

# Fusion Phenomena Expressed in Fashion

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## ABSTRACT

*"Fusion fashion" or "hybrid fashion" refers to methods of mixing two or more fashion elements. This method is not new as it has been used or expressed in art, and design for many decades. The study explores 1) the origins of fusion in art and dress, 2) different formations of fusions in different cultures and time periods and 3) how postmodernism is related to and influenced fusion fashion. The paper concludes that fusion historically expressed is related to fusion in postmodern fashion, and gave rise to different trends and expressions of modern times.*

**Key Words :** Fusion, Hybrid, Collapses of opposing systems, Postmodern fashion

## I . Introduction

The term "fusion" has often been a source of debate beginning from the mid-20<sup>th</sup> century very up to the present day, and it is a concept, which cannot be ignored in the Post-modern era. Post-modernism in fashion began around the 1980's, and one of the postmodern effects, fusion has been a major influence in fashion trends. In this study, it is not assumed 'fusion phenomena' as newly and independently created, but rather to assume that it has remained in existence throughout history in various forms and names.

"Fusion" can be defined in the following ways:

1) as melt, union, synthesis; fusion used in this

manner represents cultural phenomena occurring in music, cuisine, art, fashion, architecture, design, photography, and cinema. 2) Fusion can also be defined as merging different elements into a union, meaning a new form created from different elements and/or a simple union of different elements. It has synonyms in its cultural contexts, like "cross-culture", "hybrid", "inter-cross", "multi-culture", and "syncretism".

However, fusion has stronger meaning in "new creations"(culture, genre, form, design, and image) from fusing distinctive elements.(<http://education.yahoo.com/reference/dictionary>; <http://dic.naver.com>)

The concept of fusion applied in the Korean culture differs depending on viewpoints and contexts. For example, when there are two distinctive elements, one superior than the other, the inferior element serves to complement the superior. On the other hand, a superior element serves as a source for improvement. However, many fusions have oc-

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curred in subordinate relationships in the past as opposed to the present where two distinctive elements fuse in a relationship of equal parity. In fashion the same method was applied.

The purpose of the study is to have clear understandings of the fusion phenomena in fashion by researching art and costume histories, and to compare fusions of present and past times. Also by studying postmodern characters, the paper will cover specific influences of postmodernism creating fusion fashions.

The paper is within the purview of the 20<sup>th</sup> century fashion. However, 19<sup>th</sup> and 20<sup>th</sup> centuries of art history, and costume history from ancient period to the present time were reviewed. To see the relative acceptance of foreign cultures, the Korean costume history of the 20<sup>th</sup> century was also reviewed. This was a time when the western dress has started to be introduced to Korea. Also by viewing the literature reviews of the scholars, the reasons for increasing fusion phenomena in postmodern era were examined. After studying traits of postmodernism, some of the traits that are relevant to fusion were used to build the frame. And by using the frame, the visual photos of designs were categorized accordingly.

## II. Literature Review

### 1. The Origin of "Fusion" and Its Application

The first use of the word, fusion in culture, was 'fusion jazz', which was created by Miles Davis in the early 1960s. From then on, more fusion trends were found between Classical and Pop, Classical and Jazz, Hip-hop and Ballad, Rock and Ballad, Latin and Hip-hop(Lee, 2000; Ryu, 2000).

However, "fusion" widely used to describe food, and the origin of fusion food, often referred to as "fusion cuisine" or "nouvelle cuisine", is in San Francisco where many different ethnicities call home.

Fusion is not only applied to music or food, but also to art and design, including fashion, architecture, photography, cinema, and even in the marketing of business(Shin, 2001).

When two of more things are fused together, there are different processes with different point of views. According to Henry Steiner's book, "Cross-Culture Design", there are three steps in cross-culture: 'quotation', 'mimicry', and 'transformation'(Hong, 2002). In a similar point of view, when there is one culture considered as superior to the other, the culture considered as inferior and gets subordinated in the process of assimilation, colonization, and cultural loss. The other relation is when two elements are in equal statuses, the one only accepts a selective element of other cultures, and the process can be called incorporation(Ryu, 1999).

The above can be well explained in cross-cultures of east and west. When the oriental culture was first introduced to western countries, the eastern culture only seemed mysterious with unique elements. However, highly developed western cultures seemed like role models once eastern countries decided to accept foreign cultures. As the world communicates better, we are seeing more and more vibrant cultural exchanges, and fusion trends are happening in more equal statuses.

### 2. Fusions in Art History(19th century-20th century)

Right before the 19<sup>th</sup> century, the idea primitivism and tourism were popular. It was a period that longed for simplicity and purity in life. Gauguin was influenced from non-European cultures, such as Japanese and African. He was even inspired by Egyptian art and sculptures from Middle-Ages. He admired the lives of the Tahitians, but the work

was based on an andro-centric point of view<Fig. 1>.



<Fig. 1> Paul Gauguin, 1891 (Kim, 1996)

Van Gogh favored the Japanese print-makings and worked in planar arts with vivid colors and distinctive outlines. Although the artworks sometimes were not in perspectives, they were painted with splendid background colors just like the Japanese prints. Artists during this period were interested in art from the classical period, such as Egyptian, Middle-Ages, the Near East, and primitive folk arts(Kim, 1996).

They pursued emotions with intuition rather than reason, nonmaterial world, and purity. Some artists were at despair because of the corrupted society, and became pessimistic in fin-de-siècle mood. Sometimes, decadent and vamp images of women were the subjects of artwork during this period. For example, [Salome] (1876) by Moreau is one of them. The work comprises many styles, places, and periods of time. The oriental-style castle is drawn with respect to the neo-classic style. It contains imagery and mystic moods becoming somewhat surrealist.

Beginning from 1860s, many artists such as Manet, Monet, Degas, and Van Gogh were influenced from Japanese prints and works. The works were flatter and more decorative with lines incorporating modifications of shapes. From the 1890s, the arts and crafts movement began, and had influenced artists like Gauguin, Munch, and Beardsley. Art nouveau was new but was inspired from the styles of the past, such as Keltic transcription, Rococo style, and Japanese printing. The works were lively, asymmetrical, and plane drawn with curvy lines(Kim, 1996).



<Fig. 2> Gustav Klimt, 1901 (Kim, 1996)

In Europe, by the end of the 19<sup>th</sup> century, European cultures were considered predominantly influenced by imperialism. Competition among the Western countries for colonization resulted in bearing interest towards non-western cultures. William Morris, the representative artist of the arts and crafts movement, has created wallpaper design with oriental hues and even his house had neo-gothic styled windows and rooftops.

In furthering art nouveau, arts deco (1907-1930) is the pursuit of decorative, industrial modern arts. Picasso and Braque used unusual materials like newspaper, woods, and cigarette packages to make collage artworks. Klimt liked to use golden colors inspired by Byzantine art, and fancy colors with decorative elements from Japanism<Fig. 2>. In the early 1900s new genres in dance including Isadora Duncan were introduced, which inspired new ideas for artist like Durand and Matisse. People shown to be dancing in certain works of Matisse seemed to have an unidentified gender with features of both sexes. The lines in the paintings remind us of the styles of neo-classic or Greek pottery. In his work, he displayed oriental carpet in a western interior.

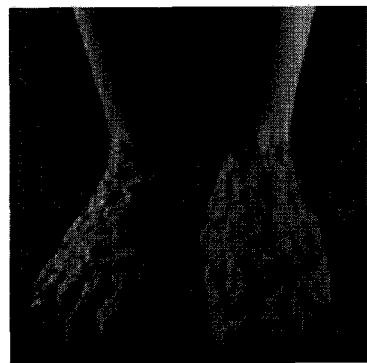
The Bridge (Die Brücke) was a group of young architects who dealt with the psychological and social consciousness of modern people. They sought change from materialized civilization and middle-class easy living. Their works can be characterized through primary colors, intense emotional expression, and violent images. The intensive lines were inspired from sculptures of Africa and Oceania. Picasso was also interested in African sculptures, which were rough and crude where shapes were not retained. The artist, Nolde's works were instinctively intensive and primitive after his one-year trip to Moscow, Siberia, Korea, Japan, China and New Guinea(Kim, 1996).

The Expressionist artists' group called the Blue Rider (Der Blaue Reiter) had a primary goal of expressing spirituality through art. The group was led by two artists, Wassily Kandinsky and Franz Marc. Both artists expressed purity of forms, and mental expression of colors. However, Kandinsky worked with philosophical thought, and his works were inspired by Russian folk art and German Romanticism. On the other hand, Marc's subject matter

was more in life, inspired by naturalism.

The Orphism was a modern art movement that developed from Cubism between 1910 and 1914. Delaunay, Légar, Picabia, and Duchamp were called the Orphists, and they worked to achieve harmony between colors and forms as a framework of Cubism. Delaunay used contour lines and tried to work without perspectives. Duchamp's painting dismantled outlines of the subject, and expressed movement within the time pass. Boccioni tried 'the force-form', in which the sculpture was not a fixed form, but was a uniting of the subject to be opened to the atmosphere.

Pop art started in the 1950s and the art has expanded its territory to mass culture by placing products as subject matters for the artworks. In 1960s, anti-formalism and process art started to appear after pop art and minimalism. Bruce Nauman was the artist who used his own body as a subject of his art-work. He was also interested in expressing the entire process of the work. The 1970s marked the beginning of postmodernism, where there were no rules or standards<Fig. 3>(Benezram & Halbreich, 1994).



<Fig. 3> Bruce Nauman, Feet of Clay, 1966, 67/70  
(Benezram & Halbreich, 1994)

### 3. Fusions in Costume History

#### 1) Cultural exchanges and sharing gender costumes ... in Western Culture

In the history of western dress, the cross-culture seems to happen mostly in oriental mood that helped to make a gorgeous dress in between ancient times to the Middle-Ages. However, in viewing oriental culture as mysterious and fascinating, there was sometimes a misinterpretation, such as describing eastern countries as fairylands. For example, Byzantine, the eastern Rome Empire, had an amalgam within its own culture of Roman traits, Greek culture, and oriental elements<Fig.4>(Chung, 2002). The clothing was called Greco-Roman, and was influenced by eastern colors in fabric, which were brilliant, made in silk and ornamented with amethysts and pearls. While cross culturing continued, many periodic fusion traits were found as Classicism began.



<Fig .4> Theodora & her servants, Byzantine, 547  
(Chung, 2002)

In modern times, fusions in gender are found in menswear where feminine silhouette is applied in men's clothes. In the Middle-Ages, buttons started to appear with oriental caftan style, Doublet (Point: quilted), and horizontal button holes. In the 14<sup>th</sup> century, silk was weaved in Chinese dragon or

phoenix patterns. In the middle of the 16<sup>th</sup> century, rococo style started to spread and influence men's clothing to incorporate a more feminine silhouette.

The wigs in Chinese braids were worn by soldiers in Europe, and later spread to the general public. The style was called a pigtail, which was derived from Tungus and Manchurian. In the 17<sup>th</sup>-18<sup>th</sup> century, Chinoiserie (Chinese style in dress, furniture, & architecture) was popular<Fig. 5>. Many Europeans owned Chinese handiworks such as a teapot, a bed, a chair, a clock, a statue, and Chinese style wallpaper or an Anglo-Chinese garden with a pavilion and a little bridge(Steel & Major, 1999). After the French revolution in 1789, a simplicity of clothing appeared, and an admiration of Classicism influenced dress, such as the Greek chiton, which was widely popular. In art history, the period is called neo-classicism. The empire dress and/or the chemise dress had the silhouette of a Greek architecture with linear draperies.



<Fig. 5> William McGregor Paxton, The, new necklace, 1910 (Steel & Major, 1999)

In 1830s, women started to wear pants first as sportswear. Amelia Bloomer introduced new pants inspired from Arabia. It was sensational and there

was even an anti-bloomer assembly in London. The pants called 'drawers' only were to be worn inside the skirts. Although Saint Simon, the French socialist and Bloomer of America, worked hard to popularize women's pants, women only started wearing pants for sport activities such as cycling and horse-back riding. During the 1870s, as more women participated in society, they started to wear tailored-made suits and some women's wear had the characteristics of men's wear (Chung, 2002). Fusions in the 19<sup>th</sup> century are reviewed along within the postmodern fashion in next chapter, and are comparable with fusions discussed up to this point.

## 2) Adoption of western dresses in Korea, the 20<sup>th</sup> century

In contrast, Korea, at the turn of the 20<sup>th</sup> century gradually became more open to the western style from a highly defensive standpoint. Subsequently, Korea totally transformed their clothing culture, and managed to fully accept the western culture. In the 19<sup>th</sup> century, men accepted western clothing sooner than women because of Enlightenment thought, or an intended reform movement by government. In 1900 three types of formal civil official's suits were presented, and they were modeled on European citizen's formal suits and Japanese ceremonial wear. Uniforms for post-office and police were designed partially with western styles, and were worn with bowlers or panama hats. Women in high class and women who studied abroad started to wear western dresses. The missionaries of Christianity were also an influence. The Gibson style of art nouveau was the first western style clothing worn. <Fig. 6> (Geum & 9 others, 2002)

People wore clothing eclectic from western formal wear and Korean traditional wear. Therefore, there were three types of wear: western style cloth-

ing, Korean Hanbok (traditional wear), and "new wear", which was a mixture of Korean Hanbok and western style dress.



<Fig. 6> Gibson girl style & sailor suit, 1911  
(Geum & 9 others, 2002)

More people wore western clothing, and various styles appeared in 1930s. One example is Boyish style, which was in great demand and was worn with a formal jacket. Another example is the influence of the military look where people wore simpler clothes, such as Japanese labor wear. Men wore new styles of clothing that were a hybrid, such as a Korean traditional coat made with wool or a Korean traditional coat with velvet or fur collar, and used buttons instead of strings. Women wore Korean Hanbok with accessories like shawl, scarf, handbag, or scarf made with fox fur. In a 1945 survey conducted on 18-45 year old women in Seoul, 24.5% wore only Hanboks, 34.6% wore only suits, and 40% wore mixture of both (Geum & 9 others, 2002).

The Korean War, started on Jun-25-1950, influenced the materials used for clothes. Sweaters were

made out of blankets or knit socks, and pants were made out from the U.S army commodities. Material found in parachutes was used to make blouses, and mosquito nets were used as the “see-through look” was popular wearing.



<Fig. 7> Norano's 'Arirang Dress', 1959  
(Geum & 9 others, 2002)

In 1959, Miss Korea attended the Miss Universe competition 'Arirang dress' designed by Norano, and the dress was a hybrid of Hanbok and Western style dress <Fig. 7>(Geum, & 9 others, 2002).

In 1960s, the Hanbok was modified with synthetic fibers, and it was encouraged by the government to be worn. In the 1970s, unisex wear, jeans, mini-skirts, casual wear, and taylor suits began to be worn by the population generally. Women wore men's dress shirts with ties, and men wore scarves like women. Men wore shirts with colorful prints, and women wore “big look” with men's inverted triangular silhouette. Oriental look and revival were in fashion, and people wore Chinese quilted jackets and skirts with side closure buttons(Geum & 9 others, 2002).

Japanese look had started to influence world's fashion in the 1980s. Therefore, designers in Korea also started to incorporate elements of Korea's tradition in their own designs as well. Finally by the 1990s, people in Korea began to completely follow the fashion of the world trend. Numerous trends and styles, such as minimalism, zen, avantgarde, cyber, see-through, hippy, vintage, grunge, sports, and casual coexisted.

### III. Postmodern Fashion

Post-modernism influenced fashion by the end of the 20th century. Especially among the postmodern characteristics, pluralism, anti-logo-centric, non-creation (mimicry), de-construction, ambiguity, exclusion of narrow-minded, sublime beauty resulted in termination of conflict systems and influenced fashion. As classification of past, present and future became unclear, and periodic fusions have occurred. Distinctions between global and local, western and eastern cultures became unclear, and resulted in cultural fusions. As classification of T.P.O (time, place, and occasion) in daily lives became unclear, fusions in T.P.O occurred. Mixing the elements of high culture and low culture can be explained by fusions in social cultures. Gender differences in appearances started to fade, and fusions between genders occurred. Fine art vs. practical art, art- work vs. manufacturer good, reality vs. imagery, and artificial vs. nature started to intersect and various fusions in fabrics, styles, and genres have occurred. Through out the studies, I came up with <Table 1> presenting that which postmodern characteristics influenced fusion phenomena and how specifically they are related. Not only in fashion, but in general culture, influences of postmodern characteristics encouraged collapses of opposite systems and resulted in mixing

&lt;Table 1&gt; Relation between Fusion Fashion and Postmodernism

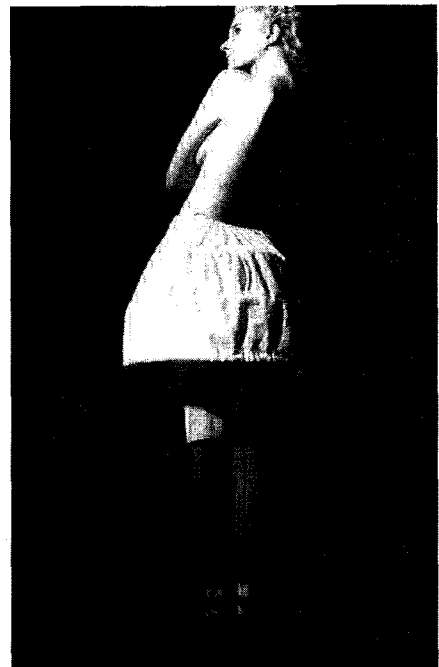
Postmodern Characteristics influencing Fusions in Fashion		Universality /Uniqueness Signifier /Signified Reason /Sensibility Production /Consumption	Collapse of Opposing System		Fusions in Post-modern Fashion	
Pluralism	<ul style="list-style-type: none"> <li>• Double Code</li> <li>• Multiplicity, Variety, Complex, Anti-uniformity</li> <li>• Coexisting of Various Styles and Tastes</li> </ul> *Baudrillard's Panoptique, F.Jameson, H.Jencks		East/West/Fusion		Period	
Anti-logo-centric	<ul style="list-style-type: none"> <li>• Fall of Phallic, Anti-logos</li> <li>• Rise of Feminine value</li> <li>• Rise of the others (Decentering)</li> </ul> *Morgado's Decentering, Foucault's Heteropia, Derrida's anti-logocentric Habermas		Global/Local		Time	Culture
Non creation (Mimicry)	<ul style="list-style-type: none"> <li>• Mimicry</li> <li>• Kitch, Pastiche, Bricolage</li> <li>• Nonhistorical</li> <li>• Nostalgia Mode</li> </ul> *F. Jameson		West/East		Place	T.P.O
De-construction	<ul style="list-style-type: none"> <li>• Dualism, Collapse of Dichotomy</li> <li>- Break down of boundaries</li> </ul> *Baudrillard, Lyotard, Foucault, Derrida, F.Jameson, Hassan Harvey, F.Jameson, Hassan Harvey		Work/Leisure		Decoding	
Ambiguity	<ul style="list-style-type: none"> <li>• Ambiguity of boundaries between modernism and postmodernism</li> <li>• Ambiguity of boundaries of T.P.O</li> <li>• Ambiguity of Identity</li> </ul> *Hassan, Handerson & DeLong, Harvey		Young/Old		Class	
Exclusion of Narrow minded	<ul style="list-style-type: none"> <li>• Non Directing Mechanism (Non-Formality)</li> <li>- Avant-gard, Opened-Concept, Tolerance</li> </ul> *Pleasure/Pain, Joy/Anger, Contradiction of combined emotions (Uplift & Melancholy), Pursuit of Joy, Imaginary, and Amusement		Main Culture / Sub Culture		(High/Low or Mass, Main/Subordinate)	
Sublime Beauty	<ul style="list-style-type: none"> <li>• Pleasure/Pain, Joy/Anger, Contradiction of combined emotions (Uplift &amp; Melancholy), Pursuit of Joy, Imaginary, and Amusement</li> </ul> *Finkelsteine, Lyotard's sublime beauty		Mass/Plush		Gender	
			Fine Art/Practical Art		Material	
			Art Work/ Manufactured good		Style	
			Reality/Imaginary		Reality & Imaginary	
			Artificial/Nature		Artificial & Nature	

different elements to create new styles. The table also presents how fusion fashions are going to be categorized in the following researches.

## 1. Fusions in Periods

Polhemus (2000) said postmodernism was an end of history and narrative. There are no distinctive divisions of past, present, and future. However, a more direct effect of hybrid fashion maybe is consumers' multiple tastes. In the early 1900s, the historicism was popular and people wore clothing in the Egyptian style. In 1950s, retro fashion was hot. Some of the retro looks continuously recur in fashion, like the Hepburn look, the Jackie look, the James Dean's leather Jacket, and the Monroe look (Chung, 2002).

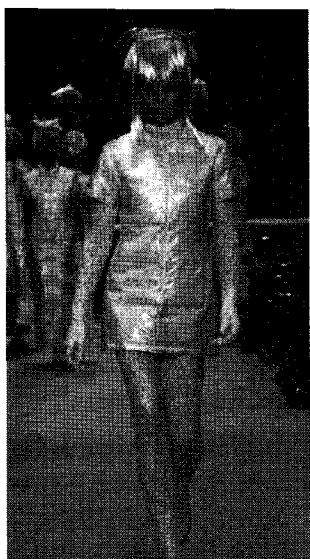
The mini-crini is a combined design of crinoline and the miniskirt, and was made in 1960. It is in



<Fig. 8> mini crini V.Westwood, 1986  
(Evans&Thortan, 1989)



interesting to note that crinoline represents a restriction for women, and the miniskirt represents freedom<Fig. 8>(Evans&Thorton, 1989). Those two symbolic clothes in conflict were fused. By the end of the 20<sup>th</sup> century, designers were interested in the millennium looks, and designed using silver color and new materials<Fig. 9>.



<Fig. 9>Issey Miyake, Crystal Down 96/97  
(Braddock & O'Mahony, 1988)

In postmodern fashion, fusion with respect to period related trends are retro looks, historicism, neo-romanticism, Neoclassicism, neo-baroque, nostalgia mode, and millennium look altogether.

## 2. Fusions in Cultures

Paul Poiret visited Morocco and designed drapery clothes in a Morocco style, a Turkish style, a hobble skirt (1910), a Chinese style coat, and a Minaret tunic style of Japanese Kimono<Fig. 10>. During this time, the ethnic look was in vogue, and was inspired from Africa, Japan, and China. The colors were brilliant, and materials were from the

Asian countries. Harem pants were worn, which was inspired from the traditional Turkish pants.

In 1921, discovery of an ancient tomb influenced designers to make Egyptian style clothes. During the World War II, the Chinese styles of pants and raglan sleeve tops were popular in order to save materials. In 1951, Dior and Balenciaga designed jackets with straight line silhouette and mandarin collars. Yves Saint Laurent also was a leading designer of oriental styles and historical designs.

In the 1970s, the multi-culture was popular, and the designers from Asia, like Kenzo, showed hybrid fashion between west and east. In the 1980s, as people realized the importance of nature, folk culture became a hot issue. The folklore and the ethnic fashion were popular. Also in the same period, the "big look", which was a loose fit that contrasted with the western fit, was popular. Takada Kenzo, Issey Miyake, Yohji Yamamoto, and Rei Kayakubo showed the 'Japanese look' with no rule, no safety, and no harmony.



<Fig. 10> Paul Poiret, Minaret  
Style Dress, 1913 (Chung, 2002)

In the early 1990s, the ecology look, one of the loose looks, was in fashion. It gave a comfortable fit with looseness, volume, and even colors that were from nature. By the end of the 1990s, as a new millennium was coming, people longed for relaxation from oriental cultures. Prada and Dries Van Noten showed Chinese styles, while Moschino presented Japanese style of dress and make up. Karl Lagerfeld showed a dress inspired from the monk. Vivienne Westwood was one of the designers who often used elements from non-western cultures.

The cross-culture related trends are exoticism, oriental look, African look, ethnic look, and Zen style. Primitivism and folklore are included in both periodic and cultural hybrids.

### 3. Fusions in T.P.O

In the postmodern fashion, people started to not classify day or eveningwear, and casual or sportswear. By around 1910, a practical wear called 'the dress for all occasion' was made with an easy to wash fabric and a comfortable fit. It could be worn anytime, any place, and any occasion. The Harem pants of the 1920s were an avant-garde eveningwear design. However, they were extended to be worn as sportswear. Yves St. Laurent introduced pants as an eveningwear. In the 1960s, young people wore casual wear at night, and eveningwear during the daytime(Lipovestsky 1987). In 1972, a designer Halston introduced a trouser in a style combined with pants and tunic. The trouser was acceptable for both day and night wear. Mary McFadden, who worked as an editor of Vogue magazine, designed a polyester-satin dress with pleats, which were ideal for traveling. The dress was wrinkle-free, and made a good match with a cotton or wool top during the daytime and with a pleated or embroidered top during the nighttime.

As the distinction between public and private spheres diminished, the infra or lingerie look became possible. Lingerie was used partially, or the image was borrowed as an outerwear. In the middle of the 1990s, women started to expose their bodies<Fig.11>. The see-through look and lingerie fashion were good ways of expressing their femininity. Gianfranco Ferre presented a dress with a crinoline showing outside. John Galiano used the see-through material to make a tailored jacket where the seams and linings were made visible.

In the 1970s, more people started to realize the importance of maintaining good health. There were greater demands for sportswear and leisurewear as more people attended fitness clubs.



<Fig. 11> Versace,2002 S/S  
(Collezioni, N.87)

Sportswear started to be worn in daily life, and items such as leotards, leg warmers, windbreakers, trainingwears, and ballet-length were fully or partially worn ordinarily(Mendes & De La Haye, 1999). The casual wear is unisex where both men and women joyfully wear and people started mixing with sportswear details. Hybrids in T.P.O related

trends are the lingerie look, infra fashion, and sports-casual look.

#### 4. Fusions of Classes

In 1931, the journalist, Janet Flanner has said that Chanel used a maid's collars and sleeves gorgeously in her design, and also used an engineer's scarf and working uniform (Lipovestsky, 1987:99). In the 20<sup>th</sup> century, there still was a class difference, but there were no design elements for a certain class. In the middle of the 20<sup>th</sup> century in the U.S., with a rise in manufacture goods, the 'ready to wear' started. In France it was called 'prêt-à-porter'. However, as we neared the end of the century, there were less and less characteristic features of each ready-to-wear and haute couture.

An example of a fusion of classes is the "teddy boy look" and the "poor look". People with low income tried to look wealthy, and in contrast, people tried to show off their wealth by wearing a poor look. The poor look is an example of 'the conspicuous poverty', which is presenting a poor image to show off by breaking the dichotomy of the fixed idea of presenting wealth. Jeans were first made to use as working clothes, however, jean dresses were shown at the stage in these days.

In the 1960s, the pacifist hippies wore unisex ethnic costumes, farmers' working clothes, and gypsy's wear to show they were against nuclear and environmental pollution. However, the retro-hippy of the 1990s only carried out the image without ideological communication. The retro-hippy presented in high fashion fuses with grunge, ethnic, oriental, punk, and layered styles, and creates new images <Fig. 12>.

Designers used appliqués, crochet, knit material in both ready-to-wear and couture collections; and the casual-wear, pop, and punk-fashion were often

presented in the 1970s. When retro-punk was presented on the fashion stage in the 1990s, the original violent and extreme elements such as holes, slashes, prints, shoulder-straps, zippers, washed-jeans, shoestrings, seams, tags, and black sunglasses were eased. Various kitch and sub-cultural images were used as design elements against the orthodoxy, and a trickle-up occurred. There were no distinguished design elements of the class anymore. Hybrids in social culture related trends are the poor look, second-hand-shop look, vintage, retro-hippie, retro-punk, peasant look, grunge style, street fashion, and hip-hop fashion.



<Fig. 12> Dolce & Gabbana,  
Hippie Style, 1993 S/S (Polhemus, 1994, 95)

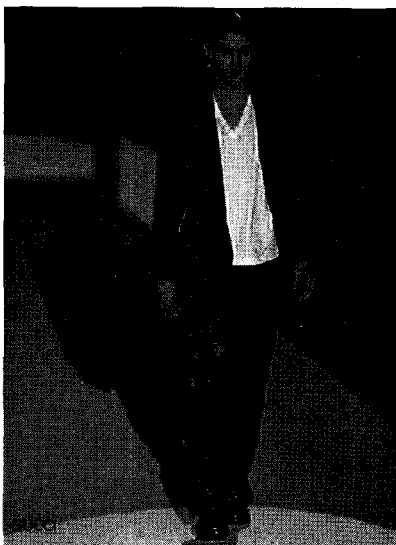
#### 5. Fusions in Genders

After World War I, women wore simpler clothes with straight boxy lines. The flapper style was in fashion until the end of 1920s. Women wore straight-line pants, suits, sailor skirts, or pullovers. Women also started to wear tailor suits that have

been men's possession. They wore suits as sportswear in the beginning, and they were with pants or a long skirt. As women started working, wearing a shirt-waist blouse with an image of men's wear and a skirt was popular.

In 1967, men wore shirts with brilliant colors and patterns in a continental look, or Hong Kong shirt. It is called the 'peacock revolution', which refers to the male peacock being more extravagant than their female counterparts. The unisex wear was presented to the public where both men and women began wearing it casually. Both 'Hippie' and 'punk' fashion are considered unisex wear. In 1970s, punk fashion was popular in London. It was signified with black leather clothes, hair dyed red, yellow, or black; and even black make-up was worn. Punk fashion can also be considered as an 'androgynous (bisexual) look'.

The women's swimming suit was transformed to the shape of an inverted triangle with a high cut above the hipline by the 1980s. Women had big shoulder pads to show less of an S-curve, which



<Fig. 13> Gucci, 2000, 01 A/W  
(Zoom on Fashion Trends, N.11)

created the inverted triangle, also known as the 'big look' (Evans & Thorton, 1989).

In a 1969 edition of vogue magazine, there was a photograph of an entire family wearing the same clothes, which marked the beginning of the 'genderless' fashion. Jeans can be considered as an example of unisex or genderless clothing that is also ageless and classless. There are numerous kinds of jeans like vintage, hip-hop, and baggy styles. The fit varies, and sometimes accessories like tassels, tapes, and metal studs are attached. Jeans may also be washed in various ways, or even partially ripped for style.

From the 1960s-1970s, Gaultier, Armani, Galliano, Kenzo, Kawakubo, and Yamamoto held many shows for unisex wear and cross-dressing. During the 1980s, Gaultier used lace and silk to design men's clothes. He also designed sexualized leather garments or men's skirts. Later in the 1990s, Gaultier's skirt for men was represented with the name 'skuit' (mid-leg length tailored suit skirt) (Craik, 1994).

Vivienne Westwood showed a collection called the 'Cut N Slash' in 1990s. It sought to dismantle the fixed images of gender by having females model with shaving cream on their faces. Boyish-style, flapper-style, mannish-look, bold-look, big-look, military-look, punk, and hippy fashion of the 20<sup>th</sup> century unified or neutralized gender distinctions. In addition, images of men in female attire, women in male attire, trans-genders, and homosexuals were continually portrayed in commercials and on magazines.

The trends that present fusion in gender are: androgynous, genderless, sexless, unisex, fetishism, transvestite, boyish-style, flapper style, mannish-look, bold-look, military-look, hippie, punk, and big-look. Since the 1960s, fashion trends began to dissolve



anti-social and skeptic against modern society and culture. However, towards the end of the 20<sup>th</sup> century, it combined with techno and became more refined with positive images.

Fusions between artificial and nature are related to pop art, fusion techno and echno (ecology + technology) look. Kawakubo experimented with fabric by just placing it on the body, and looking for the relations (Evans & Thorton, 1989). It was a hybrid of the body (nature) and fabric (artificial). It is not new, but as with Roman or Greek costumes and traditional costumes of Asia we have had similar ways of treating fabrics. The fabric is not to be fitted on bodies, but it is to be body-conscious. Yuki used jersey to drape the fabric from the neck with pleats (Mendes & De La Haye, 1999). The fabric is not only used for the body, but the two elements are treated as equal in status <Fig. 15>.



<Fig. 15> Yuki, Ballooning cape and Trouser cut in one (Herald, 1991)

All of the above fusions generally take forms of

kitch, bricolage, and pastiche. They pursue intrinsic values of opened-thought (concept), co-existence of different cultures, exclusion of narrow-minded, image with lack of meaning, de-construction; ambiguity in identity, infinite imagination, joyfulness, amusement, mental consolation, and pursuit of ideal.

#### IV. Conclusion

The study begun with a curiosity of interesting fusion phenomena occurring in the recent fashion and covered the origins in histories of art and dress. Additionally, distinctive formations of fusions depending on cultures and time periods were examined. Through out the research, it was found that the way of fusing different elements was changed. The distinctive elements fused in subordinate relationships in the past as opposed to the present where elements started to fuse in equal statuses. When the postmodernism started to influence art and design, frequencies of hybrid elements in fashion were to be shown.

In the 20<sup>th</sup> century, new styles and designs transformed by fusions created new trends or even developed new categories of dress. Fusions of periods, cultures, T.P.O, classes, genders, styles and materials allowed room for various possibilities. In these phenomena, the pursuit of beauty alone with an ambiguous identity, without a source, resulted in losing the 'signified', as there only remained the 'signifier'. Thus, they have opened possibilities for various creations in postmodern fashion, and fusion phenomena were started to be considered important in the contemporary periods.

However, it is difficult to conclude fusions of postmodern fashion nowadays are clearly distinctive from the phenomena happened before. Many scholars are having a difficulty in coming up with an

agreement of a starting time point of postmodernism. On the other hand, nobody possibly can categorize fusions of postmodern fashion clearly distinguished from fusions happened before. Fusions and hybrids in fashion are becoming more complex and it becomes harder to define clearly which different elements are mixed together. It will be very interesting to see how fusion phenomena will apply in fashion from now on and I would like to conclude that there ought to be a lot of studies to be explored.

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