

A Study on the African Image Expressed in 2005 S/S Collections

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2005 S/S 컬렉션에 나타난 아프리카 이미지 연구

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Abstract

In this study, for the purpose of correct viewing on the image of Africa and understanding of modern fashion, African image and art, the general characteristics of African costume, the background of fashion subjecting African image, and the trend according to ages were examined based on theoretical background. Then the researcher drew African image by analyzing the works in four 2005 S/S major fashion collections to designers and design factors.

The ten voted designers' and brands' works in 2005 S/S collections had four concepts of African image; 'Wild Erotic', 'Abstract Primitive', 'Natural Elegant' and 'Sporty Romantic'. The viewpoint of modern fashion on African image from the aspect of design, designer and fashion trend can be examined as below.

First, African costume, which was religious and ceremonial, appeared to emphasize its esthetic side with decorative details in modern fashion design and designers competed to choose a method to harmonize tradition and modern style and by adopting these from occult to decorative meaning,

Second, fashion designers presented city unpolished beauty of modern women to a special style and made african image to be recognized as a code of fashion culture by integrating it with modern people's mind to go back to the past and admiration for the purity of nature.

Third, thanks to the instinctive vitality hidden in the primitive life, inspiration for creative design that is found in the esthetic mind of the Indians, foreign taste emphasizing ethnic trend, and admiration to naturalism due to the increase of concern over ecology, 'African image' led the beginning of 21C trend by being settled as a keyword in fashion trend.

Key word: Africa, Fashion Image, African image, Fashion Designer, Collection; 아프리카, 패션 이미지, 아프리카 이미지, 패션디자이너, 컬렉션

I. Introduction

In the 21st century, cultures are being blended

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thanks to cultural diversity and globalization policy. And the world are concentrating on the mysterious African culture, which is the 2nd largest land in the world with population of 700 million and hundreds of tribes. Fashion designers are also attempting to borrow the traditional costume of Africa and revive the original image as much as possible by con-

necting modern people's interests in regression to the primitive and ecological emotion to fashion.

Thus, in this study, African image and art, the general characteristics of African costume, the background of fashion subjecting African image, and the trend according to ages were examined based on theoretical background. In addition, for correct viewing on the image of Africa expressed by designers in 2005 and understanding of modern fashion, the researcher drew African image by analyzing the works in four 2005 S/S major fashion collections in the world according to designers and design factors. The aim of this study was to examine the viewpoint of modern fashion on African image in the aspect of design, designer and fashion trend based on the result of the analysis above. Therefore, the significance of the study is that it can be used as the basic data for symptom that African image has been raising as a strong concept in modern fashion market.

As for research method, technical books about history, culture and art of Africa and related theses were examined as documentary study to analyze the image of Africa, and photo data in fashion magazines, journals and internet etc. were studied as positive study. Also, 10 professors, instructors, masters, doctors and fashion editors participated in visual data analysis. And the photos only, which were agreed by the expert group, were used for data analysis. As for the range of study, 10 designers, who mainly expressed African image in 2005 S/S collection, were selected and their works were analyzed. In this study, the period was limited to 2005 S/S season since it was good to study in depth, because the fashion keyword of that season was 'Africa' and characteristics of African fashion was variously expressed by lots of designers.

II. General Study on African Image and Art

1. African Image and Primitive Art

It is easy to misunderstand that there are no art work in Africa by recognizing it as a land of darkness due to the flood tide of white supremacy.

Considering that Arnold Toynbee said in his Study of History that racial supremacy based on skin color has no clear biological basis, it can be said once again that the white supremacy is wrong (Yoon, 1991). Only because it was not familiar to the eyes of westerners, its image was fixed to have a symbol of primitive, uncivilized and mysterious culture. Rather, the name 'Africa' means "a place of sunshine" (www.allafrica.com).

The general art of Africa creates an existence by allowing meaning to their surroundings by symbolism rather than naturalism. The primitive art with symbolic and abstract meaning visualized unvisual and unrealistic existence or occult and religious spiritual meaning to the form of object and sign.

In the form of African primitive art, an occult art was used as a method of 'survival' with extensive meaning from basic aspect of conquering the nature, solving food problem and social integration to more advanced aspect of maintaining social organics, and it had so important and compound function. Also, as for other forms closely related to arts, ancestor worship, totemism having religious and social meaning, and animism that expresses spirituality of all creatures above the meaning of existence and worship rite etc. took important parts in primitive arts.

2. African Image and Modern Art

In the 20th century, arts began to adore new unknown world out of Christian spirit, based on doubt and destruction of the existing order. Looking into <Les Femmes d'Alger, O Version O< of Picasso, which is well known as the best that reflects Africa, the ladies' faces were connected to the image of African mask having brutal image (Annerson, 1985/1992). Henry Moore sculpted the mask of the Mother, Africa, abstractively in the middle of 1960s (De Care, 1980).

And the Fauvists, the Cubists, the Dadaists, and surrealists borrowed African images and got inspired by its texture, form and color. Paul Gauguin moved into Tahiti for art and Henri Matisse left for Morocco. Also, Henri Rousseau made a tradition of unique primitive art called 'naive art' and Paul Klee

was inspired by the fantastic, passionate and powerful color of Tunisia. The 20C artists tried to comprehend the indwelling theme, meaning and symbolism above external inspiration and imitation and pursued new spirituality of a new world. And, the appearance and existence itself became to have artistic meaning rather than understanding from cultural aspect, and theme of a work began to be accepted as dwelling in the form, not functional aspect.

III. Characteristics and Interpretation of African Costume

1. General Characteristics of African Costume

'African' reminds Africa and African images are found in crafts and accessories with jungle, animal, animal print, bone and ivory as its motives. Strong vivid tone or deep tone that reminds natural nostalgia are used the most(Cho & Lee, 2004). African fashion has unique design and style based on folk costume, traditional pattern, geometrical pattern, color, and accessories and most of them have handcraft-like texture.

Characteristics of this African costume can be divided into its form, material, pattern, color, and accessories in characteristics as following. In the form, there are typical primitive Loin Cloth type that is from a string around waist, Drapery type that a large cloth is used to wrap around or top down the body, Poncho type that is so similar to modern clothes and worn from the top, simple Tunic type that is similar to modern costume, Caftan type, and compound type that is mixed with Tunic, Caftan and Drapery(Kim & Hong, 2000).

As for the material and pattern, wool, silk, cotton, raphia, leather, and embroidered textiles are mainly used. As for pattern, symmetric and geometrical patterns(Patricia, 1980) such as triangle, rhombus, lattice, streaks of rain, zigzag etc. and motives symbolizing their tradition are variously used. Besides, bone, metal, and beads are used for applique and accessories on weaved textile. The material of beads are organic materials such as

seeds, sea shell, bone, teeth, stone, wood and glass etc.

Color is found in art works, clothes and body painting. Color in costumes of African tribes is index of wealth and fame, and it indicates social position and age as well as the strict ranking order. The basic color of African costume is red, black, white, green, and indigo blue(Hwang, 1992). And white, green, red symbolize beautiful and good things.

Accessories are used for self-protection or amulet rather than ornaments. As for the accessories, masks, sculptures, bronze sculptures, and amulets etc. the motives are snake, elephant, lion and tiger's skin etc. Gold, silver, metal, ostrich, eggshell, ivory and glass etc. are used for jewel craftsmanship. Necklace and bracelet were used to decorate upper cloths like collar and ruff and the material was ivory, wood, brass, gold, silver, and copper etc. Beads were a symbolic language to express rank, religion, politics, and artistic attitude and it delivered cultural value. Turban was originally used to wrap around head among muslims of North Africa(Kim, 1997).

2. The Background of African Style Fashion and the Trend

1960s was a turning point for the young to express democratic and open expression of their consciousness and to expose their body. Moreover, with the equality of the sexes, extension of women's rights, anti-war movement against Vietnam War, appearance of Hippie, drug and Apollo program to travel the moon etc. environment and ecology got interests and people turned their eyes to the 3rd world and minority races to have interest in ethnic culture(Gan & Park, 1996).

Afro fashion, which appeared in 1960s and spreaded wide, adapted African traditional pattern as it was and applied it to fashion design and accessories(Kim, 1997). The patterns are various; square, lozenge, straight line, zigzag, animal, plant, bird and humans. The representative designers who reflect Afro fashion were Ives Saint Lauren and Andre Courrege etc.

In 1970s, in 1973, Naomi Simms, a black model, promoted her business that manufactures wig for black women with African name and citation of James Brown's song(Jacqueline, 1992). In Afro hair style, there are Afro, Afro Puff, and Corn Row.

From the middle of 1980s, african style came out from folk style, foreign style, and ethnic style. In the latter half of 1980s, African safari look became popular since the film 'Out Of Africa' featured the look. African design motive appeared variously such as layered, wrap skirt, tassel, fur-trimmed coat, animal print, and tropical etc. as silhouette, pattern, color, and decorative detail of accessories. As for the representative designers, there are Yohiji Yamamoto, Valentino, Ferre, Byblos etc.

In 1990s, the concern over ecology and fashion theme appeared as a eco-friendly movement and the movement to revive humanism as a basis of human spirit. In the African costume of 1990s, traditional vivid colors, red brown, dark beige, and orange etc. introduced from African image were remarkable. Embroidered material, strife pattern, check pattern, abstract and geometrical patterns such as animal and plant in Africa appeared too. As for the representative designers, there are Gianni Versace, Giorgio Armani, Romeo Gigli, John Galliano, Christian Lacroix etc.

IV. Aspect and Expression of African Image in 2005 S/S Collection

In the four major collections, when selecting the representative designers and brands that expressed african images, the characteristics of each collection

can be examined as below.

1. African Image Design in Milano Collection

1) DOLCE & GABBANA

DOLCE & GABBANA mainly designed works inspired by 'Beauty' and 'Africa'(Dongah TV, 2004). As seen in the <Fig. 1> it is using wild animal pattern such as snake and zebra patterns on chiffon, and giraffe pattern patched brown suede and black lace. In the <Fig. 2>, wild animal leather was connected to yolk of a skirt as a panel, matched to the front arrangement of a coat, or decorated on the hemline of denim shorts. In the <Fig. 3>, bird feather is decorating shawl-like huge necklace or hemline of a skirt by keeping the original color and shape, and decorating neckline and hemline of one-piece by using fringes.

As for color, there are beige and brown as well as vivid colors such as gold, indigo blue and red. If you look into the accessories in the <Fig. 1>, <Fig. 2> and <Fig. 3>, there are bangles with several rings made with various materials such as metal, leather, wood and plastic etc. There are also large and round earrings using natural materials. These are making the sexism of female more luxury, and this style looks fabulous in harmony with exposure, wildlike material and color.

2) PRADA

PRADA presented 'African' emotion using deep and elegant color variation. PRADA applied bird motive like in the <Fig. 4> and used feathers of a



Fig. 1. DOLCE & GABBANA.
2005 S/S Gap PRESS, Vol. 60.



Fig. 2. DOLCE & GABBANA.
2005 S/S Gap PRESS, Vol. 60.



Fig. 3. DOLCE & GABBANA.
2005 S/S FN, Vol. 98.

peacock for one-piece, skirt and hat in the <Fig. 5>. In the <Fig. 6>, safari-style tailored jacket and knit sweater are matched together, and a hand-made knit one-piece is also worn. As for the material, glossy silk taffeta<Fig. 4> and cotton textile<Fig. 6> are used.

The overall style is bird pattern<Fig. 4> and stripe<Fig. 6> based on minimal silhouette in 60's style. Black, mustard, green, orange, red, blue, purple, gray and dark brown and camel are variously seen in a dress. As for trimming, jewellery and glass are used besides feather of peacock<Fig. 6>, and there are



Fig. 4. PRADA. 2005 S/S BOOK MODA, N.75.



Fig. 5. PRADA. 2005 S/S Gap COLLECTIONS II.



Fig. 6. PRADA. 2005 S/S Gap PRESS, Vol. 60.



Fig. 7. BLUMARINE. 2005 S/S Gap PRESS, Vol. 60.



Fig. 8. BLUMARINE. 2005 S/S Gap COLLECTIONS II.

plastic chain necklace or human-formed brooch for accessories. Besides, there is also a knitted hat with high crown(Fig. 4, 6). It shows a change from elegant mood to sporty mood, from ladylike women to on the whole(Dongah TV, 2004).

3) BLUMARINE

Molinari expressed the inspiration obtained from the travelling ground Africa with her husband to her own romantic girl style with theme 'rose in the desert'(Dongah TV, 2004). In the <Fig. 7>, the high-waist long dress mixed with flower print and tiger pattern, tiger patterned pants and a skirt printed with the life of Africa Indians present the African image to look cute with fit-and-flare silhouette. In the <Fig. 8> short safari bolero jacket was matched with pants or skirt or flare skirt and vest decorated with beads, spangle, and glass.

As for the material, chiffon and lace are mainly used to revive the light and feminine mood. Light knit and cotton are also partly used. As for the color, beige, ivory and white that show quiet and calm mood for base and sky blue, pink, wine, dark brown and black for accent. As for accessory, there are silver beaded belt<Fig. 7> that gives accent to the high-waist line, and loose stall<Fig. 8>, and antique necklace are used on the whole. Trimmings are generally decorated with beads and embroidery.

4) MAX MARA

In this season, MAX MARA presented elegant safari style(In FASHION, 2004). In <Fig. 9> a safari jacket made with soft cotton with patch pocket and

loose sarrouel pants that goes narrow from top to hemline are presented. There are also a safari look mixed with safari blouse and pencil-lined pants. Also, the sarrouel pants and halter-neck top with twisted strings are fascinate. The <Fig. 10> shows knit cardigan, leaf and teeth of a comb patterned one-piece dress, safari-style tailored coat, zebra-

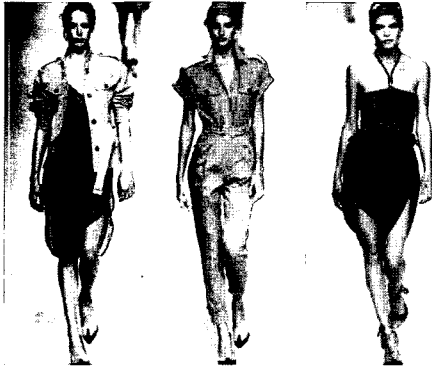


Fig. 9. MAX MARA. 2005 S/S In FASHION, issue.14.



Fig. 10. MAX MARA. 2005 S/S In FASHION, issue.14.



Fig. 11. ROBERTO CAVALLI. 2005 S/S BOOK MODA, N.75.

Fig. 12. ROBERTO CAVALLI. 2005 S/S In FASHION, issue. 14.

Fig. 13. ROBERTO CAVALLI. 2005 S/S BOOK MODA, N.75.

patterned shorts and top that the waist is exaggerated with peplum.

The color expresses mature woman using natural colors of white and beige etc. for the base and black, gold, and reddish brown for accent. As for trimming, there are epaulette which is used in safari look, buckle belt, large patch pocket(Fig. 9) and braid decoration around the hemline of one-piece(Fig. 10). The hempen hood-style band on the head seems an accessory(Fig. 9).

5) ROBERTO CAVALLI

In this season, ROBERTO CAVALLI presented works under the theme of 'Fashion Traveller' (Dongah TV, 2004) that travels Africa and Carib. <Fig. 11> shows balloon silhouetted sleeve and skirt with leopard pattern, body-conscious silhouette with tiger skin pattern, and exaggerated silhouette around the waist line with hyena-patterned fit-and-flare silhouette. <Fig. 12> shows long dress and mini dress that use african traditional mask made with beads, spangle and fringe decoration for its motive. Chiffon and knit etc. are used for its material. <Fig. 13> shows netting-style pancho using fur and hand-made knit dress.

As for the color, various brown colors such as sand beige, brown and dark brown are used and gold, white, red and blue emphasize the folk image. As for trimming, snake motive was decorated on the breast as applique<Fig. 11> or feathers were applied to hemline(Fig. 13). As for accessories, bangle and ear rings were used.

2. African Image Design in Paris Collection

1) KENZO

KENZO presented primitive african dress on the African-style stage. <Fig. 14> presents primitive african dress patch-worked with flower print and various patterns such as geometrical stripe, dot, and checks etc. In <Fig. 15>, plant motive is decorated with spangles luxuriously as being inspired from the costume of African shaman, and the net frill decorates the dress hemline to be more impressive. In addition to it, the one-piece having strings only shows the primitive image of Africa through the bold exposure and applique decoration on the breast.

As for colors, black, white, light green, red and blue are variously used. On cotton or chiffon, spangle and embroidery decoration were trimmed. As for accessories, there is a hood-style hat in <Fig. 14>. These features make the primitive image of Africa more impressive by adapting models that



Fig. 14. KENZO. 2005 S/S Gap COLLECTIONS III.



Fig. 15. KENZO. 2005 S/S In FASHION, issue.15.

shows strong image of African indians.

2) COSTUME NATIONAL

COSTUME NATIONAL presented a fresh style that mixes city emotion and light Rock & Roll rhythm with the theme of 'EXOTIC ROCK'(Dongah TV, 2004). <Fig. 16> shows safari one-piece decorated with sexy vivid enamel trimming, tunic one-piece with braided hemline, and one-piece that the shoulder string is decorated with beads, jewelry and pipe-detail technique. <Fig. 17> shows bustier top designed with structural stripe and constitutional section, pants, sarouell one-piece of deep neck-line, exposed shoulder and wood decoration on the breast, and one-piece that the center of the breast was boldly cut worked. Materials are glossy silk fabric and it expresses African image to modern and sophisticated style.

The color is dark brown, beige, black and ink blue for base, and vivid colors such as white, yellow, and

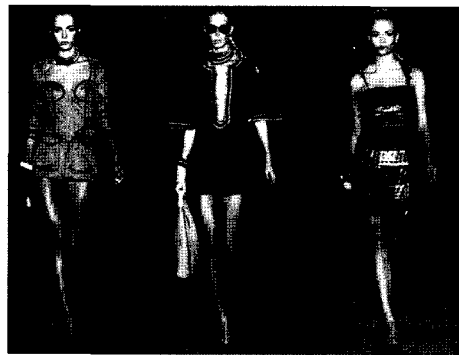


Fig. 16. COSTUME NATIONAL. 2005 S/S In FASHION, issue.15.

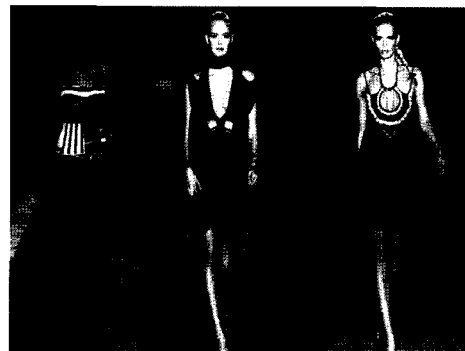


Fig. 17. COSTUME NATIONAL. BOOK MODA, N.76.

orange for accent. As for accessories, there are pipe-shaped Masai necklace(Fig. 16), which is made of several color yarns by wrapping it and seen around Africa, and stall that the end is finished with pipe detail(Fig. 16) as well as bangle.

3) CACHAREL

CACHAREL Collection presented works using light and vivid colors being inspired from a African photographer Marik Sidibe. This was expressed as a cute European Chic by variously mixing and matching design factors. The <Fig. 18> shows abstracted plant pattern, with loose blouse patterned with fruits, stems and roots, skirt patterned with large and simplified flower, and top and skirt patterned with petals and stems in geometrical pattern. <Fig. 19> shows one-piece divided with braid decoration, vest decorated with beads on the neckline, pocket and hemline, and sleeveless with braid decoration on

neckline, armhole and hemline.

Generally, variously abstracted pattern, stripe and solid with red, blue and brown colors give light feeling, and all models are wearing a hairband that is made by plaiting fabrics.

3. African Image Design in London Collection

1) GILES

GILES expressed African glamour(*In FASHION*, 2004) look with dramatic effect. That is to say, the exaggerated style like <Fig. 20> is well seen in the maximized wing-sleeved pancho, and it shows the style that pancho with geometrical cutting, short bolero jacket and long dress make contrast. In the pattern of <Fig. 20>, the pancho shows dramatic effect of pattern well by using abstracted reed and pattern and annual tree ring pattern. Long dress is repeatedly using orangutan pattern. Like <Fig. 21>



Fig. 18. CACHAREL. 2005 S/S *In FASHION*, issue.15.



Fig. 19. CACHAREL. 2005 S/S *In FASHION*, issue.15.



Fig. 20. GILES. 2005 S/S *In FASHION*, issue.13.



Fig. 21. GILES. 2005 S/S *In FASHION*, issue.13.

trimming was used for decorative effect to skirt hemline and neckline with bird feathers or fringe of gradation color to the whole one-piece.

As for materials, stiff and thick suede and glossy taffeta etc. were used to express silhouette with volume, and silk and chiffon were used for contract effect between materials. As for colors, mustard, various browns, white and gold were used with black or grayish blue. As for accessories, as seen in the <Fig. 21> there are annual tree ring-patterned pendant necklace, necklace made with dried fruit and beads, and a necklace with cicada-patterned pendant.

4. African Image Design in New York Collection

1) MIGUEL ADROVER

MIGUEL ADROVER presented traditional African image using simple mono tone and vivid accent color of red. With simple shape and color, it emphasizes folk and primitive image. In <Fig. 22>, the tailored suit has geometrical pattern like hieroglyphic and abstracted palm pattern and one-piece using cross-lined face painting that is commonly seen among African indians. Also, curve-striped short bolero jacket and long & slim dress are found too. As for colors, it uses vivid ones such as white, black and red. Without special trimming or technical characteristics, it keeps the most basic form of clothes and makes geometrical abstracted pattern. Also, it was worn on black models to seem more folk. With hair decorations of feathers, it raised African image further(Fig. 23).



Fig. 22. MIGUEL ADROVER. 2005 S/S Gap PRESS, Vol. 60.

V. Analysis on African Image and Understanding of Modern Fashion

As artists got interested in the primitive art of Africa to search for inspiration of art from the most natural and basic things, fashion designers in the beginning of 21C turned their eyes into Africa. The African images presented in four major 2005 S/S collections can be analyzed to be wild erotic, abstract primitive, natural elegant and sporty romantic images according to designers.

First, as for Wild Erotic African Image, DOLCE & GABBANA expressed the sexism of women luxuriously, being inspired from 'Beauty' and 'Africa'. Roberto Cavalli presented exaggerated-form of body conscious, balloon, and fit-and-flare style with theme of 'Fashion Traveller'. Gille expressed the dramatic effect of African glamour look with exaggerated shape and geometrical cutting and raised wild and erotic image of Africa on the whole.

Second, as for Abstract Primitive African Image, Kenzo embossed primitive African style with stage having African image. Miguel Adrover presented abstract primitive African image on the whole by modelling the geometrical pattern of African tradition on the basis of basic style without special trimming or technical features.

Third, as for Natural Elegant African Image, Max Mara designed natural elegant African image to be elegant safari look. And COSTUME NATIONAL designed chic African style and safari style with rock & roll rhythm and city emotion under the theme of "Exotic Rock" and presented natural and elegant African image on the whole.

As for Sporty Romantic African Image, PRADA expressed 'African' emotion in minimal silhouette and sporty girlish style in 60s, through deep and vague color variation. BLUMARINE presented romantic girlish style with the theme of 'rose in a desert.' Also, Cacharel progressed African image of cute 'European Chic' in light mix & match style and expressed sporty and romantic Africa on the whole.

Looking into the design features to express African image, there are Body-Conscious Line that exposes a body or emphasizes the curve of body,

Table 1. The African images presented in four major 2005 SIS collections

African Image	Fact of design Designer	Image	Style	Material	Pattern	Color	Trimming	Accessory	Technique
Wild Erotic	DOLCE & GABBANA	Inspired by 'Beauty' & 'Africa'	Style to express of women in a Ruxunious way	Chiffon, Leather(snake skin), Suede, Denim, Lace	Snake, Leopard, Zebra pattern	Natural brown tone, Black, Indigo, blue(Red, White, Gold)	Feather, Fringe	Bangles made with various materials, Large and round earrings using natural materials	Connecting Various parts
	ROBERTO CAVALLI	'Fashion traveler' going on a trip to 'Africa' and 'Carib'	Extreme silhouette like Body-conscious, Balloon and Fit & Flare line	Chiffon, Knit, Fur, Silk	Leopard, Hyena, African Traditional Mask pattern	Various brown colors, Gold, Beige (White, Red, Blue)	Beads, Spangle, Fringe, Motive of snake, Feather	Bangles made with various materials, Rounded earring	Netting, Applique
Abstract Primitive	GILES	Image to express the extreme effect of African Glamour Look	Extreme silhouette & Geometric cutting	Chiffon, Cotton, Suede, Silk Taffeta	Annual tree rings, Reed, Plant, Organ, Cicada pattern	Various brown colors, Mustard, White, Black (Grayish blue, Gold)	Feather, Fringe	Necklace made with various pendants	Geometrical cutting, Gradation effect
	KENZO	Stage production of African Image	Primitive African Style	Vintage Denim, Chiffon, Cotton	Stripe, Dot, Check, Floral pattern	Black, White, Light green, Red, Blue (Indigo blue, Light, beige)	Spangle	Hood-style hat	Patchwork, Applique, Embroidery
Natural Elegant	MIGUEL ADROVER	Primitive & traditional image	Presented traditional African image using the most simple silhouette	Cotton, Knit	Palm, Stripe, Geometrical and abstracted pattern	White, Black, Red		Hair decorations of feathers	Stripe weaving pattern
	MAX MARA	Natural elegance	Elegant Safari Look	Cotton, Chiffon, Knit	Leaf and Teeth of a comb pattern, Zebra	Beige, Reddish brown(White, Gold, Black)	Epaulette, Buckle belt, Patch pocket, Braid	Hood-style band	Braid
Sporty Romantic	COSTUME NATIONAL	'Exotic Rock', Light Rock & Roll rhythm and sophisticated feeling	Expresses African image to modern, cit-ylike and sophisticated style	Silk, Cotton	Using Structural and constitutional sections	Black, Ink blue(Dark brown, White, Yellow, Orange)	Beads, Jewel, Braid	Pipe-shaped Masai necklace, Plastic bangle	Using pipe, Cut-work, Applique
	PRADA	Deep and elegant color variation and 'African' emotion	Minimal silhouette in 60's style. Sporty mood and Girlish Image	Cotton, Knit, Silk Taffeta	Bird, Stripe pattern	Black, Dark green, Blue, Gray, Various brown colors (White, mustard, Orange, Red, Purple)	Feather, Jewel, Glass	Plastic chain necklace and brooch, Knitted hat	Applique, Hand-made knit
	BLUMARINE	'Rose in the desert'	Romantic and Girlish Style	Cotton, Chiffon, Lace, Suede	Leopard, Life of Africa Indians present the African image, Floral pattern	Beige, Ivory, White, Wine, Dark brown, Black(Sky blue, Pink)	Beads, Glass, Spangle	Silver beads belt, Stoll, Antique necklace	Embroidery
	CACHAREL	Cute and European chic	Light Mix and Match Style	Cotton, Chiffon, Knit	Abstracted plant, Stripe, Geometrical pattern	Various colorful color	Piping, Braid, Beads	Wearing hairband made by fabrics	Mix and match with various facts

Lap style like Sarrouel Pants and Pancho, natural style that does not fix body like tunic, Safari Look, Minimal Look or exaggerated silhouette.

As for material, the 1st material that can be collected from the nature, such as leather, fur, and swede, unprocessed textile, natural material such as cotton, silk, and denim, and woven textiles such as lacing, hand-made knit, patchwork, netting, and braiding etc., and modern fabric that is see-through or glossy were used.

As for pattern, there were animal or plant prints, geometrical or abstracted pattern, and African traditional pattern etc.; animal prints such as snake skin, tiger skin, zebra, hyena, giraffe, bird and ape, plant prints such as flower, a leaf, stem, reeds and tree ring, geometric pattern such as stripe, dot and check, streak of rain, african mask and traditional patterns containing the Indian's life. These delivers the message from African image strongly.

As for color, white, black and various range of brown that is the color of 'the land' in Africa were frequently used. Red, indigo blue, green and orange, which are folk and unique colors of the tribes, were used for accent. Strong and luxury colors such as mustard, gold, wine, purple and yellow etc. were used solely or with other several colors.

As for accessories, stone, leather, animal bone, wood, fruit and beads, feather, metal and plastic etc. are decorating the empty space on the body that is overly exposed. That is to say, necklaces are simple, modern or exaggerated style by using motives having primitive form. As for bracelet, bangle is the most popular, which is wide and several rings are worn at once. Also, round ear rings, hood, hairband, brooch, hat and belts were appeared too. These were used in exaggerated form as much as to replace the role of costume, and raised the visual effect of styling.

As for trimming, artificial materials such as beads, spangle and glass and natural materials such as wood and stone etc. are used to simple African clothes, as well as feather, fringe of various materials, braid and piping etc. As for technical features, hand craft technique such as patchwork, applique, knitting, netting, piping and embroidery etc. are frequently used. Connection of panel pieces, pleats, and cut-work were

used as modern technique. Moreover, black models and the models who resembles the natives raised the folk image and expressed foreign mystique being balanced with the design element of African images.

The above can be arranged as the <Table 1>.

VI. Conclusions

The African image, which comes as a cultural object in 'the unknown land', has been expressed by fashion designers with its unique sentiment, as foreign cultures are accepted based on the primitive and folk tradition.

Designers and brands that presented strong African image in the four major S/S collections in 2005 are six in Milano, three in Paris, one in Londn and one in New York. Milan Collection had most African image designs.

Looking into the selected works to see the difference in African image, DOLCE & GABBANA, ROBERTO CAVALLI, GIANFRANCO FERRE, and GILLE produced wild and erotic African image with luxurious sexual attraction through exaggerated shape and exposure. KENZO and MIGUEL ADROVER showed abstract primitive African image by exaggerating geometrical and abstract motive based on primitive African style. MAX MARA and COSTUME NATIONAL displayed natural elegant African image by mixing African mood with tone-down colors and sophisticated emotion. PRADA, BLUMARINE and CACHAREL showed sporty and romantic african image by mixing and matching African images in textiles and patterns.

The viewpoint of modern fashion on African image from the aspect of design, designer and fashion trend can be examined as below, based on the study result.

First, African costume, which was occult, religious and ceremonial, appeared to emphasize its esthetic side with visual and decorative details in modern fashion design. In the 21st century, designers competed to choose a method to harmonize tradition and modern style, and they presented natural material and new fabric together and balanced folk sense and city sense. And by adopting these from occult to decorative meaning, they made it to be closer to the public.

Second, fashion designers prepared an opportunity to make african image to be recognized as a code of fashion culture by integrating it with modern people's mind to go back to the past and admiration for the purity of nature.

Third, African image is being displayed strongly as the form, pattern, accessory and handcraft work etc. of African costume are shared in design concept and modern expression technique. Also, the creative design inspiration that can be found in the primitive vital power hidden in primitive life and the aesthetic consciousness of the natives has been settled as a keyword in fashion trend and leading 21C trend with exotic and creative image production.

In this study, African image was examined only in 2005 S/S collections. But, since it was continued for several years in the beginning of 21C, it may be required to consider the widespread trend in fashion by widening the range of study. Also, it might be good for further study to compare and analyze African image in the western fashion design with the impact of African image in Korean fashion market and fashion goods that reflect it, to examine the difference in viewpoint on foreign culture between the East and the West, and to reflect the results on goods planning.

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요 약

본 연구에서는 패션에 나타난 아프리카 이미지에 대한 정확한 시각과 현대 패션의 이해를 목적으로 서양사에서 바라보는 아프리카 이미지와 예술, 아프리카 복식의 일반적 특징, 아프리카 이미지의 패션 등장 배경 및 시대적 흐름을 토대로 하여 2005 S/S 컬렉션에 나타난 디자이너와 디자인작품을 요소별로 분석하여 아프리카 이미지를 도출하였다. 2005년 S/S 세계 4대 컬렉션에서 선정된 10개의 디자이너와 브랜드 작품에 나타난 아프리카 이미지는 'Wild Erotic', 'Abstract Primitive', 'Natural Elegant', 'Sporty Romantic'의 4가지 특성으로 나타났으며, 이를 디자인, 디자이너, 패션트렌드 측면에서 아프리카 이미지에 대한 현대 패션의 시각을 살펴보면 다음과 같다. 첫째, 현대 패션에서 아프리카 패션은 주술적, 종교적 의미보다는 장식적인 디테일을 강조하는 경향으로 나타났다. 즉, 토속적인 감각과 도시적인 감각을 조화시켜 주술적 의미에서 장식적 의미로 이들을 차용하였다. 둘째, 패션디자이너는 아프리카의 원시성, 순수성의 힘을 현대인의 회귀심리 및 자연의 순수성에 대한 동경과 결합시켜 아프리카 이미지를 패션문화의 한 코드로 인식시키고 현대 여성의 도시적 여성미를 독특한 스타일로 연출하였다. 셋째, 아프리카 이미지는 원시생활 속의 미의식에서 찾을 수 있는 창작 디자인으로서의 영감은 물론 이국취향의 창의적인 이미지로 연출되어 패션트렌드의 강한 키워드로 자리매김하며 21세기 초두의 트렌드를 주도하였다.