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The Expression and Characteristics of Mexican Poncho Costume Appropriated In Modern Fashion -Focus on James O Young's Cultural Appropriating Techniques-

Liu, Shuai* · Kwon, Mi Jeong[†]

Dept. of Clothing & Textiles, College of Human Ecology, Pusan National University, Korea

Corresponding author

Kwon, Mi Jeong
Tel : +82- 51-510-2589
Fax : +82- 51-510-2589
E-mail : mjkwon@pusan.ac.kr

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Abstract

Appropriation is of considerable significance in a cultural trend of thought, as one of the means of realizing the post-modernism period. With the increasing use of appropriation techniques in modern fashion, it is necessary to study the external performance and internal aesthetic value of appropriation in fashion. In the book of cultural appropriation, American scholar James o young divides into three categories of appropriation in culture, namely: object appropriation, content appropriation, and subject appropriation. Based on James O Young's three types of appropriation techniques summarized in the theory of the cultural appropriation, the purpose of this study is through the appropriation of the poncho of traditional Mexican clothing in modern fashion as an example: analyzing the external appropriation characteristics and internal aesthetic significance of different appropriation type. The results are as follows. First, designers take the Originality in modern fashion by expressing Mexican Poncho's form, color, pattern, and material as it is through object appropriation technique. Second, through the Mexican folk poncho's style, designers used these to show the similarity produced by content appropriation in modern fashion. Third, designers used the poncho's design concept or poncho's culture, blending the theme of the collection, adding different color, pattern or materials such as fur, lace, and wool, and presenting a new image different from folk costumes through creative subject appropriation technique.

I. Introduction

The famous painter Pablo Picasso's aphorism that 'bad artists copy, good artists steal'. Since 1917, when Duchamp moved the urinal to a museum, appropriation has become a common expression of modern art. Artists use the appropriation to convey their spiritual intentions. Especially in the post-modernism period, from art to popular culture, it becomes more and more important to express artists' pure intentions utilizing diversion (Deng, 2008). Similarly, from the 1930s, influenced by the art trend of thought, modern fashion has been actively engaged with various fields through appropriation techniques. The appropriation technique turned into one of the most important means of spiritual expression by designers in modern fashion. The costume, as we know, is a true reflection of people's intrinsic value via pattern, orientation, and aesthetics. Therefore, the study that discovers the aesthetic value of people by exploring the appropriation in modern fashion is more and more important right now (Liu & Kwon, 2018b).

Designers in modern fashion usually express their pure intentions by appropriating various aspects. Fashion critic Osman Ahmed believes that well-intentioned appropriation can become a positive force to create intercultural communication, enrich designers, artists and image makers, and become a driving force to push culture forward, push down boundaries and dissolve division. Traditional costumes around the world have always inspired a lot of high-end brand design, especially in this era of national prevailing. This kind of renovation of conventional modeling and products are endless. Some designers carry forward their traditions, and some designers take other folk costumes as inspiration. For example, Christian Siriano touted a trip to Mexico, and Mexico folk costume as a significant source of inspiration for his flouncy collection, while other designers such as Cynthia Rowley, Delgado, Naem Khan, and J. Crew all got in on the south-of-the-border action with intricate, ruffled, off-the-shoulder pieces (Samotin, 2014).

The folk costume usually refers to the dress of ethnic

groups, subcultures, or other small groups, but it also can characterize the adornment practices standard in any locality (Jan, 1996). The pre-Columbian populations of Mexico were the Aztecs, Mayans, and the American Indians throughout the region. Over the centuries since the exploration and rule of the European empires, Anglo America in Latin America in the central and southern parts of the world have formed substantially different cultures. There are more than 30 kinds of folk costumes in Mexico, which can be divided into general life clothing and festival costume. Poncho style clothing is fashionable in almost all parts of Mexico (Jan, 1996). Because there are many minorities in Mexico and the development of ethnic groups is involved, the diversity of ethnic dress in Mexico has great reference value for the new suit. The research data of the poncho costumes of Mexico are insufficient and need further study.

Previous studies have reported Mexican costume (Kim, 2005; Kwon & Park, 2008; Liu & Kwon, 2018a) include the analysis about the huipil which a kind of poncho in Mexico and Guatemala, and a Study of Mexico Costume on Frida Kahlo's Painting. Previous studies have indicated that fashion appropriating other fields (Han, 2014; Kim & Kan, 2013; Liu & Kwon, 2018b; Kim, 2009; Na, 2008; Park, 2018; Yang & Park, 2015) include the traditional analysis culture, period person and art, picture, aesthetic, American folk costume's appropriation in modern fashion. From the previous research mainly focused on the analysis many fields were appropriating in the way, but the poncho type costume applied to the whole America as well as Mexico is still a lot in modern fashion, but the research is lacking.

This paper aims to investigate the Mexican poncho costume types and analyze the expression and characteristics of Mexican Poncho costume appropriated in Contemporary fashion by examining the poncho of the Mexican folk costume allocated from modern way based on the research of culture appropriation methods from American scholar James O Young. Analyzing the cultural elements of a country appropriated from designers of other cultures inspires new creativity by

seeking ways in which tradition can be used as a material for new ideas. It is important to note that Mexico is a country that has not been studied so far in poncho costume appropriated in modern fashion.

1. Methods

The theoretical background of the study, Poncho and appropriated techniques, attempted to examine theory through advanced research and related professional books, and the Mexican Poncho style was an empirical analysis using pictures of fashion collections. In other words, according to the appropriating techniques derived from the culture review, it uses keywords that describe the Mexican Poncho style and appropriating techniques by the search of various fashion websites, including Vogue and Pinterest.

According to Japanese scholar Takamoto Seisuke(宮本勢助)'s research on the poncho and Inada Tetsuya(稲村哲也)'s research on Mexican folk costume, to examine the changes in Mexican Poncho in general with historical trends, specific historical background of Mexican folk dress and Mexican poncho style. And based on the research of American scholar James o young on the method of cultural appropriation, this paper analyzes the appropriation examples of Mexican poncho in modern fashion design and summarizes the characteristics of poncho clothing used in contemporary fashion. In this study, we focus on the four significant fashion collections of the last five years from 2014 S/S to 2019 F/W. And in response, 428 works were collected and analyzed in a total of 49 collections related to poncho appropriation during the period from 2014 S/S to 2019 F/W. In this study, from the four aspects of the form, material, pattern, color of the fashion, according to the Japanese scholar Takamoto Seisuke and Inada Tetsuya's previous study about Mexican poncho, the three styles of Mexican poncho's form and the five kinds of wearing methods, combined with the interviews on the professional website (www.vogue.com) about the collection with designers. The selected 9 works from 428 fashions were chosen as examples for analysis.

II. Background

1. Appropriation and Appropriation techniques

'Appropriation' is regarded as one of the essential creative methods of postmodern art. It embodies the difference between postmodern art and modernist art. It is the subversion and challenge of advocating 'originality' in modernist literature. In the creation of contemporary art, the 'appropriation' method of the invention has been used repeatedly and has become the most popular means of establishment. It seems that any creation related to images can be explained by the concept of 'appropriation' (Liu & Kwon, 2018b). In such an environment, 'appropriation' is no longer a creative method or creative thought, but instead becomes a solidified concept, an umbrella for plagiarism and spoofing, and 'vulgarized' by people in the process of abuse. It is interpreted as 'appropriation,' and everything can be 'appropriation.' So, what exactly is 'appropriation'?

From the perspective of etymology, 'appropriation' comes from the Latin *ap*, meaning 'toward, to (to)', with the meaning of 'rendering to'; *proprius*, meaning 'owning or personal' (own or personal), the combination of the two produces *appropriatus*, meaning 'to make one's own' (Fan, 2012). 'Appropriation' means 'to take something for yourself' today; the adjective 'appropriate' means added or attached, belongs to someone, private or suitable, justified, 'Appropriate' has more left. The connotation implies that it improperly possesses something, even kidnapping or stealing (Fan, 2012). It can be seen that "appropriation" refers to the individual's use of images or styles that have existed in the past to create, which is different from objective and passive 'imitation,' but current, active, and full-fledged personal selection.

Douglas Crimp and Abigail S Godeau of the United States explained the concept of 'appropriation' and clarified the theory of 'appropriation,' which they considered to be 'appropriation.' It is a technique of postmodern art, which is a challenge to the originality of

art advocated by modernism, and asserts that 'all images in art are quotations and appropriations.' So "the meaning of art comes from Quoting(appropriation) comes from the relationship between one image and another, and different meanings are obtained by using images extracted from a certain artwork for different contexts (Liu, 2005). From this point of view, 'appropriation' is not only the way of composition, processing, and creation of contemporary art creation, but also the creative ideas and social reflections implied by the artist in the works, this is also the 'appropriation' that is widely used by artists because it is the most crucial reason for the creation of post-modern art.

The creative method of 'appropriation' has its developmental pedigree. In the process of development, the concept of 'appropriation' has changed from a single borrowing and copying of images in the classical period

to subversion and rebellion against all the art in the past. The cultural concepts and social significance behind the 'appropriation' not only make 'appropriation' as a means of artistic creation but also make 'appropriation' a synonym for critical review of society and become an essential term in postmodernism, this is also the reason why 'appropriation' is used repeatedly in current art creation. From the perspective of sociology and culture, people have already 'appropriated' into a 'rebellious, ironic' attitude (Fan, 2012).

In art history, the term 'appropriation' has been used in several different ways. Cultural Appropriation and the Arts, by James O. Young, elaborates on five types of modern cultural appropriation and analyzes and defines three classes as follows: object appropriation, content appropriation content appropriation, style appropriation, motif appropriation) and subject appropriation (James, 2010). This article combines the three aspects of object

Table 1. James O Young's Appropriation Techniques

Category	Type	James O Young's Culture Appropriation	James O Young's Appropriation's Examples
Tangible work's appropriation	Object appropriation	Object appropriation occurs when the possession of an actual work of art is transferred from members of one culture to members of another culture.	The transfer of a native North American totem pole to a European museum would also make a case of such Appropriation.
Intangible work's appropriation	Content appropriation	Content appropriation occurs; an artist has made significant reuse of an idea first expressed in the work of an artist from another culture.	Akira Kurosawa is engaged in content appropriation when he borrows plots from Shakespeare's plays and reuses them in his film.
		Style appropriation occurs; artists produce works with stylistic elements in standard with the works of another culture.	Culturally mainstream Australians who paint in the style of the aboriginal peoples would be engaged in this sort of appropriation.,
		Motif appropriation occurs when artists are influenced by the art of a culture other than their own without creating works in the same style.	Picasso, for example, appropriated ideas from African carving in fewer demoiselles D'Avignon.
	Subject appropriation	Subject appropriation occurs no artistic product of culture is appropriated. Instead, artists appropriate a subject matter, namely another culture or some of its members.	Rudyard Kipling's Kim, who was born in India, none of the Indian cultures. Kipling represented was his own.

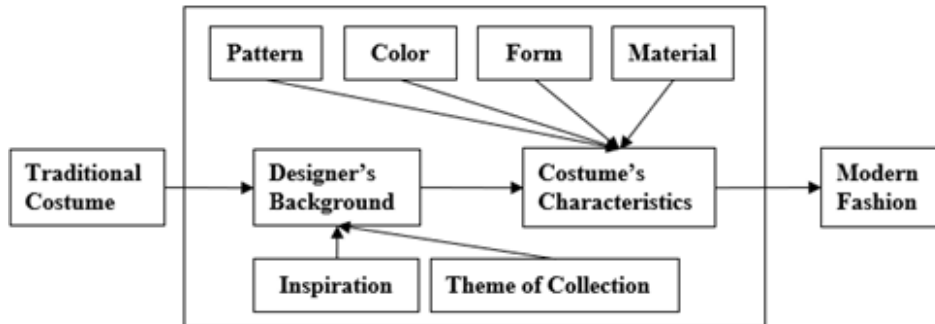


Figure 1. The Flow of Traditional Costume Appropriated in Modern Fashion

appropriation, content appropriation, subject appropriation, and analyzes the application of Mexican folk costumes in modern fashion.

2. Appropriation techniques in fashion

This study is based on the three techniques summed up by James O Young's theory of cultural appropriation. In Table 1, this paper summarized the approach of James O Young's cultural appropriation techniques and the application of this theory to modern fashion.

From Table 1 and Figure 1 we can know that the traditional costume has been used three ways of James O Young's cultural appropriation turned into modern fashion. This paper comprehensively analyzed the shape, pattern, color, and material of the traditional clothing, and combined with the designer's background and the theme of the collection, investigate the case of the traditional clothing appropriation methods in modern fashion. The specific analysis method is as follows.

First, based on James O Young's culture appropriation techniques, the object appropriation occurs when the possession of a physical work of art is transferred from members of one culture to members of another culture (James, 2010). Object appropriation used in modern fashion is those fashion designers with a traditional costume's cultural background, using traditional costume culture as a source of inspiration, put traditional dress as

it is on the collection of the modern fashion.

Second, James O Young's culture appropriation techniques have put forward responses to the content appropriation included content appropriation, style appropriation, and motif appropriation. Content appropriation occurs; an artist has made significant reuse of an idea first expressed in the work of an artist from another culture. And style appropriation occurs, artists produce works with stylistic elements in standard with the works of another literature. Motif appropriation occurs when artists are influenced by the art of a culture other than their own without creating jobs in the same style (James, 2010). Content appropriation which appropriated in modern fashion is that fashion designer who has a traditional costume's cultural background or not can use the technique, form, color or method of standard uniforms to bring the Mexican poncho onto the collection of modern fashion through content appropriation.

Third, James O Young's culture appropriation techniques show that the subject appropriation occurs; no artistic product of culture is appropriated. Instead, artists appropriate a subject matter, namely another culture or some of its members (James, 2010). Subject appropriation which appropriated in modern fashion is that fashion designer who does not have a traditional costume's cultural background put the traditional costume's design concept or costume's culture on the

Table 2. The Way of Modern Fashion Appropriating Traditional Costume Based on the Appropriating Techniques of James O Young

Technique \ Factor	Designer's Background		Costume's Characteristics
	Theme of Collection	Inspiration	
Object appropriation	Related to traditional folk culture.	Associated with Mexican culture.	Appropriating two or more of form, material, color, pattern in traditional costumes.
Content appropriation	Related to traditional folk culture or not.	Associated with Mexican culture or not.	Style.
Subject appropriation	Not related to traditional folk culture.	Not associated with Mexican culture.	Form.

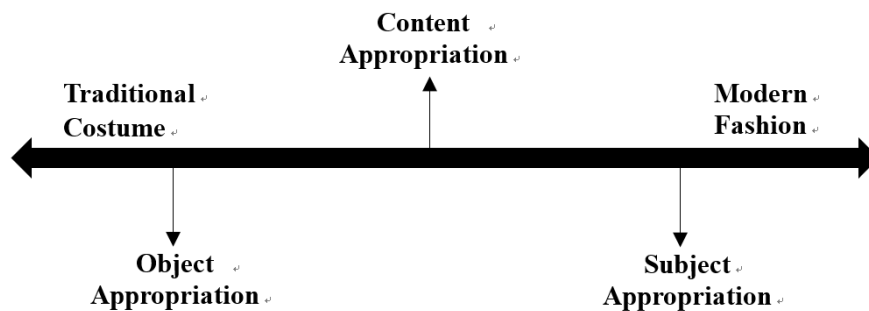


Figure 2. Simplified Representation of This Research's Appropriating Technique

collection of modern fashion by adopting the typical attire from different cultural perspectives.

Table 2 and Figure 2 show the above

3. Mexican's Poncho

The poncho, a well-known sleeveless garment with unsewn sides and space for the head to pass through, has its origins in South America along the Andes Mountains. Although the source of the word poncho is not bright, it is believed to come from the Quechua poncho or Mapudungun poncho ("The Mexican poncho," 2003).





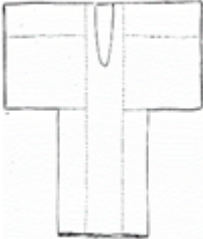

Although there is contention as to the exact origin of the garment, it was the Mapuche who spread what we know today as the poncho throughout Spain and Latin America. The Mapuche are highly skilled weavers and

fashioned several items as well as ponchos, including headbands, dresses, and shawls. The poncho itself is made by slitting a hole in a length of fabric which is then placed around the neck, allowing the material to drape over the shoulders ("The Mexican poncho," 2003).

The poncho also held connotations of power among the Mapuche population; the stepped-diamond motif was considered to be a sign of authority and was often only worn by older men, leaders and the heads of the paternal lineage in families. Current uses for the poncho are worn to protect against the rain ("The Mexican poncho," 2003).

Having been worn by their people for hundreds of years, the poncho is also closely linked to Mexican culture in the form of the Sarape with pre-Hispanic and Iberian motifs. This colorful cloth is widely considered an iconic symbol of Mexico. The poncho has been a

Table 3. Types of The Mexican Poncho

Category	Takamoto Seisuke's Poncho Types	Inada Tetsuya's Mexican Poncho Style	
No sleeve		Mexican poncho's example	Characteristics of style
	<p data-bbox="422 788 667 869">Figure 3. Open Axillary Type (Takamoto, 1936, p.625)</p>		<p data-bbox="1054 616 1257 779">Square Sleeveless Open Axillary Cotton White/White & Red/ White & Green</p>
		<p data-bbox="746 788 1011 869">Figure 6. Tzotziles's Poncho for Men (Inada, 1983, p.47)</p>	
<p data-bbox="406 1131 683 1205">Figure 4. Armpit Sewing Shaped Type (Takamoto, 1936, p.625)</p>		<p data-bbox="1054 922 1342 1086">Sleeveless Armpit Sewing shaped Linen Embroidery Line Pattern & Check Pattern Colorful</p>	
Sleeve			<p data-bbox="1054 1303 1278 1467">Sleeve Long Section Linen Embroidery Line Pattern Armpit Sewing Shaped</p>
	<p data-bbox="422 1482 667 1556">Figure 5. Long Sleeve Type (Takamoto, 1936, p.626)</p>	<p data-bbox="730 1482 1027 1556">Figure 8. Zacatecas'sponcho for Women (Inada, 1983, p.36)</p>	

favorite article of clothing for hundreds of years in Mexico, pre-dating the Spanish invasion of the early nineteenth century. The poncho is a simple, but the helpful piece of clothing that has served its purpose very well. Although the poncho was initially created out of necessity, it is worn as an article of fashion trend now. However, indigenous people of Mexico and Latin America continue to incorporate the poncho into their daily lives (Marcos, 2011).

The poncho originated by merely cutting a hole in the middle of a blanket so that the blanket could be worn continuously while allowing for free movement of the arms. This creation was ideal for the desert climates, where temperatures plummeted once the sun went down. The poncho permitted the workers to continue in their labors in the cooler evenings (Marcos, 2011).

The poncho has divided into two distinct styles by Takamoto Seisuke. Types of poncho include those

without sleeves and those with sleeves in Table 3. Figure 3 and Figure 4 are called a sleeveless model and the Figure 5 is called a sleeve type. Sleeveless is the two forms of the armpit and the underarm armpit without a slit. Figure 3 is called "open axillary type," and the Figure 4 is called 'armpit Sewing shaped type.' The sleeves are usually slightly stitched under the armpit.

In Figure 6 a white cotton thread twisted from a thick thread, a white and red, white and green twisted cotton thread as a warp, and the weft woven hand-spun white wool. And the poncho constructed by folding a piece of cloth in the direction of the weft, and the head is hollowed out. Become fluffy the whole thing after weaving up. In Figure 7 is the huipil for women in Chinantecas Mexico. It combines geometric patterns by multicolor stitch weaving and stitching to create a much more gorgeous design. The warp of the ground tissue is white cotton, but the part of the sewing weave on the surface is leno weaved with the red cotton weft. The sewing weave with fine mesh weighing is stabilized, and it also gives the pattern delicacy. In Figure 8 the clothing for Cuicatecos in Teotlalpan of Mexico. The weaving methods of Figure 8 and Figure 7 are the same.

According to Takamoto Seisuke's study, there are five ways to wear a Mexican poncho (Table 4). Figure 9 is the first method of oblique wear. As shown in Figure 10, one of the commonly used methods of the Tepehuas of Puebla in Mexico. Figure 11 is the second longitudinal wearing method. As shown in Figure 12, it is one of the commonly used ways of the Otomies of Mezquital, Hidalgo in Mexico. Figure. 13 is a third longitudinal belt wearing method. As shown in Figure 14, it is one of the commonly used ways of the Zazostanes in the Zinacantan, Chiapas region of Mexico. Figure 15 is the fourth Horizontal oblique wearing method. As shown in Figure 16, it is a standard method used the Huicholes festival costumes in the Jauisco Y Nayarit place of Mexico. Figure 17 is the fifth method of horizontal wearing. As shown in Figure 18, it is a standard method for the costumes of the Otomies of the Puebla in Mexico.

III. Modern fashion appropriating Mexican poncho costume











It is reflecting the influence of Aztecs, Indians, Inca Aborigines and Mexican folk costumes in traditional Mexican costumes, the characteristics of Mexican folk costumes centering on Mestizo inspiring designers. Frida Kahlo, who is wearing Mexican folk costumes in his artworks, has a bright screen composition, one of the characteristics of Mexican folk art, and has used intense and diverse colors. She had been using Mexican folk art, such as the Maya and Aztec monkey pattern clothing and accessories, hairstyles and necklaces as well as for the aesthetic features. Launched in late 1990, 'Frida Kahlo Fashion Concept' has become a fashion style representing the Latin American culture. Starting with the collection of Paola Prani in 1997 and Jean-Paul Goutie in 1998, It leads to the cups. Kahlo's unique dress style continues to inspire designers over the world. Importantly, it also focuses attention on the technical prowess and enduring heritage of weavers and embroiderers across Mexico and Guatemala.

In this way, the items, details, ornaments, and patterns derived from the Mexican folk costume are favored as the main element for expressing Mexican style in modern fashion since the 21st century. Especially poncho style costume is an essential part of Mexican folk costume. The contemporary fashion style of wearing a poncho in Mexican folk costume implies a fusion of past and present Latin American culture, and this is a study of fashion as a fashion concept with the trend of modern postmodernism. This study will proceed according to three appropriation techniques (object appropriation, content appropriation, subject appropriation) summarized in James O Young's cultural appropriation.

1. Object appropriation

First, based on James O Young's culture appropriation techniques, the object appropriation occurs when the possession of an actual work of art is transferred from members of one culture to members of another culture.

Table 4. Mexican Poncho's Wearing Methods

Category	Mexican Poncho				
Takamoto Seisuke's Poncho Wearing method	 <p data-bbox="395 685 501 719">法着斜</p> <p data-bbox="363 741 536 875">Figure 9. Oblique Wearing Method (Takamoto, 1936, p.629)</p>	 <p data-bbox="598 685 703 719">法着縦着放</p> <p data-bbox="550 741 751 875">Figure 11. Placed Longitudinally wearing way (Takamoto, 1936, p.629)</p>	 <p data-bbox="817 685 922 719">法着縦締帯</p> <p data-bbox="769 741 970 875">Figure 13. Bandage Longitudinal wearing method (Takamoto, 1936, p.629)</p>	 <p data-bbox="1045 685 1150 719">法着斜横</p> <p data-bbox="997 741 1182 875">Figure 15. Horizontal oblique wearing method (Takamoto, 1936, p.629)</p>	 <p data-bbox="1248 685 1353 719">法着横</p> <p data-bbox="1209 741 1382 875">Figure 17. Horizontalwearing method (Takamoto, 1936, p.629)</p>
Inada Tetsuya's Mexican poncho wearing examples	 <p data-bbox="363 1140 536 1299">Figure 10. Tepehuas's Traditional Costume, Puebla (Inada, 1983, p.59)</p>	 <p data-bbox="550 1140 751 1299">Figure 12. Otomies's Traditional Costume Poncho, Hidalgo (Inada, 1983, p.57)</p>	 <p data-bbox="769 1140 970 1299">Figure 14. Tzotziles's Traditional Costume, Zinacantan Chiapas (Inada, 1983, p.46)</p>	 <p data-bbox="997 1140 1182 1299">Figure 16. Huicholes's Traditional Ceremony Costume, Jalisco (Inada, 1983, p.67)</p>	 <p data-bbox="1209 1140 1382 1299">Figure 18. Otomies's TraditionalQuechq uemittl, Puebla (Inada, 1983, p.57)</p>

Object appropriation used in modern fashion is that fashion designer with a Latin American cultural background, using traditional Latin American costume culture as a source of inspiration, put traditional Mexican ponchos as it is on the collection of the modern fashion.

In modern fashion, to reflect the characteristics of Mexican folk costume often used the poncho-type dress of the embroidery like Huipil in modern fashion. In Table 5 as shown in Figure 19 M-Missoni 2015 S/S collection, inspired by the work of Mexican painter Frida Kahlo. It uses Figure 20 that the poncho a type of Mexico folk costumes with hand-made geometric designs of the Zapotecs in the Oaxaca area of Mexico to create a no-sleeve sewing poncho that appropriates the poncho

which is the Oaxaca region's costume of Mexico at the end of the 19th century. In Saint Laurent 2015 S/S collection, inspired by diverse California cultures such as cowboys and folk music, as shown in Figure 21 reuses Figure 22 the homespun open axillary type poncho-shaped Huastecos's traditional costume in Mexico with the line pattern, creating an atmosphere not only of Mexico but of entire America. In Figure 23 presents the Etro 2015 S/S collection inspired by the Native American as well as Mexico reusing the style of the women's sleeve type poncho coat. In Etro's design, it represented the style of women's sleeve poncho as a form of a dull Indian poncho coat and decorated the Indian style belt around the neck. In Figure 24 the traditional costume of otomies which sleeveless

Table 5. Mexican Poncho Appropriated in Modern Fashion via Object Appropriation Technique

Mexican's Poncho Used in the Collection					
					
Figure 19. M-Missoni, 2015 S/S (www.vogue.com)	Figure 20. Zapotecas's Traditional Costume (Inada, 1983, p.29)	Figure 21. Saint Laurent, 2015 S/S (www.vogue.com)	Figure 22. Huastecos's Traditional Costume (Inada, 1983, p.55)	Figure 23. Etro, 2015 S/S (www.vogue.com)	Figure 24. Otomies's Traditional Costume (Inada, 1983, p.57)

under-arm open poncho style in Mezquital Hidalgo in Mexico.

2. Content appropriation

Second, based on James O Young's culture appropriation techniques, the content appropriation included content appropriation, style appropriation, and motif appropriation. Content appropriation occurs; an artist has made significant reuse of an idea first expressed in the work of an artist from another culture. And style appropriation occurs, artists produce works with stylistic elements in standard with the works of another literature. Motif appropriation occurs when artists are influenced by the art of a religion other than their own without creating jobs in the same style. Content appropriation which appropriated in modern fashion is that fashion designer who does not have a Latin American cultural background can use the technique, form, color or method of traditional Mexican ponchos to bring the Mexican poncho onto the collection of modern fashion through content appropriation.

In Table 6, the Figure 25 happiness has always been reflected in the Libertine 2017 F/W collection. The designer's love for wild prints and lavish decorations has given him a sense of warmth in embracing the world. In Figure 25 the colorful under-arm open ground huipil

type Sweater, decorated with vivid colors and stripes, appropriated from the Mexican huipil's style. It just appropriates Figure 26 the ground huipil style that under-arm open type poncho the Huichol's celebrity costume in Jalisco y Nayarit of Mexico and Replace the cotton thread with a wool thread and replace the original embroidery with a more exaggerated color scheme. In Figure 27 the Stella Jean 2017 F/W collection, inspired by the political background of the Cold War between the United States and the Soviet Union, appropriates Figure 28 Huapango's traditional poncho that the quechquemil which embroidered flower pattern in the front with a piece of rectangular fabric close to the circle of that existed in Nayarit of north-west Mexico. In Figure 29 shows the R13 2019 S/S collection inspired by rainbows and reminiscent. In Figure 30 a traditional male poncho of Zacatecas living in teotlalpan Oaxaca of Mexico, using geometric linear patterns and colors. Based on the Zacatecas poncho, the stripe pattern is used instead of the original hand embroidery to highlight the theme of the rainbow.

3. Subject appropriation

Third, based on James O Young's culture appropriation techniques, the subject appropriation occurs, no artistic product of culture is appropriated. Instead, artists

Table 6. Mexican Poncho Appropriated in Modern Fashion via Content Appropriation Technique

Mexican's Poncho Used in the Collection					
					
Figure 25. Libertine, 2017 F/W (www.vogue.com)	Figure 26. Huicholes's Ceremony, Traditional Costume (Inada, 1983, p.67)	Figure 27. Stella Jean, 2017 F/W (www.vogue.com)	Figure 28. Totonac Quechquemil Veracruz (www.pinterest.com)	Figure 29. R13, 2019 S/S (www.vogue.com)	Figure 30. Zacatecas's Traditional Costume (Inada, 1983, p.36)

Table 7. Mexican Poncho Appropriated in Modern Fashion via Subject Appropriation Technique

Mexican's Poncho Used in the Collection					
					
Figure 31. Dior, 2018 Resort (www.vogue.com)	Figure 32. Otomies Men's Traditional Costume (Inada, 1983, p.46)	Figure 33. Anrealage, 2015 F/W (www.vogue.com)	Figure 34. Otomies's Traditional Dress (www.naver.com)	Figure 35. Isabel Marant, 2019 S/S (www.vogue.com)	Figure 36. Huapango's Traditional Poncho (www.facebook.com)

appropriate a subject matter, namely another culture or some of its members. Subject appropriation which appropriated in modern fashion is that fashion designer who does not have a Latin American cultural background put the Mexican poncho design concept or poncho culture on the collection of the contemporary way by adopting the traditional Mexican poncho from different cultural perspectives. In the subject appropriation, the designer recreates the traditional Mexican poncho costumes with other materials to produce a new image.

In Table 7 the Figure 31 shows the Dior 2018 Resort

inspired by American painter Georgia O'Keefe used fur to create the natural element's image via the Figure 32 that no sleeve axilla open type poncho's design concept which from otomies in mezquital Hidalgo of Mexico. In Figure 33 Anrealage 2015 F/W, like some of his fellow Japanese designers, gravitates toward the conceptual, uses the black and white wool products to express the designer's light and shadow theme under Figure 34 the overall design concept of the Otomies Mexican women's traditional poncho. And in Figure 35 Isabel Marant 2019 S/S, many recognizable neo-hippie elements in the collection spoke to her nomadic impulses; designer used

Table 8. Characteristics of Modern Fashion Appropriating Mexican Poncho Costume

Formative Characteristics		Method	Object Appropriation	Content Appropriation	Subject Appropriation
		Aesthetic	Originality	Similarity	Creativity
Formative Factor	Color	<ul style="list-style-type: none"> Grey White& dark grey Dark grey & red 	<ul style="list-style-type: none"> Rainbow color Black & red & green Green & yellow & black & red 	<ul style="list-style-type: none"> Brown & white Black & white White 	
	Pattern	<ul style="list-style-type: none"> Check pattern Stripe 	<ul style="list-style-type: none"> Stripe Flower pattern 	<ul style="list-style-type: none"> Openwork pattern Check pattern Stripe 	
	Material	<ul style="list-style-type: none"> Linen Cotton Silk 	<ul style="list-style-type: none"> Cotton Knit Plastic 	<ul style="list-style-type: none"> Fur Knit Lace 	
	Image	<ul style="list-style-type: none"> Mexican poncho related image 	<ul style="list-style-type: none"> Folk style 	<ul style="list-style-type: none"> Naturalism Light and shadow Neo-hippie 	
Design Inspiration		<ul style="list-style-type: none"> Frida Kahlo California culture Native Indian 	<ul style="list-style-type: none"> Hedonism Cold War Rainbows and reminiscent 	<ul style="list-style-type: none"> American painter Georgia O'Keefe Light and shadow theme Hedonism 	
Designer		<ul style="list-style-type: none"> M-Missoni Hedi Slimane Etro 	<ul style="list-style-type: none"> Libertine Stella Jean R13 	<ul style="list-style-type: none"> Dior Anrealage Isabel Marant 	
Compared with the Original Source	Form	Identity	Deformation	Deformation	
	Material	Identity	Difference or not	Difference	
	Pattern	Deformation	Difference	Difference	
	Color	Difference or not	National style	Difference	
Expression Will		The traditional Mexican Poncho is reconstructed in modern fashion.	The style of the poncho in traditional Mexican costumes is transformed into a poncho's form in modern fashion again.	The Mexican traditional Poncho's design concept or culture combines the themes of the designer's collection to produce new images.	

openwork pattern under Figure 36 the design concept of the Huapango Mexican's no sleeve axilla open type poncho costume While using the lace to construct a neo-hippie image.

Modern fashion appropriated from folk costumes led to the spread of contemporary fashion expression. Notably, a trendy style which appropriated the poncho of Mexican

folk costume made sense of new meaning different from the image of the folk costume by intervening the same time meaning. Thus, it is a success to extend creative and experimental fashion expression through appropriation techniques. We can grasp the characteristics that appear through the expression of modern fashion which appropriated poncho of Mexican folk costume as follows.

First, modern fashion appropriated the poncho of Mexican folk costume reflects the originality through the object appropriation. In the process of borrowing in contemporary style, 'originality' has been reconstructed in a new context and has multi-layered meaning. At this time, the original of the poncho of the traditional Mexican costume did not have a fixed sense, but it reinterpreted it in a new context, and it expanded the meaning.

Second, modern fashion appropriated the poncho style of Mexican folk costume reflects the similarity through the content appropriation. As for the content appropriation, the designer transformed the form of poncho from the outside. We can feel the apparent similarity between modern fashion and the Mexican folk costume. The following through interviews with designers about the collection, designers used the form of the poncho in the Mexican folk costume and the color of ethnic style to create sensual consensus and mentally reflect the internal similarity on the designer and traditional Mexican dress.

Third, modern fashion appropriated the poncho of Mexican folk costume reflects the creativity through the Subject appropriation. The creative designs can be used to express the innovative ideas contextually and practically by processing the shapes, patterns, colors, etc. of the poncho in the Mexican folk costume and creating new images.

Based on James O Young's culture appropriation techniques, consist of object appropriation, content appropriation and subject appropriation, in Table 8 shows the exterior features of modern fashion by appropriating Mexican ponchos and the inner will of designers.

IV. Conclusion and implications

Mexican folk costumes blended the Mayan culture and Aztec culture created by ancient Indians. After the 16th century, European colonists brought Europeans, Asians, and Africans. Mexican traditional costumes not only inherited ancient times during this period. Indian culture

is also the right combination of Modern Western civilization, Eastern culture, and African culture. It can be said that traditional Mexican costumes show the diversity and inclusiveness of culture. As a representative form of American clothing, the poncho has developed very well in Mexico, especially huipil, ground huipil, and quechquemel.

In the post-modernist era, more and more modern costumes are continually looking for design inspiration in traditional costumes. Appropriation, as one of the primary expressions of postmodernism, has received increasing attention. In the context of global integration, the inevitable use is considered plagiarism, but it is undeniable that modern clothing participates in the promotion and protection of traditional costume culture by appropriating traditional costumes.

The purpose of this study is based on the three types of appropriation(object appropriation, content appropriation, subject appropriation) summarized in the cultural appropriation of James o young and explores the case study of the appropriation of Mexican poncho costumes in modern fashion collection from 2014 S/S to 2019 F/W. And in this study, explored the inner aesthetics of contemporary fashion appropriated Mexican poncho costumes.

The conclusions of this study are as follows:

First, designers inspired by traditional culture or traditional costume culture, and through object appropriation, by reconstructed the forms, patterns, and colors of traditional costumes fully expressed an attitude that respects for traditional costumes and culture in their collections. We can feel the originality in modern style by appropriating the diversity of poncho costume in a contemporary way.

Second, designers are either subjected to traditional culture or clothing culture or not. By embezzling the style, pattern, color, material of traditional clothing, they can transform the traditional dress into a modern fashion style. Through a similar style of appropriation, it shows the similarity with the original with the traditional costume.

Third, through subject appropriation, designers are not

affected by traditional culture or traditional costume culture. Under the framework of the traditional costume, they add color, pattern, and material that conform to the collection theme, and reprocess the same costume style in different cultures to create an entirely new image. It is refreshing, at the same time, always showing a new way to use traditional costumes.

Under the trend of post-modern global integration and cultural globalization, the protection and pluralistic development of folk dress, as a symbolic culture, has been severely impacted. Obviously, from the perspective of a single religion, the preservation of traditional folk costumes is more and more urgent now. However, the traditional Mexican costumes that have been formed by the impact of multiculturalism since the 16th century fully demonstrate to us that we try various cultural elements in the life of Mexicans, find ways to obtain the value of them, and promote a higher level of cultural significance. From the current point of view, the transformation of traditional costumes into the modern fashion of our daily life is of considerable importance for the protection and development of traditional costumes. This study uses appropriation one of the techniques of artistic realization in the post-modernist period to construct a bridge that turns traditional culture into modern culture. Based on the examples of cultural appropriation, this study analyzes the patterns in contemporary fashion and hopes to provide ideas for the modernization of folk costumes.

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