A Study on Surrealistic Expression in Modern Fashion*

- Focusing on Surrealistic Fashion in 1990s -

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Abstract

At the outset, surrealism starts from pure art, but surrealism has greatly influenced commercial art and fashion circles, more so than any other genre of art. The critical thinking methods of surrealism and its mode of expression continues to influence fashion theory extensively. Even now, surrealism may be found in the designs presented in fashion circles and is still expected for future lines.

Surrealism in modern fashion has been reborn, newly integrated and transformed, based on the features of Surrealism paintings. The characteristics of its forms can be found in a combination of modern material, modern design and new skills and the classical items: bodyform molding context of architecture, experimental and sex-appealing of body.

Expression was made by borrowing natural motives and recreating natural fabrics while the existing typical idea about clothes was destructed, with the boundary of patterns changed. Expression was also made by mixing items, uniting future images, and using up-to-date functional techniques.

This study is significant that up-to-date technological culture expands cyber-space and increases surrealistic expressions by combined heterogeneous materials, thus arousing much interest. The purpose of this study is to determine interrelationship between how surrealism developed and what formative properties those clothes affected by surrealism obtained in the 1990s.

Key words: Surrealistic fashion, Depaysment, Automatism, Paradox, Hybridization

I. Introduction

At the outset, surrealism starts from pure art, but surrealism has greatly influenced commercial art and fashion circles, more so than any other genre of art. The critical thinking methods of surrealism and its mode of expression continues to influence fashion theory extensively. Even now, surrealism may be found in the designs presented in fashion circles and is still expected for future lines.

Surrealism in art became dominant when Manifesto Surrealism was founded by Andre Breton in 1924. According to the definition of surrealism in the first Manifesto Surrealism, “Surrealism expresses our practical thoughts through many and varied forms, sometimes by speaking, sometimes by writing and sometimes by using other methods. This means that surrealism is free from the conscious control of

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reason and that it expresses all the thoughts in all
the areas free from our aesthetic and moral
conventions.  
Performance Art is greatly influenced by
surrealism, which creates dreamlike worlds
through artistic fantasia and is based on the
association of objects and later free techniques.
In art, the experiences as well as the varied
techniques expand to incorporate the unknown
imaginations. Even such an extremest theory in
the realm of art finds there’s no object that the art
cannot deal with.

In contemporary fashion, new materials are
being used. The range of materials becomes
diversified; the existing styles and notions of
beauty are broken. Style, beyond our
imagination, becomes diversified and more
complicated. These elements will form the
characteristics of clothing in the future. In this
context, the purpose of the research is to relate
surrealism to modern aesthetics of clothing,
exploring every mode of expression from objects
to humans and their spirits. A new possibility of
Surrealistic expression is attempted to extend the
area of creativity of clothing and the development
of clothing as art. The purpose of the research is
to help forecast future trends by freshly
presenting the clothing of surrealism, and to
dedicate to the development of creative clothing
in pursuit of the future by an original, creative,
experimental spirit.

This study is significant that up-to-date
 technological culture expands cyber-space and
increases surrealistic expressions by combined
heterogeneous materials, thus arousing much
interest. The purpose of this study is to determine
interrelationship between how surrealism
developed and what formative properties those
clothes affected by surrealism obtained from
1990 up to 2000.

The research unfolded in the following order:
For the theoretical background of research, I
examined the formation background of
Surrealism with its principles, expressive
techniques, aesthetics and the surrealist trend
shown in the clothing in 1990s. At the same time,
I analyzed the works of foreign designers
advocating surrealism, and studied the point of
view in which surrealist clothes agree to the
clothing aesthetics. My examination includes the
implementation of essential functions of clothing,
expressing human nature in harmony with men.

Literary materials were collected for this
theoretical study from relevant literature, general
fashion dictionary, design-related literature,
periodicals, and other local articles. In selecting
photos, the selection was made from local and
foreign relevant technical books with the latest
concerns and interest because these clothes
affected by surrealism had been considered.

Any significant results of this research could be
devoted to the development of the clothing
culture in pursuit of the future.

For the research on the aesthetic value and
artistry of clothing aims at analyzing the clothing,
and more positively approaching the new spirit of
the world. The method of conscious structure and
the expression of the living sense of modern
people are the process of creative procedures.

Looking at the preceding research, Kwon Hyuk
Mi studied the formative expression of clothing in
the 20th century; Chang Dae Sik studied the
various modes of expression; Yoo Deuk Reong,
the formative and the informative in paintings;
Park Seon Kyung, the world of Elsa Schiaparelli’s
works; Park Sunwi. A study on the surrealistic
expression in fashion modeling.