nothing short of performance and conceptual art. Similar to that of an artist, Chalayan even goes so far as to provide a philosophical/anthropological text with the washing instructions on his clothing labels.¹²⁶



Fig. 13
Piece from Hussein Chalayan’s
Between

Another designer whose work and fashion shows can be seen as performance/conceptual art is that of Alexander McQueen. McQueen’s designs are very intricately detailed. He often comes under much scrutiny for his concepts. As briefly mentioned earlier, in his *Highland Rape* Autumn/Winter (1995) collection, he featured battered looking models in ripped clothing. McQueen was trying to reference on the rape of the Scottish Highlands at the hands of the British (see Fig. 11). McQueen states, “Everything I’ve done was for the purpose of making

women look stronger.”¹²⁷ McQueen utilizes various materials to create this powerful ambiance for women. His designs evoke this power but still have a feminine flair to them. The more powerful materials used are leather, metal, chains, silver coins, shells, etc. His more feminine materials include ostrich feathers, suede, lace, embroidery, crystals, and silk. He intertwines all of these materials to create vivid imagery and fantasy.

In addition, designer Issey Miyake likes to push the boundaries of what fashion can actually be. Miyake is also a conceptual designer. He likes to think outside the box and he is very open in his design process. He wants people to take notice, challenge, and be curious about what he creates. He states, “If all I hear is ‘How lovely, how splendid’, I’m off thinking I’ve failed. But if I hear, ‘What’s this?’ I figure I’m on the right track.”¹²⁸ Miyake incorporates numerous artistic elements into his designs. He uses a range of different media to create his pieces such as: wood, fibres, Indonesian batiks, synthetic material, and Japanese oiled paper (*abura gami*).¹²⁹ Miyake believes, “There are no boundaries for what can be fabric, for what clothes can be made from. Anything can be clothing”.¹³⁰ Furthermore, he has collaborated with various artists- painters, dancers, photographers, designers, and architects.¹³¹ He has had his work displayed in museums as exhibitions and in magazines such as, *Artforum*. Holborn states:

“He is regarded by many as an artist and his work has been displayed in the controlled setting of the museum installation, yet the work is only completed when his clothes are in motion, vitalized by the human body. He draws inspiration from sculpture, dance, theater and a view of the human figure”.¹³²

Issey Miyake understands how fashion can transcend the designer’s idea to become the wearer’s own creation, which is the goal of any art form. The wearer then becomes the artist. In art one draws inspiration from something or someone and builds upon it to create something brand new, something that has never been done before.

There are even a few artists like Andy Warhol as stated before, who transcended into the fashion world and began designing clothes. After he achieved some acclaim as a pop artist,

Warhol began to design clothing based on his own pop artwork. For instance, the “Fragile” dress (1963), “Brillo Box” dress (1964), “S&H Green Stamps” blouse (1965), and the “Campbell’s Soup Can” t-shirt (1980).¹³³

Summary & Analysis of Historical and Contemporary Writings

I have offered a historical context and shown different contemporary views on fashion as art. History shows how things were done in the past and how people thought. History also tells us that certain topics and viewpoints are shared and are revisited in the future. Just as today, fashion designers like Issey Miyake, Alexander McQueen, and Hussein Chalayan believe fashion to be art, so did people of the past. Fashion designers and artists are always looking at history for inspiration. In fashion, past styles seem to make reappearances every decade or so. For example, the bellbottoms and platform shoes that my parents wore in the 1970s came back into style when I was a tween in the 1990s. Correspondingly, in art for example, as aforementioned, the Pre-Raphaelite Brotherhood painters looked in history to the classical Greek era of art sculpture to create the dress for the subjects in their paintings.

Much of the dress in the 1800s was very restrictive and did not allow for much movement of the body. Hence, people sought to change this type of dress and looked towards art principles to solve the problem. The dress reformers thought anything that distorted the natural human form and restricted movement to be unattractive and unhealthy. Thus, a new form of dress was created, Aesthetic/Artistic Dress. Aesthetic dress included clothing that showed off the natural human silhouette, allowed for movement and had high or natural waistlines. People involved in the dress reform movement looked to the Greek sculptures of Venus de Milo and Venus de Medici as guidelines of how their dress should look. Accordingly, the dress reform movement spread throughout the world and shaped how we dress today. For instance, most women today do

not wear corsets for daily wear as women did in the 1800s.

Moreover, I examined some garments in The Ohio State University's Historic Costume & Textiles Collection. By doing this I was able to see actual garments from the Dress Reform and Artistic Dress periods. I was also able to examine the pieces to see what properties of art and organizing principles of art the pieces displayed. Examining the pieces for the organizing principles and properties of art allowed me to show that fashion does exhibit many art characteristics. As a result, fashion should be recognized as an art form.

There are many designers of the past such as, Paul Poiret, Charles James, and Mariano Fortuny who viewed fashion to be art and were artists themselves. Poiret created many paintings and was a collector of art. He also even founded his own art school, École Martine. Charles James' work has been compared to that of sculpture. So as sculpture, his work has been showcased in museums and galleries. Additionally, Fortuny like Poiret was a painter. Fortuny also collected artwork and he would design his own textile patterns. Ultimately, these designers' works can be regarded as art because like in the pieces I viewed in the Costume Collection their designs have artistic elements as well.

As people perceive things differently, I wanted to view others opinions on fashion as art. Therefore, I viewed contemporary authors and I conducted my survey. I listed the writer's own definitions of fashion and art to get a broader sense of the subjects as words can have more than one connotation. Corresponding with the Institutional Theory of Art, fashion can be art simply because I say it is so. Then, by using the Historical definition of art, fashion is art because fashion artifacts such as, the garments in the Historic Costume and Textiles Collection have been shown in exhibitions and for research. Art is often referred to as an expressive medium where an artist can explore his own feelings and convey them to the world. Fashion can be viewed as such

too in accordance to the psychoanalytic theory. The clothes become an expression of the self. Both fashion and art have multiple connotations and evolve over time. Since people view these topics differently and have their own definitions of fashion and art, taking from Lars Svendson I asked the question, “Is this art?” in my survey.

Svendson points out how fashion can be viewed as being a spectacle. Fashion shows have become facets of entertainment. Throughout the years fashion shows have become more extravagant with themes, concepts, elaborate stage designs and garment designs, and it is all set to music. For example, millions of people tune in each year to view the Victoria’s Secret Fashion Show. The show usually is set up in different acts or by brand styles. Each brand style will have a design theme such as, ethnic themed or aquatic themed. These spectacular fashion shows can thus fall into the category of performance art. Performance art or public art is art performed or placed in public spaces in which an audience can view and enjoy. Fashion shows are conducted in public and are widely viewed by audiences. Overall, fashion shows can stir emotion and spark debate and are “enchanting, seductive, engaging, memorable, invigorating, sensual, provocative, and powerful.”¹³⁴ For instance, Alexander McQueen’s, *Highland Rape* and *Elect Dissect* were just that, as previously described.

The Intuitionist Theory says fashion can be art because the designer used his intuition and creativity to bring his expression of a design into existence by first, use of images (fashion sketches). The Organicist Theory brings fashion into the art realm by fashion using different elements (mixed media-fabrics, trims, findings) to create a whole. Fashion is art in Voluntarism because the designer uses his imagination to create his desire, uses language to characterize the piece, and uses harmony in the piece, which unifies his imaginative idea into reality. Fashion can also be art as stated by the Institutional Theory of art if the piece is an artifact and if a social

institution deems the piece to be a candidate for appreciation. As expressed by Osbourne, people are content to accept things as works of art if they are showcased in a museum, gallery or artists' studio. However, art can be shown in places other than those mentioned. By Osbourne's definition of the Institutional Theory, art is an artifact or man-made object that is differentiated from other things by its function or intended use and is deemed art depending on peoples' reactions to it. Therefore, fashion can be art based on this theory.

Art requires an audience as stated by Troy and fashion has an audience. Fashion's audiences are the consumers who purchase it, the viewers of the fashion shows, media, other designers, and the fans of designers. As an artist creates imagery for an audience so does a fashion designer. The fashion designer contemplates a design idea then uses his imagination to invent, represent, and illustrate his design. In this way, fashion is the vision of the designer. Bell discusses that art provokes emotion. Fashion also provokes an emotion. For instance, one can recall the particular emotion one had when first seeing a certain dress or pair of shoes in a store window.

I am inclined to think of fashion as being artwear or wearable art. However, according to Leventon, artwear is not considered to be fashion by its creators. Leventon says the artwear artists give their works subjects and titles. The creators of artwear also view their work as being both functional and nonfunctional. Yet, if the artwear artists believe their work is art because they used subjects and titles for their work then, fashion can be viewed as art too. Fashion, as stated earlier, can have subjects, themes, and titles. Hussein Chalayan's collections carry names such as, *Afterwords*, *Between*, *Echoform*, *Kinship Journeys*, *Mapreading*, and *Ambimorphous* and have concepts attached to those collections. Fashion can also be functional as in ready-to-wear and non-functional as in haute couture.

Fashion showcases a form of drawing which is called, the fashion sketch or croquis. Through this sketch/drawing the designer can communicate his ideas visually. Drawings are readily recognized in the art world as being art. Therefore, fashion has displayed another characteristic of art. Thus, fashion has many characteristics. Fashion displays qualities of being a functional artifact as well as, a visual aesthetic. Both of those qualities can link fashion and art together. As previously discussed, fashion can serve as a functional artifact as stated in the Historical view of art, when old garments are displayed and used as the ones housed in the Historic Costume & Textiles Collection. Furthermore, fashion acts as a visual aesthetic when it displays the organizing principles and properties of art. By reviewing history one can see that fashion has been exhibited in multiple art forms such as, painting, drawing, sculpture, and photography. This fact further links fashion to art.

Survey of 21st Century Students

I conducted a survey with Fashion & Retail Studies and Art students attending The Ohio State University within the Education & Human Ecology College as well as, the Art College to see what their perspectives are on fashion as art/art as fashion. I chose to focus on Fashion & Retail Studies and Art students because they would know most about this topic and I thought it would be interesting to hear their perspectives on the subject to help validate my argument that fashion is indeed art. The survey is an online survey in which participants have been asked to answer 46 questions in Short Answer, Yes or No, and Check All that Apply format. The survey took about 30 minutes to complete. All information that individuals provided was confidential upon their willingness to allow their responses to be used in this research study paper. However, no participants' names were used in collecting information.

I collected a sample of 52 student responses. This sample size gave me a variety of

opinions and qualifications as to whether fashion is art and what makes fashion art. I collected survey responses by sending out survey invitations via email to the fashion and art students' listserv within the Fashion & Retail Studies and Art departments at Ohio State. Once subjects accepted the survey invitation, their email addresses were not tracked which assured the subjects' confidentiality. The subjects' participation in the survey only lasted until they finished completing the survey.

Students' participation in the survey was completely voluntary. If students declined to participate there was no penalty or loss of benefits. The participant was allowed to withdraw at anytime. Additionally, if an individual decided to stop filling out the survey or skipped any questions at anytime there was no penalty or loss of benefits. However, full participation was strongly encouraged. Furthermore, participants were also encouraged to wherever possible add their comments as, my study focuses more on qualitative information rather than quantitative information. By reading my terms and conditions as well as, filling out the online survey individuals gave their consent to participate in this study. Students were not allowed to start filling out the survey until they agreed to the terms of the survey.

There may have been some risks and benefits to participating in the study. A potential risk was that the survey was conducted online. However, no personal information was required in order to take the survey other than answering the question, "What is your major?" There may have also been benefits involved with participating in this study. As previously mentioned, individuals who participated in this study may have started to think outside the box and change their definitions of both fashion and art. These individuals may have started to see fashion and art in new and exciting ways. Also, these individuals may have wanted to explore further areas of study within their own fields of art or fashion, or if an art student wanted to explore areas of

fashion and a fashion student wanted to explore areas of art. Moreover, this study may help the Fashion & Retail Studies Department within the College of Education & Human Ecology add more Art classes as requirements to their current curriculum.

Also, I have collected the results of the survey online. I was able to read and compare each participant's answers individually and collectively to determine whether fashion students, art students, or both believed fashion to be art. Once I collected and analyzed all of my results I deleted the survey from the online site as well as, all of the survey responses and email addresses.

My initial hypothesis was that more fashion students than art students would perceive fashion to be art. I believed this to be true because, fashion students probably observe fashion more readily on a daily basis whether haute couture or ready to wear. So, it would be natural for the fashion students to view fashion as being art or a form of art. Furthermore, art students may not be knowledgeable about fashion, haven't created any fashion pieces, or be aware of all of the different fashion styles and trends other than the ones they see or wear regularly. Also, art students are probably used to mostly viewing art in museums, galleries, or public places (parks, buildings, billboards) and they might not be exposed to a lot of fashion shows or museum exhibits where fashion is being displayed. Therefore, art students may not view fashion as art nor as an art form.

The survey is divided into different sections. The first section deals with the short answer questions (#3-7, see Appendix for Survey questions). Here I wanted to find out the students own personal definitions of fashion and art. I also wanted to find out what they believed were some qualities that make fashion fashion and art art. The second section has the Yes or No questions (#8-29, see Appendix). Here I wanted to know what their initial perception of fashion being art

was. I also wanted to challenge their preconceived ideas of fashion and broaden their connotations of fashion. On many of the questions I gave the students instances and picture examples. The third section (#30-43, see Appendix) gives a picture example and asks, “Is this ‘art’?” and the answers were to be given in “Check all that Apply” format. I provided the participants with a variety of picture examples from ready-to-wear, haute couture, and fashions that were displayed in museum exhibitions. I used designs from designers I have mentioned in this study the historic designer, Charles James and more current contemporary designers Issey Miyake, Alexander McQueen, and Hussein Chalayan. I put in pictures of my design pieces from the experiment as well. The answer choices provided were: yes you believe this is art based on specific art/design properties and organizing principles, yes because it has artistic qualities, yes because it is enjoyable to view, yes because it is being displayed in a museum or, no because it is being shown on a runway, no it is being displayed in a department store, no it is made of fabric, no because it has a functional quality, or no because this piece is personal adornment. Questions 44 and 45 are in Yes or No format. Question 44 asks, “After taking this survey has your view of fashion changed?”. While question 45 revisits the question of, “Is Fashion, Art?”. I re-ask this question to see if a person’s perception of fashion has changed since first asked this question in the beginning of the survey (question 8).

As I have stated, I used the criteria from my Historic Costume analysis to help me create the survey questions. I included pictures of fashion garments and asked the students to look for the artistic design organizing principles and properties of design so they would be able to conduct the same type of analysis I used with the Historic Costume Collection. By asking the students to specifically look for the organizing principles and properties of design in each garment they are forced to make a greater connection between fashion and art and to think

outside the box. I wanted the students to think about the garment in detail more than they would normally and use the properties and principles to clearly determine whether or not they believed a garment was art.

Results

I was able to collect a larger number of responses than anticipated. This shows that there was much initial interest in the topic of “fashion as art/art as fashion” and in taking the survey. I received 98 survey responses however, only 52 of the 98 completed the survey. Out of the 52 only 16 responses were from Art majors and the other 36 came from Fashion majors. For the short answer portion I have chosen a few responses that I believed to be thought provoking from both fashion and art students. Question number 3 asks, “In your own words, what is fashion? What can be fashion?”. Some given definitions by the fashion students are as follows: “fashion is the current trend or style as reflected in clothing, makeup, jewelry, accessories and hair and is influenced by art, music, current local and world events or the social conscience”; “fashion is the art in which one expresses themselves with a garment of clothing”. Another fashion student states:

“I believe fashion is anything that anyone finds beautiful. Mostly it is found on the body, but it is not limited to apparel. Fashion encompasses someone’s entire appearance from hairstyle and color, to tattoos and piercings. No one can say something isn’t fashion; it is very subjective.”

One other fashion student comments, “Fashion is how different designs are displayed through materials and such on people. It can be colors, textures, visual patterns and other artistic combinations that come together to create one finished product.” The art students defined fashion as: “a way to express yourself through physical appearance, can consist of clothes, shoes, hair, makeup and basically any other physical addition or alteration to the human form”; “a style of your own that defines you”. One art student states, “Fashion is the popular opinion regarding attitudes toward clothing and make-up anything else related to the controllable aspects of a

person's physical appearance. Anything wearable could be a part of fashion." Another art student explains,

"Fashion is an appearance put forth by individuals' or a group of people that often changes with words like 'in' and 'out' over time. It is different aspects of ones appearance from head to toe but is not limited to just fabric but can extend to hairstyles, fingernail design, and even the car one drives. Fashion is often used as a form of expression for the wearer to say something without words to those who will look upon them."

I define fashion as, an article whether a garment, piece of cloth, accessory, etc. that has been imagined or designed by someone as an outlet to express themselves or their personalities through dress.

Question 4 asks, "In your own words, what is art? What kinds of things can qualify to be art?" Here an art student defines art as, "the expression of an idea through a medium. Almost anything can qualify as art: drawings, paintings, prints, sculptures, performances, digitally manipulated images, moving images..." Furthermore, "Art is the visual representation of human thoughts, emotions and ideas. Art can mostly be anything, it can be constructed strictly for the purpose of creating art, such as a painting or a sculpture, or it can be the appreciation of every day things as art" as expressed by one art participant. Art is also seen as "an expression of ideas through different medias; as long as the artist has an explanation, anything can be seen as art" as stated by another art student. In addition, yet another art major stated,

"I believe that art is another form of expressing yourself or bringing forth an issue or a reinvented idea or thought like fashion is. However, art isn't done so much with what you wear, although it can be (to me, both are very similar and can blur lines). I don't believe just anything can be art; I think it must be something you have made or at least devised in some way or another to get your point across if there is one."

The fashion students had some very similar definitions of art. One fashion student believes, "Art is a visual, tangible article that an artist creates to communicate a concept or idea. Anything that can be seen can qualify as art if the artist intended it as so." The fashion students also expressed art as being: "the construction of shapes, colors, materials, to recreate images or create new images appealing to the eye; creative expression, anything outside the logical fields (i.e., science

and math related fields; a form of expression, using absolutely anything as a medium, can span from a picture, architecture, tattoo, or even a simple word anything!” Moreover, one fashion student stated, “Art is what anyone wants it to be. It is not definable though for me it is a creative work that took thought and time and that meant something or expressed something for the artists. A child’s 5th grade art project can qualify as art, and also architecture, painting, sculpture, photography, food, clothes, hair, and much more.” I believe art is to convey some meaning or purpose by using various materials (paint, fabric, beads, film, clay,...) and artistic elements and has an appeal to one or more of the 5 senses.

For question 5, I asked participants, “In your opinion, is Fashion, Art? Why or why not?” .

One fashion student stated,

“Not all fashion is art. Some fashion is utilitarian or manufactured as a business, but there is an art to combining even those utilitarian fashion objects to express something greater. Fashion that is designed for interest or beauty rather than simple use is art. Designers use a creative process to create fashion objects and the end result is something expressive that people wear for the message it conveys about them. Fashion is an important artistic social medium.”

While one art student viewed, “In my opinion, fashion is art when used for creative purposes. I do not think putting on different clothes every day is art, but I do think the creation and design of clothing and other fashion materials as well as the use and combination of these materials to evoke a certain statement (as is often done on runway shows) does qualify as art.”

Number 6 then asks, “What would you say are some characteristics or qualities that define “Art”? As mentioned by the art majors, art is “sometimes an idea, visual appeal (color, composition), texture, sound, ability to invoke a range of emotion.” “Art is expressive. It calls attention to details and issues in the world and in the individual human mind through physical representation. It is creative and daring, abstract and realistic, it evokes feelings whether they be positive or negative.” Additionally, another art student feels, “Art is something that can be experienced through one or more of the five senses. It can: evoke thought, set a mood, create a

movement, etc. It comes in several contradicting forms: ugly-pretty, big-small, expressive-cheap, logical-illogical, easily understood-perplexing, bright-dull, and several more.” Art is viewed by the fashion students as being: “tangible, visceral, conceptual”; “color, shape, multi dimensional, emotion”; “expression, culture, lifestyle, symbolism, abstract, creative, adventurous”. Also, as one fashion, participant expresses,

“Art is very broad and difficult to clearly define. The most basic definition of art must include intent. Words have no artistic meaning without the intent to be artistic. If something is made with the idea that it will be art, then it is art whether or not everyone can agree that it looks like or sounds like art.”

I view art as being tangible, creative, conceptual, expressive, evoking emotion or reaction, complex yet simple, an experience.

Number 7 asks, “What are some characteristics or qualities that define “Fashion”?”. A few of the fashion majors’ characteristics of fashion are: “tangible, visceral, wearable”; “timely, classic, emotional, inspiring, creative”; “style, trend, art, individuality”.

“There are competing definitions of fashion. Fashion now can be seen as the business of reflecting the needs of consumers and telling consumers what they need. Fashion in its higher form is an extremely personal form of expression. To choose a garment or an accessory or even a piece of furniture as a fashion object is to send a message to those who see them about you as a person; your beliefs your tastes, your social status” as expounded by one of the fashion majors.

The art students view fashion’s characteristics as being: “colors, patterns, material (fabric, notions, metals), coordination of material, color, body type, shape, pattern, and popular opinion”; “personal, creative, trendy, copied, individualized.” Furthermore, an art student mentioned, “Fashion to me seems to have the function of covering the person, and some cases doing so to attract the opposite sex or to align more with the society of the wearer. Also, there seems to be an investigation of material, color, and the form and its relationship to body. Also, I think fashion demonstrates the relationship between the environment and the wearer.” I believe that fashion is the creative individual expression of a person that can develop, evolve and change over a period

of time.

As stated, earlier, questions 8-29 deal with Yes or No answers. For question 8, out of the total 52 participants, 50 believed fashion to be a form of art while 2 did not. From the fashion students, 35 out of the 36 believed fashion to be an art form. From the art students, 15 out of 16 believed fashion to be a form of art. One fashion student believes, “Yes, the presentation of one can be art because it is a visual form of communication where the wearer has a clear intent when getting dressed.” And, an art student stated fashion can be an art form because, “People who made clothes are using materials and skill to create something that looks nice [or not] just like an artist. People who coordinate outfits are just doing collage on a human being.”

The results for questions 9-29 are as follows:

9. Forty-one of the 52 participants thought the place where artwork is displayed to be irrelevant to the determination of something being art or not. Of the 16 art students 12 said, No. Of the 36 fashion students 29 said, No.
10. Thirty-five of the fashion students believe a garment is art if it is displayed in a museum or gallery; whereas, 11 of the art students believe this to be true as well. Altogether, that means 46 out of the total 52 participants believe a garment is art if it is shown in a museum.
11. Forty-five total students felt that an item was art if it was not wearable, 33 of those students were fashion majors and the other 12 were art majors.
12. For this question the top answer was, No. Thirty-five of 52 saw functionality not making fashion art. As one student stated, “whether it is functional or not does not relate to whether it is art or not.” Twenty-five out of the 36 fashion students said, No and 10 out of the 6 art students said, No. One art student mentioned, “Functionality should not degrade the status of fashion or art. Human interaction with clothing, design or art pieces help them to exist in a

realm outside of the structured art world.”

13. Surprisingly, 41 of the 52 partakers felt that a garment is art if it is seen on a runway. Thirty of the Yes’ came from fashion students while the other 11 were from the art students. An art student mentioned, “It may not be the best art anyone has ever seen, but value judgments do not decide what something is or isn’t. It is still art because it is a wearable garment.”
14. In total, 43 students agreed that ready-to-wear clothing was art. Out of the 43, 32 were fashion students and 11 were art students. One art student mentioned, “they are just as much art as the reproductions of paintings and sculptures that adorn homes.”
15. For this question the top answer was, No with 40 of the 52; 11 of the art students and 29 of the fashion. “Art is very subjective and the person who created it will say its art but the next person that walks by may not agree”, as stated by a fashion major.
16. This question’s answers were split with 26 believing something is art because of how much one is entertained and how much one appreciates it and, the other 26 believing something is not art just because of how much one appreciates it or is entertained by it. Nineteen of the fashion students said, Yes while 17 of them said, No. “Art is determined by its maker, not its audience” as stated by a fashion major. However, 9 of the art students said, No while 7 of them said, Yes. An art student expounds,

“Let’s consider a YouTube video. While video can be a viable art medium, let’s say this was done low budget and it’s a video of someone running around, kicking people in the shins and running away. People could coincide that [it] is hard work to kick someone and get away with it and I’m sure many people would enjoy the video. However, I couldn’t bring myself to call a bunch of teens getting together to make a video out of boredom art.”
17. Thirty-nine people believed fashion to be art if it was made or designed in an unusual way. Twenty-nine fashion students agreed and 10 art students agreed. A fashion student expressed, “I don’t think the level of uniqueness can be used to qualify something as art.”

18. For this question, all but 3 people viewed a garment as being art if it is made from materials other than cloth (plastic, glass, metal...). Thirty-five of the 36 fashion students agreed and 14 of the 16 art students agreed.
19. All but 2 people considered a garment to be art if it was used in a play or on stage as a costume. Thirty-five fashion students and 15 art students agreed. A fashion student states, “I believe that costume[s] are art because they are an integral part of the performance which in itself is art.”
20. Thirty-five people believed personal adornment makes fashion art. The art student’s answers were split 50/50. Twenty-seven out of 36 fashion students said, Yes. A fashion student mentions, “choices made by a wearer can change the meaning of a garment, so how it is worn is art of the statement it makes.”
21. Mostly, everyone agreed that art could be seen as personal adornment and personal enjoyment except for 3 persons; 35 fashion and 14 art students agreed.
22. This question’s results are very similar to the previous one with all but 3 people answering, Yes. All 16 of the art students believed a garment to be art if it was created with a cause or concept behind the design. Also, 33 of the 36 fashion students replied, Yes. An art student expounds, “IF a garment is conceptually driven it dives into the realm of conceptual art, created to communicate an expressive purpose.”
23. For this question, 48 of the participants responded Yes, 2 responded No, and 2 did not give an answer. Thirty-four fashion majors replied Yes and 14 art majors replied, Yes. One of the fashion participants mentioned, “even a person who thinks they’re not saying anything with their clothes sends thousands of social messages just by what they wear”. In addition, an art

student states, “choosing garments and styling portrays how you want to be seen and therefore reveals small portions of your personality”.

24. As expected, all 52 participants view art as a means of self-expression. “Art is the ultimate means of self expression, every piece you create is a piece of your body and your mind basically detached from yourself for the world to examine” as mentioned by an art student.

25. Thirty-nine out of the 52 participants consider fashion in department stores, thrift stores, boutiques, etc. to be art. Twenty-nine fashion and 10 art students believed this to be so. One fashion student states, “Sure, because your choice of how you put various pieces together is your artistic expression.”

26. Nine of the art majors and 24 fashion majors think that when fashion is displayed on a mannequin rather than a hanger then the fashion is art.

27. Thirty-two fashion majors and 13 art majors view fashion evoking an emotional response in the same manner as art.

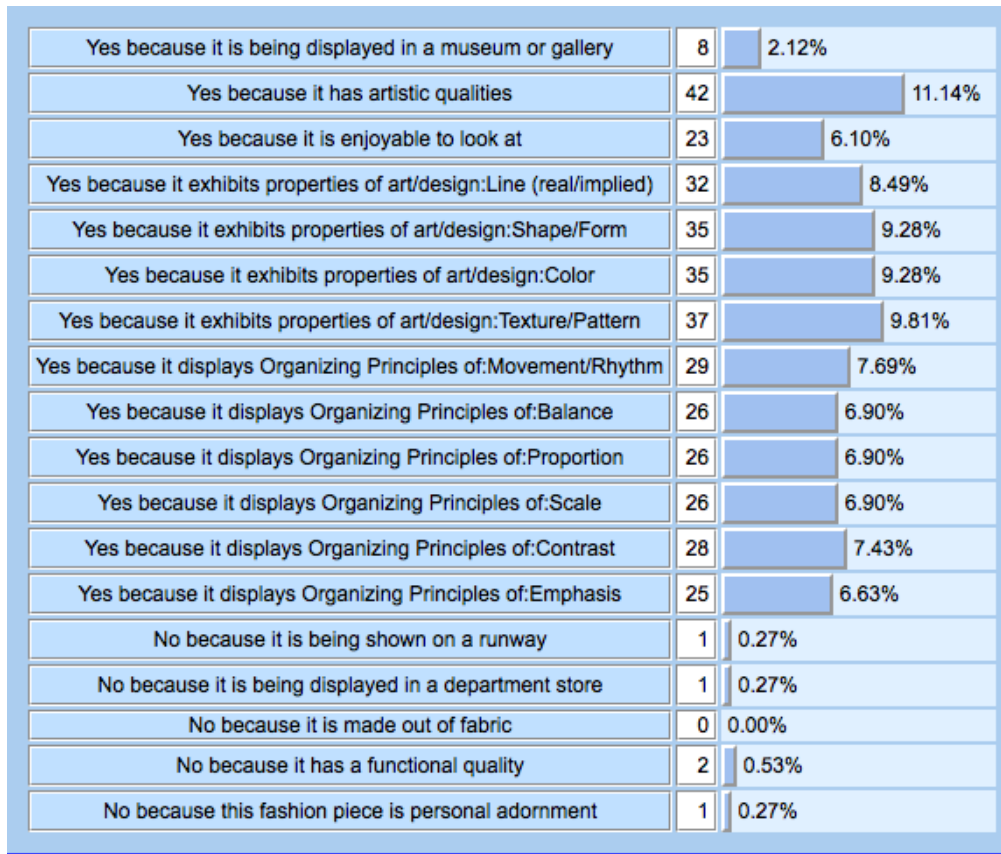
28. Forty-three persons believe the fashion portrayed in artwork to be art; 30 fashion students and 13 art students. An art student expresses, “The fashion depicted in the artwork is key to the piece and is therefore part of the art.” While a fashion student states, “the physical presence of the clothing is not art but the way in which it is captured is”.

29. For this question, 50 of the 52 partakers think fashion sketches are art; 35 fashion and 15 art. “They are visual art in the same category as a painting or drawing” as expressed by an art major.

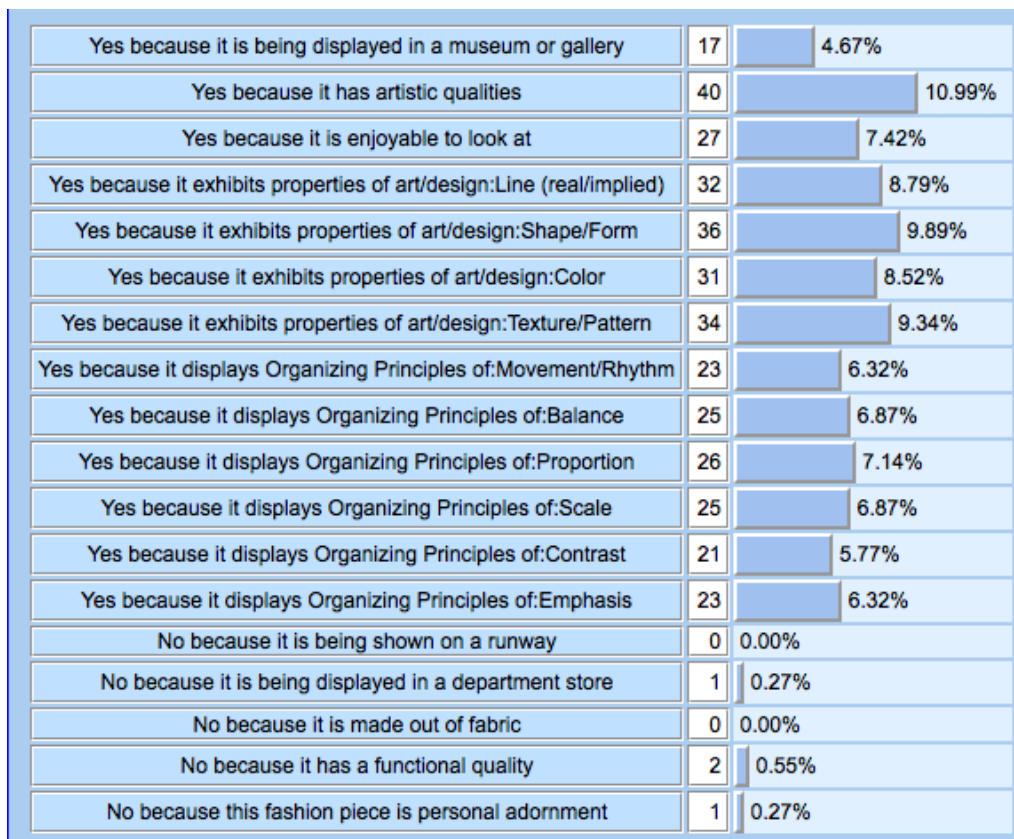
The total responses for questions 30-43 (Check All that Apply) are as follows:

(For these questions a person can check one or more choices. The first figure describes the number of times an answer was checked. The second reading is the percentage of persons who checked an answer. For example 8 people said the garment in #30 was art because it is being displayed in a museum or gallery which is 2.12% of all the other answer choices.)

30.



31.



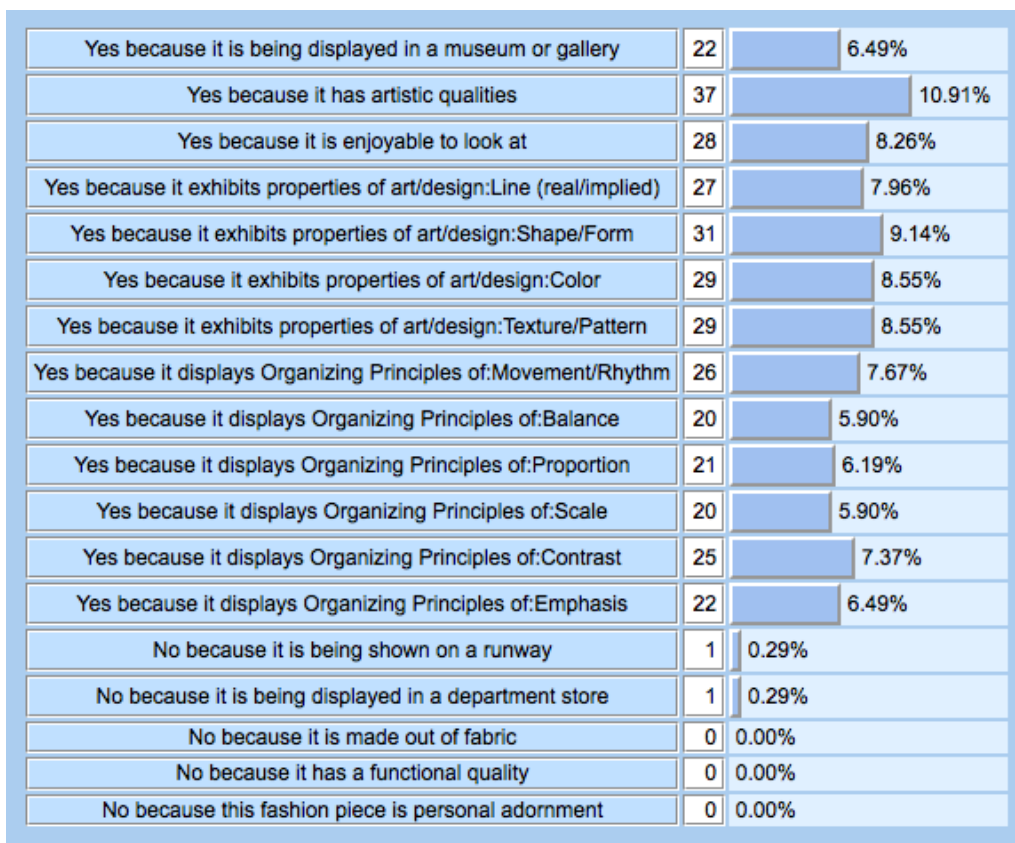
32.

Yes because it is being displayed in a museum or gallery	28	7.65%
Yes because it has artistic qualities	39	10.66%
Yes because it is enjoyable to look at	28	7.65%
Yes because it exhibits properties of art/design:Line (real/implied)	33	9.02%
Yes because it exhibits properties of art/design:Shape/Form	34	9.29%
Yes because it exhibits properties of art/design:Color	28	7.65%
Yes because it exhibits properties of art/design:Texture/Pattern	27	7.38%
Yes because it displays Organizing Principles of:Movement/Rhythm	30	8.20%
Yes because it displays Organizing Principles of:Balance	25	6.83%
Yes because it displays Organizing Principles of:Proportion	24	6.56%
Yes because it displays Organizing Principles of:Scale	25	6.83%
Yes because it displays Organizing Principles of:Contrast	22	6.01%
Yes because it displays Organizing Principles of:Emphasis	23	6.28%
No because it is being shown on a runway	0	0.00%
No because it is being displayed in a department store	0	0.00%
No because it is made out of fabric	0	0.00%
No because it has a functional quality	0	0.00%
No because this fashion piece is personal adornment	0	0.00%

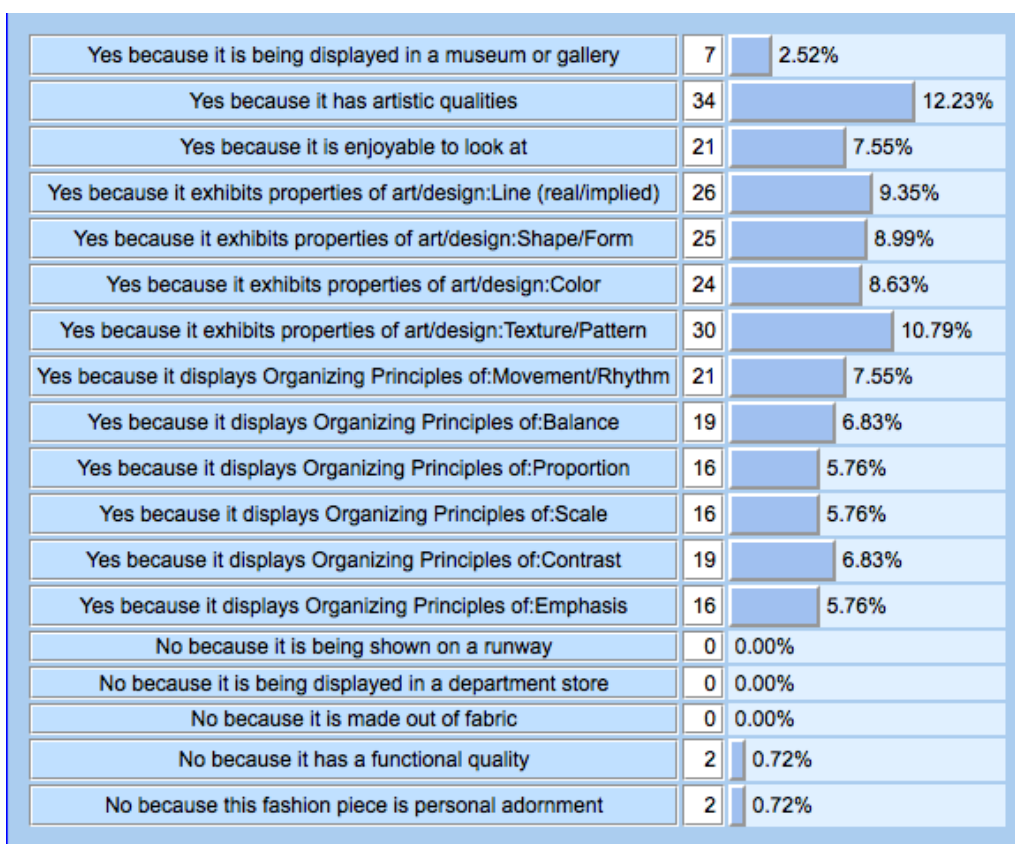
33.

Yes because it is being displayed in a museum or gallery	22	5.95%
Yes because it has artistic qualities	39	10.54%
Yes because it is enjoyable to look at	27	7.30%
Yes because it exhibits properties of art/design:Line (real/implied)	32	8.65%
Yes because it exhibits properties of art/design:Shape/Form	33	8.92%
Yes because it exhibits properties of art/design:Color	33	8.92%
Yes because it exhibits properties of art/design:Texture/Pattern	40	10.81%
Yes because it displays Organizing Principles of:Movement/Rhythm	29	7.84%
Yes because it displays Organizing Principles of:Balance	23	6.22%
Yes because it displays Organizing Principles of:Proportion	26	7.03%
Yes because it displays Organizing Principles of:Scale	21	5.68%
Yes because it displays Organizing Principles of:Contrast	21	5.68%
Yes because it displays Organizing Principles of:Emphasis	22	5.95%
No because it is being shown on a runway	0	0.00%
No because it is being displayed in a department store	0	0.00%
No because it is made out of fabric	0	0.00%
No because it has a functional quality	1	0.27%
No because this fashion piece is personal adornment	1	0.27%

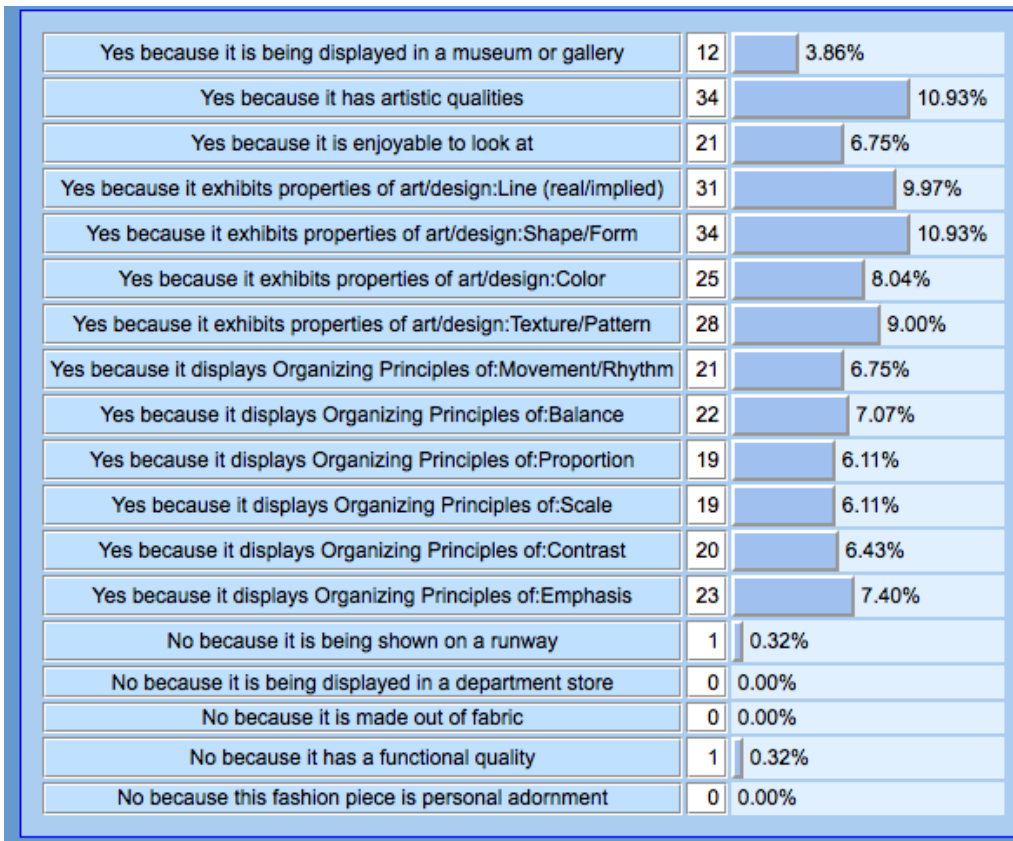
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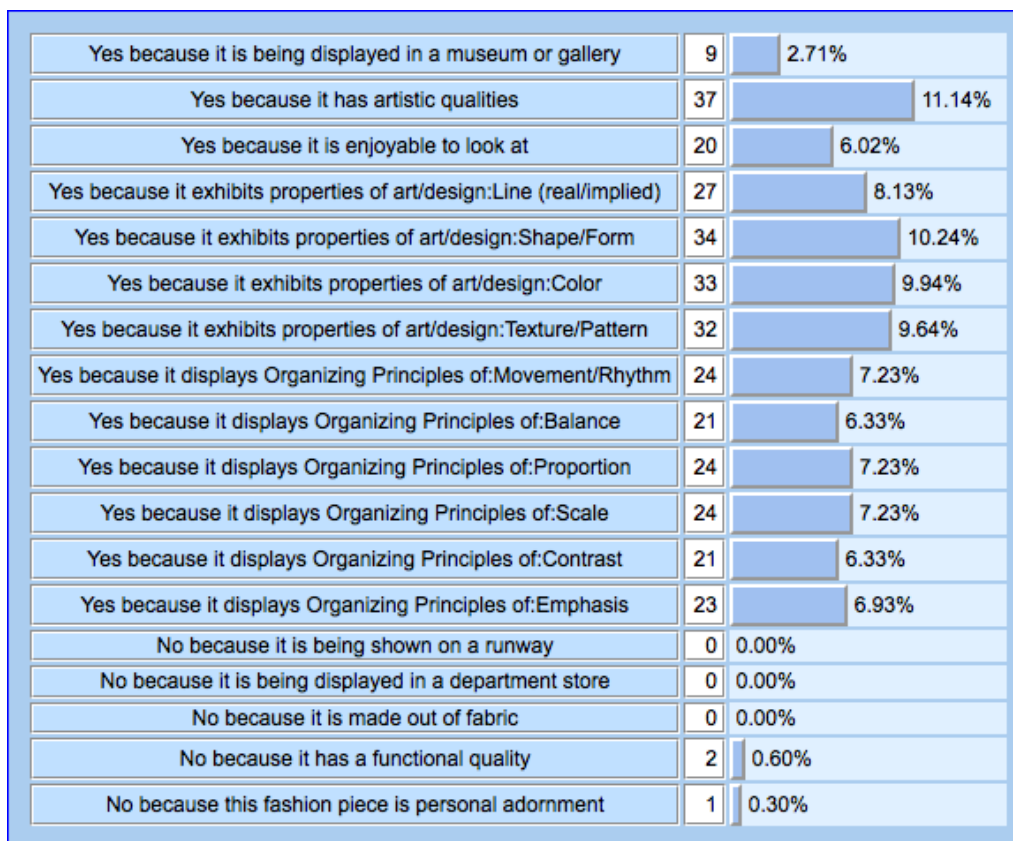
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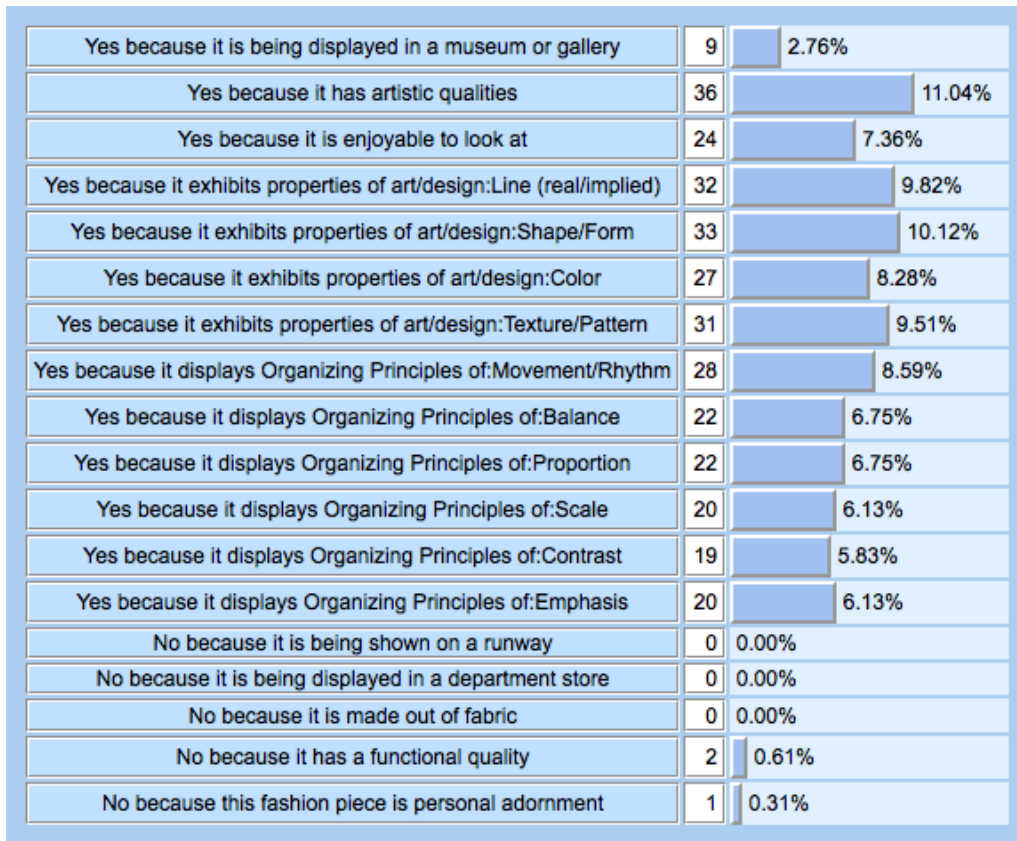
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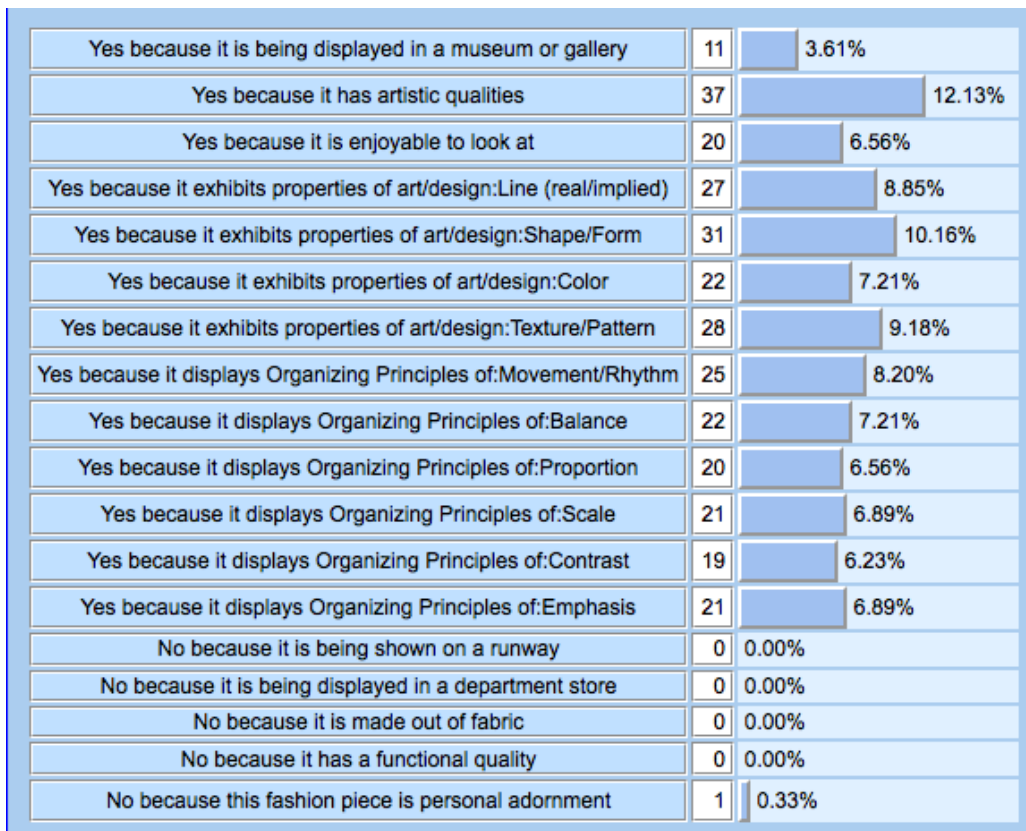
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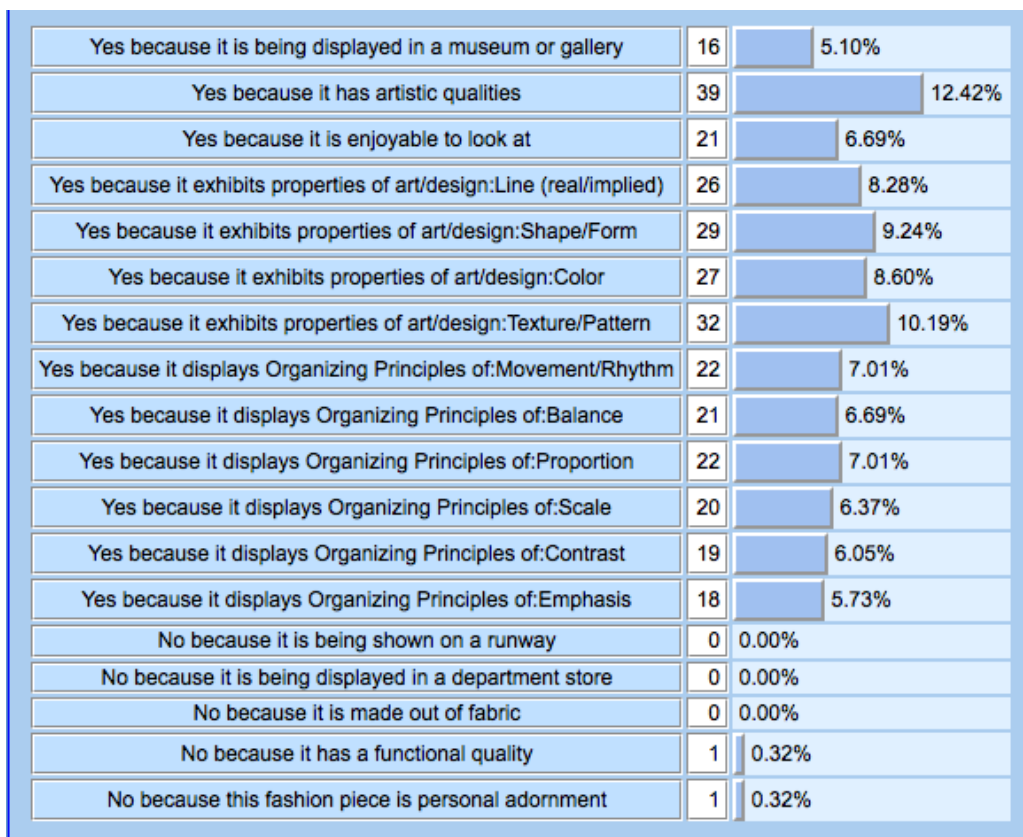
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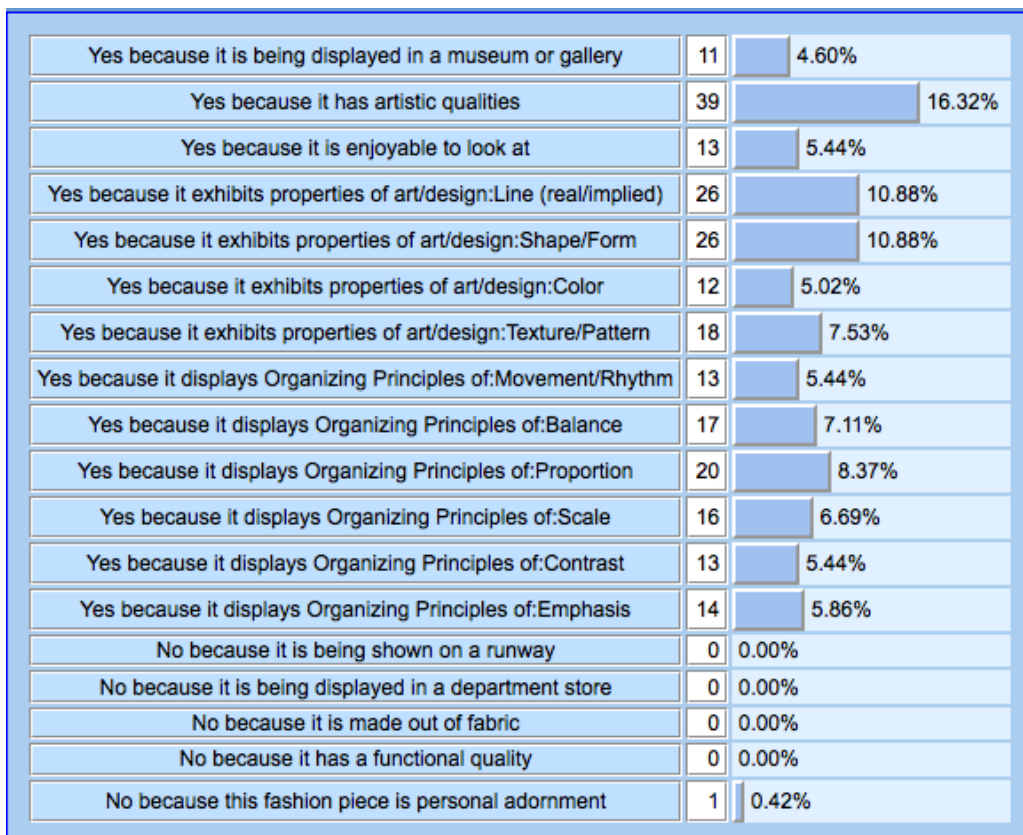
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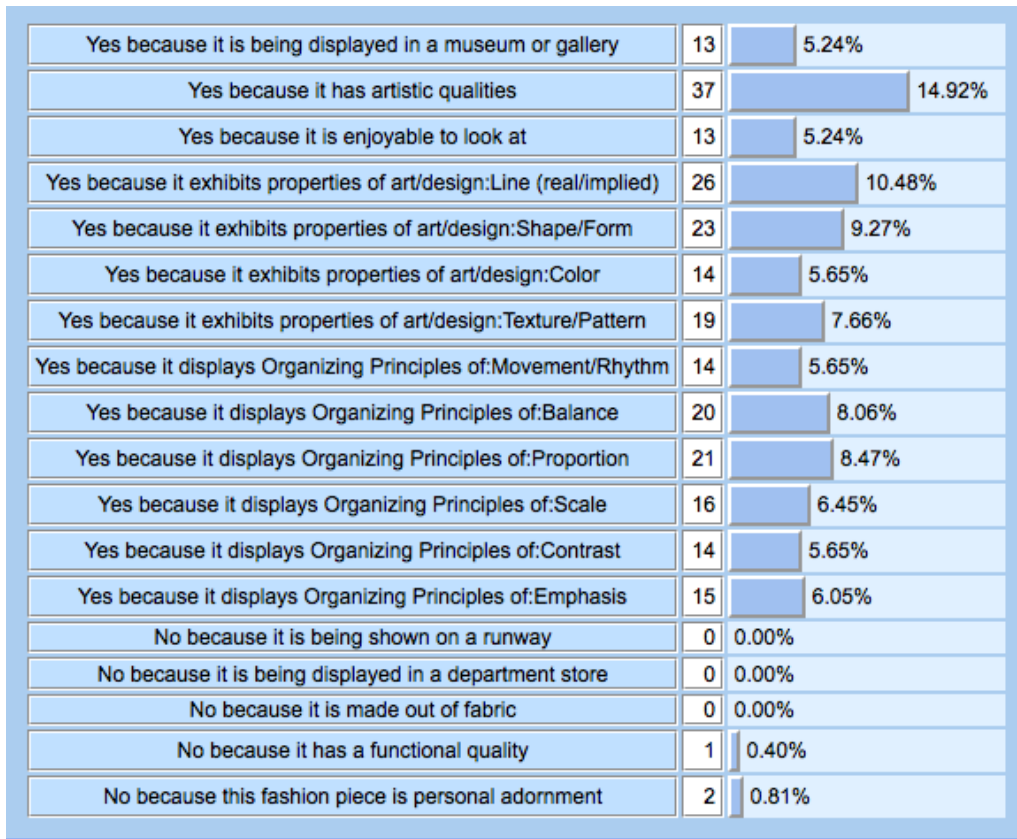
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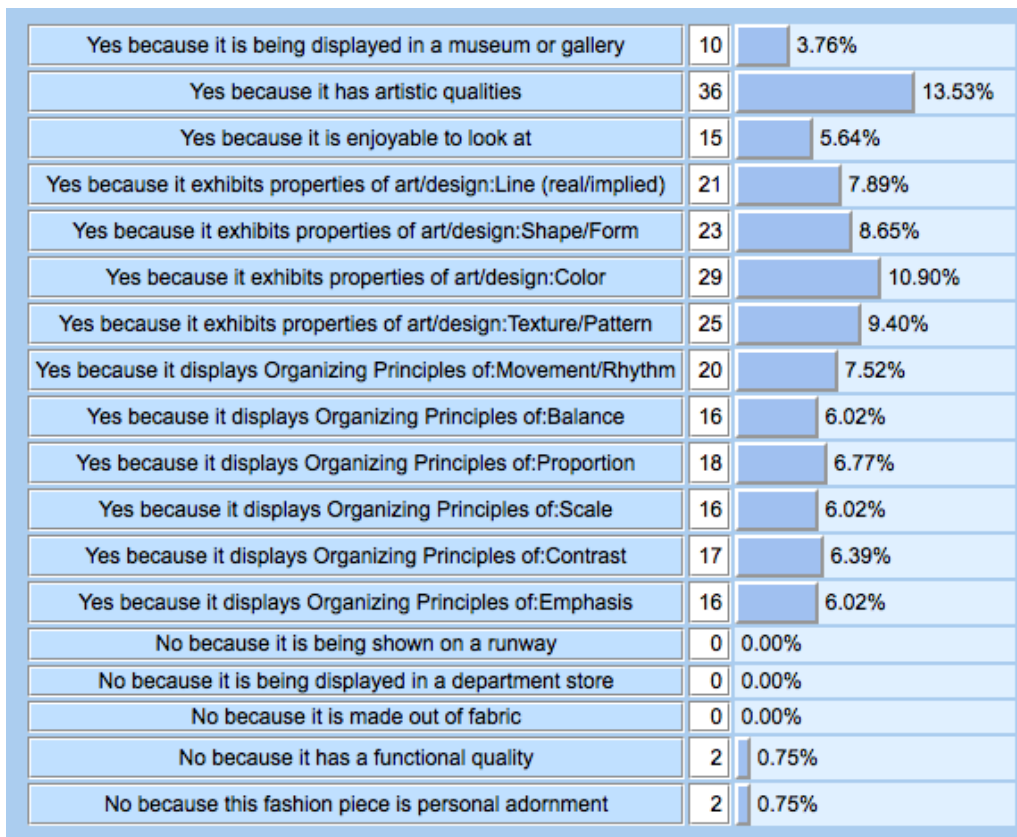
41.



42.



43.



Summary of Results and Discussion

The majority of the results suggest that both art and fashion students viewed the given fashion examples to be art. They also viewed the given examples as having some form of artistic properties and organizing principles. Only a few saw the examples as not being art. Yet, everyone saw number 32 as being art as well as, exhibiting artistic qualities and organizing principles. Overall, question 44 asks, “After taking this survey has your view of fashion changed?”. Five out of the 52 said, Yes. Two Yes’s came from art students and the other 3 were from fashion students. A fashion student stated, “I have always considered fashion to be a form of art but now I realize that all fashion can be art, not just what is seen in museums.” For question 45, I revisited the question, “Is Fashion, Art?” to see if anyone’s opinion had changed after they took the survey. From when I first asked this question in number 8, 15 of the art majors said Yes and 35 of the fashion majors said Yes. After taking the survey the results remained the same for the art students with 1 student saying No and 15 saying Yes. However, this time all 36 of the fashion students said Yes. This means one student’s outlook on fashion changed and they now see fashion as being art.

I initially thought the art students would not view fashion as art; I was wrong. Instead, they along with the fashion students viewed fashion to be art. I did not expect the art students to think this way only because they might not have been exposed to the world of fashion as readily as the fashion majors. I also felt this way because the art majors might not have ever thought of fashion in this way, at least not how they view other fields like photography, film, or design. The purpose of this survey was to validate my viewpoint of fashion being art, showing that others in and out of these fields shared my outlook. I wanted to expose people to another side of fashion, a side that one might not think about regularly. In addition, I wanted to help change people’s

opinion of fashion by exposing them to different examples. And, I wanted to show how fashion is art through those examples so those who never thought of fashion in this way could reflect on the topic.

Experiment

I have conducted an experiment in which I created my own fashion as art/art as fashion pieces. I created these by first revamping a design from fashion designer, Issey Miyake in 4 different forms: a 2-dimensional sketch form, a 3-dimensional life-size sculpture wire form, a 3-dimensional life-size wire and paper form, and a 3-dimensional life-size fabric form of the fashion design garment. The goal of my study was to provide an example of where and how fashion is and becomes art. For instance, when one has a fashion design idea and then produces some kind of sketch or drawing from that original idea the sketch is considered to be both art and fashion simultaneously. Ultimately, “fashion art is the combination of clothing (which has its own life) and the figure (with its own life) becoming one. The fashion artist can create that one woman wearing that one garment and make it perfect.”¹³⁵

I chose Issey Miyake’s work as the foundation for my experiment because he understands how fashion can transcend the designer’s idea to become the wearer's own creation. In art, one draws inspiration from something or someone and builds upon it to create something brand new, something that has never been done before. In starting my experiment, I started to research some of Issey Miyake’s designs to get an idea of what I wanted to create. I then chose different aspects of Miyake’s style and characteristics in which I wanted to incorporate into my designs such as: his famous pleats, stretch dance fabrics, “second skin” aspect (fabrics conforming to the body to fit like a second skin), and kimono style sleeves. Next, I took those aspects and sketched a few designs.

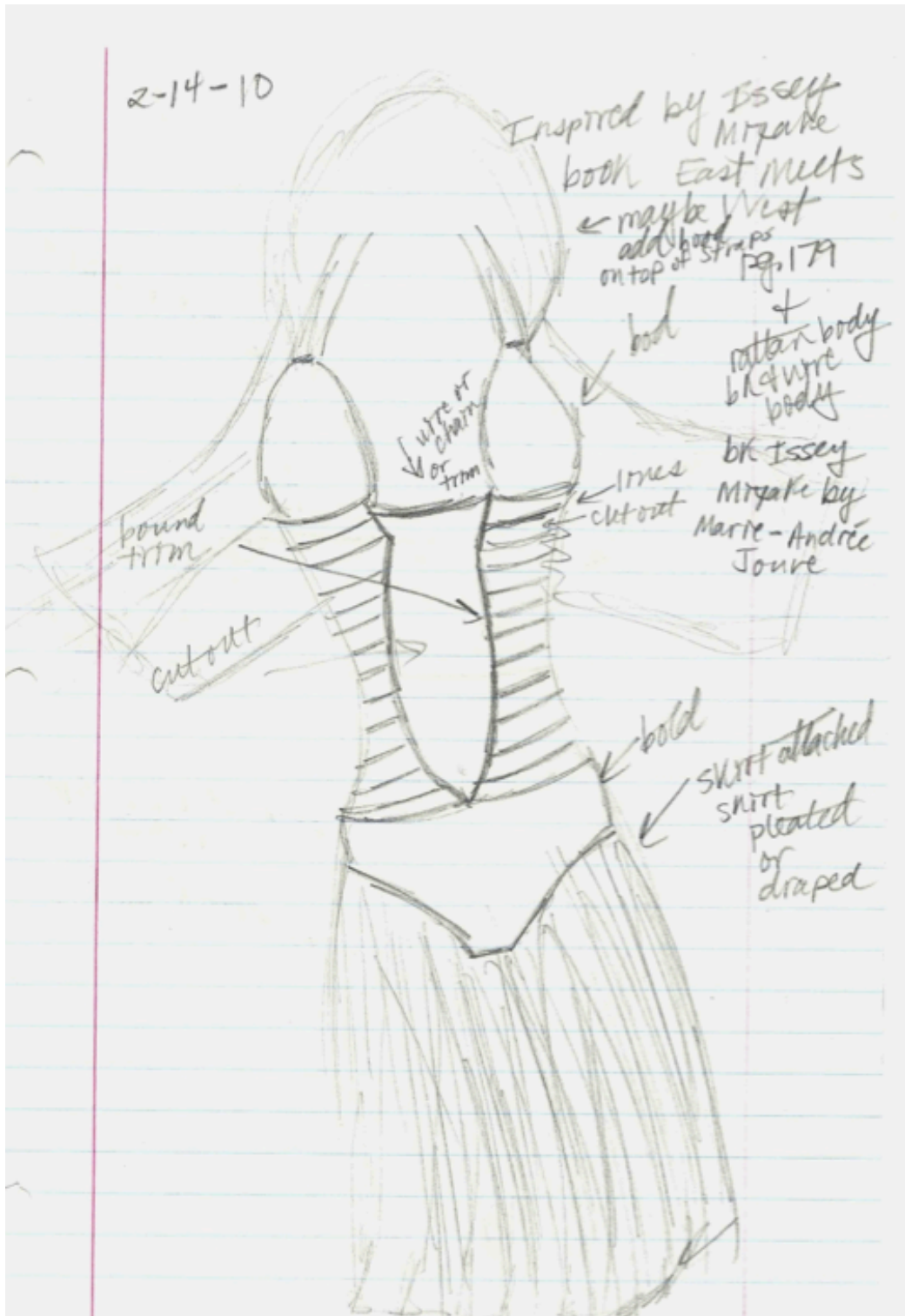


Fig. 14 Design Sketch Front with Notes

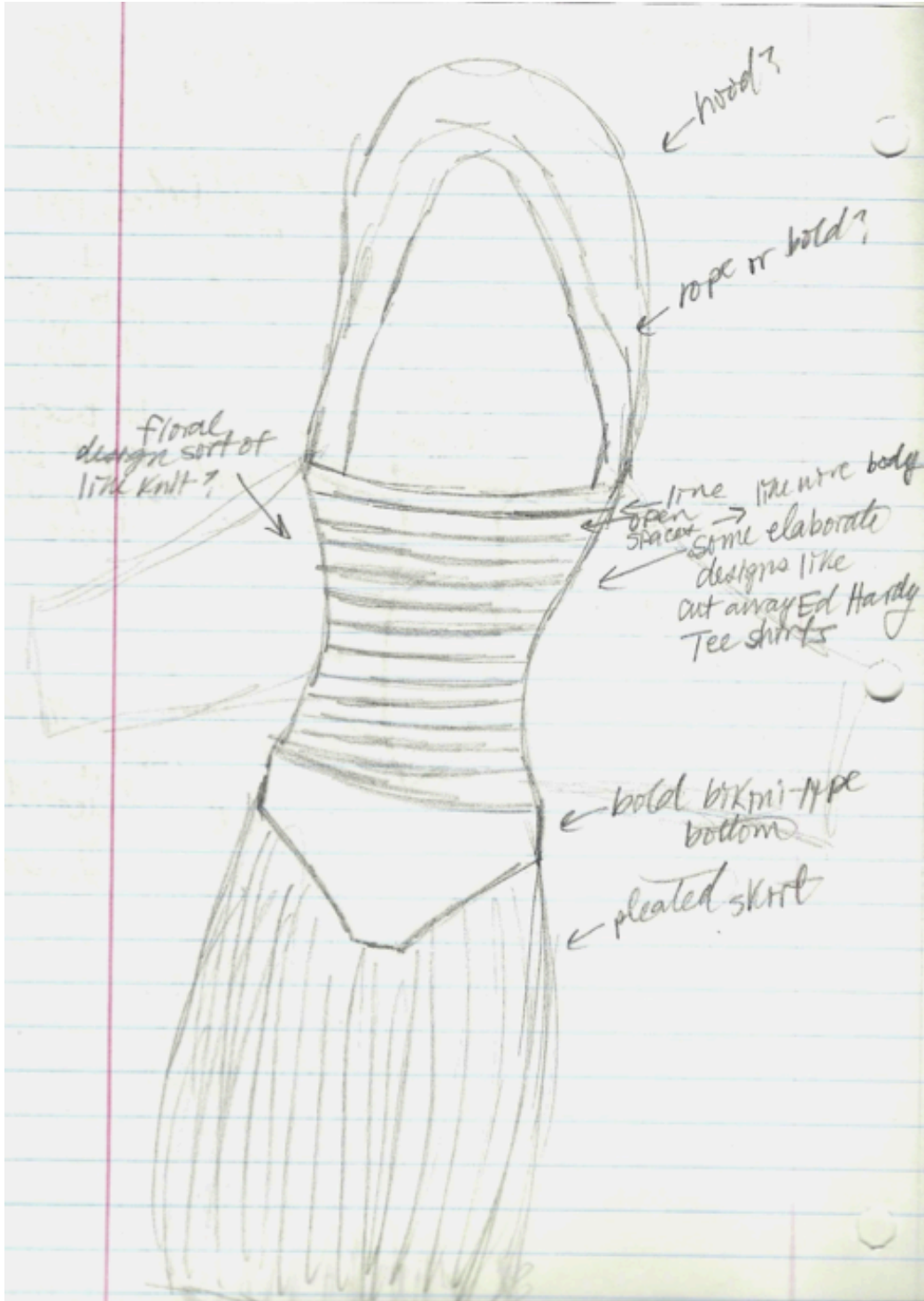


Fig. 15 Design Sketch Back with Notes



Fig. 16 Fashion Sketch (Croquis) with Background Front



Fig. 17 Fashion Sketch (Croquis) with Background Back

I ended up designing a bodice or top that resembles a swimwear top, bottoms that are similar to bikini bottoms and a pleated skirt that attaches to the bottoms, along with a hooded kimono style jacket to complete the outfit. Afterwards, I changed my sketches to my liking and chose clothing patterns that closely resembled my designs and tweaked them so they would be applicable to my design. I went on to choose fabrics that would bring my designs to life. I wanted to use a dance lycra fabric for the bodice and bikini bottoms to mimic the fabrics that Miyake uses. I wanted the overlay of the skirt to have a pleated effect and to be made from a sheer fabric. Additionally, I chose knit polyester for the jacket because I wanted it to have a draping quality. I then, used a sewing machine to sew the garment pieces together.



Fig. 18 Actual Garment Piece Front
Bodice and Bikini Bottoms



Fig. 19 Actual Garment Piece Back
Bodice Back

Next, I cut the bikini top down the front and back to create a slashed look that resembles ribs on a body. On the back of the bikini top I took strips of cut fabric and wove the pieces together.



Fig. 20 Actual Garment Piece Front
Rough Slashed



Fig. 21 Actual Garment Piece Back
Rough Slashed



Fig. 22 Actual Garment Piece Front
Finished Slashed



Fig. 23 Actual Garment Piece
Finished Woven Back



Fig. 24 Actual Garment Piece
Draped Hooded Jacket with Blue Trim Front



Fig. 25 Actual Garment Piece
Draped Hooded Jacket with Blue Trim Back



Fig. 26 Actual Garment Piece
Hooded Jacket with Kimono Sleeves



Fig. 27 Actual Garment Piece
Bodice and Bikini Bottoms with
Semi-Transparent Pleated Attached Skirt



Fig. 28 Actual Garment Piece
Finished Complete Outfit

After I finished the fabric pieces I started to work on the first 3-dimensional wire sculpture. I used 16, 18, and 19 gauge wire ranging from black annealed to steel wire. I constructed the wire piece by modeling it after my sketches and the outfit I created from fabric. To create this wire piece I first, shaped a piece of wire over the already finished outfit to get the correct shapes and lines using my hands along with pliers. For example, I picked up a long piece of wire and formed it over the bodice of the outfit to get the outside silhouette by bending and coiling the wire. Once I formed a desired silhouette section of wire, I would attach the next piece of wire by coiling the ends to secure the pieces in place. I repeated this process until the entire form was complete.



Fig. 29 Wire Sculpture Garment Front



Fig. 30 Wire Sculpture Garment Back

In order to create the last sculpture piece, I repeated the same process as the first sculpture to build the wire form. Then, I cut vellum and tracing paper pieces into shapes that would match sections of the wire form. Next, I glued those paper pieces onto the wire sections. I thus, repeated the process until parts in which I wanted to be covered in paper were covered. As a result, the paper pieces in turn created a 3-dimensional plane as well as, filled the negative space between each wire segment. Also, the paper created the illusion or appearance of fabric being draped over the wire or a body wearing the piece.



Fig. 31 Wire & Paper Sculpture Garment
Front



Fig. 32 Wire & Paper Sculpture Garment
Back

Collectively, each piece could very well stand alone as a sculpture/artwork, potentially has a functional quality of being able to wear them, reflects some aspects of both art and fashion, and could be exhibited in an art setting such as a gallery. Additionally, the purpose of this experiment was to visually show how and when fashion is and can become art. The transition can be seen when going from 2D sketch/illustration to 3D wire sculpture to 3D wire and paper sculpture to fabric garment. One can look at the initial 2D sketch to begin creating the 3D wire sculpture. The sculpture was created using the same lines that were in the sketch. Then, an identical 3D sculpture was created again by following the lines of the initial sketch. As mentioned earlier, paper was added to this 2nd wire piece. The paper acts like fabric by filling the negative space in this way the sculpture no longer resembles a sculpture but a garment that one can wear. Hence, this piece then transcends into the actual garment piece made of fabric.

Discussion

This experiment was a challenge for me because I did not really know how to sew or how to create my own patterns at the time. I did however, know how to draw and create the wire and wire and paper pieces from having previously taken art classes. I came up with my sketch design by looking at Issey Miyake's current and previous work. Miyake utilized many techniques, concepts, and ideas in his work. I thusly, incorporated his pleats into my skirt. I also used his draping style and kimono sleeves into my jacket. Furthermore, I adapted his idea of "second skin" into the bodice and bottoms of the piece as well as, for the fabric.

Miyake wanted to create pieces that would exist close to the body; pieces that would move with the wearer almost like a "second skin". Therefore, he created his "second skin" garments using tattoo like prints and fabric similar to spandex so the garment would cling to the body. I took this idea and used a similar fabric to imitate his "second skin". I wanted to take

Miyake's second skin concept further by mimicking elements on the body. I decided to add ruching to the bust and slashes down the sides of the bodice. The ruching on the bust accentuates the bust, adds lines, and the lines follow the curves of the body. The slashing affect down the bodice sides are placed where a persons ribs would be and the slashing also resembles ribs while allowing ones skin to show through in between the slashes.

When it came time to sew the fabric garment together, as briefly stated earlier, I found similar patterns to my design and adjusted them to fit my design as well as, creating my own patterns for different portions of the outfit. After, I cut all of my pattern pieces out I proceeded to follow directions of the patterns I purchased making my own adjustments. I made a few sewing mistakes here and there, correcting as I went. When the entire outfit was completed, I was amazed at the final result, especially for not having a lot of prior sewing experience. Overall, I was satisfied with my results and I gained more sewing knowledge and garment construction knowledge from this experiment.

In the survey I conducted, I decided to include examples of my experiment pieces to give a perspective of the transition from fashion to art and art to fashion and to see how the students would respond (whether they would recognize the transition and view the pieces as art). The experiment portion of the survey was included in questions 41-43. Question 41 shows a picture of my wire sculpture and asks, "Is this "art"?". Only one person felt that the wire sculpture was not art. They believed the piece to not be art because it is personal adornment. However, everyone else felt the piece was in fact, art. One art student expounded, "Yes, but the use of wire and general lack of wearability causes me to question whether it is fashion." Question 42 shows a picture of my wire and paper sculpture and asks, "Is this "art"?". One person believed the sculpture not to be art because it has a functional quality. Also, there were two responses of No

because they felt the piece to be personal adornment. Again, the majority was in favor of the piece being art. Another art student stated, “By adding the tissue paper in that manner invites the viewer to question whether they should wear it or not.” Additionally, question 43 shows the actual outfit I created made from cloth and asks, “Is this “art”?”. This question received two responses of No because it has a functional quality and two responses of No because the piece is personal adornment. An art student felt, “No, nothing is making it art.” While on the other hand, a fashion student felt, “the designer makes considerations about artistic properties in the design process to convey their message through the garment.” Overall, it appears that the students did recognize the connection between fashion and art in my experiment examples.

Ultimately, I view fashion as an extension of one’s self or an expression of one’s personality. Through fashion people can tell the world a story about themselves. “Fashion is not [only] visual clothing but is [also] the invisible elements included in clothing” such as certain connotations one wishes to convey to others through dress.¹³⁶ Therefore, fashion is what I deem to be, “living art”. According to Henry van de Velde, each material has its own beauty, “an expression of its life.”¹³⁷ Van de Velde also felt that “the artist’s task was to awaken this life-to give life to the cloth.”¹³⁸ As a design goes from an idea to sketch, to garment construction, the design starts to come alive. The design is fully alive when someone is wearing the design. Issey Miyake explains, “When I see someone in the street wearing my clothes I think, ‘Did I do that?’ I love to see people make clothes belong to them, make them no longer mine, but their own. When I see the clothing worn our communication is complete.”¹³⁹ Hence, the fashion designer or artist creates an initial design and the consumer buys the design and wears it in such a way that it becomes their own, no longer a part of the designer but of the wearer’s personality. Hurlock explains, “We are apt to think of clothes as we do of our bodies, and so to appropriate them that

they become perhaps more than any of our other possessions, a part of ourselves in spite of the constant changes in clothing, it is still impossible to disassociate ourselves from this intimate part of our material possessions.”¹⁴⁰

For instance, in the comic strip *Peanuts*, the character Linus is never seen without his precious “blanket”. Linus’ blanket is a part of his personality; it showcases who he is as a character. Linus is emotionally attached to his blanket; without it his entire demeanor changes. One cannot fathom disassociating Linus from his blanket. However, in real life a person’s connection or closeness to fashion doesn’t have to be that extreme. A person can display a love of shoes that can become a staple of their personality. This love of shoes says to others that this person will usually have on a nice pair of shoes and they like to dress nice and keep their appearance up starting from their feet up instead of from head to toe.

Conclusion

The term “fashion” is mainly used to refer to clothing and styles of appearance. However, “there are ‘fashions’ in other aspects of intellectual and social life, and fashion exists in various spheres of our lives.”¹⁴¹ Fashion can also exist as an expression of one’s individuality, personality, and as art. Fashion is a person’s own style; an idea; a creative way of expression aesthetically through dress. Through this thesis I have set out to prove how fashion is art as well as, to show the transition of where fashion can become art. I have provided various examples and points of views on the subject from a historical standpoint to a more contemporary standpoint.

I have drawn on history to show the connection between fashion and art in the past and present. History tells us how people thought and dressed. We can analyze history to see if we have changed our ideals and way of dress or to see if we have stayed the same in our ideals and style of dress. I have given a historical framework as background information to show that the

concept of fashion as art isn't a new one. The concept of fashion as art has in fact, been around for decades. The arts have always had a strong influence on fashion from inspiration to art works being printed on articles of clothing. Many famous artists and fashion designers from the past share my view of fashion being art. Artists not only created art pieces but fashion art pieces and, fashion designers not only created fashions but art work too. These artists and designers were William Morris, Dante Gabriel Rossetti, William Holman Hunt, Mariano Fortuny, Paul Poiret, and Charles James to name a few. Hence, I viewed and analyzed garments from different time periods to determine whether people during those times wore artistic clothing and saw fashion as art. From my investigation I deduced that people did believe fashion to be art and they would wear clothing to reflect those ideals.

History also tells the story of art. Art history shows us what people wore during different time periods, as the art of the time would often mimic real life. For instance, a Leonardo da Vinci painting can show us what people during his lifetime looked and dressed like, which in turn, creates a link between fashion and art. Thus, using the historical information gathered I used the material to help me develop the survey as well as the experiment.

I also read, listed, and analyzed viewpoints both past and present from theorists, artists/designers. Mostly in all of the research I conducted, I agreed with the contemporary authors that fashion is art. I found very little opposition. Many theorists gave various definitions of fashion and art. The authors also provided theories to help give a better understanding of fashion and art. I used those theories in the *Summary & Analysis of Historical and Contemporary Writings* section and told how they pertain to fashion as art and how they help plead my case. For instance, the Institutional Theory of Art says, "a work of art is an object of which someone has said I christen this object a work of art."¹⁴² Therefore, by using the Institutional Theory of

Art, fashion is merely art just because I say it is so; and I do say so.

Also, I provided opinions from students within the Fashion and Art fields. The goals of my survey were: to learn the opinions of current fashion and art students on fashion as being art, to open their horizons about fashion as being art, to inform them about different types of fashion and art, and to show them how and when fashion is and can become art. By asking open-ended questions I was able to determine the outlook the students already had about fashion being art. The content of my questions, as well as the examples and picture references, helped the students to learn more about art and fashion if they did not know certain ideas previously. I was able to get interesting feedback from the students on the topic, which helped me to get a better understanding of how the students viewed the subject throughout the course of the survey. Through the survey I was able to show that even current students within the fashion and art fields believe fashion is art.

Lastly, I conducted my own experiment where I showed how fashion is art and I display how this is true. The transition can be found when looking at the sketch to the wire form, to the wire and paper form, to the fabric garment. A sketch or drawing is normally recognized as being art. Therefore, a drawing of a fashion garment should be seen as art as well. The sketch is transformed into a 3-dimensional sculpture by bending and forming wire to mimic the same lines from the sketch. In the art world sculpture is also seen as art. The sculpture created takes the form of the fashion garment from the sketch. This sculpture garment takes on another new form when a second wire sculpture is created, but this time paper is used to cover different portions of space on the wire. The presence of the paper makes this sculpture appear more like an actual garment. The transition is complete when the garment is made from fabric. A garment is readily recognized as fashion. The common link where fashion goes into art and art goes into fashion in

the experiment is the presence of the wire and paper sculpture. The fact that the piece is a sculpture makes it art and the paper makes the piece lean towards the realm of fashion. As a result, one is given all of the necessary facts to determine for themselves whether or not they agree that Fashion is indeed Art, should be recognized as such, and is another form of art.

Presently, people are content to accept something more readily as “art” if it is in a museum, gallery, or studio. However, as I have listed above fashion has many similarities in comparison to art other than in definition. Another example would be that one can use many different mediums to create fashion garments as in art. Also, fashion can serve as attire, style, entertainment, spectacle, or evoke feelings and emotions. Like fashion, art can evoke feelings and be a source of entertainment and spectacle. In addition, fashion can be an outlet for someone to showcase his or her creative side much like art. Issey Miyake states, “My clothes can become part of someone, part of them physically. Maybe I made tools. People buy the clothes and they become tools for the wearer’s creativity.”¹⁴³ In this way the initial design idea transcends from fashion to art when the final piece is created and the wearer takes the piece, then creates a new concept or idea all of their own. The wearer then becomes the artist. The fashion concept that the wearer has created becomes living art because it has become a part of the wearer and a part of their personality; an extension of their body. “Clothes have to be seen on the outside, as well as felt on the inside.”¹⁴⁴

Ultimately, I am not alone in my way of thinking as one can see from my historical evidence to the contemporary views to the survey to the experiment. Fashion IS Art!

Future Research

In continuation of this research, one might consider, giving an additional survey to students in other fields such as, Math, Science, or Humanities. One could also conduct the survey with everyday people such as people on the street or people who have a genuine interest in fashion or

art, who are not necessarily in the fashion and art fields. I think it would be interesting to view how people who are not in the fields of fashion or art respond to “fashion as art/art as fashion” and if they believe that fashion is art. Additionally, a person could ask a few new questions like: “Where is the “art” in fashion? Is the art found in the styling and how one chooses to put different pieces together or is the art found when examining the entire outfit as a whole?”. The study as is provides people with a new perspective on what art can actually be. One could take this idea of “What is art? What can be art?” further by asking these questions: “Is graffiti art?”, “Are quilts art?”, “Is architecture art?”, “Are tattoos art?” to find out how people view art and why they believe certain things are or are not art.

Appendix

Survey of 21st Century Students

Fashion as Art/Art as Fashion: Is Fashion, Art?

Fashion as Art/Art as Fashion, Is Fashion Art? Survey



College of Human Ecology

Campbell Hall
1787 Neil Avenue
Columbus, OH 43210

Protocol Title: "Fashion as Art/Art as Fashion: Is Fashion, Art?"
Principal Investigator: Patricia Cunningham, PhD
Co-Investigator: Angelique Benton

Dear Participant,

My name is Angelique Benton. I am asking for your assistance with my Honors research. I am seeking assistance from current Art and Fashion majors within the Art and Education & Human Ecology colleges here at The Ohio State University. You are being asked to complete a brief online survey that should take 30 minutes to complete. You will be asked a series of questions upon which you will need to give your opinion/answers in short answer format or respond yes or no. All information that you provide will be confidential upon your willingness to allow your answers to be used in my research study paper. Participants names will not be used in research study paper.

My research is looking at whether fashion is art, how fashion can be art, and how fashion can become art. This survey will help me determine the opinions of art and fashion students since they are readily familiar with these areas of study. Information obtained from this research can help change peoples attitudes and opinions towards fashion, to see fashion in a new light.

Participation is voluntary, which means you do not have to complete the survey. If you decline to participate there will be no penalty or loss of benefits. The participant may withdraw at anytime. Additionally, if you decide to stop filling out the survey or skip any questions at anytime there will also be no penalty or loss of benefits. However, participation is strongly encouraged. Furthermore, please whenever possible add your comments, your input is highly valued. By reading these terms and conditions as well as, filling out the online survey you are giving your consent to participate in this study. You will not be allowed to start filling out the survey until you have agreed to the terms of this survey.

Please note that there may be some risks and benefits to participating in this study. A potential risk is that the survey will be conducted online. However, no personal information is required in order to take the survey other than, "What is your major?"

There may also be benefits involved with participating in this study. Individuals who participate in this study may start to think outside the box and change their definitions of both fashion and art. These individuals may start to see fashion and art in new and exciting ways. Also, these individuals may want to explore further areas of study within their own fields of art or fashion, or if an art student wants to explore areas of fashion and a fashion student wants to explore areas of art. Moreover, this study may help the Fashion & Retail Studies Department within the College of Education & Human Ecology add more Art classes as requirements to their current curriculum.

For questions about your rights as a participant in this study, or to discuss other study-related concerns or complaints with someone who is not part of the research team, please contact Ms. Sandra Meadows in the Office of Responsible Research Practices at 1-800-678-6251.

If you have any questions or comments about this study, please contact myself or my advisor, Dr. Patricia Cunningham.

Angelique Benton
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Fashion & Retail Studies
College of Education & Human Ecology
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* 1. Do you agree to these terms?

- I agree/understand these terms
- I do not agree/disagree/understand these terms

Fashion as Art/Art as Fashion: Is Fashion, Art?

* 2. What is your major?

Fashion & Retail Studies

Art

Other (please specify)

3. (#3-7: Short Answer)

In your own words, what is fashion? What can be fashion?

4. In your own words, what is art? What kinds of things can qualify to be art?

5. In your opinion, is Fashion, Art? Why or why not?

6. What would you say are some characteristics or qualities that define "Art"?

7. What are some characteristics or qualities that define "Fashion"?

Fashion as Art/Art as Fashion: Is Fashion, Art?

8. (#8-29: Answer Yes or No) (Comments Optional but Encouraged)

Do you believe fashion to be a form of art?

- Yes
- No

9. Do you think where some artwork is displayed determines whether it is art or not?

- Yes
- No

10. Do you think that a garment is art if it is showcased in a museum or gallery? (see example of image below: Issey Miyake museum exhibition)



- Yes
- No

11. If a fashion item is not wearable do you believe the item to be art? (see example below: Charles James)



- Yes
- No

12. Does functionality make fashion, art?

- Yes
- No

13. If a garment is seen on the runway do you believe it to be art? (see example below: Issey Miyake)



- Yes
- No

14. If a garment is made ready-to-wear meaning, mass produced do you believe it to be art? (see examples below: Alexander McQueen)



- Yes
- No

15. Do you think something is art just by calling it art?

- Yes
- No

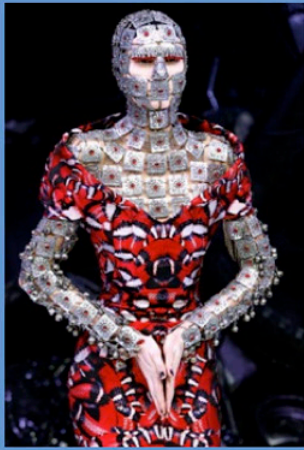
16. Do you believe something is art because of how much people appreciate the work and how much people are entertained by it?

- Yes
- No

17. Do you think fashion is art if it is designed or made in an unusual way?

- Yes
- No

18. If a garment is made from materials other than fabric/cloth such as plastic, glass, or metal would you consider the garment to be art? (see examples below: Alexander McQueen [left], Issey Miyake [right])



- Yes
- No

19. If a fashion garment is used as a costume on stage or in a play would you consider the garment to be art? (see examples below: Lady Gaga wearing Hussein Chalayan [left], costumes from the play Aida [right])



- Yes
- No

20. Does personal adornment make fashion, art?

- Yes
- No

21. Can art be seen as personal adornment and personal enjoyment?

(For example, some art collectors buy art and display it in their homes to view and enjoy whenever they please.

Another example would be if, someone bought a handcrafted piece of jewelry such as a necklace and would wear it as an accessory because they liked wearing it and others enjoyed looking at the necklace.)

- Yes
- No

22. If a garment was created with a concept or cause behind the design would you consider it to be art? (see examples below: Lady Gaga in latex condom inspired outfit to promote safe sex; outfit designed by Thierry Mugler and Atsuko Kudo, shoes: Noritaka Tatehana, hat: Mugler and Nasir Mazhar [left]; Go Red for Women American Heart Association Awareness [right])



- Yes
- No

23. Do you view fashion as an expression/extension of one's self?

- Yes
- No

24. Do you view art as a means of self-expression?

- Yes
- No

25. Do you consider fashion in department stores, thrift stores, boutiques, etc. to be art?

- Yes
- No

26. When fashion is displayed on a mannequin rather than on a hanger do you view the fashion to be art?

- Yes
- No

27. Does fashion evoke an emotional response in the same manner as art?

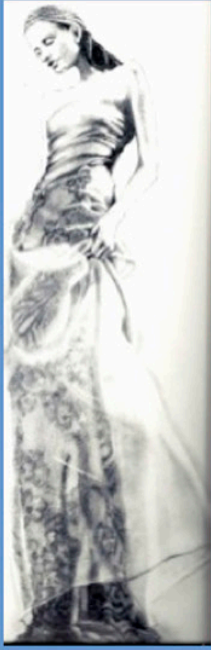
- Yes
- No

28. Since fashion portrayed in artworks is based on actual clothing during different time periods, do you believe those fashions to be art? (see examples below: Seurat's Sunday Afternoon on the Island of La Grande Jatte [top], mid 1800s photograph [bottom])



- Yes
- No

29. Do you think fashion illustrations/sketches are art? (see examples below: Nancy Riegelman)

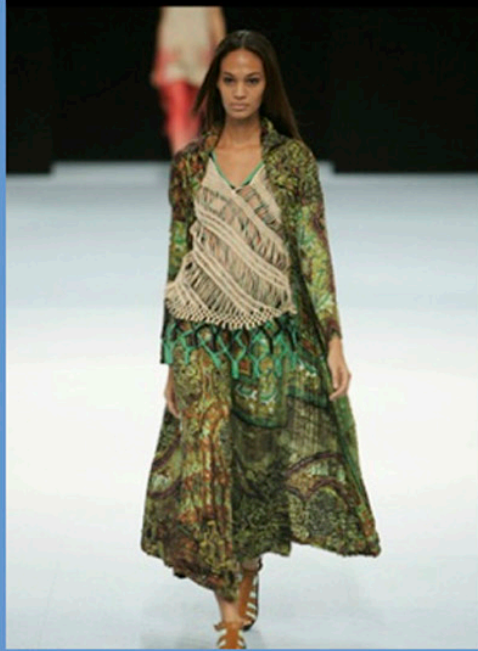


Yes

No

Fashion as Art/Art as Fashion, Is Fashion, Art?

30. (#30-43: Check All that Apply) (Comments Optional but Encouraged)
Is this "art"? (see fashion piece below: Issey Miyake)



- Yes, because it is being displayed in a museum or gallery
- Yes, because it has artistic qualities
- Yes, because it is enjoyable to look at
- Yes, because it exhibits properties of art/design:Line (real/implied)
- Yes, because it exhibits properties of art/design:Shape/Form
- Yes, because it exhibits properties of art/design:Color
- Yes, because it exhibits properties of art/design:Texture/Pattern
- Yes, because it displays Organizing Principles of:Movement/Rhythm
- Yes, because it displays Organizing Principles of:Balance
- Yes, because it displays Organizing Principles of:Proportion
- Yes, because it displays Organizing Principles of:Scale
- Yes, because it displays Organizing Principles of:Contrast
- Yes, because it displays Organizing Principles of:Emphasis
- No, because it is being shown on a runway
- No, because it is being displayed in a department store
- No, because it is made out of fabric
- No, because it has a functional quality
- No, because this fashion piece is personal adornment

Other

31. Is this "art"? (see fashion piece below: Charles James) (Check All that Apply)



- Yes, because it is being displayed in a museum or gallery
- Yes, because it has artistic qualities
- Yes, because it is enjoyable to look at
- Yes, because it exhibits properties of art/design:Line (real/implied)
- Yes, because it exhibits properties of art/design:Shape/Form
- Yes, because it exhibits properties of art/design:Color
- Yes, because it exhibits properties of art/design:Texture/Pattern
- Yes, because it displays Organizing Principles of:Movement/Rhythm
- Yes, because it displays Organizing Principles of:Balance
- Yes, because it displays Organizing Principles of:Proportion
- Yes, because it displays Organizing Principles of:Scale
- Yes, because it displays Organizing Principles of:Contrast
- Yes, because it displays Organizing Principles of:Emphasis
- No, because it is being shown on a runway
- No, because it is being displayed in a department store
- No, because it is made out of fabric
- No, because it has a functional quality
- No, because this fashion piece is personal adornment

Other

32. Is this "art"? (see fashion piece below: Issey Miyake museum exhibition) (Check All that Apply)



- Yes, because it is being displayed in a museum or gallery
- Yes, because it has artistic qualities
- Yes, because it is enjoyable to look at
- Yes, because it exhibits properties of art/design:Line (real/implied)
- Yes, because it exhibits properties of art/design:Shape/Form
- Yes, because it exhibits properties of art/design:Color
- Yes, because it exhibits properties of art/design:Texture/Pattern
- Yes, because it displays Organizing Principles of:Movement/Rhythm
- Yes, because it displays Organizing Principles of:Balance
- Yes, because it displays Organizing Principles of:Proportion
- Yes, because it displays Organizing Principles of:Scale
- Yes, because it displays Organizing Principles of:Contrast
- Yes, because it displays Organizing Principles of:Emphasis
- No, because it is being shown on a runway
- No, because it is being displayed in a department store
- No, because it is made out of fabric
- No, because it has a functional quality
- No, because this fashion piece is personal adornment

Other

33. Is this "art"? (see fashion piece below: Alexander McQueen museum exhibition)
(Check All that Apply)



- Yes, because it is being displayed in a museum or gallery
- Yes, because it has artistic qualities
- Yes, because it is enjoyable to look at
- Yes, because it exhibits properties of art/design:Line (real/implied)
- Yes, because it exhibits properties of art/design:Shape/Form
- Yes, because it exhibits properties of art/design:Color
- Yes, because it exhibits properties of art/design:Texture/Pattern
- Yes, because it displays Organizing Principles of:Movement/Rhythm
- Yes, because it displays Organizing Principles of:Balance
- Yes, because it displays Organizing Principles of:Proportion
- Yes, because it displays Organizing Principles of:Scale
- Yes, because it displays Organizing Principles of:Contrast
- Yes, because it displays Organizing Principles of:Emphasis
- No, because it is being shown on a runway
- No, because it is being displayed in a department store
- No, because it is made out of fabric
- No, because it has a functional quality
- No, because this fashion piece is personal adornment

Other

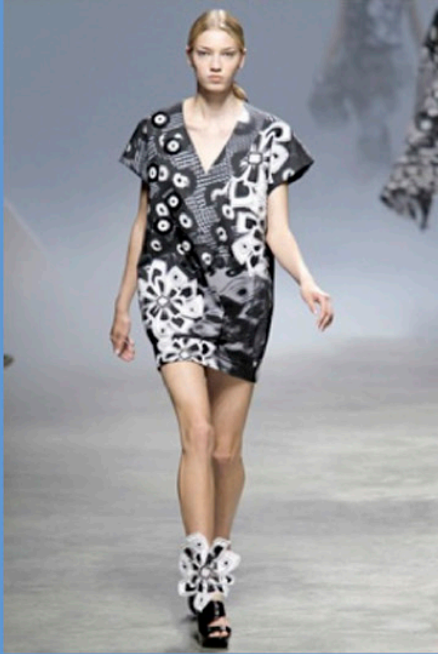
34. Is this "art"? (see fashion piece below: Hussein Chalayan museum exhibition)
(Check All that Apply)



- Yes, because it is being displayed in a museum or gallery
- Yes, because it has artistic qualities
- Yes, because it is enjoyable to look at
- Yes, because it exhibits properties of art/design:Line (real/implied)
- Yes, because it exhibits properties of art/design:Shape/Form
- Yes, because it exhibits properties of art/design:Color
- Yes, because it exhibits properties of art/design:Texture/Pattern
- Yes, because it displays Organizing Principles of:Movement/Rhythm
- Yes, because it displays Organizing Principles of:Balance
- Yes, because it displays Organizing Principles of:Proportion
- Yes, because it displays Organizing Principles of:Scale
- Yes, because it displays Organizing Principles of:Contrast
- Yes, because it displays Organizing Principles of:Emphasis
- No, because it is being shown on a runway
- No, because it is being displayed in a department store
- No, because it is made out of fabric
- No, because it has a functional quality
- No, because this fashion piece is personal adornment

Other

35. Is this "art"? (see fashion piece below: Issey Miyake) (Check All that Apply)



- Yes, because it is being displayed in a museum or gallery
- Yes, because it has artistic qualities
- Yes, because it is enjoyable to look at
- Yes, because it exhibits properties of art/design:Line (real/implied)
- Yes, because it exhibits properties of art/design:Shape/Form
- Yes, because it exhibits properties of art/design:Color
- Yes, because it exhibits properties of art/design:Texture/Pattern
- Yes, because it displays Organizing Principles of:Movement/Rhythm
- Yes, because it displays Organizing Principles of:Balance
- Yes, because it displays Organizing Principles of:Proportion
- Yes, because it displays Organizing Principles of:Scale
- Yes, because it displays Organizing Principles of:Contrast
- Yes, because it displays Organizing Principles of:Emphasis
- No, because it is being shown on a runway
- No, because it is being displayed in a department store
- No, because it is made out of fabric
- No, because it has a functional quality
- No, because this fashion piece is personal adornment

Other

36. Is this "art"? (see fashion piece below: Issey Miyake) (Check All that Apply)



- Yes, because it is being displayed in a museum or gallery
- Yes, because it has artistic qualities
- Yes, because it is enjoyable to look at
- Yes, because it exhibits properties of art/design:Line (real/IMPLIED)
- Yes, because it exhibits properties of art/design:Shape/Form
- Yes, because it exhibits properties of art/design:Color
- Yes, because it exhibits properties of art/design:Texture/Pattern
- Yes, because it displays Organizing Principles of:Movement/Rhythm
- Yes, because it displays Organizing Principles of:Balance
- Yes, because it displays Organizing Principles of:Proportion
- Yes, because it displays Organizing Principles of:Scale
- Yes, because it displays Organizing Principles of:Contrast
- Yes, because it displays Organizing Principles of:Emphasis
- No, because it is being shown on a runway
- No, because it is being displayed in a department store
- No, because it is made out of fabric
- No, because it has a functional quality
- No, because this fashion piece is personal adornment

Other

37. Is this "art"? (see fashion piece below: Alexander McQueen) (Check All that Apply)



- Yes, because it is being displayed in a museum or gallery
- Yes, because it has artistic qualities
- Yes, because it is enjoyable to look at
- Yes, because it exhibits properties of art/design:Line (real/implicit)
- Yes, because it exhibits properties of art/design:Shape/Form
- Yes, because it exhibits properties of art/design:Color
- Yes, because it exhibits properties of art/design:Texture/Pattern
- Yes, because it displays Organizing Principles of:Movement/Rhythm
- Yes, because it displays Organizing Principles of:Balance
- Yes, because it displays Organizing Principles of:Proportion
- Yes, because it displays Organizing Principles of:Scale
- Yes, because it displays Organizing Principles of:Contrast
- Yes, because it displays Organizing Principles of:Emphasis
- No, because it is being shown on a runway
- No, because it is being displayed in a department store
- No, because it is made out of fabric
- No, because it has a functional quality
- No, because this fashion piece is personal adornment

Other

38. Is this "art"? (see fashion pieces below: Hussein Chalayan) (Check All that Apply)



- Yes, because it is being displayed in a museum or gallery
- Yes, because it has artistic qualities
- Yes, because it is enjoyable to look at
- Yes, because it exhibits properties of art/design:Line (real/implied)
- Yes, because it exhibits properties of art/design:Shape/Form
- Yes, because it exhibits properties of art/design:Color
- Yes, because it exhibits properties of art/design:Texture/Pattern
- Yes, because it displays Organizing Principles of:Movement/Rhythm
- Yes, because it displays Organizing Principles of:Balance
- Yes, because it displays Organizing Principles of:Proportion
- Yes, because it displays Organizing Principles of:Scale
- Yes, because it displays Organizing Principles of:Contrast
- Yes, because it displays Organizing Principles of:Emphasis
- No, because it is being shown on a runway
- No, because it is being displayed in a department store
- No, because it is made out of fabric
- No, because it has a functional quality
- No, because this fashion piece is personal adornment

Other

39. Is this "art"? (see fashion piece below: Hussein Chalayan) (Check All that Apply)



- Yes, because it is being displayed in a museum or gallery
- Yes, because it has artistic qualities
- Yes, because it is enjoyable to look at
- Yes, because it exhibits properties of art/design:Line (real/implied)
- Yes, because it exhibits properties of art/design:Shape/Form
- Yes, because it exhibits properties of art/design:Color
- Yes, because it exhibits properties of art/design:Texture/Pattern
- Yes, because it displays Organizing Principles of:Movement/Rhythm
- Yes, because it displays Organizing Principles of:Balance
- Yes, because it displays Organizing Principles of:Proportion
- Yes, because it displays Organizing Principles of:Scale
- Yes, because it displays Organizing Principles of:Contrast
- Yes, because it displays Organizing Principles of:Emphasis
- No, because it is being shown on a runway
- No, because it is being displayed in a department store
- No, because it is made out of fabric
- No, because it has a functional quality
- No, because this fashion piece is personal adornment

Other

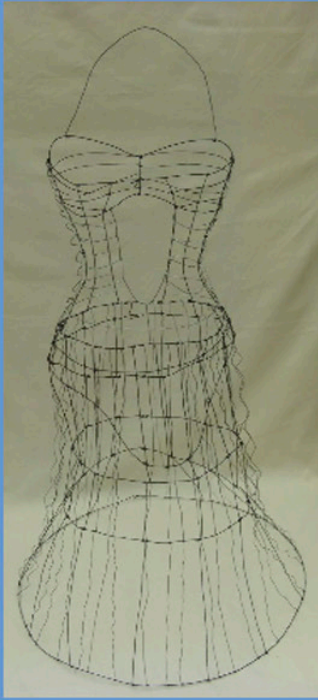
40. Is this "art"? (see fashion piece below: Charles James) (Check All that Apply)



- Yes, because it is being displayed in a museum or gallery
- Yes, because it has artistic qualities
- Yes, because it is enjoyable to look at
- Yes, because it exhibits properties of art/design:Line (real/implied)
- Yes, because it exhibits properties of art/design:Shape/Form
- Yes, because it exhibits properties of art/design:Color
- Yes, because it exhibits properties of art/design:Texture/Pattern
- Yes, because it displays Organizing Principles of:Movement/Rhythm
- Yes, because it displays Organizing Principles of:Balance
- Yes, because it displays Organizing Principles of:Proportion
- Yes, because it displays Organizing Principles of:Scale
- Yes, because it displays Organizing Principles of:Contrast
- Yes, because it displays Organizing Principles of:Emphasis
- No, because it is being shown on a runway
- No, because it is being displayed in a department store
- No, because it is made out of fabric
- No, because it has a functional quality
- No, because this fashion piece is personal adornment

Other

41. Is this "art"? (see fashion piece below: Angelique Benton) (Check All that Apply)



- Yes, because it is being displayed in a museum or gallery
- Yes, because it has artistic qualities
- Yes, because it is enjoyable to look at
- Yes, because it exhibits properties of art/design:Line (real/implied)
- Yes, because it exhibits properties of art/design:Shape/Form
- Yes, because it exhibits properties of art/design:Color
- Yes, because it exhibits properties of art/design:Texture/Pattern
- Yes, because it displays Organizing Principles of:Movement/Rhythm
- Yes, because it displays Organizing Principles of:Balance
- Yes, because it displays Organizing Principles of:Proportion
- Yes, because it displays Organizing Principles of:Scale
- Yes, because it displays Organizing Principles of:Contrast
- Yes, because it displays Organizing Principles of:Emphasis
- No, because it is being shown on a runway
- No, because it is being displayed in a department store
- No, because it is made out of fabric
- No, because it has a functional quality
- No, because this fashion piece is personal adornment

Other

42. Is this "art"? (see fashion piece below: Angeliqe Benton) (Check All that Apply)



- Yes, because it is being displayed in a museum or gallery
- Yes, because it has artistic qualities
- Yes, because it is enjoyable to look at
- Yes, because it exhibits properties of art/design:Line (real/implicit)
- Yes, because it exhibits properties of art/design:Shape/Form
- Yes, because it exhibits properties of art/design:Color
- Yes, because it exhibits properties of art/design:Texture/Pattern
- Yes, because it displays Organizing Principles of:Movement/Rhythm
- Yes, because it displays Organizing Principles of:Balance
- Yes, because it displays Organizing Principles of:Proportion
- Yes, because it displays Organizing Principles of:Scale
- Yes, because it displays Organizing Principles of:Contrast
- Yes, because it displays Organizing Principles of:Emphasis
- No, because it is being shown on a runway
- No, because it is being displayed in a department store
- No, because it is made out of fabric
- No, because it has a functional quality
- No, because this fashion piece is personal adornment

Other

43. Is this "art"? (see fashion piece below: Angelique Benton) (Check All that Apply)



- Yes, because it is being displayed in a museum or gallery
- Yes, because it has artistic qualities
- Yes, because it is enjoyable to look at
- Yes, because it exhibits properties of art/design:Line (real/implied)
- Yes, because it exhibits properties of art/design:Shape/Form
- Yes, because it exhibits properties of art/design:Color
- Yes, because it exhibits properties of art/design:Texture/Pattern
- Yes, because it displays Organizing Principles of:Movement/Rhythm
- Yes, because it displays Organizing Principles of:Balance
- Yes, because it displays Organizing Principles of:Proportion
- Yes, because it displays Organizing Principles of:Scale
- Yes, because it displays Organizing Principles of:Contrast
- Yes, because it displays Organizing Principles of:Emphasis
- No, because it is being shown on a runway
- No, because it is being displayed in a department store
- No, because it is made out of fabric
- No, because it has a functional quality
- No, because this fashion piece is personal adornment

Other

Fashion as Art/Art as Fashion, Is Fashion, Art?

44. (#44-46: Respond Yes or No)

After taking this survey has your view of fashion changed?

Yes

No

45. Is Fashion, Art?

Yes

No

* 46. Would you allow your short answer responses to be used in this research study paper?

Yes

No

Notes

1. (Svendsen 2006: 104)
2. (Kawamura 2005: 2)
3. (Svendsen 2006: 90)
4. (Svendsen 2006: 91)
5. (Frankel 2001: 35)
6. (Miller 2007: 26)
7. (Miller 2007: 26)
8. (“Julie Verhoeven”, 2007)
9. (Cunningham 2003: 104)
10. (Cunningham 2003: 105)
11. (Cunningham 2003: 105)
12. (Cunningham 2003: 105)
13. (Cunningham 2003: 114)
14. (as cited by Cunningham 2003: 108)
15. (Cunningham 2003: 104)
16. (Frankel 2001: 42)
17. (Cunningham 2003: 109)
18. (Cunningham 2003: 5)
19. (Cunningham 2003: 109, 112)
20. (Cunningham 2003: 116)
21. (Cunningham 2003: 6)
22. (Cunningham 2003: 114)

23. (as cited by Cunningham 2003: 114)
24. (Cunningham 2003: 113)
25. (Cunningham 2003: 148)
26. (Cunningham 2003: 146)
27. (Cunningham 2003: 155-156, 207)
28. (Cunningham 2003: 11, 104, 114, 126, 208, 211)
29. (Cunningham 2003: 149)
30. (Cunningham 2003: 114)
31. (Cunningham 2003: 198, 209, 210)
32. (as cited by Cunningham 2003: 137)
33. (Cunningham 2003: 145)
34. (Cunningham 2003: 152)
35. (Cunningham 2003: 174-176)
36. (as cited by Cunningham 2003: 180-181)
37. (Cunningham 2003: 180-181)
38. (Kawamura 2005: 16)
39. (Cunningham 2003: 164)
40. (Cunningham 2003: 161)
41. (Buxbaum 2005: 21)
42. (Buxbaum 2005: 20)
43. (Troy 2003: 10)
44. (Troy 2003: 10)
45. (Troy 2003: 47)

46. (Troy 2003: 51)
47. (Mackrell 1990: 20)
48. (Martin 1997: 12)
49. (Martin 1997: 12)
50. (Martin 1997: 12)
51. (Martin 1997: 13)
52. (Martin 1997: 12)
53. (Martin 1997: 8)
54. (Martin 1997: 10)
55. (De Osma 1994: 24)
56. (De Osma 1994: 24)
57. (De Osma 1994: 14)
58. (De Osma 1994: 95)
59. (De Osma 1994: 95)
60. (De Osma 1994: 85)
61. (De Osma 1994: 88, 102, 110)
62. (De Osma 1994: 107)
63. (De Osma 1994: 119)
64. (Ames 2008: 104)
65. (Ames 2008: 112)
66. (as cited by Ames 2008: 116)
67. (Miller 2007: 28)
68. (as cited by Miller 2007: 28)

69. (as cited by Miller 2007: 28)
70. (Miller 2007: 29)
71. (as cited by Miller 2007: 29)
72. (Miller 2007: 29)
73. (Kawamura 2005: 11)
74. (as cited by Kawamura 2005: 14)
75. (Kawamura 2005: 1)
76. (Kawamura 2005: 4)
77. (Svendsen 2006: 11)
78. (Svendsen 2006: 11)
79. (Svendsen 2006: 17)
80. (Svendsen 2006: 99)
81. (Svendsen 2006: 101)
82. (Svendsen 2006: 98-99)
83. (as cited by Knight 2008: viii)
84. (Knight 2008: 83)
85. (as cited by Knight 2008: 85)
86. (Knight 2008: 101)
87. (Knight 2008: 102)
88. (Knight 2008: 106)
89. (as cited by Bender, Blocker 1993: 193)
90. (as cited by Bender, Blocker 1993: 193)
91. (as cited by Bender, Blocker 1993: 93)

92. (as cited by Bender, Blocker 1993: 219)
93. (as cited by Bender, Blocker 1993: 225)
94. (as cited by Bender, Blocker 1993: 226)
95. (as cited by Bender, Blocker 1993: 231)
96. (Troy 2003: 3)
97. (Troy 2003: 335)
98. (Troy 2003: 336)
99. (as cited by Bender, Blocker 1993: 108)
100. (as cited by Harrison, Wood 1992: 108)
101. (Harrison, Wood 1992: 113)
102. (as cited by Harrison, Wood 1992: 113)
103. (Leventon 2005: 12)
104. (Gersten 1989: vii)
105. (Gersten 1989: 12)
106. (Stipelman 2005: x)
107. (Stipelman 2005: xi)
108. (Townsend 2002: 18)
109. (Townsend 2002: 18)
110. (Townsend 2002: 18)
111. (Hollander 1978: xiv)
112. (Hollander 1978: xiv)
113. (Doswald 2006: 20)
114. (Mackrell 2005: 5)

115. (Stern 2004: 2)
116. (as cited by Stern 2004: 2)
117. (Stern 2004: 2)
118. (Stern 2004: 2)
119. (Stern 2004: 2)
120. (Frankel, “Art of the Unwearable: Can Fashion Designer Hussein Chalayan Conquer the Art World? -Features-Fashion-The Independent”, par. 12)
121. (Van Twist 2005: 97)
122. (Evans 2005: 9)
123. (Quinn 2005: 47)
124. (Polhemus 2005: 111)
125. (Quinn 2005: 50)
126. (Polhemus 2005: 110)
127. (Steele 2001: 50)
128. (as cited by Kinser Saiki 2002: 189)
129. (Benaim 1997: 7)
130. (Penn 1988: 36)
131. (Benaim 1997: 8)
132. (Holborn 1995: 16)
133. (Buxbaum 2005: 97)
134. (Knight 2008: 101, 106)
135. (Stipelman 2005: x)
136. (Kawamura 2005: 4)

137. (as cited by Cunningham 2003: 173)

138. (Cunningham 2003: 173)

139. (Penn 1998: 25)

140. (Kawamura 2005: 14)

141. (Kawamura 2005: 2)

142. (as cited by Miller 2007: 28)

143. (Penn 1998: 17)

144. (Penn 1998: 5)

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