

# A Study on Erotic Style of Fashion

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## ABSTRACT

*In this study, we inquire into the general concepts of eroticism as it appears in literature and the arts, and use this as a foundation to meditate on the eroticism of attire throughout history. We also ascertained external forms based on the range of 'The way we look,' by Delong. In this way we inclusively studied both the content and form of modes of eroticism in the perspective of Brodsky's "linked solution."*

*The original concept of eroticism is a technique by which one attains physical passion, referring to a nature which is deeply rooted in the cultural traditions, myths, habits, religion and arts of mankind, inducing expressions of sensual love. We integrated this eroticism in 4 categories: sensuality, which induces beauty; naturality, denoting idealization or rational beauty; primitivity, characterized by grotesque expressions or direct and natural sexual depictions; and symbolism by which sex is symbolically or mechanically projected.*

*The concept of eroticism contains both positive and negative aspects, but rather than dealing with sex in a mechanical or perverted manner to express eroticism, it is more appropriate to guide the direction of modes of eroticism by stimulating the "desire to show" and the "desire to see" with the dialectic of obstruction and exposure as a figurative expression of true passion, and narcissistic phenomena in which beauty is expressed through exaggeration or magnification and adhesion.*

**Key Words :** *Sensuality, Naturality, Primitivity, Symbolism.*

## I . Introduction

Artists have taken the inclination towards sex which subconsciously exists at the basis of the human psyche and taken it both consciously and subconsciously as the subject of their works, expressing it in new formative arts. From prehistoric times to modernity, many artistic works have formatively depicted the raw instincts of mankind, expressing it as

eroticism which inclines even towards the life and death of man.

Fashion may be described as a type of painting in which expressions are made through clothing upon the canvas of the human body.<sup>1)</sup> In other words, fashion is a 3 dimensional form which expresses the endless imagination and emotions of mankind in an orderly manner on the moving human body, with only two dimensional planar materials, and in this sense may be considered a field of art.

Therefore, arts and fashion as an expression of

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human will have dealt with eroticism from before history to the present, explicitly expressing sex as a natural trait of mankind. In particular, depending on the time period in various cultures, sexual characteristics have been notably expressed in women's fashion, and the concepts of aesthetics in fashion have varied along with changes in sexual expression.<sup>2)</sup>

In modern times, rapid growth in material production abilities have resulted in a surplus of leisure, and consequently, an expansion of consumption has caused a tendency towards pursuing enjoyment and an opening of sex in various facets of society. This type of modern freedom of sex and tendency towards liberty is diffusing not as actual liberties or enhancements of sexual love, but rather as the itemization of sex and a consequent excess of exposure, or in other words, a visual manifestation of sex. In the midst of this, expressions of the true sexual instincts of mankind, or the real meaning of eroticism as "figurative expressions of human desires" have been distorted and abused, even reaching a state of deterioration. The purpose of this study is the categorize manifestations of eroticism which appear as a result of the opening of sex by type, and discuss the consequent figurative traits of eroticism in fashion, ultimately proposing a fashion direction to lead expressions of eroticism in fashion towards a more positive aspect. This study poses the following specific questions.

Firstly, what is eroticism?

- 1) The concept of eroticism
- 2) Characteristics of eroticism manifested in literature and the arts.

Secondly, how are characteristics of modes of eroticism expressed in western history of fashion<sup>6</sup>

According to Wöflin, figurative arts form a double root of form and master, and the form and

master are in a closely knit relation of unity.<sup>3)</sup> Hence, representative figurative fundamentals consisting of formative elements such as lines and planes and the master or content which the artistic piece intends to express are unified, so that a formative mode interprets elements of the mind in a form, thereby revealing the meaning behind a piece. Here, the mode defines the characteristics of a piece, becoming a type of order which illuminates the relationship.

Therefore, this study must include meditations on both the master or content and the form of eroticism in fashion, to reflect upon the modes of eroticism thereof. Consequently, to examine the background behind the formation of eroticism in art and present patterns by which eroticism is defined as modes with certain traits, we present evidence for Brodsky's proposed linked solution.<sup>4)</sup> We also examine the theoretical basis by which we may understand the eroticism of fashion, and analyze how modes of eroticism in fashion are expressed throughout history based on domestic and foreign literature.

The scope of the present study is defined as literary and artistic works from prehistory to the present, in order to understand the modes of eroticism. *Vogue* was selected to analyze fashion trends of modern costume expressing eroticism, The reason for this selection is that *Vogue* may be considered a useful database for analyzing modern fashion trends because of its representative nature, as demonstrated by earlier costume researchers such as Bigelow, Carmen, Kroeber & Richardson<sup>5)</sup> pointing out that *Vogue* is a magazine which is popular and appropriate for representing the characteristics of fashion in America. Analysis of overall trends was selectively performed by 2 costume experts, primarily through columns such as 'View,' 'Point of

View,' and 'Last word' which analyze attire and fashion trends. This study includes meditations on women's outerwear along with elements deemed by Westernmark<sup>6)</sup> and V.Steel<sup>7)</sup> to be sexual stimulants, such as tattoos, ornaments and body painting.

## II . Eros and Eroticism

### I. Eros

The general etymology of eroticism comes from the Greek word eros (ἔρως).

The word ἔρως may be traced to the Eros myth, that he was the son of a prince, Polos(plenty, fullness), and a princess, Penia(dearth, longing). In this myth, Eros is the result of love between a man and a woman, and the defining trait has a duality of fullness and simultaneous longing, drawing comparisons to the dual faces of Janus. Hence Eros is based on sexual love between men and women, but eventually develops into mental longing. In this sense, Eros is at once the longing of physical lust while developing into a mental longing for completeness, and these longings are expressed as being characterized by such dichotomies as satisfaction and dissatisfaction, pursual and defeat, affection for life and yearning for death. From another perspective, this may be expressions of the duality between active exposure and passive hiding, between sublimated expressive acts and chaotic destruction of order.<sup>8)</sup>

A brief overview of perspectives on Eros in the history of Western literature may begin with Platon, whose depiction of Eros in a speech of Diotima in 'Symposium' is special. His argument is that human beings aspire towards wisdom, beauty and kindness through Eros, with a sublimation of the original sexual meaning of Eros to a more philosophical

term. Here, Eros plays the role of a link between the sensory world and the eternal world.<sup>9)</sup> In this sense, Eros is the sublimation of the human mind towards the pinnacle of beauty, and Platon elevated his view of Eros as a guiding force leading perception from unknowing to wisdom.<sup>10)</sup>

Eros is a god who creates the creative spirit of mankind, or else in a different form, an impulse pushing people to cooperate, heighten the yearning for knowledge and pursue truth and unity passionately. These compulsions become cultural compulsions. The purpose of Eros, preserving the entire body as both subject and object of pleasure, is insisting upon the continued strengthening of emotionality and refinement in organic beings and the growth of sensitivity.<sup>11)</sup> In this sense, Eros is situated between active sex and spiritual agape, pursuing unity with that which we are a part of, our own potential and possibilities. It is also a driving force towards unity with others, considered important as we find opportunities to discover self-realization in our relations with other people. In this sense, Eros is a dual existence, at once the driving force of cohesion and gestation, and the root of drive and the imposition of order.

Those who related Eros to sexual lust were Schopenhauer and Freud. Freud in particular viewed Eros as being based on the libido. This Eros of Freud's is far removed from the Eros of Diotima, which was a yearning for complete beauty, or kind beauty (καλοκάγαθία). But in that Freud did not deny the view of Eros as a driving force for self-completion or self-realization, his view of Eros is not entirely different from that of Platon. Platon's Eros, in pursuit of beauty, and the Eros of Freud or Karl Jung, a driving force for self-realization, have a common trait in that human beings long for a more perfect version of their selves, past

their present imperfections. In this process of pursuit, human beings engage in formative acts to make them appear more beautiful, which are artistic acts. The impulse to wear more beautiful clothes is the result of an impulse to make one's self more perfect. This may be seen as a socialization process of Eros, the driving force of all human actions, or part of a social manifestation of one's self. Ergo, the impulse people have to make themselves appear more beautiful is based on the functions of the Eros, and the mode in which Eros is expressed in fashion is the eroticism of fashion.

## 2) Eroticism

In modernity, eroticism has generally been used to refer to physical or sexual love. In this sense, the modern dictionary definition of eroticism is "a mode of sexual satisfaction which has licentious characteristics, depicting and promoting physical love."<sup>12)</sup> In other words, whereas the Eros passed down from the Greeks is made distinct from animalistic sexual love, the word "Erotik" in modern times, referring to eroticism, stands in contrast with Eros, considered to be baser and limited to the sexual.<sup>13)</sup> In this sense, modern eroticism is the conscious or unconscious venting of things sexual, or the imposition of the sexual upon functions with goals unrelated to sex. Hence eroticism is the conscious development of sensual, perceptual, and active pleasure, starting from sexual love and eventually surpassing sex as a powerful life impulse to structuralize perception to deeply relate one's self to the existence of the world.<sup>14)</sup>

André Pieyre de Mandiargue defined eroticism as "mankind's passionate inspiration towards sexual love as manifested in extreme or irregular acts among sensual or theatrical acts."

Eroticism, then, is a celebration of life sub-

limited even to death. Therefore eroticism is a vibrant flowing advantage of life and simultaneously not unrelated to death. Sexual acts which lead to reproduction are rooted upon a firm foundation of sex for a greater good, and eroticism which eliminates this trait entirely loses a basis in reality, meaning that eroticism is based on nothingness.<sup>15)</sup> The close relationship between eroticism and death may also be explained from this point, since one's identity or sameness is defined by death. Death as a spiritual occasion in which to return to life is in a sense an infinite movement defined by identity and sameness. In that sense, death may be compared to a giant narcissism. Eroticism is a depersonalization of a love a lonely adventure in which others are nothing more than objects of lust and pleasure.<sup>16)</sup>

Malinowski, who views the development of culture as a process of repressing the inherent compulsions of mankind, interprets the process of cultural development as a repression of mankind's sexual impulses, thereby gradually polishing a rough animal property. As the natural human impulse of libido is repressed or refined to fit a cultural framework, the expressions which arise from the socialization process is the eroticism which is cast in a figurative framework of figurative art. As Malinowski points out, if we keep in mind that basic impulses of sexual lust are repressed and refined by cultural development, eroticism may then be viewed as the basic human compulsion of libido being controlled to fit a cultural frame, expressed in the socialization process.<sup>17)</sup>

Jonana Huizinga, who forwarded a philosophy of merrymaking, viewed the nature of human culture to be amusement, and correspondingly saw eroticism as a form of amusement, a refusal towards labor. According to him, amusement is the common

underlying current in human culture, and from primitivity to the future, amusement is what forms culture in all aspects of mentality. At the undercurrent of amusement there is an element of freedom.<sup>18)</sup> But when eroticism, a form of amusement, grows too far, the freedom becomes excessive and transforms into indulgence, an eroticism's role in society becomes a dangerous one. In contrast, if one's sex life is guaranteed in a manner similar to social guarantees making eroticism robot-like, and if this leads to people being controlled in a direction desired by the bureaucracies of a repressive power, the death of eroticism would become uniform and devoid of choice, and the resulting discontent would accumulate, eventually exploding. In this way, an excess of eroticism as a form of amusement causes a breakdown of social order and destruction of culture, while an excessive repression of eroticism also destroys culture. This reveals that eroticism contains an inherent duality, and is not entirely healthy in all its aspects.<sup>19)</sup>

Eroticism which can contribute to the creation of culture is deeply related to the free characteristic activities of mankind. These free acts are symbolically expressed as art. Hence sublimations of eroticism in art, the basic lust of mankind cast within a symbolic expression frame escaping its naturality and being cast in sublimated cultural frames is eroticism expressed through figurative modes. In this sense, depending on human senses, the expressive modes of eroticism is as fundamentally indispensable in the formation of character as any other fundamental property. These points may be observed frequently in art, and take on a role of fulfilling positive and primitive instincts laying dormant in the human psyche.

Eroticism is manifested as artistic activities by which inherent completion is pursued through the

free developmental acts of mankind. These artistic activities themselves have value as sensitive intellectual acts, and are simultaneously a high form of human communication and mental, and possess within the emotions, physical body parts and methods of existence of which we are ashamed.

### III. Types of Eroticism

Edward Fuch, a leader of research on erotic art, has said that "art has dealt with erotic subjects in almost all time periods. This is because eroticism has roots in all fundamentals of human life."<sup>20)</sup> In all fields of art, eroticism has displayed characteristic trends for each genre. Pure eroticism is depicted in literature as a downfall of love, with erotic literature singing praise of fullness and complete love using plentiful depictions of the sex of men and women, while image expressions often make use of symbolic depictions such as animals, objects, flowers and trees.<sup>21)</sup> In Music, Mozart depicts Don Juan in <Don Giovanni> as the premier representation of erotic man (a human being born of passion who entirely denies passion), while pictures take eroticism to directly stimulate with visual effects, dealing with various subjects.<sup>22)</sup> In this sense, two different types of eroticism may be distinguished in the arts. There are erotic drawings as an expression of faith in primitive magical religions or symbols of alchemic activities. And there are artistic idealizations of fundamental human beauty or drawings which depict only expressions of sensational pleasure with an aim to stimulate sexual lust or express the grotesque aspect of human beings. The latter case may be indistinguishable from pornography, but it is inappropriate to view drawings with religious or symbolic content as porn.<sup>23)</sup>

An overview of erotic art in western art which

reflects eroticism reveals that it dates back to prehistoric times. Prehistoric sculptors paid little attention to the face, instead emphasizing feminine traits such as breasts and thighs. <Venus of Willendorf>, as shown in <Fig. 1> shows the ideals of feminine beauty held by Paleolithic men, expressed as a symbol of maternal traits with the sorcerous power of the desire for offspring of the tribe to prosper. Beginning in the 4th to 5th century B.C. in Greek pottery, high levels of sexual depictions appear. Some of the most interesting ancient erotic art comes from Etruscan art, which may be considered the classicism of erotic art. They decorated underground tombs with decorations and murals showing bold depictions of sexual love.<sup>24)</sup> The mythical worlds of Greece and Rome were filled with liveliness, jumping freely between reality and the supernatural through imagination, and the adventures of Venus, the god of love, gave freedom to artists. From Lucas Ckanch to F. Boucher, Venus appears frequently in expressions of eroticism.<sup>25)</sup>

Respect for the mental value obtained by restraining the body may be found in the deep cultural characteristics of continence and purity of the mind considered the basic values of western society with Christian traditions. However, 18th century philosophers of liberalism and enlightenment supported the value of eroticism, opposing against the culture of repression to follow the characteristics of "nature." They opposed the evil hypocrisies of devout adherents and irrational social customs, supporting and praising the happiness gained from the freedom of following one's natural instincts. The rapid social changes in modern society and the consequent changes in human consciousness were well revealed by modern psychology, a scientific exploration of human consciousness across all of culture, and this type of psychology of psychoanalysis high-

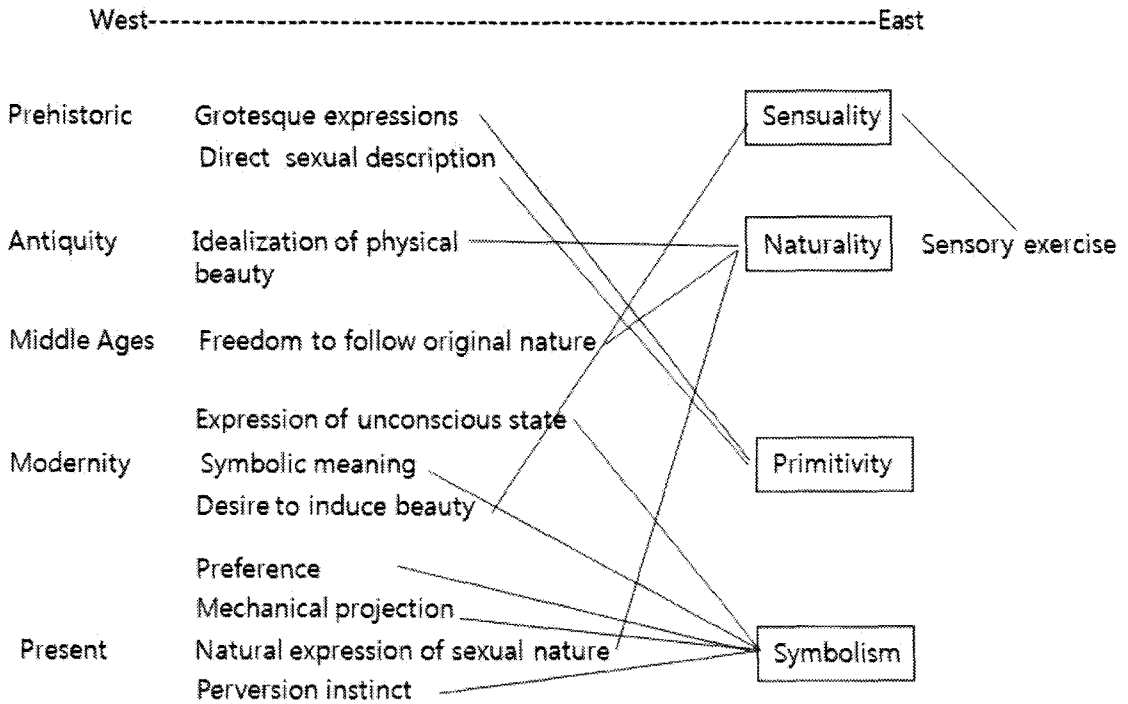
lighted the importance of sex to mankind throughout all aspects of culture.<sup>26)</sup>

Arriving at the surrealists, erotic art had not only taken place as a subject, but unique ways in which to express it were presented. Artists such as Salvador Dali, Max Ernst, Delvaux, and Leonor Fini advocate eroticism. Their surrealism deals with a high degree of personal symbolism and subconscious, or the mechanical projection of the independent internal world.<sup>27)</sup>

The female nude is the pinnacle of erotic images, and as such has been at the core of subjects for art. After Freud, the spreading of knowledge regarding sex and the trend that sexual instincts are natural became widespread, and the opening and visualization of erotic images became popular. Expressions of sex express the fundamental perverted instincts of mankind, so eroticism which is repressed by social limitations confronts itself with death, the extreme end of eroticism, thereby informing of its demise.<sup>28)</sup>

In the East as well, eroticism has long been passed down in an inseparable relationship with the ideology of yin and yang. Sexual sculptures found in Indian temples may be related to the philosophy of physical lust, and this sort of acceptance of physical eroticism became a path by which Indians could reach true inner peace and nirvana. They demonstrate that to surpass the physical, eroticism must be wholly accepted and embraced. Hence the logic is demonstrated that to overcome the sensory world, the one must be able to exercise the sense to the maximum limit.<sup>29)</sup> This overview of concepts of eroticism in art leads us to an overall organization of the characteristics of modes of eroticism based on each definition, as illustrated in <Table 1>

<Table 1> Characteristics of modes of eroticism



#### IV. Modes of Eroticism in Fashion

Attire may be described as a figurative art in which fabrics and materials are used upon a canvas of the human body, and clothing uses as its tools the body and its movements and secondary planes such as fabrics to express the endless imagination and emotions of mankind in an orderly fashion in a formative act, and as such shares its life breath with art.<sup>30)</sup> In other words, the origins of attire are the same as the formation of art, but with fashion the three dimensional lines created by the forms, colors and textures of the materials along with the three dimensional nature of the wearer and the movements of both the wearer and viewer create a temporal and spatial aesthetic effect in a field of figurative art, and it particularly includes functions of lifestyle. In form, it is the result of specific cre-

ations in close contact with life, and an external formation reflecting mental will and consciousness including the aesthetic values and attitudes of mankind. Therefore, when viewing fashion as a formative object proposed in a significance structure much like architecture, painting, sculpture and crafts,<sup>31)</sup> it becomes possible to systematically explain attire as temporal modes through comparison with different artistic genres. Therefore, in order to identify the formative characteristics of eroticism as expressed in fashion, we aim to use the formative characteristics of eroticism as expressed in art and literature as a basis on which to identify the modes of eroticism in fashion.

##### 1. Sensuality

Sensuality is a characteristic referring to a func-

tion of management through the life basis of life forms.<sup>32)</sup>

Sensuality is represented by barbaric and disorderly ancient modes and romantic flows. Crete women's <Fig. 2> Minoan civilization attire demonstrates characteristics which anyone may easily call sensual. Along with a significant amount of exposure, the curvy aesthetic combining exaggerated and florid ornaments with distortion is open, and erotic characteristics are displayed through direct expressions of sex which exaggerate the beauty of the body. The folds and flowing attire favored by the Greeks were beneath their interest.<sup>33)</sup>

Sensual form in attire is not the ideal aesthetic pursued by the Greeks and Romans <with emphasis on the body so that attire is subservient to the body,<sup>34)</sup> or body-clothes priority<sup>35)>, but rather a form in which the body is subservient to the attire, meaning a clothes-body priority.</sup>

Sensuality had a keynote in gothic styles in which the waist was tightened and the breasts were lifted upwards to express the curvy beauty of women and the outline of the female body,<sup>36)</sup> and through the costume of the renaissance, the baroque era, rococo and romantic eras in approaching the body, it was manifested in fashion as many styles. The exaggeration of the voluptuous breasts, emphasis of the waist with corsets, plentiful hips through petticoats and décolletage revealing the neckline and cleavage were all pursued for the figurative beauty of attire.<sup>37)</sup> When the lines of the female body which had been hidden for so long are revealed in décolletage it passionately expresses the world of sensuality inducing sexual emotions.<sup>38)</sup> In addition, bare flesh revealed through gaps created by slashing, and the attire of Henry III's French wife Louise of Lorraine with a divided ruff which revealed the neck down to the breasts all boldly

express sensual aesthetics.<sup>39)</sup> <Fig. 3>

The flesh which is gently revealed through ornaments such as ribbons, lace and ruffles in the attire of the romantic era expresses a uniquely attractive sensuality, and is a relationship of pain and unnaturalness formed by the trinity of breasts, waist and hips<sup>40)</sup> which Rudofsky called an abuse of dress and self-satisfaction,<sup>41)</sup> and the engorgement of the revealed breast and the appearance of blue veins beneath the skin due to excessive pressure of corsets was also the masochistic eroticism of the time.<sup>42)</sup>

Christian Dior's "New Look" was an imposition of feminine sense to attire which had become masculine during the war,<sup>43)</sup> and 50's fashion became a retro sexy style in the 1980's.<sup>44)</sup>

Haute couture designers such as Y.S. Laurent and Givenchy did not use corsets or girdles in the 50's, 60's and 70's, instead emphasizing soft feminine beauty through materials and structure, but conspicuous expression gradually became the dominant message, and elements such as ballet style tutus, crinoline, and bustles <Fig. 4><sup>45)</sup> were used, albeit in rare cases only. In 1988, C.Lacroix, E. Ungaro, H. Givency and P. Cardin implemented a type of bustle style, and their works express a cabalistic and plant-like eroticism such as one may gather from the colors of impressionist art.<sup>46)</sup> In 1988, these works were similar in that they revealed curvy feminine beauty under the theme of sex, expressing the allure of women and eroticism.<sup>47)</sup> The extravagant wedding of princess Diana in England encouraged lavish and romantic trends,<sup>48)</sup> and her sensational dress revealing her shoulders expressed the allure of women and eroticism <Fig. 5><sup>49)</sup>

The sensuality we have observed thus far expresses modes of eroticism through elements of re





<Fig. 1> <Willendorf, Venus> The Old Stone Age 「History of Art」, p. 20.



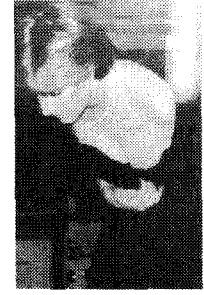
<Fig. 2> <Snake Goddess> (B.C. 1600), J.laver 「Costume & Fashion」, p. 21.



<Fig. 3> Wife of Hery III P. Glynn 「Skin to Skin」, p. 87.



<Fig. 4> Y.S. Laurent, 1981, M. Duras, 「YSL. Image of Design」, p. 155.



<Fig. 5> Dress of Diana princess. P. Glynn, 「Skin to Skin」, p. 48.

vealing the body, exaggerating the silhouette from breasts to waist and hips, and bare skin revealed through ornaments, and belongs in the realm of clothes priority rather than body priority, with rounded forms, closed forms, and initial perception of parts.

## 2. Naturality

In attire, naturality refers to maintaining natural beauty, expressing the beauty of the human body or the naked body itself. Greek costume which viewed the beauty of the body's movement as harmony, chemise dresses which represent classic style costume, and the empire style represent naturality.<sup>50)</sup> In costume, eroticism is expressed further by using strings to emphasize breasts hidden slyly behind soft and thin fabric. <Fig. 6>

Hidden feet are a form of <hiding for show>. The revealing of feet which appears natural and transient is much more provocative in nature<sup>51)</sup> and emphasized eroticism. <Fig. 7> reveals the natural curves of the breasts and reveals the provocative feel of the nipples, or else hides it behind thin veil-like underwear, exposing the body. In this way,

clothing simultaneously covers and exposes the body, inducing a provocative voluptuousness, but on the other hand the clothing may actually substitute for the living body.

Azzedine Aläia <Fig. 8> used spiral zipper ornaments on a dress to naturally hide the female body, and implied that the body may be stripped naked in the manner of skinning it, emphasizing eroticism in fashion which induces provocative senses.

The naturality we have observed thus far entails soft materials which express natural curves, and the simultaneous efforts to hide and expose the body, a form of body-clothes priority in which the lively body is expressed by eroticism according to the movements of the body. A fusion with nature results in characteristic ornaments using flowers or natural elements, and eroticism is expressed by emphasizing the breasts with see-through material. Generally, fashion which expresses naturality demonstrates a body-clothes priority in the realm of open forms, or unlimited forms, and is characterized by plane unification through the use of natural colors.



<Fig. 6> <Portrait of a Young Woman in White>1800 J.L. David Metropolitan Museum of Art:INFRA-Apparel, p. 15.



<Fig. 7> Y.S. Laurent, Pin-striped Suit. M. Duras, 'YSL. Image of Design', p. 87.



<Fig. 8> A. Alaia, 1981. P. Glynn Skin to Skin, p. 143

### 3. Primitivity

Primitivity refers to characteristics dating to the early ages of human civilization, and these early ages are a rustic and unsophisticated state in which material civilization has not yet been developed, hence differentiated from classicism. In the 20th century, a major trend has been to reflect elements of Africa and Oceania to physical culture, and this forms the major characteristics of 20th century primitivity.<sup>52)</sup> In Ancient Egypt, the body was considered a symbol of fertility and plenty, so the breasts and stomach were emphasized. Revealing or tight-fitting attire or see-through clothing revealed parts of the female body related to childbirth. In the clothes of Crete and Minos in classical times, the governing rhythm of the body was expressed in the curves of the buttocks<sup>53)</sup> and these clothes reflect characteristics which anyone may easily consider primitive. It is also similar to African styles, with significant exposure along with extravagant ornaments.<sup>54)</sup>

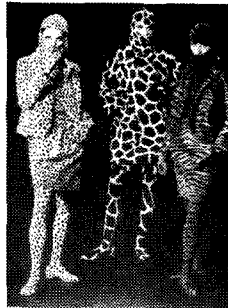
Gernreich said of the body that "if the skin itself is attractive, then it may be used as material, a

factor of design," and many designers who advocated the naked body praised the provocative beauty of the nude <Fig. 9> while focusing sexual attractiveness on the naked body.<sup>55)</sup> Parties and costume balls of the 16th century often featured the style of legendary Amazon women, who lived in a fabled continent far removed from the Mediterranean.<sup>56)</sup> R. Gernreich presented the first "total look" as a solution to this.<sup>57)</sup> Animal patterns which entirely match stockings to fashion is related to the skin of the wearer, inducing provocative thoughts.<sup>58)</sup> <Fig. 10>

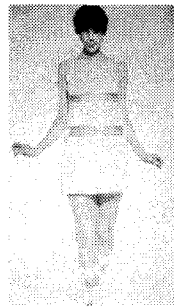
<Fig. 11> is a mini dress in which the curves of the breasts and the navel are slightly revealed through partial use of vinyl, and a long dip in the neck line, which induces primitive sexual attraction. In many cultures, the long neck of a swan was considered a characteristic of beauty for centuries. In order to form impossible ratios, primitive people used rings to lengthen their necks like those of swans.<sup>59)</sup> These rings became an element of high fashion in 1981 due to the princess of Wales.<sup>60)</sup> This phenomenon may be considered fetishism, a variation of sexual instinct and a wide-ranging erot



<Fig. 9> Hippy  
Fashion G. Howell  
「In Vogue」,  
p. 76.



<Fig. 10> R.  
Gemreich, 1966.  
P. Moffit & W. Claxton  
「The R. Gemreich」,  
p. 121.



<Fig. 11> R.  
Gemreich, 1968.  
P. Moffit & W.  
Claxton 「The  
R.Gemreich」,  
p. 153.



<Fig. 12> Marisol,  
1930. R. Martin  
「Fashion and  
Surrealism」,  
p. 68.

ic phenomenon.

Marisol's work <Fig. 12> realistically portrays pubic hair in a woman's body to further emphasize primitive senses and express provocative eroticism.

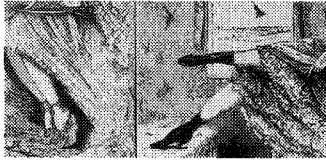
Generally, fashion which expresses primitivity is in simple form, characterized by initial perception of parts, closed forms, and limited forms, with plane divisions as seen in strong primary colors, and emphasis on the breasts and navel as well as extreme exposure of the body in which the legs are an emphasized part in sex.

#### 4. Symbolism

According to Flügel, not only do some clothes symbolize sexual means, but most of the symbolism in clothing is sexual.<sup>61)</sup> Flügel defined articles such as hats, ties, coats, collars, buttons, and shoes and their tips as phallic symbols.<sup>62)</sup> Gloves may also be assumed to have a symbolic function. Women's genitalia are expressed as veils, girdles, garters, bracelets and jewels, with inherent sexual symbolism.<sup>63)</sup> Freud believed that fur and velvet symbolize the pubic hair<sup>64)</sup> Fetishism is the downfall or dis-

ortion of sexual instincts. This may be a lust for a particular part of the body, or act as a replacement for a beloved person. Fetishism may refer to personal downfall and a wide range of erotic phenomena, as in the conflict between feet and shoes.<sup>65)</sup> <Fig. 13>

Women of the renaissance wore special shoes called chopine in order to appear taller, and as men consistently praised the 'birdlike fripping' of women, high-heeled shoes became a tool of sexual attraction.<sup>66)</sup> In the animal world, long legs biologically symbolize abundant sexual ability, and as such the high heels and narrow shoes which have played a basic role in women's attire in the past century have a sexual symbolism in making the legs appear longer. The shoes are also adored for providing what anthropologists refer to as a courtship strut.<sup>67)</sup> The vocabulary of erotic literature, which sings of fullness and completed love, contains bountiful expressions of the sex of men and women, with symbolic image expressions of animals, plants, flowers and trees.<sup>68)</sup> Arriving at the surrealists, erotic art had not only taken place as a subject, but unique ways in which to express it



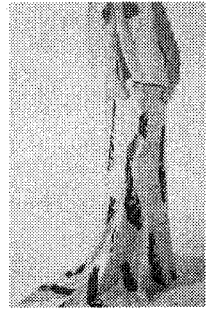
<Fig. 13> trouble of foot & shoes  
P. Glynn, 'Skin to Skin', p. 35.



<Fig. 14> Y. S. Laurent, 1962  
M. Duras, 'YSL. Image of Design', p. 37.



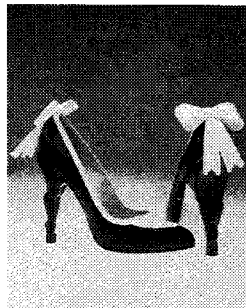
<Fig. 15> E. Schiaparelli, 1938, P. White, 'The Schiaparelli', p. 137.



<Fig. 16> E. Schiaparelli, Trompe-L'oecl dress 1938 P. White, 'The Schiaparelli', p. 135.



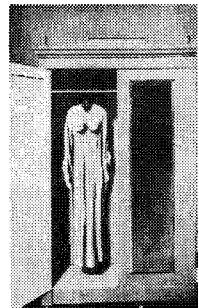
<Fig. 17> E. Schiaparelli, shoes hat, 1937. V. Steele 'Woman of fashion', p. 64.



<Fig. 18> T. Cadabra, 1980, P. Glynn, 'Skin to Skin', p. 36.



<Fig. 19> M. Monro shirt (B.c. 1600), J. Laver 'Costume & Fashion', p. 21.



<Fig. 20> R. Magritte, 1934 R. Martin 'Fashion and Surrealism', p. 75.

were presented. Surrealism deals with a high degree of personal symbolism and subconscious, or the mechanical projection of the independent internal world.<sup>69)</sup>

A commonly used animal subject was birds. Surrealists viewed avian lightness and elegance as a common trait between women and birds. The upper part of Schiaparelli's dress (1934) is embraced in bird feather shapes,<sup>70)</sup> and Y.S. Laurent's feather shaped dress (1969) <Fig. 14> also adds decorative elements emphasizing the symbolism of women to a classical style revealing the shoulders, thereby expressing the eroticism of women.<sup>71)</sup>

This was consistently attempted by K. Lagerfeld (1985) and Castellbajac (1986).<sup>72)</sup> The dress by E. Schiaparelli creates a visual which is a vase and the profile of a person, simultaneously illustrating the lips. <Fig. 15> Schiaparelli's jacket which uses women's hair on the sleeve as a symbol of seduction is expressed as a sensual symbol.

Schiaparelli's 'Tear Dress' was inspired by S. Dali's "trompe-L'œcl." The tears in the dress depict deep wounds in the colors of bruises and cuts such as purple and black (dark purple), and tears in the shawl express the pink tongue.<sup>73)</sup> The dress with

imposed images of violence was developed to replace elegant and delicate fashion with provocative meaning. <Fig. 16 >

The "shoe-hat" <Fig. 17 > uses a black cocktail suit with lip shapes applique'd on the edge of the pocket and a hat in the shape of an inverted high heel shoe, expressing the relation of the body and clothes as various fetishistic relations (high heel/phallus, pocket/mouth) dealing with them comprehensively.<sup>74)</sup> This is in accordance with the argument by Flügel(1930) that subconscious sexual demands are in contraposition from the body to attire.<sup>75)</sup> The use of a pin-hill raises the buttocks and thrusts the breasts forward, inducing a mysterious vibration, strengthening the eroticism of women.<sup>76)</sup> Sexy shoes called maid shoes, or La Bonne symbolically expresses the lower body of women creating an erotic effect. <Fig. 18 >

T-shirts featuring collages of photographs of Marilyn Monroe <Fig. 19 > and Madonna shirts the bring to mind Madonna's body are designs containing sexual symbolism. <Fig. 20 > is explored the intimate eroticism of clothing and the undeniable sense of the individual within the garment. Through the influence of surrealism, symbolism indirectly depicts the internal world through symbolic objects. Therefore symbolism deals with details through various forms and techniques to express sexual attraction, with the neck even expressing fetishistic phenomena, eroticism dealing with positive and negative aspects, and the use of powerful colors characterizing it as prioritizing parts.

## V. Conclusions

Artists express the desire for sex which is inherent in the foundations of the human psyche through various modes, and fashion is a creation

which like other artistic genres expresses the temporal zeitgeist or aesthetic values of the times, an external figurative object which has a visual form.

In this study, we inquire into the general concepts of eroticism as it appears in literature and the arts, and use this as a foundation to meditate on the eroticism of attire throughout history. We also ascertained external forms based on the range of 「The way we look」 by DeLong. In this way we inclusively studied both the content and form of modes of eroticism in the perspective of Brodsky's "linked solution."

The original concept of eroticism is a technique by which one attains physical passion, referring to a nature which is deeply rooted in the cultural traditions, myths, habits, religion and arts of mankind, inducing expressions of sensual love. We integrated this eroticism in 4 categories: sensuality, which induces beauty; naturality, denoting idealization or rational beauty; primitivity, characterized by grotesque expressions or direct and natural sexual depictions; and symbolism by which sex is symbolically or mechanically projected.

The figurative characteristics of eroticism as expressed in fashion are as follows:

Firstly, sensuality is a clothes-body priority, with stiff materials, or the manipulation of materials to emphasize the shoulders, breasts, waist and buttocks, an exaggerated aesthetic characterized by round forms.

Second, naturality is a body-clothes priority which simultaneously obstructs and exposes the body with see-through or elastic materials, emphasizing the shoulders, breasts and legs.. Elements such as slits, wide necklines and gaps express the eroticism of fashion depending on movement.

Third, primitivity is a body-clothes priority which emphasizes the navel, breasts, legs and pubic hair through elastic materials such as leather and vinyl,

a form of priority perception of the parts. The eroticism of fashion is also expressed through cutting techniques, body painting and hole cutting.

Fourth, symbolism is an aesthetic of various forms which expresses the desires and impulses of the internal world through symbols such as lips, breasts and phalluses.

Conclusively, it may be said that the formality of eroticism in fashion is expressed through the 4 inherent contents of sensuality, naturality, primitivity and symbolism and the external figurative elements of each.

The clear materials, gaps, slits, loose necklines and elastic materials are factors which form a dialectic of obstruction and exposure, stimulating the "desire to show" and the "desire to see." The female body - navel, public hair, skin, long necks - and materials - metals, leather, animal prints, tattoos - are *objets* selected through fetishism.

An analysis of eroticism in fashion reveals that fashion is used to obstruct and reveal the body according to the ideal aesthetic of the body of the times, and as such the aesthetics of fashion and the bodily aesthetics manifested in artistic works have varied along a common thread. However, the figurative expressions formed by the relationship between the body and clothes for the case of eroticism in fashion allow for various figurative traits depending on the characteristics of the wearer, and the figurative properties of eroticism in fashion are reproductively manifested depending on the change of time.

The concept of eroticism contains both positive and negative aspects, but rather than dealing with sex in a mechanical or perverted manner to express eroticism, it is more appropriate to guide the direction of modes of eroticism by stimulating the "desire to show" and the "desire to see" with the

dialectic of obstruction and exposure as a figurative expression of true passion, and narcissistic phenomena in which beauty is expressed through exaggeration or magnification and adhesion.

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