

The Study on the Chinesm on the Modern Fashion

Sun-Young Kim

Dept of Clothing & Textile, Sunchon National University

I. Introduction

Chinese power has reached an unconceivable position not only in the political and economic sectors, but also in society and culture. The interest in both the Western culture and the fashion industry have made the fashion market huge in the rapidly growing Chinese economy, as the market has blossomed and consumption demand has greatly increased since 1990. The theme of Chinesm appears as a source of inspiration in various styles of collections by designers all around the world.

This paper reviews the Chinesm expressed in the modern fashion world after the year 2000, and underlines the characteristics of Chinesm, as the Chinese fashion market is getting bigger and becomes the cynosure of the world. The main method of this study is by research on precedence as well as related researches in Korean and foreign books

II. General Consideration

Dress and its ornaments introduced in Western dresses are consistent not only with the unique Chinese elements of the ornaments, but also with the oriental styles of image, shape, color, and design. The orientalism includes the connotative meaning and the cultural role of Western dresses. Orientalism's trend embosses postmodernism with eclecticism as well as complex cultural expression.

Prominent modern Chinese art professor Faber Hayward from New York mentioned that art in the 20th century belonged to the United States, and the art in 21st century will be a possession of China. To prove this, the large fashion companies have great plans for Chinesm. Louis Vuitton, celebrating the centennial of the France-China treaty of amity, opened an exhibition at the France National Gallery with the theme 'China in France' in April 2004. Cartier also had an exhibition, 'Art of Cartier', at the Shanghai museum in May 2004. After Giorgio Armani opened his first store in Beijing in 1998, a flagship store of 300 pyong opened in Shanghai in 2004. Moreover, there will be a 20 to 30 independent-store network all over the areas in China based on the 2008 Beijing Olympics.

At the end of last year, China jumped to 4th world-wide as the largest consuming country of luxury products, and in 2015, it will pass Japan, looking like it may end up as the world's

biggest consumer of luxury products. In the same vein, European and American fashion magazines have already launched Chinese versions of their publications with a Chinese uniqueness. A fashion journalist from the Herald Tribune expressed China as the "El Dorado at the luxurious fashion market" .

Namely in the 21st century fashion world, Chinesism-inspired visuals are introduced in fashion magazines and ads as well as in catwalks, unequivocally proving China's power. Chinesism in fashion was also given even more international praise from Wong Kar-Wai's films <In The Mood For Love>, <2046>, etc., revealing the beauty of the traditional as well as the more popular costumes. These films stood in the spotlight of the international arena

III. Major Characteristics of the Chinesism through Modern Fashion

1. Traditional Image

The Chinesism expressed in modern fashion has a resurgent characteristic of History, and is followed by Image borrowing and transfiguration. Chinesism recreates the historic motive, comprised of the traditional costumes, their ornaments, the make-up, etc., to maintain the harmony between modernity and the past, preventing any following or mimicking. <Photo 1> is using Chinese Qipao. Transforming the evening dresses with a Chinese shape like an amulet, it abides to the form and quality of Chinese dresses, and applies direct method with a detailed decoration element in order to express female images. <Photo 2> shows Chinesism. The dress applies chongsam with a Chinese collar and the decoration of an oblique line, getting rid of all the complicated detail.

2. Complex Eclectic Image

The ambiguity of Post-modernism in fashion is that there is a two-sided value in terms of national characteristics in order to magnify the two-sided cultural value, expressed as non-boundary eclecticism. Out of traditional and fixed conceptions such as a image borrowing different complexes, we can see eclectic phenomena which exceed regional boundaries. <Photo 3> expresses multi-nationalism such as Chinese, Tibetan, Mong and Russian of various generations with special points emphasizing and maximizing the sleeve cap based on Qipao. For <Photo 4>, the dress and pants decorated with the gold thread Qipao, and drawings produce the expression of today. Together, the composition negotiates image borrowed by the expressions relating with the abstract and symbolic element which puts in the essence of China, the history, and a Chinese culture, altogether expressing various methods. <Photo 5> shows the Qipao applied dress which is unpolished black leather to method of cut-out. The dress with a deep slit skirt has a powerful femme fatale image. It mixed Chinesism and erotic.

3. Sensual Image

The Chinese collar, the openness of the armhole of a sleeve, and the sexy grudge of the skirt



〈Photo 1〉 Yves
Saint Laurent
Rive Gauche,
2004 F/W

〈Photo 2〉 MiuMiu,
2003 S/S

〈Photo 3〉 Christian Dior
Haute Cou-
ture, 2002 S/S

〈Photo 4〉 Jean Paul
Gaultier Haute
Couture,
2002 F/W

〈Photo 5〉 Roberto
Cavalli,
2003 S/S

of Chinese traditional dress are a design element which appears every season. Chinesism especially tends to magnify the feminine atmosphere to express a sensual image by using the traditional design factors effectively, which is a tight silhouette, covertures, and exposure. 〈Photo 6〉 represents the extreme image which is gorgeous, strongly because of the decorative design of Chinese appearance through the dragon, butterfly, and peony, emphasizing the human body.

4. Natural Image

The natural image appears as a new multiplex style with color, textile, and shape in Chinesism fashion. The shape expresses not only color and shape, but also a symbol characteristic, with a molding volition. For 〈Photo 7〉, Qipao for a change, it uses a Chinese wind motive which exposes the back and pursues simultaneously to make one part of the human body nature and to be assimilated with the deviation. 〈Photo 8〉 with the dress that prints a Chinese character motive gives a Chinese sensitivity and an emotion in the Western dress. The new aesthetic sense of the atmosphere is very unique.



〈Photo 6〉 Roberto Cavalli, 2003 S/S



〈Photo 7〉 Jean Paul Gaultier Haute Couture, 2002 F/W



〈Photo 8〉 Giorgio Armani, 2005 S/S

IV. Conclusion

This paper reviews the Chinesism expressed in modern fashion after the year 2000, and finds the characteristics of Chinesism as the Chinese fashion market is getting bigger and becomes the focal point of the world. Secondly, Chinesism expresses the combinational and harmonious manner that the image of Chinese original symbolic factors mixes with foreign spatial-temporal elements. Thirdly, it magnifies the feminine atmosphere to express a sensual image by using traditional design factors effectively: a tight silhouette, covertures, and exposure. Finally, Chinesism professes pro-naturalism, embracing the human body without conflicting with human nature. It's possible thanks to the new value, mixed with colors, materials, and patterns.

References

- "Artistic mission". 2004. July. *Harper's Bazaar Korea*.
- "China Shock ". 2004. June. *Vogue Korea*.
- China is a Big Luxury-Consuming Country. 2005. May 13. *The Chosun Ilbo*.
- "Chinese Wave". 2005. January. *Vogue Korea*.
- Lim, Y. J. and Kim, S. Y. (2000). "A study of New Orientalism Represented in Modern Fashion." *Journal of the Korean Society of Costume* Vol. 50 No. 4.