

Hybridization between Fashion and Art and Aesthetics Renovation

abstract

This paper presents a brief reflection on the actors involved in hybrids works between fashion design and art that developed more intensely from the second half of the twentieth century. This requires understanding the motivating factors of these exchanges and the problems surrounding them. Realizes the importance of other factors related to hybridization beyond fashion and art. Among these are the roles of mass culture, the mass media, public and consumption. Tracing this scenario is possible to find evidences of how the work of the designer and artist together can generate and renew senses in the aesthetic and social fields crossing borders between areas. In this sense, the paper also aims to understand other relations that produce subjectivity, beyond what happens between artist, designer and work. It is important to understand the production of hybrid objects between fashion design and art, as it becomes ever more present as a result of contemporary complexity.

keywords

fashion, design, art, aesthetics, hybridization.

Introduction

To treat hybrid acts between fashion design and art is necessary to list some elements. The most evident would be the figure of the designer and artist and the product of their labor.

These three elements are embedded in a broader context which included global transformations of symbolic market. For this paper such transformations interest from the standpoint of mass culture, mass media in a context of a hybrid production involving fashion design and art.

For this analysis it was used the concept of hybridization of Argentine anthropologist Néstor García Canclini. His book *Hybrid cultures: strategies for entering and leaving modernity* was the basis for the construction of the relation that is intended here.

From the reflection of Canclini's this paper discusses three examples that show evidence of social and aesthetics renewal from hybrid acts. There is particular interest in fashion design and art works that contribute to aesthetic renewal of symbolic capital.

Interest transformations of meaning that certain symbolic goods had over the last century. With the advent of mass culture certain instances had undergone a process of redefinition. These include culture, art, fashion design which is directly connected to industrial production and luxury.

The fashion design has a democratizing character that can be found in Canclini (2008: 49) when he refers to transcultural experiments, which distant from classical art forms such as painting and sculpture, concerning the new languages end up unfolding on the whole design area, the forms of urbanity and habits of youth and consumption.

When a person comes into contact with art through fashion consumption opens up a possibility of rethinking the meaning of art, design and fashion in its democratic aspect. The art appears nearest public disguised in the form of consumption and the design object has a fundamental role in this act.

Thus unveil up new possibilities for products and artwork from the hybridization. Hybridization refers to “sociocultural processes in which discrete structures or practices, which existed separately, combine to generate new structures, objects and practices.” (Canclini, 2008: XIX)

Is worth mentioning in the importance of the relationship between fashion design and art as a form of expression of the current in the reformulation of symbolic capital. This also occurs with the advent of mass culture that does not necessarily negate the cult and academic, but often reworks it according to his understanding (Canclini, 2008: 64) and from experiences approaches itself of art.

It must be recognized as legitimate hybrid forms to explicit its democratic character that approaches fashion and art through aestheticizing proposals, because it is the interaction that creates and renews the sense that justifies the efficiency of hybridization. It is important abolish the distance between artists and spectators for the artistic messages to restructure according to massive public democratizing art. At this point the fashion design has a fundamental role to be traditionally present in the everyday life of people.

The public approves the exposure of design objects in the museum, because for him the sense of “beautiful” is awakened by useful objects. This shows that the boundaries between art and decorative objects are not as clear to the viewer (Canclini, 2008: 149). An example is the Victoria and Albert Museum in London which displays clothes alongside art exhibitions to. This assists the public to gather information to form a mental map of a particular historical period that will help him understand the art and the history.

What matters to this group is that art permeates your daily life in a way he assimilates. It is in this space that the symbolic capital reformulates itself. As these people identify themselves with the object exposed in museum the presence of art in their everyday life tends to intensify.

What is intended from the examples treated below is to suggest democratization in the reformulation of symbolic capital.

Aesthetics and Social Renewal

Many artistic experiments of the twentieth century brought innovations to industrial design and mass media. They show how hybridization is possible. It opens new possibilities for design and art.

As an example, we can mention the Italian and Russian Futurism, Dadaism and Surrealism. During this period the creativity focuses on pre-industrial reality that involves operating

the concept of reproducibility and broadcasting (Celant, 2008: 9), in an unknown territory for art until then.

Both the Italian and Russian Futurism as Surrealism appropriated themselves various media. These movements helped establish the information society that suffered a continuous modification of visual and auditory stimulus. This change moved the art to another territory, the product one.

Consequently, the Italian and Russian Futurists involved in politics and film, design and architecture, music and the definition of new means of mass communication such as newspaper, magazine, radio, in order to reconstruct the universe, social and cultural according to a vision of the future (Celant, 2008: 11).

Gradually the renewal of meaning in aesthetic and social fields generated by hybridization reveals its importance as one of the regulatory elements of the relations between various fields, including design and art.

In the social field hybridization generates renewal when makes a not alienating and consequently a positive use of mass media for the real benefit of culture. An example is the television placed at the service of culture when it announces exhibitions, concerts and other shows, plus a programming focused on art.

More recently in the aesthetic field transformation happens with “amphibians artists” as the theatrical producer Robert Wilson and musician David Byrne, defined by their ability to “articulate movements and cultural codes of different origins” (Canclini, 2008: 361).

Below are other examples of artists who worked in order to suggest a proximity to the “amphibians artists”. In 1969, Alberto Giacometti created paintings on canvas for the purpose of stamping silk scarves at the request of the Maeght Gallery.

He was responsible for the draw that stamped scarves given to the clients of the Maeght Gallery, in Paris, in 1959. For the implementation of this project, because it is a design rather than an artwork, he painted at least four oil paintings in the size of the scarf to be stamped. Despite his position as an artist, according to Wiesinger (2012: 131, 132) he deeply respected the role of the object in this project, its form and function.

Of the four paintings originally made by the artist for scarf only two have survived. They are under the care of Giacometti Foundation. After the artist's death these designs now have greater value. Unfortunately these two screens that have survived were not so fortunate in their conservation. It is possible make a critic to the value that in general is given to a painting rather than a design.

This influences directly the meaning of art and fashion as symbolic capitals. In 2007 the fashion brand Louis Vuitton edited in scarfs one of two paintings that Maeght Gallery also owns. This accessory has been displayed in exhibitions alongside Giacometti's paintings and sculptures. The interest of the brand in preserving and disseminating the work of Giacometti denotes a hybrid character in its initiative.

At this point should be perceived aesthetic renewal proposal for this work that mixes consumption (represented by the scarf is an industrial article), fashion and art by placing design objects in the museum in order to approach the public to Giacometti's work.

Figure 1.
Scarf by Louis
Vuitton (2007),
Alberto Giacometti.



To Wiesinger (2012: 134), in the sixties, Giacometti established a rich dialogue between decorative object and art object. Believed that, at that time, the boundaries between design and art fogged intensely. This becomes clearer in his exposition *Antagonisms 2 – objects*, held in 1962 at the Museum of Decorative Arts in Paris where he approaches sculptures and paintings of everyday objects.

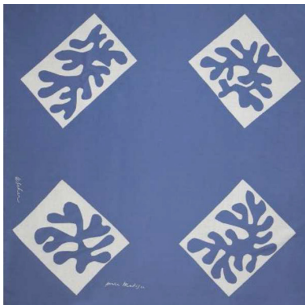
Still, Giacometti believed that objects, unlike the artistic productions, lacked the ability to come alive (WIESINGER, 2012: 134), or rather, did not have aura in the words of Walter Benjamin (2012: 27).

The request to an artist to develop a hybrid by the Maeght Gallery precedes Giacometti. Before him, Braque, in 1957, and Chagall and Miró, in 1958, had also been requested for this type of work by the same gallery.

Something similar happened with various artists invited by the English weaving Ascher to develop surface design intended for clothing. These include Henri Matisse, Pablo Picasso, Alexander Calder, Jean Cocteau, Sonia Delaunay, Henri Moore, André Derrain, Francis Picabia etc.

Differently from Giacometti, Braque, Chagall and Miró these artists did not create for a gallery, but for the industry. Assumed, even if temporarily, the role of designers in creating paintings for the serial production of Ascher weaving.

Figure 2.
Écharp A (1947).
Henri Matisse



In this relation hybridization provides an overview where fashion design and art reframe their symbolic capital in the middle of intersections and interchanges. An interesting case is the pattern created by Matisse. Besides the creativity of the artist having to overcome the technical limitations that previously defined support (design surface), the fabric, the

reproduction technique etc, the pattern was developed in gray but blue which hardly happen if it were a painting. It is hard to imagine in the context of modern art a Matisse painting of identical forms having another variant. The art gives its symbolic capital, the rareness, to fashion.

In both prints created by Giacometti and Matisse are still observed an important tool in the design surface is not always considered, the repetition. Their prints are almost always created to occupy the central area of the fabric and not to be repeated. There is no repetition development in these jobs which is fundamental to the identity of surface design turned to fashion design.

The repetition consists in a representation formed from modules. This repetition is intended to ensure unity, continuity, rhythm and filling the surface that render the design more valued and easier to be applied achieving a good finish.

Initiative diametrically opposed to Giacometti and Matisse in terms of project and product development shows how different can be the sources of which hybridization is nourished and their results. In the case of Olafur Eliasson's work for Louis Vuitton there is no interference in the product.

The artist engages his creative process in the production of a showcase, which will originate the work *EYE SEE YOU*. It consists of a lamp in an eye format that attracts passerby.



Figure 3.
EYE SEE YOU
(2006), Olafur
Eliasson.

Undoubtedly, in this way, the artwork will reach a much larger public than that who goes to the museum, because the work of art comes into contact with the public through the sphere of consumption, which is massive. The design massifies, but it puts a much larger audience in touch with art.

About the work made for Louis Vuitton Fifth at Avenue New York the artist says that what motivated him to develop this hybrid work of art, architecture, design and fashion was thinking "Who are we? How we dress? What does it mean to see you from the outside [of the shop window]?" (Eliasson, 2006). It is as if the showcase transgresses the usual order and began to see passersby.

The artist is concerned about the perception of space, a recurring issue in fashion design, interior design, art and architecture. His greatest contribution is reformulating urban space as a site of interaction with art in amid the street and consumption.

His work replaces a product in the showcase. This subversion of showcase denotes hybrid intention between fashion and art which reframe the symbolic capital of art in order to democratize it.

Conclusion

This article contributes discussing the hybridization as an agent of democratization of art and culture. This factor is fundamental since it recognizes the public's interest in having contact with art. For this he chooses what is closest to his repertoire and his daily life. Thus the fashion design seeks to fulfill its democratizing social function that is one of your assumptions. The production of hybrids between fashion and art close the boundaries between these two visual production fields and therefore between industry and art. It is through the industry that the public enhances your contact with art, because in their everyday life design objects are more present than art ones. Thus the consumption of art and design is reformulated.

The examples were chosen based on the hybrid character of each one. Both the scarf as showcase receives artistic interference. They show how fashion can act as a mass medium through scarf and showcase in this case. The tension generated from these crosses leads to fraying of the boundaries between art and fashion where the greatest contribution of this aesthetic renewal should focus on quality of hybrid proposals in order to raise awareness and put more people in touch with the culture.

Olafur Eliasson's work proposes an artwork that comes from the street and can go to the museum and for this he uses the logic of fashion diffusion. If thought out Canclini's proposition, Eliasson's work would be a radicalization of the democratizing character of design, specifically of fashion in relation to art that would divest its status as symbolic capital.

For fashion is interesting promoting access to art, because making explicit the art as a symbolic good the fashion is renewed beyond a mercantile good.

Is necessary to rethink the meaning of art, design and fashion putting them together.

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