

A Study on the Production of Fashion Pictorials using Depaysement Technique and Narrative Structure

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Abstract

Fashion pictorials are recognized as another form of communication method beyond the concept of simply providing information or being artistic photography. Therefore, it is believed that there is necessity to know methods of making a strong impression on people's conscience by effective usage of various presentation techniques that can be used in fashion pictorials. This research studied characteristics of closed form and open form of Wolfflin's precept of forms presented in scene construction. Depaysement technique was classified into three classes which are alien transportation of a part, deformation and ambivalence of an image through literature review of depaysement presentation technique. After studying the concept and characteristics of narrative applicable as the open form, Annie Leibovitz's "Alice's Adventures in Wonderland" published in an actual fashion magazine was analyzed as an empirical study based on the theoretical research. Through this study, potential of applying depaysement technique as a presentation technique of closed form and narrative as a presentation technique of open form on fashion pictorials was identified. Factors that infuse creativity and achieve uniformity in producing fashion pictorials were shown through analysis of actual fashion pictorials.

Key words : fashion pictorials, depaysement, narrative, surrealism, annie leibovitz.

I . Preface

1. Goal of Research

In modern world, changes are happening everyday rapidly in all fronts including society, culture and economy. Such changes in the environment also rapidly changed individuals' psychological expressions and response methods. Among various methods of presentation in fashion, fashion pictorials are not a direct method of sales promotion but media that provoke purchase desire in customers as a mass communication method through printed media and provide certain image or infor-

mation to customers in a creative format.

Many similar products are spilling out in modern day mass production system. In such reality, establishing a unique image different from other brands and products is becoming important and the importance of fashion pictorial as the method is growing. It is believed that there is necessity to know methods of making a strong impression on people's conscience by effective usage of various presentation techniques that can be used in fashion pictorials in order to be a fashion pictorial that can capture eyes and minds of people.

Most researches on fashion pictorials until now centered on examples of settings of styling

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such as <J. W. Han, Styling Function and Role of Stylists in Magazines, Sookmyung Graduate School of Design, 2007> and <W. Y. Cho, Research on Styling in Fashion Magazines, Hongik Graduate School of Industrial Art, 2004>. Establishment of systematic form is necessary for creative pictorial shootings following the expansion of the notion of magazine pictorial and this can lay the academic foundation. Therefore, it is believed that an approach from presentation form theory based on art history is required.

Therefore, it is believed that Heinrich Wölfflin's art displayed in his "Principles of Art History"¹⁾ subtitled The Problem of the Development of Style in Later Art can be organically connected to the narrative of pictorials and depaysement presentation technique through closed form and open form which are one of the five pairs of concepts of visual forms.

Presentation method of fashion pictorial has a narrative, that is, it has a story and it is visual medium displaying presentation of the narrative in a frame. Therefore, a narrative enables the viewers open thought but this narrative is presented by borrowing a closed form.

This research identifies the narrative as the presentation of open form and the closed form as the presentation technique.

Familiarity, visibility and comprehensibility can be given through a familiar narrative and the function of grasping readers (people viewing or reading) until the end by arousing curiosity and inquisitiveness is performed through an unfamiliar narrative, in addition to people being intrigued by a narrative. In addition, it can be an important source of creative inspiration in the saturated condition of modern day technological development as a fresh point of view and a shock factor.

Use of an artistic technique in a presentation technique induces more abundant and various images in a person than reality and enables a person to have a deeper insight of its stylistic structure.²⁾

The reason for selecting depaysement as the

presentation technique for closed form is as following. Various presentation techniques were attempted in surrealism to express the subconscious and the unconscious inside human mind. Especially, depaysement is representative and it can be said that such presentation techniques contributed in diversifying modern art. Therefore, it is believed to be the most appropriate presentation technique in the viewpoint of the study on the presentation technique of creative and diverse fashion pictorials.

Therefore in this research, the characteristics of depaysement which is a presentation technique in surrealism will be analyzed and the potential of surrealistic presentation as a presentation technique in fashion pictorials will be identified based on it. In addition, fashion pictorials in actual fashion magazines will be analyzed, as well as the possibility of applying narrative story structure in open form to fashion pictorials being discussed. In addition, methods to produce creative fashion pictorials are investigated. Furthermore, the significance of this research is to assist in the development of fashion industry and expansion of the realm of expression.

2. Research Method and Scope

In this research, five pairs of Wölfflin's precept of forms are studied and characteristics of the open form and closed form presented in scene constructions are researched. Depaysement technique that can be used in fashion pictorials was classified into three classes which are alien transportation of a part, deformation and ambivalence of an image through literature review of depay-

<Table 1> Research Model

Conceptual Aspect in Art History	Fashion Pictorial	
	Closed Form	Open Form
Presentation Technique	Depaysement	Narrative

Research model for this study is as <Table 1> above.

1) Heinrich Wölfflin and Ji-Hyoung Park, *Kunstgeschichtliche Grundbegriffe* (Seoul: Sigong art, 1915), pp.32-34.

2) Min-Ja Kim, *Lecture of Aesthetics Costume 1* (Seoul: Kyomunsa, 2004), p.43.

sement presentation technique. After studying the concept and characteristics of narrative applicable as the open form, Annie Leibovitz's fashion pictorial "Alice's Adventures in Wonderland" published in an actual fashion magazine was analyzed as an empirical study of the closed depaysement presentation technique and the open narrative structure shown in a fashion pictorial based on the theoretical research.

She worked on various fashion pictorials with *Vogue* and *Vanity Fair* and is especially known for working on fashion pictorials with subjects such as Alice in Wonderland, the Wizard of Oz and Walt Disney animations. As she worked on fashion pictorials centered on various novels and stories, her works are believed to be good examples of fashion pictorials to be shown in this study.

II. Theoretical Research

In this study, general concepts of forms of aesthetical concepts and the open form and closed form in scene constructions identified by Heinrich Wölfflin are studied. After studying the concept and characteristics of narrative, theoretical research was conducted on surrealism and depaysement presentation technique.

1. Wölfflin's Precept of Forms

Wölfflin attempted to display the most universal structure of aesthetics in a period, e.g. the form of aesthetics of the period, beyond visual class in restraints of a period in analyzing forms of a works of art. In Wölfflin's literature "Principles of Art History", art works of Renaissance and Baroque were strictly analyzed, compared and contrasted to schematize the characteristics and forms of intuition of the two periods into five pairs of basic concepts.³⁾ With this, art history reached history of pure styles and forms and art history stood on foundation of a systematic science. Art can be studied by styles through

his framework of historical analysis of styles. Especially from the fact that closed form and open form from the five basic concepts are used a lot in the field of visual art ranging from photography to cinematography, it is believed that they can be applied to fashion pictorials.

1) General Concepts

Heinrich Wölfflin analyzed and systemized the characteristics of art from 16th century Baroque and 17th century Renaissance and established into five contrary precepts in "Principles of Art History".

"Principles" are set by Wölfflin to establish firmer grounds in work of art-historical categorization. He states that this is far from value judgments and it is to identify forms of stylistic development.

First, linear (Das Linerare) and painterly (Das Malerische)- simply defining tactile and visual linear style and painterly style, former sees through line and the latter sees as a mass. To see linearly is to look for sense or beauty of a part first in the contour - internal forms have their own contour - and it means that the spectator's line of sight progresses as if caressing outer boundaries following the contour.

On the contrary, in the method of viewing as a mass, the attention is not on the boundary lines anymore and the subject is identified as a patch as the eyes leading the line of sight become indifferent to the contour. Patch here may mean color or shade. In addition, linear vision differentiates shapes clearly while painterly vision attempts to capture the motions going back and forth between parts. Former has an effect of areas being divided with clear lines and the latter stimulates combination by not emphasizing the contour.⁴⁾

Second, the difference between the two precepts of plane (Flache) and recession (Tiefe) is not a transformation from planar to recessed sense due to developments in presentational tools.

3) Edmund B. Feldman, *Varieties of Visual Experience* (N.Y.: Abrams), p.365.

4) Myung-Hee Chu, "A Study on the Costume in Renaissance and Baroque Focusing on Wölfflin's Theory," *Korean Journal of Rural Living Science* (1999), Vol.10, No.1, p.49.

In planes, a scene is recreated on strata parallel to the bottom frame line while pursuing plane. Meanwhile in recessions, planes are weakened or made unapparent by engaging the spectator while emphasizing the forward and backward relations. This signifies that the attention is paid to the forward and backward relations instead of attempting to piece together the content of scene into levels of planes.

Planes lose the significance and parts are combined in the recession and extension relations as contour loses its significance. A style that weakened the significance of planes rose and anything that might display effects of planar construction was excluded whether in portraits or group portraits such as combining forms in a planar manner not being accepted anymore even though the front canvas surface still existed conceptually.

Atmospheric perspective and geometric perspective were first introduced in Renaissance but these belonged to the category of calculation even though they were in depth compared to the previous era medieval art. In Baroque art, depth becomes almost infinite and gives the sense of dynamic and continuous deepening.⁵⁾

Third, in multiplicity and unity, each part has independence and significance as free members as the independence precept of each part was important in Renaissance. In baroque that pursued unity, each part only bore significance when it was absorbed into unified whole as each part is combined under a single subject. In addition, the unity discussed in baroque is not precise and stable composition but visual and sensible unity.⁶⁾

Fourth, in the aspect of clarity and unclarity, transformation from absolute clarity to relative clarity summarizes the discussions on the development

process of artistic cognition.

Clarity relays three dimensional impression by receiving each construction component of the whole and the whole as is. On the contrary, unclarity depicts objects as eyes see them, that is, as if relaying only the senses of the eyes. Therefore, more brilliant color, rich contrast of shade and texture and free and expressive brush touch appeared.⁷⁾

Fifth, closed form (Geschlossen) and open form (Offenen-form) are also called tectonic and a-tectonic. In art in closed form, one work is complete by itself and self-contained as a long chronological event is displayed compressed in a moment. On the contrary, in art in open form, one work attempts to present a moment by concentrating on a portion of a long chronological event. Therefore, it is presented by an angled line composition and by sense of endless dispersion of light beyond the canvas.⁸⁾

The benefit of Wölfflin's five principles of art history is that the development of styles in art history can be explained by internal factors of art and not by external factors of art. This is significant in the point that differences in forms are read.⁹⁾ This study considers the possibility of application to fashion pictorials and the method by using closed precept and open precept that are fifth of Wölfflin's five principles.

2) Open Form and Closed Form in Scene Construction

Open form and closed form are an attitude of embracing reality as well as a matter of a style in technical aspect. Especially the two terms are frequently precepts used in a scene construction. The precepts of closed form and open form are

5) Sung-Eun Jang, "A Study on the Clothing Styles of Renaissance and Baroque Focused on H. Wölfflin's Methodology," *The Journal of the Korean Society of Costumes* (2007), Vol.57, No.7, p.18.

6) Myeoung-Suk Chung, "The Concept of 'Style' in Heinrich Wölfflin's Art History" (Master's Thesis Graduate School of Chosun University, 2008), p.23.

7) Sun-Young Cho, "(A) Study on the Environmental Design of the Church as Community Facility" (Master's Thesis Graduate School of Ewha Womans University, 2002), p.25.

8) Wölfflin Heinrich and Ji-Hyoung Park, op. cit., pp.177-179.

9) Jung-Kwon Jin, *Aesthetics Odyssey* (Seoul: Humanistbook, 2003).

not absolute but relative. Prior studies are mostly researches using the two as comparison subjects but in this study, it is attempted to identify that the two precepts of closed form and open form can interact and be used in fashion pictorials.

(1) Scene Construction of Closed Form Fashion Pictorial

Scenes from closed form fashion pictorials are technically well elaborated in the beauty of lines, forms, textures and designs and abundantly manipulated to create a high level of visual beauty that rarely happens in daily reality.

In closed form, only meanings in a given scene are important and knowledge in other worlds is visually meaningless. Therefore, closed form fashion pictorial scene constructions sometimes imply obsession, fate or desperation.

(2) Scene Construction of Open Form Fashion Pictorial

Open form signifies broad external reality and the design and composition are mainly coincidental and informal.

In constructions of open form fashion pictorials, excessive balance and calculated harmony are avoided for spontaneous effect and they are rather a discovery as is than organized. In addition, open form pictorials give the impression of a moment in truth, that is, having been promptly captured in the middle of changing time. This signifies that more important knowledge exists outside of the composition in open form. Spaces are continuous and continuity outside the pictorial is emphasized. Therefore, open form fashion pictorial scene constructions signify freedom, spontaneity and coincidence.

Open form and closed form are mostly used in relative terms than in absolute terms like most theoretical developments in general. In fact, there cannot be a perfectly open or closed form in a style. It can merely lean towards such tendency.

As a result, open form and closed form are tools to decide artists themselves' artistic design and their philosophical world. Open form and closed form are expected to provide assistance in understanding fashion pictorials.

2. Surrealism and Depaysement Presentation Technique

Surrealism which is one of the most important schools of art in the twentieth century rejected the government by reason and rejected irrational things, that is, content oriented paintings presenting the world under conscience. Surrealists created the depaysement presentation technique as an irrational principle such as the unconscious, dream and fantasy.¹⁰⁾

Surrealistic imagination of which goal is to restore the world of imagination unrestrained by reason and liberate human mind by researching the world of dream and the unconscious is freshly succeeded and developed into the twenty first century culture.

1) Surrealism and Depaysement

Surrealism is an Avant-garde art and literature movement centered in post-World War I France and the Twentieth Century School of art and literature that pursues the presentation of world of the unconscious or dream influenced by Freud's psychoanalysis. Its origin is on the anti-art movement of Dadaism which intentionally ignored reason but it rejected the negative and destructive attitude and emphasized positive presentation, creative attitude and presentation of internal life impulse.

Surrealism saw that violence and repression innate in rationalism that lead the politics and culture of Europe in the past brought the calamity of the World War I and attempted to bring innovation to expression regardless of conventional aesthetics and ethics by rebellion against rationalism, liberation of imagination and research of the world of the irrational conscious and the subcon-

10) Yong-Ik Lee, "Influence Affected to The Modern Costume by Surrealism" (Master's Thesis Sookmyung Women's University, 1991), p.28.

scious.

The term surrealism was first used in a program for "Parade", a ballet by Jean Cocteau performed on May 18th, 1917. The program read "The artistic truth responding from the evening's combination of elements was a truth beyond realism - a kind of sur-realism". It originates from that in the same year, poet Guillaume Apollinaire subtitled his theater of absurd "The Breasts of Tiresias (Les Mamelles de Tirésias)" as "Surrealist Drama".¹¹⁾

In 1924, the term finally became universal as "Manifesto of Surrealism (Manifeste de Surréalisme)" was announced by Andre Breton (1896-1966), accepting rationalism and Freud's psychoanalysis theory.

Art ideology of surrealism is to present free and comprehensive human form by enlightening the world of the unconscious by liberating humanity from the restraint of civilization and escaping the regulation repressed by rational.¹²⁾ And the goal was in expanding the potential spiritual experience behind the active area of rational thoughts and for them, art itself was not the goal but a tool to create the recognition of mysteries, secrets and surprises of life.¹³⁾

Surrealists created various techniques to discover surrealistic world by presenting the indefinitely open unconscious world from realistic things. They were automatism, depaysement, paranoia critique and frottage they tried to connect the conscious world and the unconscious world easier through such techniques.¹⁴⁾

Among various techniques, depaysement can be said to be a specific strategy to realize the focus of surrealism.¹⁵⁾

A general definition of depaysement is a tech-

nique by which a surrealist fantasy is created by combining realistic objects in an unfamiliar location where they cannot be placed by separating their original use, function and content from realistic context.¹⁶⁾

Depaysement is French translated as disorientation or change of scenery. It means unfamiliarity or unfamiliar feel terminologically and to leave a country or attached area or place a person in a strange environment.

Psychological shock is given to viewers by placing an object or a scene at a location completely strange to the property of the object, detached from its original routine order it has been placed at. It is believed that the viewer's unconscious world exiled deep in the mind can be liberated by doing so.¹⁷⁾ Therefore, depaysement has basic principles of separation from daily meaning and refreshment of new or unfamiliar feel.

Reverdy stated that "the more the relationship between the two juxtaposed realities is distant and true, the stronger the image will be - the greater its emotional power and poetic reality."

A meeting among unrelated things creates a result outside the principles of reality. As the result, it provides surprise and shock of newness to viewers in a routine environment. By this principle, we can see the principles and images of objects in unconscious world or surrealistic world beyond the objective concept. Therefore, depaysement can be used as a presentation technique that enables knowledge of various aesthetic forms through newness and imagination.

2) Depaysement Presentation Technique

Rene Magritte who lead surrealism in Belgium and created the most stunning visual dialectic of

11) Robere Rene and Jung-Ran Kim, *Surrealism I* (Seoul: Youlhwadang, 1992), p.80.

12) En Cho, "Research on the Modern Illustration Influenced by the Paintings of Rene Magritte" (Master's Thesis Graduate School of Sookmyung Womans University, 2004), p.1.

13) Kwang-Soo Oh, *History of Modern Western Painting* (Seoul: Iljisa, 1982), p.105.

14) Robere Rene and Jung-Ran Kim, *Surrealism* (Seoul: Youlhwadang, 1995), p.16.

15) Hyeon-Sook Shin, *Surrealism* (Seoul: Dong-A Press, 1992), p.20.

16) KyeKan Art, *Dictionary of Mordern Art* (Seoul: The JoongAng Ilbo, 1981), p.490.

17) Editorial Department of Youlhwadang, *Dictionary of Mordern Art* (Seoul: Youlhwadang, 1977), p.42.

our times executed *depaysement* and consistently expanded its potential. He would conjoin two objects in an intimate relation or identify the differences or cause a discord between an object and its unique concept.¹⁸⁾

Suzi Gablik classified *depaysement* technique that is created by *depaysement* of an object along with realistic description of the object into eight classes in her work "Magritte".¹⁹⁾ Since then, *depaysement* presentation technique has been classified in various ways by other researchers depending on researches.

Depaysement technique is mainly divided into

three concepts in this study as shown in <Table 2> based on the *depaysement* presentation technique classifications from prior studies and this framework of classification is used as the basis of the research.

3. Narrative

Narrative is translated as description, story or storytelling. It originated from Latin term *granus* (be knowledgeable on, be skilled with) derived from Sanskrit origin of *gna* (to know) and *narrow* (to talk, to converse)²³⁾.

Such narrative means the connection of real

<Table 2> Classification of *Depaysement* Presentation Technique in Prior Studies and This Study

Study	Suzi Gablik, "Magritte" ²⁰⁾ Ibid. 110-150.	J.S. Park - Research on Fashion Design Using <i>Depaysement</i> Technique (Hongik University, 2003) ²¹⁾	D.O.Sohn- Research on Accessories Design Using Visual Effects of <i>Depaysement</i> (Dankook University, 2007) ²²⁾	This Study
Classification of <i>Depaysement</i> Technique	Isolation of Objects	Metaphoric Presentation	Manipulation of Space	Alien Transportation of Object
	Transformation			
	Composition	Transfer of Location	Combination of Alien Objects	Transformation ① Transformation of Essence ② Composite Transformation ③ Transformation of Size
	Change in Size	Optical Illusion		
	Occurrence of Coincidental Meeting	Distortion and Transformation		
	Ambivalent Image			
	Paradox	Others	Transformation or Conversion of Object	Ambivalence of Meaning
	Polarization of Concept			

18) S. Alexandrian and Dac-Il Lee, *Surrealist Art* (Seoul: Youlhwadang, 1984), p.103.

19) Suzi Gablik and Soo-Won Chun, *Rene Magritte* (Seoul: Sigongsa, 2000).

20) Ibid., pp.110-150.

21) Jin-Soo Park, "(A) Study on Fashion Design using *Depaysement*" (Master's Thesis Graduate School of Hong-ik University, 2003).

22) Da-Ok Son, "A Study on Jewelry Design Applying the Visual Effects of *Depaysement* Techniques" (Master's Thesis Graduate School of Dankook University, 2007), pp.5-23.

23) Hayden White, *The Value of Narrativity in the Representation on Narrative*, ed. W. J. T. Mitchell (Chicago: The University of Chicago Press, 1981), p.1.

or fictive events tied by cause-effect relation that occurs in time and space. That is, it denotes a change in time and space as one story with a sequence with events being connected continuously by cause-effect relation and chronological development.²⁴⁾

Definitions of narrative by scholars are as follows. Cohan and Shires stated that "narrative is a single story, that is, it is composed of a succession of events made of chronological sequence". Gerald Prince stated that "narrative is representation of real or fictive events or situations in a time sequence". Branigan and Bordwell stated that "narrative is a fundamental cognitive behavior and it is a behavior with perception that assists in consolidation of our organization of experiences and numerous aspects of chronological, spatial and coincidental recognition".

Narrative occurs on the premise of the participation of viewers or readers. This is because narratives are not simply presented but enable imaginations beyond what is presented based on the viewers' interpretation and understanding. Therefore, continuous chronological and spatial flow is selectively created by the readers depending on the development method of the narrative. In addition, such selective constructions appear in different forms by individuals' experience and environment and the readers can add another form of creativeness to the creative creation of the presenting sender.

In fashion pictorials, narrative makes one imagine outside of the pictorial scene and it can be said to be a method that shows open form presentation style that suggests continuity. Therefore, open form becomes possible through the existence of narratives.

Narrative which is a form of conversation reflects not only individual thoughts and actions but also reflects relations with others and thoughts and actions through relations with oneself located in the world. That is, narrative is formed

in the process of individual construction and reconstruction of knowledge and appears in a story format of construction of meanings through the process of social experiences and mutual interactions with others.

Basically, narrative is used as a tool to reproduce the form of the world the story tries to compose and the viewers (readers) think the world as within the realm of possibility or identify it with reality. In addition, they anticipate and imagine the following situation to be developed by using the information within the narrative and participate in the creation of the narrative style. That is, narrative forms anticipation by inducing intrigue, curiosity and surprise. Viewers (viewers or readers) develop premonition of the result of narrative and enjoyment can be given by satisfying the anticipation or by a different flow from the anticipation.

III. Narrative Structure and Closed Depaysement Technique in Fashion Pictorials

In this study, it is analyzed how open form narrative (story) structure and closed form depaysement presentation precepts are applied to fashion pictorials through Annie Leibovitz's fashion pictorials using story structures.

I. Closed Form Depaysement Presentation

1) Alien Transportation of Object

Alien transportation of an object is a depaysement technique giving shock and surprise by locating an object or a person at an alien location where they cannot be in our stereotypes.

As seen in <Fig. 1> and <Fig. 2>, it means a method of reconstructing by using methods of transporting objects to completely different locations separated from their possessed properties or proper locations or locating objects that cannot

24) Ji-Na Hwang, "Research on Efficient Expression of Narrative Image Space: Virtual Experience Space through Space and Emotion Media" (Master's Thesis Graduate School of Hong-ik University, 2004), p.16.



〈Fig. 1〉 Alice's Adventures in Wonderland.



〈Fig. 2〉 Alice's Adventures in Wonderland.

coexist in one location. As we see images of objects in a three dimension, a factor of space affects the impression of actual objects and the interpretation of the images.

It becomes one of methodologies that induce a mystery at the same time giving psychological shock to viewers when familiar objects or routine images are placed in unexpected locations.²⁵⁾

Such techniques create confusions about essences of objects or enable new properties to be granted through a unique distortion effect on a visual principle. It can be said to be a dynamic and freedom inspiring method that destructs stereotypes of objects.

2) Transformation

Transformation is literally a technique using a method of transforming an object or a person. In a modeling standpoint, transformation means to intentionally distort or exaggerate following the

artist's subjectivity instead of truthfully recreating a subject into a visual image. It can be seen as a modeling tool to reduce other meanings but maintain the symbolism while transforming the symbolic image. This has an emphasizing concept of attempting to further clarify the characteristics of an object by enlarging or contracting the unique characteristics of the object.

Transformation can be further classified into three forms of transformation.

(1) Transformation of Essence

This is transformation method of transforming genders as seen in 〈Fig. 3〉 or presenting by borrowing different forms or subjects by changing the meaning which the essence possesses as seen in 〈Fig. 4〉.

Normally related properties of the objects are occasionally removed through such transformations.



〈Fig. 3〉 Alice's Adventures in Wonderland.



〈Fig. 4〉 Alice's Adventures in Wonderland.

25) J. L. Perrier and Jung-Hwa Kim, *Adventure of Art in the 20th Century I*, (API, 1990), p.352.



〈Fig. 5〉 Alice's Adventures in Wonderland.



〈Fig. 6〉 Alice's Adventures in Wonderland.

(2) Composite Transformation

Two familiar objects combines to yield a third "perplexing" object.²⁶⁾ Depaysement technique reverses conventional reproduction system and communication system into a relation between language and an object by converting familiar locations and combining strange factors and transplants images with motion and fluidity to our vision by transferring motion and fluidity on the images of objects.

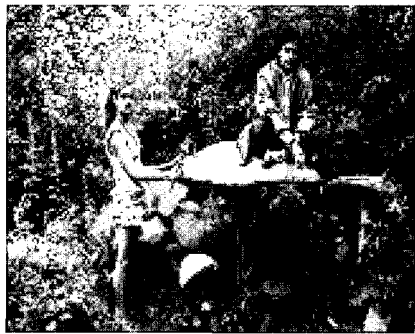
Such presentations are sometimes humorous, make us dream and confused and are sometimes even natural that they expand our new domains of thought.²⁷⁾

It can be viewed as a form of transformation causing changes through the method of combining parts or objects as seen on 〈Fig. 5〉.

(3) Change in Size

Disharmony is created by changes in scale, location and essence. Transformation of enlargement or contraction is applied to a specific part or the whole. Such transformation is displayed as a disharmonized object by size, location and essence being altered and induces visual psychological confusion, surprise and mystery.²⁸⁾

Change in size can be viewed as a form of



〈Fig. 7〉 Alice's Adventures in Wonderland.

transformation. Visual stimulation is made by methods of enlarging the size of a human larger than a house as 〈Fig. 6〉 or enlarging the size of a mushroom as 〈Fig. 7〉.

3) Ambivalence of Image

This presentation technique can be called an image of ambivalent meanings and enables people to see a connoting world different from the real world on the surface by ambiguous and ambivalent presentation either contextually or relationally. With the help from imagination through this, the boundaries of thoughts are removed and the mysteries of inner reality are discovered and unreasonable images are made to coexist in the

26) Suzi Gablik and Soo-Won Chun, op. cit., p.129.

27) Dong-Rim Chang "Surrealist Art and Elsa Schiaparelli's Fashion Design," *Journal of the Korean Home Economics Association* Vol.28 (1990), p.9.

28) Yong-Ho Yoon, "(A) Study on the Advertisement Effect of Depayscment from th Viewpoint of Contribution to Communication: Focused on Prize-winning Works in the Printing Part of the Cannes Advertising Awards in 2002-2006" (Master's Thesis Graduate School of Hong-ik University, 2007), p.22.

reality by innovating the form of technique and presentation instead of objective reproductions.²⁹⁾

Not only visual shock is felt by the viewer from an occurrence of a nondaily combination as <Fig. 8> but a new world of reality is shown by calling up imagination and visual effects are achieved by a contrast.

It is to use as incompatible meanings and to present implication of existence of nonexistent thing as <Fig. 9>. It starts from the concept that the public's perception of objects mostly relies on customary experiences and the public experiences confusion and shock when the percep-



<Fig. 8> Alice's Adventures in Wonderland.



<Fig. 9> Alice's Adventures in Wonderland.

tion is overthrown.

Such presentation technique can induce much curiosity when a different image is found hidden in one image and enables one to experience an amazing world of optical illusion.³⁰⁾

2. Open Form Narrative

Narratives in fashion pictorials can be said to be a form developed through conversion from the descriptive and literature oriented narratives in the past to the narratives through imagery space due to developments in science and technology. Fashion pictorials as such imagery narratives continuously describe the story structures and major scenes through images which used to be described in letters.³¹⁾ Such narratives in pictorials began to be applied in double-track form, nonlinear form and spatial sequence, departing from single-track form, linear form and chronological sequence in the past. It suggests the conversion of understanding of narratives from what is only read to what is seen.³²⁾

Investigating narratives with examples of actual fashion pictorials, Alice in Wonderland as we know can be viewed as a literary structure until now. It is excluded that a stage exists in which the literary structure becomes an image in a receiver's mind. It is the image narratives of fashion pictorials that is created through the process of turning such literary structure narrative into an image.

If a scene like <Fig. 10> is seen in a fashion magazine, a narrative will be reminded in which Alice enters Wonderland while chasing the white rabbit and if a scene like <Fig. 11> is seen with Alice larger than a house, a literary narrative of Alice in Wonderland will be reminded.

29) Jung-Hye Hwang, "(A) Study on the Expression of Web Site by Using Surrealistic Depaysement" (Master's Thesis Graduate School of Ewha Womans University, 2001), p.19.

30) Se-Lee Kim, "(A) Study of Surrealistic Expression: Photograph Image Applied on Depaysement" (Master's Thesis Graduate School of Ewha Womans University, 2003), p.27.

31) Eun-Joo Ahn, "The Study of the Level of Interactive Narrative in Interactive Advertising" (Master's Thesis Graduate School of Ewha Womans University, 2005), p.5.

32) Gi-Hwan Kim, "(A) Study on Communication Effect of Annual Report by Image Narrative" (Master's Thesis Graduate School of Hong-ik University, 2007), p.10.



<Fig. 10> Alice's Adventures in Wonderland.



<Fig. 11> Alice's Adventures in Wonderland.

Of course, the fact that we already know the intended narrative of this fashion pictorial through a book or audio story of "Alice in Wonderland" enables us to read and interpret the image faster and easier. However, it is possible to convey the narrative to those viewing the fashion pictorial without having previously perceived this narrative. In the sense that a story is built by such narratives through interpretation by receivers' imagination or previous thoughts, it is open form story structure and such open structure narrative becomes a factor drawing interest and attention to the story.

In addition, an image narrative of a fashion pictorial can convey a few lines to tens of pages worth of literary narrative story with a single pictorial and it can be used as an important factor in fashion pictorials. One of the purposes of fashion pictorials is to convey fashion merchandises and therefore the purpose of fashion pictorials can be achieved and liveliness can be infused to the pictorials at the same time by

appropriately using the fashion merchandises in characters and situations which are explained through the literary narratives.

IV. Conclusion

Through this study, based on the basic principles in visual art styles of closed form and open form, potential of applying depaysement technique as a presentation technique of closed form and narrative as a presentation technique of open form on fashion pictorials was investigated. For this purpose, a foundation of analyzing actual fashion pictorials is laid by investigating fashion pictorials, Wolflin's principle precepts and concepts, characteristics and functions of narrative and depaysement as surrealism presentation technique.

Factors that infuse creativity and achieve uniformity in producing fashion pictorials can be classified as following through analysis of actual fashion pictorials.

First, it is the introduction of art presentation styles as presentation techniques.





Depaysement technique used in this study is a representative example. Surrealism depaysement presentation technique presented through aesthetic concepts the areas with insufficient theoretical establishments in fashion pictorial production by specifically presenting the presentation possibility of subconscious human world underlying the active area of rational thoughts. Especially, it can satisfy all the characteristics of fashion pictorials by presenting a useable presentation technique to those wanting to produce pictorials and not interpreting it as an emotional or invisible realm.

Second, it is the presentation of a story that can lead fashion pictorials as one, that is, a narrative.

Fashion pictorials present as few as five to as many as nearly twenty pages of fashion photos. At this point, it is effective to unwind the pictorial centered on a single narrative. This not only grants the interpretability enabling people to read the pictorial but also draws interests.





Third, it is to bestow connectivity between the

〈Table 3〉 Analysis of "Alice's Adventures in Wonderland"³³⁾

Fashion Pictorial	Style	Technique	Contents
	Open	Narrative	Story outside the book, Alice and the author Lewis Carroll
	Closed	Depaysement	Ambivalent Image
Analysis	Presents the meeting between Lewis Carroll and Alice which is the beginning of the creation of the book, Alice in Wonderland. Conveys a paradoxical and ambivalent image seemingly confusing the contents of Alice with the actuality of Lewis Carroll through a different story that does not exist in the narrative.		
	Open	Narrative	The size of Alice's body changes continuously by pills and mushroom she eats in Wonderland and becomes larger than a house.
	Closed	Depaysement	Change in size, ambivalent image
Analysis	A visual shock is sent by intentionally making the size of the house small in order to present the enlargement of Alice.		
	Open	Narrative	Alice whose body is elongated meets the Caterpillar while grieving her situation.
	Closed	Depaysement	Alien transportation of objects, change in size, transformation of essence
Analysis	A person sitting on a mushroom is an isolated image of the subject and surprise is sent by placing a person in a different location than where he belongs. In addition, the Caterpillar character in the narrative is presented by a person and the change in size is performed by enlarging the size of mushroom.		
	Open	Narrative	Alice runs out of the Countess' house with the baby but the baby has turned into a pig.
	Closed	Depaysement	Alien transportation of objects, transformation of essence, ambivalent image
Analysis	A visual shock is sent by nondaily meeting of the girl, the pig she is holding and Karl Lagerfeld as the countess. In addition, gender change is done on a male character (Karl Lagerfeld) to a female (countess.)		

33) Annie Leibovitz, "Alice's Adeventures in Wonderland," *VOGUE US*, December 2003.

<Table 3> Continued

Fashion Pictorial	Style	Technique	Contents
	Open	Narrative	Alice meeting a disappearing cat, Cheshire. The cat disappears with only a laughter left behind.
	Closed	Depaysement	Alien transportation of objects, transformation of essence, composite transformation, ambivalent image
Analysis	Transformation of composition between a person's upper body and a tree is performed to present the narrative of the disappearing Cheshire cat on a tree only being left with the face. The character playing the role of the cat being on top of the tree becomes a shocking factor by placing a subject in a location outside the stereotype. This is also a presentation of the narrative of the cat gradually disappearing into another world and represents an ambivalent image by implying the existence of a world outside the world that can be seen.		
	Open	Narrative	Alice having a tea party with the Mad Hatter and the March Hare.
	Closed	Depaysement	Alien transportation of objects, transformation of essence, ambivalent image
Analysis	A visual shock and a formation of a new relation are enabled by placing the three alien characters in the same location. In addition, existence of the world different from the laws of reality is implied by the impossible situation of a hare and people having a tea party. The essence of a subject is transformed by presenting a person as the March Hare which is a character in the narrative.		
	Open	Narrative	Queen of Hearts and the King, and Alice with a flamingo
	Closed	Depaysement	Transformation of essence, ambivalent image
Analysis	A female subject of Queen of Hearts in the narrative is presented by a male, John Galliano through a change in gender.		
	Open	Narrative	Again... to the land of mirror...
	Closed	Depaysement	Alien transportation of objects, transformation of essence, ambivalent image
Analysis	It presented that another world is entered through a mirror, not a door. The scene of Alice standing on a shelf entering the mirror gives visual shocks to those who think within the fixed principle of objects. In addition, by placing Alice in front of a mirror, a transformation of essence is performed into a door leading to another world instead of the actual meaning of a mirror and an ambivalent image is presented by implying the existence of another world.		

narrative and the presentation technique. That is, not only productions of creative pictorials are possible by using techniques increasing the interpretability of narratives when configuring the presentation techniques but also all characteristics of pictorials that present items through a concept are satisfied.

Through this study, it is investigated that narratives can be used as open form in fashion pictorials and it is verified that depaysement principle can be used as a specific presentation technique to visualize the images of fashion pictorials. In addition, a creative potential of production of pictorials using presentation techniques or ideologies of school of art is presented.

As investigated through surrealism in this study, it is believed to be possible to research pictorials that are experimental and capable of being presented in various forms through applications of other aesthetic concepts in the future. Such researches are believed to serve as opportunities to bring diversification of new forms outside uniform fashion pictorials. Therefore, it is thought that researches on presentation styles through various schools of art or concepts will be possible as follow up studies and studies can continue towards theoretical establishment that can generally be applied to fashion pictorials other than Annie Leibovitz's work used in this study as an example.

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