

Minimalism in Modern Hairstyle and Fashion

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현대 헤어스타일과 의상에 나타난 미니멀리즘의 양상

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Abstract

This study aims to analyze modern hairstyle and fashion in the collections in the late 1990s, based on the concepts and characteristics of Minimalism, a buzzword of the art field in the 1960s. This study used qualitative research method, in other words, presenting an analysis framework by studying domestic and foreign books and dissertations on Minimalism and then applying the Internet or visual image to the analysis framework. The result indicates that Minimalism design in modern hairstyle and fashion has four characteristics: simplicity, unity, repetition and spatiality.

Key words: Minimalism, Retro, Modern hairstyle, Modern fashion; 미니멀리즘, 복고, 현대 헤어스타일, 현대 패션

I. Introduction

The fashion of clothes is affected by various factors: political, economic, social and cultural. It changes and evolves, reacting to changing times most sensitively and interacting with various factors.

In addition to fashion, hairstyle has changed, closely linking with basic art. New techniques and materials, followed by creative ideas in the art field have brought about a variety of expressions in color and form in the fine art field(Lambert, 1989), which is manifested differently, providing motifs to fashion design. Therefore, identifying figurative characteristics of each art style is crucial to understand fashion trends.

In the meantime, as fads come and go quickly and fashion cycles shorten, the new fashion trends are to

re-create old fashion. From the beginning of the 1980s, fashion required individuality as it became various and sophisticated. Affected by revived fashion boom, the return to the 1960s fashion had continued from the late 1980s into the 1990s. In 2003 FW season trend announcements, fashion information companies said that Bohemian Style, which affected women's clothes for several seasons along with Retro Style of the 1960s and 1980s, is going out and Minimalism is coming back("Return of Minimalism", 2003).

Minimalism is an American-born movement of the mid-1960s that reflects the characteristics of American-style fine art like simplicity, rationality and materiality of Painterly Abstraction or Minimal Art against Abstract Expressionism(Gang, 1997). Minimalism refers to painting or sculpture made with an extreme economy of means and reduced to the essentials of geometric abstraction(Baker, 1995).

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As shown above, studies of Minimalism (Byun & Lee, 1996; Jeon & Na, 1996; Kwan, 2002; Lee, 1996) have so far been conducted mainly on fashion. Therefore, it is necessary to consider hairstyle as well as fashion as a cultural phenomenon and conduct a study of hairstyle based on Minimalism characteristics.

This study aims to analyze hairstyle and fashion based on the concepts and characteristics of Minimalism, a buzzword of the art field in the 1960s and to understand modern hairstyle and fashion which are various and individual.

This study used qualitative research method, in other words, presenting an analysis framework by studying domestic and foreign books and dissertations on Minimalism and then applying the Internet or visual image to the analysis framework.

This study was conducted on collection works of renowned designers and 'firstview', a web site that includes all the works presented in their collections.

II. Theoretical Background

1. Definition and Concept of Minimalism

Minimalism is a movement of visual art and music that started in New York, U.S. in the 1960s, with characteristics like simple expression and objective approach. Its artistic principle started with the theoretical premise that less is more, which means the simplest form of art contains the most truths (Yun, 1997).

John Graham first used the term Minimalism in his 1937 book 'System and Dialectics of Art' in which he defined Minimalism as reducing painting to the smallest number of elements in order to reveal the ultimate and logic purpose of painting in the abstract painting process.

In the meantime, the term Minimal was first applied to art by British philosopher Richard Wollheim who named Minimal Art to the tendency of works for simplicity and geometric abstract without decorative details (Wollheim, 1965). *The Dictionary of World Art* (1991) says that Minimal refers to minimizing illusion meaning phantom and fantasy and that it rejects the idea of traditional arts that art

should reflect the personal expression of its creator.

Other names for Minimalism include Minimal Art, ABC Art (Rose, 1965), Primary Structures, Cool Art, Specific Object, The Art of the Real and Reductive Art (Baker, 1993). These names were used as the titles of exhibition designed to define a new pattern of sensibilities called 'Hard Edge', which refers to America's geometric abstract of the fine art of America and Britain in the 1960s. The term Minimalism, as the aim of these art movements, well expresses the tendency of reducing painting and sculpture to the essentials (Atkins, 1997).

Minimalism is more often associated with sculpture than painting. Minimalist sculptors tried to go beyond just producing art works by creating three-dimensional works that exist in the realm between art and real life rather than by re-using traditional forms (Atkins, 1997). In other words, minimalists reduced their works to the smallest number of colors, shapes and structures by removing narratives and limiting artistic self-expression to a minimum. They used techniques to employ certain systems in simple shapes like square and cube and repeat the same patterns in space (Ferebee, 1987).

In short, Minimalism presented object reduced to a minimum, unlike traditional sculpture and painting. It rejected traditional arts that are simplified through phenomenal method and present a minimum that can no longer be reduced. Minimalism's reductivism contributed to creating the concept of 'object' and to reviving the independency and meaning even to the smallest elements of plastic art so that the scope for art production, experience and work has expanded. Furthermore, it laid the groundwork for Post-Minimalism with plurality, namely, Post-Modernism (Sahapiro, 1989). In conclusion, Minimalism was a climax in the art history with sculptures or three-dimensional works made after the 1960s, was a turning point for a new art, and an art style that provided the developmental logic of modern art.

2. Characteristics of Minimalism

Minimalism has characteristics in three aspects: production process, internal structure and apprecia-

tion. The characteristics shown in Frances Colpitt's 1990 book 'Minimal Art: The Critical Perspective' are as follows:

1) Characteristics in the production process

Minimalism's characteristics in the production process are manifested mainly in selecting materials, dealing with them, painting them and setting props. In Minimalism, industrial materials are widely used including plywood, concrete, aluminum, tinned iron, brick and plastic. Also, industrial techniques are borrowed in handling these materials.

Factories used to produce art works based on the plans. As for color, Minimalism brought with it monochrome painting and colored sculpture, much different from traditional sculpture that was not colored and emphasized natural beauty. Another characteristic in the production process is that props are not used. Materials are put on the surface without props.

2) Characteristics of internal structure

The first internal structural characteristic of Minimalism is that relationships do not exist or are limited. In the latter cases, relationships are limited on the basis of mathematical structure, mainly modularity and seriality. Modularity is to repeat the same size forms.

Seriality is to repeat forms but change the size of form or location in a repetitive pattern. For instance, the size of square gets bigger and it is turned round at a certain angle. In Frevin's work, the number of fluorescent lamps varies by bundle. In Stella's work, the

size of square gets bigger from the center toward the frame. The second internal structural characteristic is that figure and background do not have any relationship. In painting, figure expands to the boundary of painting. In sculpture, there is no boundary between positive and negative spaces so that the line between figure and background get blurred. The third figured characteristic expands to the boundary of works so that figure, the outline of art works is emphasized in Minimalism works. Colpitt described this as figure gaining hegemony.

3) Characteristics of appreciation

Minimalism's characteristic about appreciation is to draw attention to the surrounding environment rather than elements of art works. Focus is put not on elements inside art works but on the works' overall shape and relationship with the surrounding environment. It is made possible by eliminating elements inside art works or subordinating them in the case of painting, and by using industrial materials like iron plate, aluminum, board, plastic and piece of glass and emptying out them, or using a similar method as painting in the case of sculpture. In this way, more active role is played in appreciation by location of works, location of appreciators, relationships with the surroundings like wall or ceiling, and lighting.

Hal Poster(1987) stated that these general characteristics of Minimalism marked the culmination of Modernism and the beginning of Post-Modernism at the same time.

Minimalism in the art field has four structural char-

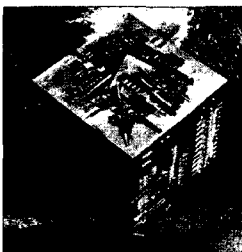


Fig. 1.

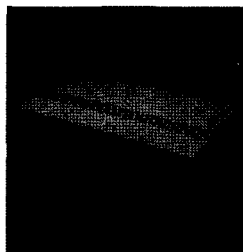


Fig. 2.

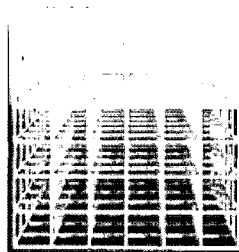


Fig. 3.

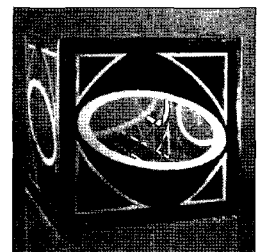


Fig. 4.

Fig. 1. Shape only with the essentials. Arnaldo Pomodoro, <Cube>, 1965-1975

Fig. 2. Featureless shape. Donald Judd, <No title>, 1963

Fig. 3. Repetitive shape. Sol Le Wit, <Open module cube>, 1966

Fig. 4. Void shape. Larry Bell, <Ellipse>, 1965

Table 1. Characteristics of Minimalism in the art field.

Characteristics	Expression	Meaning
Simplicity	<ul style="list-style-type: none"> - Reductivism to the essentials of objects - Emphasis on materiality by focusing on properties of square and cube → Reductivism to the essentials of objects - Sense arrangement law 	- Anti-illusion
Unity	<ul style="list-style-type: none"> - Featureless surface - Reject the inside - Minimize illusion(Eliminate metaphorical and symbolic elements) 	- Eliminate subjective illusion
Repetition	<ul style="list-style-type: none"> - Equality and repetition of parts. More importance put on the whole than on parts - Value relationship, order and arrangement among objects → Non-relationship 	- Neutrality (Non-relationship)
Spatiality	<ul style="list-style-type: none"> - Prefer industrial materials to natural materials - Empty out the inside → Value relationship between works and viewers 	- Reject historicity

acteristics. First, simplicity. In an attempt for anti-illusion, Minimalism focuses on expressing objects as they are, in three dimensions. In other words, simplicity is about reducing objects to its essentials. Second, repetition. It is an attempt to neutralize objects by avoiding hierarchy. Third, unity. It is about not accepting the inside of works as its essentials. Fourth, spatiality. It is about giving viewers chance to feel their own existence by using space expansion and the surroundings that make them recognize the surrounding environment.

<Table 1> below shows the characteristics of Minimalism in the art field.

Thus this study aims to analyze hairstyle and fashion based on structural characteristics of Minimalism.

III. Minimalism in Modern Hairstyle and Fashion

The study analyzes the design expressions of modern hairstyle and fashion based on simplicity, unity, repetition and spatiality, the Minimalism characteristics shown in Frances Colpitt's book 'Minimal Art: The Critical Perspective'.

1. Simplicity

Minimalism's simplicity is an attempt for anti-illusion to create an object with presence, something that can be seen at its basic physical appearance and

appreciated at face value. It creates maximal effects with minimal expressions. As for Hard Edge paintings, they have features of simplified geometric shapes on ordinary surface, precise and sharp outlines and use of primary colors on not-undercoated canvas. Regarding Minimal sculptures, their materials like glass fiber, plastic, metal plate and aluminum are left intact or on their surfaces are extremely simple and geometric patterns painted with primary colors for industrial use.

In the past, Minimalism's simplicity was manifested in fashion in a way that simplified design itself or minimized the size of clothes. But as shown in <Fig. 5> and <Fig. 6>, it simply eliminated the factors of clothes at sleeve pattern or body's patterns in the modern fashion.

In hairstyle, as shown in <Fig. 7>, Minimalism's simplicity is manifested in a way that uses the least hair and uses square for systematic shapes. Also as shown in <Fig. 8>, it is manifested the least hair using bandage in hairstyle.

In short, simplicity in hairstyle and fashion emphasizes being reduced to objects or the natural beauty of human body by eliminating patterns, minimizing size, simplifying shapes regardless of season and hiding hair.

2. Unity

Minimalism's unity starts with perception to exclude illusion created by subjectivity and appreciate the world as just objects in an attempt to minimize illusion

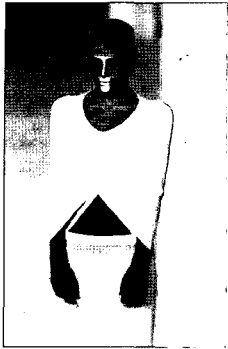


Fig. 5.



Fig. 6.

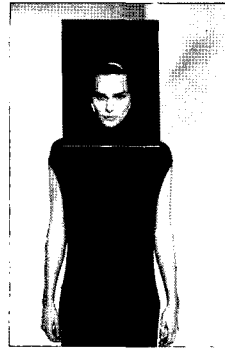


Fig. 7.

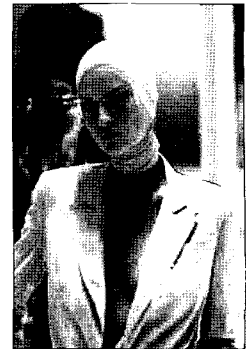


Fig. 8.

Fig. 5. 1998 S/S. Hussien Chalayan(<http://firstview.com>) Fig. 7. 1998 S/S. Hussien Chalayan(<http://firstview.com>)
 Fig. 6. 1998 S/S. Issey Miyake(<http://firstview.com>) Fig. 8. 1999 S/S. Alexander MacQueen(<http://firstview.com>)



Fig. 9.

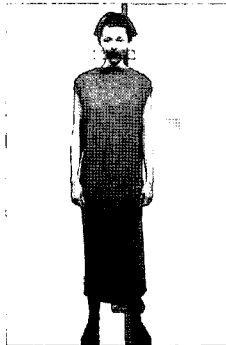


Fig. 10.



Fig. 11.



Fig. 12.

Fig. 9. 2002 S/S. Alexander MacQueen(<http://firstview.com>) Fig. 11. 1999 S/S. Jean Paul Gaultier(<http://firstview.com>)
 Fig. 10. 1998 S/S. Hussien Chalayan(<http://firstview.com>) Fig. 12. 2000 F/W. Helmut Lang(<http://firstview.com>)

and eliminate psychological, metaphorical and symbolic elements. It is an approach to pure and transparent experience by stopping efforts to re-create some objects or express abstract concepts and reducing work to the essentials.

In clothes and accessories, unity is to minimize feeling. It is manifested by using same colors as shown in (Fig. 9~12). In fashion & hairdress same colors are used just as Minimalism painting that excludes patterns or details.

In hairstyle, unity is manifested as clothes-matching hairstyle, like dying hair in the same color as clothes. Color unity maximizes simplicity. In particular, black is a favorite color in Minimalism fashion that has effects to minimize size as it has a feature of

revealing clear outlines. Along with black, white is also frequently used(Im, 1997). In short, in modern hairstyle and fashion, Minimalism represents moderation and refinement by using monochrome colors.'

3. Repetition

Minimalism's repetition is to create an outside and void space by eliminating the illusion of traditional sculpture and painting that art works contain symbols and metaphor, by refraining from emphasizing relationships or certain parts, but by seeing works at their basic physical appearance.

In fashion, repetition is manifested through repeating the same design patterns getting smaller in <Fig.



Fig. 13.



Fig. 14.



Fig. 15.

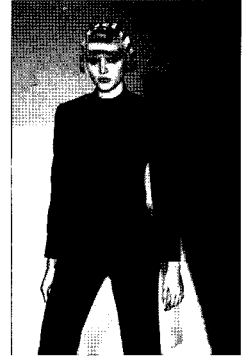


Fig. 16.

Fig. 13. 1999 S/S. Hussien Chalayan(<http://firstview.com>) Fig. 15. 1999 S/S. Hussien Chalayan(<http://firstview.com>)
 Fig. 14. 2001 S/S. Iceberg(<http://firstview.com>) Fig. 16. 1997 F/W. Hussien Chalayan(<http://firstview.com>)

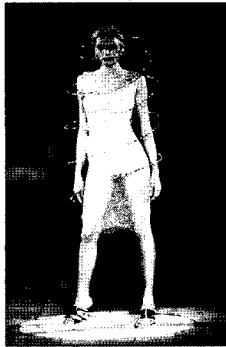


Fig. 17.



Fig. 18.



Fig. 19.



Fig. 20.

Fig. 17. 1999 S/S. Alexander MacQueen(<http://firstview.com>) Fig. 19. 2000 S/S. Junya Watanabe(<http://firstview.com>)
 Fig. 18. 1999 S/S. Alexander MacQueen(<http://firstview.com>) Fig. 20. 2004 F/W. Issey Miyake(<http://firstview.com>)

13>, or through repeating the same patterns in (Fig. 14).

In hairstyle, repetition is expressed by using the same size acryl, an industrial material, in <Fig. 15>, which changes the size or location of shapes in a repetitive pattern. <Fig. 16> shows that repetitive hair dye pattern adds novelty.

Minimalism's repetition is to create an outside and void space by repeating inside and outside patterns and seeing works at their basic physical appearance. It adds novelty to hairstyle and fashion.

4. Spatiality

Minimalism's characteristic about appreciation is

to draw attention to the surrounding environment rather than elements of art works. As for sculpture, focus is put not on elements inside art works but on the works' overall shape and relationship with the surrounding environment, by using industrial materials like iron plate, aluminum, board, plastic and piece of glass and emptying out them.

In <Fig. 17>, Alexander MacQuin newly expressed the body with metal clothes and accessories. In other words, spatiality is being expressed with new materials that are transparent, semi-transparent, reflective and flexible materials, including vinyl metal, silk crepe and Lycra.

<Fig. 18~20> show that the use of industrial materials like metal and acryl creates spatiality, not only

Table 2. Expression and meaning of Minimalism in hairstyle and fashion

Characteristics	Hairstyle/Fashion	Expression	Meaning
Simplicity	Hairstyle	Hide hair	- Reduce to the natural beauty of the body
	Fashion	Simple and patternless clothes	
Unity	Hairstyle	Dye hair in the same color as clothes	- Refinement through moderation
	Fashion	Same colors	
Repetition	Hairstyle	Repeat of patterns inside and outside hair	- Create inside and outside space
	Fashion	Repeat of inside and outside patterns	
Spatiality	Hairstyle	Create a space	- Break away stereotype
	Fashion	Specialize materials(Use of new materials)	- Induce more active participation

brining novelty to hair design but also being recognized as a design revolution. Like this, the use of industrial materials like wire net and glass in modern hairstyle creates a space between the body and accessories, which adds novelty to hair design.

Minimalism's characteristic of spatiality led to using various materials in fashion like vinyl, plastic, metal and glass as well as textile, a turning point from stereotype of materials to changing a way of thinking. Also, this kind of hair design makes that viewers pay more attention to design and more actively participate in the works.

In short, in modern hairstyle and fashion, Minimalism has four characteristics: simplicity, unity, repetition and spatiality.

Table 2 shows the analysis results of the four characteristics.

IV. Conclusion

This study aims to analyze modern hairstyle and clothes shown in the collections in the late 1990s, based on the concepts and characteristics of Minimalism, a buzzword of the art field in the 1960s. This study used qualitative research method, in other words, presenting an analysis framework by studying domestic and foreign books and dissertations on Minimalism and then applying the Internet or visual image to the analysis framework. The result indicates that Minimalism design in modern hairstyle and fashion has the following characteristics:

First, simplicity. Minimalism is about patternless design and minimal shape regardless of season in

fashion and being reduced to the natural beauty of human bodies by hiding hair in hairstyle.

Second, unity. Just like the sculpture field expands when combined with the characteristics of painting, the use of monochrome colors adds refinement in fashion and the same dye color as clothes is used in hairstyle.

Third, repetition. In fashion, inside and outside patterns are repeated. In hairstyle, patterns inside hair by dye techniques and patterns outside hair by using some materials are repeated.

Fourth, spatiality. In fashion, various materials are used with development of new materials. In hairstyle, the use of industrial materials like wire net and glass and create a space between the body and accessories make viewers more driven to design.

In short, Minimalism, an art style, adds novelty to fashion and hairstyle and brings about change in the way of thinking. Also, the re-emergence of the past art style is more than a trend. It predicts the future to come.

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요 약

본 연구는 과거의 것으로부터 영감을 얻어 재창조되어지는 경향이 짙은 현대 패션 경향 중 1960년대 미술의 중요 쟁점으로 떠오르는 미니멀리즘의 개념과 특성을 중심으로 1990년대 후반의 컬렉션에 나타난 현대 헤어스타일과 의상을 분석하고자 하며, 이를 통하여 오늘날 다양하고 개성화된 현대 헤어스타일과 의상을 이해하는데 그 목적과 의의를 둔다. 본 연구의 방법은 질적연구로서 먼저 미니멀리즘에 관한 국내외 저서, 논문 등의 문헌연구를 통하여 분석틀을 제시한 후, 세부적으로 인터넷 즉 시각적 이미지를 분석틀에 적용하여 분석하는 방법을 사용하였다. 그 결과 현대 헤어스타일과 의상에 표현된 미니멀리즘적 디자인의 특성은 다음과 같다. 첫째, 단순성의 특성이 나타났다. 의상에 있어서 장식의 배제와 계절에 상관없이 형태의 최소화로 나타났으며, 헤어스타일에 있어서 모발의 은페로 물체성 즉 인체 본성으로의 환원을 강조하였다. 둘째, 단일성의 특성이 나타났다. 조각영역에 회화의 특징을 도입하여 조각영역의 확장을 가져오듯이 의상에 있어서 모노크롬한 색상의 의상을 사용함으로써 세련미를 표현하였고, 헤어스타일에 있어서도 의상과 동일한 색상으로 머리염색을 사용하였다. 셋째, 반복성의 특성이 나타났다. 의상에 있어서 내부적 외부적 패턴의 반복으로 나타났으며, 헤어스타일에 있어서도 염색기법을 활용한 모발내 패턴의 반복과 외부적 첨가를 통한 모발외 패턴의 반복이 나타났다. 넷째, 공간성의 특성이 나타났다. 의상에 있어서 신소재 개발에 따른 다양한 소재를 차용하였고, 헤어스타일에 있어서는 철망, 유리 등의 공업용 소재를 사용해 두상과 장식과의 사이의 공간을 형성해서 관람자로 하여금 더욱 디자인에 몰입하도록 하는 적극적이고 활동적 참여를 유도한다고 볼 수 있겠다. 이처럼 미술양식의 하나인 미니멀리즘은 현대 헤어스타일과 의상 디자인에 새로움을 더해주는 중요한 요소로 독특한 아이디어 발상으로의 변화를 가능하게 하였다. 또한 과거의 미술양식의 재등장은 단순히 한 시기의 패션 트렌드의 제시에만 그치는 것이 아닌 앞으로 다가올 우리의 미래에 대한 전망도 함께 내포한다고 볼 수 있겠다.