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The use of preexisting clothing in current high fashion(2000-2002)

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THE USE OF PREEXISTING CLOTHING
IN CURRENT HIGH FASHION (2000–2002)

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
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by
Gillian David Sims
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ABSTRACT

The fashion system has historically looked to art for inspiration. For the greater part of history, this inspiration has been purely visual. However, with the advent of Modern Art, the formal qualities of art are often merely visual representations of some underlying theoretical position. As the fashion system seeks inspiration from this new art, an examination of what aspects, if any, of these underlying theoretical positions are carried into fashion becomes necessary. To not do so, is to forego a complete reading of the fashion objects being currently produced.

The purpose of this study was to examine the use of preexisting clothing in current high fashion. This examination entailed a comparison of this act to the readymades of Marcel Duchamp, the combine paintings of Robert Rauschenberg, and the appropriations of Sherry Levine. This comparison was followed by a symbolic interactionist interpretation of the act. The ready-to-wear collections appearing on Style.com from Spring 2000 to Spring 2002 served as the dataset.

A complete reading of the verbal descriptions that accompanied each collection within the dataset served as the primary indicator of a use of preexisting clothing. A supporting visual analysis of each collection within the dataset was also conducted. Among this dataset of 161 fashion labels, four were found to have engaged in the use of preexisting clothing. Those labels were: Miguel Adrover, John Galliano, Imitation of Christ, and Russel Sage. Interpretations of the found instances of clothing were based upon comparisons with the selected artworks. Symbolic interactionist theory allowed for a perspective in which the use of preexisting clothing by a fashion designer served as a mediation of his/her identity amongst peers. The theory also allowed limited inferences to be made about the eventual adopters of such clothing.

INTRODUCTION

Clothing has long been accepted by academia as a cultural artifact. With this status has come both its preservation and exhibition. From this perspective, the significance of clothing is found in its ability to document the cultural practices of a people. In addition to this function, some clothing has been able to achieve a measure of reverence based upon the artistry of its execution. However, this reverence is usually consistent with that afforded to crafts and not art. A fundamental difference between the interpretation of an art object and clothing is the degree to which the theoretical position of the creator is factored into the interpretation of the object. Art objects are widely considered to exist as physical representations of a creator's conception, while clothing exists as a physical representation of a culture's practice. In 1997 the Guggenheim Museum presented as an exhibition a partial recreation of the 1996 Biennale di Firenze called "Art/Fashion" (Young, 1997). The central goal of this exhibit was the examination of the relationship between art and fashion. In this instance, and for the purposes of this study, the term fashion and/or fashions is primarily used to refer to clothing, but on occasion, the term is also used to refer to the system by which clothing is introduced to, and accepted by modern western cultures. Efforts will be made to differentiate the two uses.

Historically, the fashion system's relationship to art objects has been quite simple. Art objects provided the fashion system with modes of visual representation that could be used in the construction of clothing. Elsa Schiaparelli referenced Surrealist imagery in some of her clothing (dell'Arco, 1997), and Yves Saint Laurent mimicked the Neo-Plasticism of Piet Mondrian in a now famous dress (Saint Laurent, 1988). These two

examples represent only a fraction of the instances in which fashion objects had painting, sculpture, and/or architecture as visual inspiration. However, these examples describe a simplistic (though still the most frequent) relationship between art objects and the fashion system. That is, they deal only with the ways in which the fashion system has incorporated art objects into its own language, not the ways in which art objects have changed the language of fashion (both that of the system and its objects).

With the birth of Modern Art, visual practices in the disciplines of art have contained increasingly important conceptual sub-texts. In the Conceptual Art of the 1960s, these sub-texts became the art itself. Today one would not consider an examination of a piece of significant art complete without referencing its conceptual underpinning, and/or the theoretical position of the artist. However, fashion objects rarely, if ever, receive such thorough examination, even when they are created using means formulated by artists that have as a requirement such an examination in order for the objects to be properly understood. In this respect, the theoretical position of the fashion designer, as evidenced by the clothing he/she designs, is not given the same level of consideration as that of an artist.

When Sherrie Levine photographed works from photography's canon and called them her own, the discourse about this work revolved around her act of appropriation and not the visual character of her images (Godfrey, 1998). Formal qualities such as tonal range and print quality were not what made this work important. It was the idea behind the act. However, when Miguel Adrover created an ensemble using a preexisting Burberry coat, his action was viewed primarily in stylistic terms (Limnander, 2000b). The instances of the use of preexisting clothing in current high fashion do not receive the

level of discourse afforded to similar acts in art. Without the discourses that such acts spawn, they never realize their full communicative potential.

The purpose of this study is to examine instances of the use of preexisting clothing in current high fashion. More specifically, how this act relates to similar acts involved in the making of selected works of art. A symbolic interactionist perspective will be applied to this use of preexisting clothing. This perspective relates both to the mediation of perceptions of fashion designers by the fashion system, as well as the ability of such clothing to describe the attitudes of its ultimate adopters. In so doing, it is helpful to examine the broader relationship between fashion (both the system and its objects) and art. This relationship is complex and extends beyond mere visual similarities between objects of each classification. The aspect of this relationship that is most germane to the intended purpose of this study is the degree to which fashion objects have become like art. In aligning specific fashion objects with artistic practice, the scope of discourse surrounding these fashion objects can be broadened. The theoretical position of the fashion designer can then be considered rather than being completely subsumed by the cultural climate that produced him/her. The theoretical position of the designer is not given emphasis in this study as an attempt to elevate the occupation, but merely as a method of allowing specific fashion designs to carry specific meaning. It is important to address these meanings because they provide a more complete representation of the potential symbolic significance of certain clothing.

Statement of Problem

The fashion system has historically looked to art for inspiration. For the greater part of history, this inspiration has been purely visual, dictating the formal qualities of

fashion alone: silhouette, line, texture, and color. However, with the advent of Modern Art, the formal qualities of art are often merely visual representations of some underlying theoretical position of the artist. As the fashion system seeks inspiration from this new art, an examination of what aspects, if any, of these underlying theoretical positions are carried into fashion becomes necessary. To not do so, is to forego a complete reading of the fashion objects being currently produced. This results in both an inability to properly access the discourse that occurs within the fashion system, as well as inhibiting one's ability to make meaningful observations regarding the attitudes of those who eventually adopt such fashion objects.

Objectives

As previously stated, the purpose of this study is to examine instances of the use of preexisting clothing in current high fashion. This examination entails both a comparison of this act to similar art practices, as well as the use of a symbolic interactionist perspective in the interpretation of this act. This purpose is achieved through the following objectives:

Objective 1

To establish both a suitable working definition of current high fashion and a suitable resource for the observation of current high fashions.

Objective 2

To observe and document instances of the use of preexisting clothing in current high fashion.

Objective 3

To compare documented instances of the use of preexisting clothing in current high fashion to the ready-mades of Marcel Duchamp, the combine paintings of Robert Rauschenberg, and the appropriations of Sherrie Levine.

Objective 4

To interpret the use of preexisting clothing in current high fashion via a symbolic interactionist perspective.

Assumptions

For the purposes of this study, it is assumed that fashion objects are capable of carrying specific meaning. It is also assumed that art objects are capable of carrying specific meaning. It is necessary to state these as assumptions because any specific reading of an object exclusively of visual character (not rooted in language) is dependent upon the willingness of the viewer to accept the possibility that the object is capable of carrying such meaning.

Limitations

Since the inferences made in this analysis are of a subjective nature, there is an implicit level of error or lack of certainty. Statements made regarding intents or objectives of art works and fashion objects may or may not be the actual intents or objectives of the artist and/or fashion designer, but are rather the intents and objectives inferred as a result of a thoughtful examination of the work.

Definition of Terms

Appropriation – a term used, especially in the 1980s, to describe the act of one artist assuming the work of another artist (Godfrey, 1998).

Combine painting – a term associated with the work of Robert Rauschenberg in which objects and imagery from daily life are integrated into the surface of paintings (Fineberg, 1995).

Current – having been a part of a clothing line presented between Spring 2000 and Spring 2002.

Fashion(s) – clothing that is produced by, purchased from, or made in response to the fashion system.

Fashion system – the groups of individuals and entities that introduce, promote, and produce clothing in contemporary western cultures.

High fashion – the subset of the broader fashion system that revolves around the clothing collections presented by international clothing companies as runway presentations during the fashion show season of one of the four fashion capitals (Paris, Milan, New York, and London) and that are featured in international fashion publications.

Readymade – a term invented by Marcel Duchamp to describe a commonplace object chosen and displayed as art by an artist (Godfrey, 1998).

REVIEW OF LITERATURE

Introduction

This study examines the use of preexisting clothing in current high fashion. While information regarding this use of preexisting clothing as it relates to art is nonexistent, information regarding the broader relationship between art and fashion (both the system and its objects) abounds. This review can be divided into three basic sections. The first section of this review focuses on the broad relationship between the fashion system, its objects, and art. The second section centers upon a discussion of the artworks selected to be compared to the use of preexisting clothing in high fashion. Those art works are: the readymades of Marcel Duchamp, the combine paintings of Robert Rauschenberg, and the appropriations of Sherrie Levine. The final section outlines the aspects of symbolic interaction that serve as the theoretical framework of this study.

The Broad Relationship between the Fashion System, Its Objects, and Art

“Let there be fashion. May art die!” – Dadaist Max Ernst. (Lombino 1999, p. 5)

The above quote by Max Ernst demonstrates the belief that the fashion system and art are in opposition, the birth of one coming at the death of the other. The fashion system and art have always had a contentious relationship. This contention is part of a broader debate over the status of arts versus crafts (Kirby, 1999). Though often placed in opposition, fashion objects and art often function in similar manners. Both record what’s going on in the world (Keller, 1999). Kirby noted that both art and the fashion system celebrate new stylistic breakthroughs and trends, and both have hierarchies of high and low. The art world perceives fashion objects as being transitory and whimsical but

Richard Martin noted that fashion styles have been more consistent than art styles during the 20th century (Kirby, 1999).

Keller noted that links can be traced between art and the fashion system well before the 20th century in the royal courts of Europe. Commissioned artworks both inspired, and were inspired by, the dress and ostentation of royalty. During this period, the fashion system was the exclusive domain of the members of the court. Today, though in an altogether different manner, the high fashion system and art is once again becoming the domain of the privileged (Keller, 1999). This privilege comes in the form of having the resources to acquire both high fashions and high-priced art. The worlds of art and fashion overlap in the area of their clientele, who can be characterized by elitism and concern with appearance (Benhamou-Huet and Penwarden, 2000). It is also true that both worlds seem distant to people who have little access to or education in them (Tromble, 2000).

Today, the line between art and fashion objects is blurring somewhat (Keller, 1999). There have been exhibitions exploring the connection between the two at the most reputable museums in the nation. Artists are using fashion objects as inspiration for their work, while designers are looking to both fine and commercial art for design ideas. Photographers, models, and designers known for their work with the fashion system are making names for themselves within the art world (Keller, 1999). Le-Feuvre noted that art magazines look at aspects of the fashion system and fashion magazines cover art. The work of fashion photographers can be found in galleries and artists are commissioned to photograph fashion objects. Designers Muicca Prada and Agnes B. operate galleries. Cindy Sherman makes images for Commes des Garcons and Nan Goldin for Matsuda;

the two women are among the most renowned art photographers in the world (Le-Feuvre, 2000).

The intersections between art and the fashion system include issues that are more complex than mere cross-pollination of personalities or like audiences. For the purposes of this review, the discussion will be divided into the ways in which the fashion system infiltrates the art world and the ways in which art infiltrates the fashion system. Interactions between art and the fashion system rarely operate in a single direction, but analyzing them as such provides a systematic approach.

Fashion in Art

The art world often looks down upon the fashion system. Giorgio Armani's retrospective at the Guggenheim museum was subject to ridicule in some art columns (Collings, 2001). An example of which was written by Matthew Collings, who essentially calls the exhibition stupid (Collings, 2001). Though the art world may look down upon the fashion system, fashion objects have been a part of art for quite some time. Gordenker noted the rhetoric of dress in 17th century Flemish and Dutch portraiture. He explained that costume was a valuable tool used in the articulation of themes or ideals in portraits (Gordenker, 1999). Art is also subject to cycles like fashion objects. Kirby noted that fine art is as much based on what is fashionable as clothing design is (Kirby, 1999).

One of the problems that the art world has with the fashion system is that it is perceived to be shallow. Tromble (2000) explained that the fashion system's shallowness comes from its focus on the now. However, art gains substance by doing what fashion objects can't, and that is offer a broader perspective. This broader perspective comes

from art's ability to stand back from the moment rather than plunging into it (Tromble, 2000). However, artists are very much concerned with the fashion system. Ho (1999) noted that the fashion system's mediaphilic nature allows it to be almost omnipotent while art exists on the outskirts of public consciousness. Ho (1999) also noted that while art largely circulates among the relatively few individuals who choose to follow it, fashion objects live or die in the presence of the public at large. Graw (2000) noted that artists concern themselves with the fashion system primarily because an urban existence unaffected by corporations or fashion objects is almost unthinkable today. The fashion system's omnipresence creates a situation whereby hardly anyone escapes its influence. Art and fashion objects both seek to reflect the attitudes of the public. When fashion objects catch the mood of the public first, art follows the fashion system's lead (Keller, 1999).

Art's relationship to the fashion system also spreads into the materials used in the creation of artworks. Two modes of artistic production that are similar to fashion objects are wearable art and fiber art (Patterson, 2001; Watson, 2001). These practices differ from those found in the fashion system in that they are usually one-of-a-kind creations and are distributed via the gallery system. Kirby (1999) noted that unlike most fashion objects, wearable art focuses on eccentricity rather than function and content. There are also instances where artists use clothing in the production of objects that are displayed like sculpture (Alba, 1997).

The artist, Andy Warhol utilized a fashion-like methodology. He chose to communicate his brand-name, fame-obsessed imagery through reproducible channels so that they obtained a pervasive influence like that of the fashion system (Ho, 1999).

Warhol also synthesized style and the fashionable into the areas of contemporary art and film (Wiles, 1998). In addition to affecting artists, the fashion system affects the art press. Weins (1998) noted that *Artforum*, an international art publication of great significance, is highly devoted to the fashion system. This devotion to the fashion system should not be viewed as unfounded. There have been a number of shows involving fashion objects and personalities in the art world including: “Critical Apparel” at the Refusalon Gallery in San Francisco (Alba, 1997), “Fashioned” at White Box in Philadelphia in 1998 (Ho, 1999), “Design Culture Now” the first National Design Triennial at the Smithsonian’s Cooper-Hewitt National Design Museum in New York in 2000 (Parr, 2000), “Rose is a Rose is a Rose: Gender Performance in Photography” at the Guggenheim in mid-February of 1997 (Young, 1997), David Bailey’s “Birth of the Cool” at the Modern Museum of Art in Stockholm during the summer of 2000 (Roy, 2001), and “Art as Fashion as Art/Fashion as Art as Fashion” at the Gallery Stendhal in New York during the spring of 2000 (Jacobs, 2000).

Perhaps the most significant show dealing with art and the fashion system was the 1996 Biennale di Firenze in Florence, Italy (Young, 1997). In addition to being a comprehensive documentation of the creative intersections of art and the fashion system, the Biennale itself represented perhaps the most significant factor in art and the fashion system’s contemporary relationship; that is money. The Biennale di Firenze was a means of forwarding the historic ideals of Florence, while attracting industry, most notably the fashion industry, to the city (Young, 1997). The Biennale is reported to have cost somewhere between \$7.5 and \$44 million (Turner, 1997; Young, 1997). The influx of the fashion industry’s dollars into the art world does not end with the Biennale. The Hugo

Boss Prize represents a partnership between Hugo Boss, a German menswear company, and the Guggenheim Museum. In addition to the cash prize awarded to a worthy artist, the partnership resulted in Hugo Boss having its name placed on a gallery within the Guggenheim's SoHo branch (Young, 1997). The fashion industry's sponsorship of art varies in form. Nicole Miller put on a fashion show at the 1999 Art Expo in New York (MacDonald, 1999). Cynthia Rowley was a special guest at a fashion show benefit for the Walker Art Center in Minneapolis (Young, 1997). Young also noted that one of the most visible galleries in Paris is owned by fashion designer Agnes B. As previously noted, the audiences for high fashion and fine art intersect. This intersection makes it logical for the fashion industry to promote its labels within the art world. This promotion comes in the form of advertisements in art publications as well as sponsorship of art world events.

Art in Fashion

The term "Artist-designer" has been used to describe some of the creators of high fashion (Cibulski 2000, p14.). In commenting on Giorgio Armani's retrospective, Biggs (2001) noted that the work wants the viewer to think of it as art. He also noted that in Armani's world, there is a cultural cachet in being thought of as an artist. Turner noted that like all acceptably faddist artistic styles, fashion possesses an inherent shamanism (Turner, 1997). This inherent shamanism refers to the mystique of the fashion designer as arbiter of style. The fashion system's attempts to be associated with art are usually meant to elevate the fashion system (Ho, 1999). However, Ho (1999) also noted that curators Susan Batu and Bill Doherty don't think the fashion system needs the status of art. Tromble (2000) stated that the fashion system needs artists as opponents and inspiration. There is, however, more historic precedence for artists functioning as collaborators than

as opponents. Surrealist artists Jean Cocteau and Salvador Dali collaborated with Elsa Schiaparelli (Young, 1997). Studies for ties, suits, and dresses were part of the goals and philosophies of constructivists and futurists (Young, 1997). Braun noted that through the specifics of dress, the futurists believed that the stylized clothing of the revolutionary people could foster individual expression within an anonymous, mass society (Braun, 1995).

In addition to artists using fashion objects to embody their philosophical positions, designers themselves found their work consistent with art world ideas. Thea (1997, p. 34) noted that “influences throughout the century represent the many stages of fashion’s coincidence with artistic, sociological, psychosexual, conceptual, or other prevailing concerns.” Paco Rabanne is an example of this. Rabanne’s most significant period was the 1960s when he defined Pop or Mod clothes (Cibulski, 2000). The synthetic, manufactured quality of his fashion objects was consistent with the synthetic, manufactured quality of Pop Art. Perhaps the most common instance where art appears within the fashion system is when it serves as inspiration for clothing designs. Yves St. Laurent has created sequined versions of Van Gogh’s irises, while Miucca Prada has placed lips from a Man Ray painting on skirts (Tromble, 2000). Henry Buarte’s new store in Los Angeles represents one of a growing few instances where art is installed in a fashion retail context. Buarte’s new store features site-specific installations by local artists (Lombino, 1999).

Morgan believed that art will slowly disappear by being accepted into fashion objects, advertising, and popular entertainment (Morgan, 2000). It is interesting to consider whether the presence of methods of creation formulated by artists within the

fashion system represents the death of these methods as viable art practice, or whether the fashion objects utilizing these methods share the substance of the artworks that are their progenitors.

Selected Artworks

In comparing the use of preexisting clothing in current high fashion to art, it is of course necessary to establish to which artworks one will be comparing the described high fashion objects. The artworks that will serve as a basis for comparison within this study are: the readymades of Marcel Duchamp, the combine paintings of Robert Rauschenberg, and the appropriations of Sherrie Levine. It is of utmost importance to note that in the selection of artworks for comparison, specific artworks were not mentioned, but rather types of artworks. This is because the sole purpose of comparing these artworks to the described high fashion objects is based upon a desire to relate their methods of creation. Within the oeuvre of each of the selected artists, multiple artworks were created using similar methods. In this respect, any one of the artist's specific creations could serve as a point of comparison. These three artists were chosen because each is considered to be, if not the progenitor, at least one of the most successful exponents of the method of working they represent in this study.

It should be noted that the discussion of the artworks that follows focuses on the aspects of the artworks that are most germane to the eventual comparison of their methods of creation to the use of preexisting clothing in current high fashion. Volumes can, and have been written about the nuances and complete significance of these artworks, as well as the complete significance of their methods of creation.

The Readymades of Marcel Duchamp

Godfrey (1998) considered the readymades of French artist Marcel Duchamp to be among the earliest instances of Conceptual Art. The term, readymade, was coined by Duchamp and it is used to describe a commonplace object chosen and displayed as art by an artist. The most notorious of Duchamp's readymades is "Fountain" of 1917.

"Fountain" consists of a found urinal placed on its back on a plinth and signed "R. Mutt". It was offered, by Duchamp, as a work of art to the exhibition held by the Society of Independent Artists in New York in 1917, but was rejected (Godfrey, 1998). The significance of this rejection is to be found in the fact that supposedly, any artwork would be accepted into the exhibition as long as the requisite fees were paid. Duchamp's gesture was intentionally subversive and sought to expose the deep rooted prejudices that surround art objects.

Godfrey (1998) noted that until works like "Fountain", art primarily functioned as statement. This is a sculpture of a dog, or this is a painting of a cat. The acceptance of objects as art was rooted in the medium of the object's creation and the subject matter it depicted. With readymades, Marcel Duchamp is allowing art to exist as a question or a challenge (Godfrey, 1998). In the case of "Fountain", this challenge comes in the form of whether or not a urinal can be perceived of as art based upon an artist having signed it. This challenge denies the hitherto requisite uniqueness of the art object and also removes the presence of the artist's hand from the creation of the art object. Prejudices regarding uniqueness and artistic skill still persist to this day. That is why methods of creation that attack these prejudices are still in use.

Duchamp's effort to make art that somehow speaks to, expands, or critiques other art is a strategy that typifies most Modern Art. The acute awareness of a dialog occurring between the newly created work and all work that has come before it informs both the art making strategy of the readymades, as well as that of the next two types of art that will be discussed.

The Combine Paintings of Robert Rauschenberg

Robert Rauschenberg's combine paintings began in 1951 with the application of flat materials and printed matter to the artist's canvas. By 1953, Rauschenberg began to include a much larger variety of materials and objects within his compositions (Fineberg, 1995). The artwork entitled "Bed" of 1955 included striped toothpaste, fingernail polish, as well as a pillow and a quilt. These paintings were not the first to incorporate found objects. In 1912 Pablo Picasso framed "Still Life with Chair Caning" with a rope and used a scrap of oil cloth to represent the chair caning rather than illustrating it with paint (Godfrey, 1998). While Picasso's wrestling with notions of pictorial illusionism prompted his inclusion of found objects into his composition (Godfrey, 1998), these issues were not a consideration for Rauschenberg, having already been dealt with by Picasso and others some 40 years earlier. However, Rauschenberg was concerned with the psychological associations that people attach to the objects he included in his canvases.

Rauschenberg's work included objects that he found during his everyday activities and interactions with the world around him. This methodology stands in stark contrast to one that would involve a deliberate seeking out of objects to be included in the work. This choice is evident of Rauschenberg's philosophical position. Fineberg (1995)

noted that Rauschenberg's work inverted existentialist discovery of the self into one in which the environment from which the self is taken is explored. This less deliberate relationship to self-discovery stands in stark opposition to that proposed by the action painters that preceded Rauschenberg.

In terms of working method, Rauschenberg's combine paintings have a distilled relationship to the readymades of Duchamp. Whereas Duchamp allowed the found object autonomy, Rauschenberg integrated the found object into his works. For the purposes of this study, this serves as a precedent for an approach to working that combines the preexisting with the authored. This method allows the creator to establish and utilize the tension between the associations carried by the found object and the meanings carried by the creator's statements.

The Appropriations of Sherrie Levine

Hunter and Jacobus (1992) eloquently describe the artistic contribution of Sherrie Levine in the following excerpt from their text Modern Art:

If Duchamp was the great sorcerer of 20th-century art, Sherrie Levine (1947 -) must be his trickiest apprentice, expropriating the primal appropriator himself as a strategy for making art despite the irreversible doubts he cast upon hallowed notions of originality, expression, ownership, and the autonomous masterpiece (Hunter and Jacobus, p. 415, 1992).

The appropriations of Sherrie Levine operate in the subversive tradition set forth by Marcel Duchamp with "Fountain". Levine began her career by re-photographing famous photographs from photography's canon and then calling them her own. Her piece "After Walker Evans (After Walker Evans's portrait of Allie May Burroughs)" of 1981 is one such work (Godfrey, 1998). In an effort to assert more of her presence into the work, she moved away from photographic appropriations and began hand-copying photomechanical

reproductions of great paintings with watercolors (Hunter and Jacobus, 1992). Both types of appropriation served the purpose of re-contextualizing the initial artwork as well as questioning notions of creativity and authorship in a decidedly different way than Marcel Duchamp did.

The primary contextual tension that Levine's appropriations create is related to gender. By appropriating images from the male dominated canons of photography and painting, Levine is casting these images with a female author for the purpose of not only causing the viewer to reexamine the work in light of a female creator, but also to point out the lack of females within the canons from which the images are drawn. While gender politics stand as a focal point of Levine's work, this does not restrict appropriation to addressing such issues exclusively.

The two approaches described above have slightly different implications because of their slightly disparate working methods. While Levine maintains an internal validity by using photography to appropriate photographs and painting to appropriate painting, there are fundamental differences between these two media that makes appropriating each different. Photography is a medium that has an implicit measure of reproducibility or duplication. Painting on the other hand is a medium that has authenticity and singularity at its core. It is quite easy to create an indistinguishable copy of a photograph, while it is quite difficult to create an indistinguishable copy of a painting. Though Levine's photography was never meant to be an indistinguishable replica of the original (she varied scale and framing to insure of that), the possibility that it could, still exists and therefore makes the photographic appropriations more literal. Levine compiled the less-literal nature of painterly appropriation by using a medium (watercolor) inconsistent

with that of the originals (oil). This makes the painterly appropriations not only less-literal but somewhat satirical. It is the subversive character of the literal photographic appropriations, as well as the satirical nature of the painterly appropriations that will provided the most salient points of comparison in forthcoming analysis.

Symbolic Interaction

This section of the review deals with symbolic interaction as the theoretical framework for this study. Symbolic interaction will be described in basic terms, and followed by a review of prior research regarding symbolic interaction and fashion (both the system and its objects).

Kaiser (1983) noted McCall and Simmons' 1966 description of symbolic interaction as a study of social actions and social objects. She also noted that in 1934 Mead, and in 1969 Blumer, emphasized social interaction as a process frequently formed by the meaning of symbols. Theories involving symbolic interaction primarily focus on the ways in which symbols affect the social interactions of people. This study, however, is equally concerned with the symbolism contained within clothing and the ways in which this symbolism allows both the clothing designer and the eventual clothing adopter to engage in a form of symbolic interaction with others. These two concepts are highly related, but not identical. For example, a woman may choose to wear a tailored jacket with shoulder pads to work. Shoulder pads are visually symbolic of the ideal broadness of male shoulders. However, the jacket itself is a social symbol of business or professional attire. There is a relationship that exists between the symbolism within the jacket and the ultimate symbol defined by the jacket, but they are not the same.

Kaiser (1983) believes that “[f]or symbolic interaction or meaningful communication to occur, the meaning assigned to a symbol by the initiator must eventually be the same as that assigned by the receiver” (p. 2). This is less important when evaluating the symbolism within clothing. It is unlikely that every adopter of a fashion object will fully grasp the symbolism contained in what he/she wears. However, the overall movement of a culture toward a form of representation does have significance. This significance speaks to the values and sensibilities of the peoples who constitute the culture. The makers of clothing are also engaging in symbolic interaction based upon the nature of their creations, which ultimately defines how they are perceived as creators. Prior research has focused primarily on the ways in which symbolic interaction serves as an explanation for the adoption of a clothing style across a population. However, this study has focused on the ways in which styles of clothing result in the mediation of perceptions of clothing designers by members of the fashion system, as well as the ways in which adoption of these clothing styles mediates perceptions of the wearer by others.

There are numerous studies that incorporate symbolic interaction into the study of the fashion system and its objects. Three that have been published in the Clothing and Textiles Research Journal are: “Toward a Contextual Social Psychology of Clothing: A Synthesis of Symbolic Interactionist and Cognitive Theoretical Perspectives” by Susan B. Kaiser (1983); “Construction of An SI Theory of Fashion”, a three-part study by Susan B. Kaiser, Richard H. Nagasawa, and Sandra S. Hutton (1995-96); and “Fashioning Theory: A Critical Discussion of the Symbolic Interactionist Theory of Fashion” by Rachel K. Pannabecker (1997). The first two discussed the use of symbolic interaction to clarify the fashion process. The work of Kaiser, Nagasawa, and Hutton (1995-96) took this a step

further and formalized their application of symbolic interaction theory into a series of comparative statements that can be used in the testing of hypotheses. Pannabecker's (1997) work was written as a response to the work of Kaiser, Nagasawa, and Hutton (1995-96). Having appeared in the Clothing and Textiles Research Journal, these works are directed toward an audience of apparel scholars, though not necessarily exclusively. For the purposes of this study, the most germane feature of each article was the extent to which it referenced the work of Herbert Blumer and Fred Davis.

Herbet Blumer's article "Fashion: From Class Differentiation to Collective Selection" appeared in The Sociological Quarterly in 1969. In 1991, Fred Davis' response, "Herbert Blumer and the Study of Fashion: A Reminiscence and A Critique", appeared in the Journal Symbolic Interaction. These two articles heavily inform the aforementioned works that appear in the Clothing and Textiles Research Journal. They also heavily inform this research project. Contents of the articles will be summarized and features of each that are most relevant to this study will be discussed.

The Blumer (1969) article attempted to move the then-current perspective of the fashion process as being rooted in class differentiation, to a perspective that focuses on collective selection. The article outlined the current deficiencies in sociological thought regarding the fashion process. Those deficiencies were: a failure to acknowledge the wide range of fashion operations; a false assumption that fashion is trivial; a false assumption that fashion is abnormal or irrational; and finally, a misunderstanding of the nature of fashion. Blumer (1969) noted that the fashion process is not restricted to adornment, though it is in this area, and that of the pure and applied arts, that it is most easily observed. The fashion process can also be observed in industry, medicine, and the

sciences as well. Blumer (1969) believed that the pervasiveness of the fashion process and its authoritative measure of control over the areas in which it's manifested, discounted the idea that it is a trivial phenomenon. Blumer (1969) considered the perceived oddness of prior manifestation of fashion to be the cause of its being considered irrational. He countered this by proposing that the adoption of a manifestation of fashion is usually a calculated act. Blumer (1969) conceded that the mere illumination of these deficiencies within current thought regarding fashion did little in the way of describing the nature of the phenomenon. It is to the nature of the phenomenon to which he begins to direct his attention in the article.

Blumer (1969) used Simmel's (1904) proposition that the fashion process arose out of a need for class differentiation in an open class society as his point of philosophical departure. He credited Simmel for acknowledging that fashion requires a certain type of society in which to occur, prestige figures, and is rooted in change; but he did not believe that class differentiation described the fashion process in our modern era. In his article, Blumer (1969) recounted his experiences with the women's fashion industry in Paris. The notable aspects of this experience were the confluence of taste decisions and the inability of those involved to substantively articulate what dictated their selections. Blumer (1969) surmised that these confluences of taste, or collective selections, were based upon the shared set of references held by the fashion buyers in attendance. He also believed that the similarity between the styles of various designers was also the result of a shared set of references.

Blumer (1969) decided that since both the fashion buyers and the fashion designers have as their purpose a discovery of what is new, or modern, the collective

selections made by the fashion buyers from the set of models proposed by the fashion designers indicated which models most accurately described what is modern. Blumer (1969) considered this quest for modernity as the source of the fashion process. Simmel's (1904) study lacked this focus on modernity. Blumer (1969) believed that the centrality of modernity in the fashion process was evidenced by the inability of prestige alone to initiate broad acceptance of a fashion proposition. He noted failures by the fashion industry to dictate a longer hem length when society at large was seeking a shorter length. For these reasons, Blumer (1969) believed that collective selection replaced class differentiation as the best theory of the fashion process.

Blumer (1969) concluded his article by returning to the pervasiveness of the fashion process in modern life. He proposed a set of criteria that have to be met within a given area in order for fashion to manifest. Those criteria were: involvement in movement or change; openness to recurring presentations of newer forms; freedom of choice among various forms; an inability to categorically demonstrate the superiority of one form over another; the presence of prestige figures; and finally, an openness to new forms. Blumer (1969) believed that modern life was becoming increasingly rooted in change and consequently more susceptible to the influence of the fashion process. He stated that fashion's social role was to introduce a sense of order into the anarchy that is potential within a moving present. Fashion also served as both a means of detaching from the grip of the past, and a preparation for the near future.

Davis' (1991) response to Blumer's (1969) article occurred some twenty-two years later. The fact that Davis presented relatively few modifications to Blumer's ideas stands as a testament to the profundity of Blumer. Davis (1991) recounted his experiences

as a graduate student at the University of Chicago. At the time, Davis was very interested in studying the fashion process. This was partially due to the significance with which Blumer assigned the process in his lectures; but Davis also had personal motivations. He proposed a research project that would seek to discover the deeper meanings individuals associate with newer fashions. Blumer discouraged this by informing Davis of his experiences with the fashion industry in Paris. Blumer did not believe that many individuals were capable of providing substantive descriptions of why one style resonated with them over another. With this, Davis abandoned his interest in the fashion process as a graduate student.

The primary purpose of Davis' (1991) article was to revisit Blumer's thoughts on the fashion process in the hopes of expanding upon them. He devoted the remainder of his article to a discussion of "Fashion: From Class Differentiation to Collective Selection". Davis (1991) believed that this article represented Blumer's most substantive and complete contribution to the study of the fashion process. Davis began his critique by applauding Blumer for challenging the then prevailing notion of fashion as a system rooted in class differentiation. However, Davis noted the work of other scientists that were challenging this proposition. Blumer was, however, the only scientist who proposed a theory that was a suitable replacement for class differentiation. Though Davis agreed with Blumer in regards to the inadequacies of class differentiation, he criticized Blumer for not acknowledging some of the other salient points of Simmel's (1904) theory. Davis (1991) also linked the work of Simmel (1904) to that of Sapir (1931) and made a case for the fashion process being a form of safe revolt that arises out of the psychological tension between conformity and individuality.

Davis stated Blumer's opposition to the notion that the fashion process arises out of psychological states such as: boredom, status envy, economic greed, and sexual allure. However, Davis believed that these psychological forces did, in fact, affect the fashion process sometimes. Davis (1991) criticized Blumer for not dealing with how the difficulty in the formulation of tools and measures for the purpose of reading a non-discursive medium like clothing presented challenges to scholars who wished to study it.

Davis (1991) considered collective selection to be Blumer's seminal contribution to the sociological study of the fashion process. However, Davis' main reservation with collective selection as a theory was the lack of emphasis Blumer placed upon the role of the fashion industry in the process. Davis (1991) employed the concept of social worlds to mediate the gap between the complex collective selection that is occurring within the fashion industry and the broader collective selection occurring within the public at large. In describing the fashion industry as a Social World, Davis allowed it to have its own set of subdivisions that are engaging in a negotiation of meanings prior to the negotiation of meaning that occurs with the buying public.

The primary point of negotiation that Davis attributed to the fashion industry as a social world was an effort to reconcile creative criteria with market success. Davis (1991) proposed that all famous designers, like artists, seek a place in history as a creative innovator. This status can not be bestowed upon them by the buying public, but by their peers within the fashion industry. This results in a tension between what is proposed by designers to the retail buyers and what ultimately reaches the consumer. Davis (1991) recounted specific instances of this disparity involving Thierry Mugler and Valentino. Davis (1991) also proposed the existence of a fashion cognoscenti. This

created yet another perspective that required mediation. Davis (1991) arrived at the conclusion that while the fashion process at large is a collective selection, the fashion industry is engaging in a strategic collective selection that precedes that of the general public.

Having described the contents of the articles by Blumer (1969) and Davis (1991), the specific aspects of each that are most relevant to the application of symbolic interactionist theory in this study will now be discussed, though it should be noted that both articles in their entirety inform this study in some way. The most germane aspects of each article can be represented by just two excerpts:

There were three lines of preoccupation from which [dress designers] derived their ideas. One was to pour over old plates of former fashions and depictions of costumes of far-off peoples. A second was to brood and reflect over current and recent styles. The third, and most important, was to develop an intimate familiarity with the most recent expressions of modernity as these were to be seen in such areas as the fine arts, recent literature, political debates and happenings, and discourse in the sophisticated world. The dress designers were engaged in translating themes from these areas and media into dress designs (Blumer, p. 279, 1969).

and

The important task awaiting the contemporary student of fashion is to learn how in the social worlds and subworlds of the fashion industry the processes of segmentation and intersection, the ideologies and debates, etc. of which Strauss speaks shape the clothing meanings presented consumers via fashion. It is, of course, also important to gauge how consumers' responses to those meanings, inchoate or equivocal as they often are, reinforce or modify the meanings offered by the fashion industry (Davis, p. 13, 1991).

It is a synthesis of these two statements, in addition to Davis' (1991) observation of the fashion designer's desire for historic significance through creative innovation that provided this study with its application of symbolic interaction. Blumer's (1969)

statements set a precedent for the integration of fine art discourse into the analysis of fashion objects based upon the fact that art serves as inspiration for such objects.

Davis' (1991) positioning of the fashion designer's peer group as the determinant of their level of creative innovation allows one to read a designer's creations as a symbol used in the mediation of their perception by said peer group. Davis (1991) also acknowledged the modification of the meanings presented in clothing by its eventual adopters. This acknowledgement resulted in a necessarily cautious development of inferences regarding the attitudes of the eventual adopters of a fashion based upon the inability of one to predict the levels to which symbols have been modified by this adopting public.

Symbolic interactionist theory provided this study with the concepts of the mediation of designer perception through his/her creations and the limited descriptive capabilities of clothing adoption in regards to the adopting public.

Review Summary

The relationship between art and fashion is anything but simple. For every aspect of each that places it in opposition to the other, there is also a point of confluence. The two factors of shared audience and corporate sponsorship dictate the frequency and character of current interactions between art and fashion, but they do not affect the philosophical relationship the two share. As barometers of cultural sentiment, art and fashion seek to describe roughly the same thing. The fashion industry's dependence upon mass acceptance for the validation of its propositions has historically positioned it as a lowest common denominator variant of art. However, much of today's clothing that meets with critical praise hardly ever achieves mass approval. This creates a situation where, like in art, a few sources are given the authority to proclaim the merit of a practice

apart from mass acceptance. Besides not needing mass acceptance, often the merit of a practice, as judged by the privileged few, is determined by the degree to which it can marginalize or alienate itself from the masses. This situation defines fashion's avant-garde. The existence of an avant-garde within fashion is derivative of avant-garde practice in fine art. While fine art needs its avant-garde in order to move forward and ultimately survive, fashion's avant-garde only serves the purpose of making fashion more like art and less like a populist driven craft. The desire of some of those involved in fashion to make fashion more like art has ultimately resulted in the use variants of art practices within fashion. These variants of art practice inject a form of symbolism into clothing. The readymades of Duchamp, the combine paintings of Rauschenberg, and the appropriations of Levine serve as points of reference for an evaluation of this embedded symbolism found in the use of preexisting clothing in current high fashion. Symbolic interactionist theory provided the theoretical framework that indicates the significance of this imbedded symbolism. In broad terms, the theory allows a few assumptions about the adopters of a style of dress to be made. It can also be applied to the understanding of how clothing designers use their creations in an effort to mediate how they are perceived by their peers.

METHODOLOGY

Procedures involved in conducting this research project are discussed in this chapter. The purpose of this research was to examine instances of the use of preexisting clothing in current high fashion. Objective 1 of the study was **to establish both a suitable working definition of current high fashion and a suitable resource for the observation of current high fashions**. Fulfilling this objective served to make observation both systematic and reproducible.

Few alternatives present themselves when evaluating sources for the observation of current high fashions. Consumer fashion magazines present high fashions, but usually in a stylized manner that is consistent with that of the magazine and not necessarily that of the clothing designer. There are trade publications that feature photographs from the runway presentations of the various clothing manufacturers, but these presentations are abridged. The closest one can come to an unabridged, un-stylized presentation of a clothing collection is to be found on video tapes of runway presentations, and on the websites that feature clothing collections. The viewing of video tapes of runway collections would provide one with the desired quality of presentation, but obtaining these tapes would be extremely difficult and/or expensive. This leaves the various websites that feature clothing collections as the best resource for the observation of high fashions.

Three websites that feature clothing collections in their entirety are: Firstview, WGSN, and Style.com. Firstview covers both the largest number of clothing labels and the largest period of reference. As a result, using Firstview in its entirety as a dataset would be daunting. WGSN has the smallest archive of fashions and the added burden of

being a subscription based service. Style.com has both a large archive of clothing collections, a manageable time period of reference, and is free. These three reasons differentiate Style.com from the other websites, but the feature of Style.com that makes it most suitable for the purposes of this study are the written descriptions that accompany each collection.

While the use of preexisting clothing in current high fashion sometimes has a visual character, this is not always the case. Sometimes the working method of the clothing designer must be stated rather than inferred. When this study was initiated, Style.com's coverage spanned the following seasons: Spring 2000, Fall 2000, Spring 2001, Fall 2001, and Spring 2002. This provided a thorough yet manageable time span on which to establish a working definition of current. Style.com serves as the online presence for both Vogue (U.S. edition) and W, two reputable publications with high fashion as their primary subject matter. This allowed the clothing collections featured on the website to functionally represent high fashion for the purposes of this study. With the dataset of current high fashions established, the method of identifying instances of the use of preexisting clothing can be described.

This study used the written descriptions of each collection featured on Style.com between Spring 2000 and Spring 2002 as the primary indicator of instances of the use of preexisting clothing. A secondary visual analysis of each collection followed. A Turbo Pascal program was written to facilitate this visual analysis. The program took as input a collection name, the file name of the first image in that collection, and the number of images within the collection. This information is provided on Style.com. From this input, the program outputted HTML documents (web pages) that contained all the images from

a given collection. This method of visual analysis was developed because accessing the visual records of the collections in the way dictated by Style.com was tedious. This set of high fashions was observed for instances of the use of preexisting clothing, and the found instances were documented. These documented instances were then compared to the readymades of Duchamp, the combine paintings of Rauschenberg, and the appropriations of Levine in order to gain further insight into their possible symbolic significance. Finally, the use of preexisting clothing in current high fashion was interpreted via a symbolic interactionist perspective. This perspective was used to initiate a discourse involving both the broader social implications of a style of clothing's adoption (Blummer 1969), as well as the significance of clothing style in mediating the clothing creator's possible perception by his/her peers (Davis 1991).

RESULTS AND DISCUSSION

Collections Observed

Objective 2 of the study was **to observe and document instances of the use of preexisting clothing in current high fashion**. The dataset used in this study was the ready-to-wear collections appearing on Style.com from Spring 2000 to Spring 2002. A complete list of the collections observed, the number of images within each collection, and whether a written indication of the use of preexisting clothing was found is presented in the Appendix. The dataset contained 495 collections by 161 fashion labels with 27,071 images presented. Of the 161 fashion labels, 4 were found to have engaged in the use of preexisting clothing. There were 10 collections in which the use of preexisting clothing occurred.

Instances of the Use of Preexisting Clothing

The following portions of text from the written accounts appearing on Style.com were considered to indicate the use of preexisting clothing (Table 1).

Table 1. Written Indications of the Use of Preexisting Clothing

| Fall 2000 |
|--|
| Miguel Adrover http://www.style.com/styleapps/MSD/top.run?p=style&event=F2000RTW_MADROVER |
| “His presentation featured everything-- from reconfigured garments made out of Burberry coats, Louis Vuitton purses and vintage denim” – Armand Limnander |
| Russel Sage http://www.style.com/styleapps/MSD/top.run?p=style&event=F2000RTW_RSAGE |

(table cont.)

“Young designer Russell Sage called his show, "So Sue Me." His inspiration was the logo mania of the moment, and he took some famous fashion references—like the Burberry trench—and reconfigured them for the avant-garde. The Burberry check was worn as a vest with a cobalt blue, sequined, puffed-sleeve top underneath; Tommy Hilfiger's rock 'n' roll collection of last season was satirized in a rough hessian corset that read TOMMY ROCKS in red beads across the front.” – Plum Sykes

“There was even an old Union Jack flag that had been burnt, appliquéd with gold paillettes and turned into an outrageous skirt. It's recycling for the chic set—very street, very UK.” – Plum Sykes

Spring 2001

Christian Dior

http://www.style.com/styleapps/MSD/top.run?p=style&event=S2001RTW_CDIOR

“Classic Galliano motifs—newspaper-print tops, recycled and reconfigured jeans, hard-core leather straps and zippered motorcycle jackets—were thrown together with new creations.” – Armand Limnander

“Destruction, reconstruction, punk, recycling, tiaras, sex, patchwork, saddles, logos, commerce, camouflage, street, diffusion, vintage cars...only Galliano could pull it off.” – Armand Limnander

Imitation of Christ

http://www.style.com/styleapps/MSD/top.run?p=style&event=S2001RTW_IMTATION

“By recycling, customizing and updating discarded clothing, the pair makes what is old new again” — Armand Limnander

John Galliano

http://www.style.com/styleapps/MSD/top.run?p=style&event=S2001RTW_JNGALLNO

“His presentation took place in the same venue as Dior, and CD logos shone bright as puzzled editors took their places. The lights dimmed, and the same aggressive and raunchy soundtrack from Dior introduced...several of the exact same Dior looks. As the music appropriately segued to Britney Spears' "Oops!...I did It Again," Galliano's signature collection followed—not that it was much different from the one he showed two days ago for Dior. Like a child playing in an insane asylum turned atelier, Galliano sent out girls in reconfigured, violated dresses” – Armand Limnander

Russel Sage

http://www.style.com/styleapps/MSD/top.run?p=style&event=S2001RTW_RSAGE

“Sage went skydiving in the name of fashion, using his old parachute to create many looks in his collection. Voluminous, '50s-inspired skirts, translucent jackets with flag inlays and antique-looking prints all conveyed a feeling of dejected chic. A deconstructed upside-down jacket and a sharp, orange-piped pantsuit looked surprisingly wearable” – Armand Limnander

(table cont.)

| |
|--|
| Fall 2001 |
| <p>Imitation of Christ http://www.style.com/styleapps/MSD/top.run?p=style&event=F2001RTW_IMTATION</p> <p>“Tara Subkoff and Matt Damhave, known as Imitation of Christ, showed their second collection, yet again full of spruced-up secondhand clothes, this time with a focus on archly flashy evening wear.” – Armand Limnander</p> |
| <p>Russel Sage http://www.style.com/styleapps/MSD/top.run?p=style&event=F2001RTW_RSAGE</p> <p>“Sage's collection played out brilliantly, turning not only bank notes but recovered antique fabrics and even a common blanket into modern, off-kilter wonders.” – Armand Limnander</p> <p>“he closed the show with a striking, delicately beaded white dress made out of his own mother's wedding gown, which Sage brought back to life after it had been stored for over 40 years.” – Armand Limnander</p> |
| Spring 2002 |
| <p>Imitation of Christ http://www.style.com/styleapps/MSD/top.run?p=style&event=S2002RTW_IMTATION</p> <p>“they were all wearing Imitation's salvaged, recycled, one-of-a-kind tiered frocks, pouf minidresses, graffiti-scribbled Bermuda shorts and lace vests. Blazers were unceremoniously slashed and reconfigured, dresses tied at the hem, and skirts draped and ruched haphazardly.” – By Armand Limnander</p> |
| <p>Russel Sage http://www.style.com/styleapps/MSD/top.run?p=style&event=S2002RTW_RSAGE</p> <p>“Russell Sage puts his collections together by reworking antique pieces to incorporate symbolic commentaries.” – Sarah Mower</p> <p>“his show had plenty of other treasures worth looking at—all made from a haul of Victorian patchwork, hunting jackets, embroidered Chinese silk and vintage nightshirts.” – Sarah Mower</p> |

Summary of Findings

The Appendix illustrates that the use of preexisting clothing in current high fashion is an uncommon phenomenon. Basically, there are two clothing collections that have adopted the use of preexisting clothing as a recurring methodology: Imitation of Christ and Russel Sage. John Galliano explicitly engaged in the practice during the

Spring 2001 season for both Christian Dior and his signature collection, while Miguel Adrover explored the method during the Fall 2000 season. The lack of a pervasive use of preexisting clothing in current high fashion is not surprising. Because of its relationship to art methodologies, this practice can be considered avant-garde when applied in the fashion context. As an avant-garde practice, it will of course have few proponents. In analyzing these uses of preexisting clothing, the most beneficial division that can be created among the instances is along the lines of who created the clothing. As a result, the following comparisons of the found instances to the selected artworks will be organized around the fashion designers who engaged in the usage.

Discussion

Objective 3 of the study was **to compare documented instances of the use of preexisting clothing in current high fashion to the ready-mades of Marcel Duchamp, the combine paintings of Robert Rauschenberg, and the appropriations of Sherrie Levine**. The three types of artworks that serve as the basis for comparison are on the surface, very similar. It is the details and nuances found in their respective methods of creation that differentiates their eventual meaning. This holds true for the found instances of the use of preexisting clothing as well. While on the surface they too are similar acts, the details and nuances of their methods of creation serve to illuminate different types of critique.

Miguel Adrover

Miguel Adrover's Fall 2000 collection featured modified Burberry coats, Louis Vuitton bags, and New York Yankees baseball caps. In analyzing this collection, there are multiple factors to consider in order to fully appreciate its meaning. The use of

preexisting clothing by Miguel Adrover is charged on multiple levels. At the most basic level, Miguel Adrover is establishing a critique of the label-mania that was occurring in high fashion at the time. As a new designer, he has yet to develop an insignia or textile pattern that immediately infers upon the wearer of his clothing a measure of status. As a result, Adrover slyly choose to borrow, or appropriate the status of Burberry and Louis Vuitton in order to participate in the fashion trend.

This appropriation is made even more complex due to the rampant pirating of these specific status symbols. As a designer of high fashion himself, Adrover's use of the textiles and bags is obviously not an attempt to pirate or knock-off a style; because it is quite possible that his creations retail for equal or greater value than the initial objects. Even if price disparity was eliminated as a consideration, the context of the runway show in the presence of international press and buyers separates Adrover's gesture from mere pirating.

Miguel Adrover's use of the New York Yankees cap in particular demonstrates a second level of meaning attached to this work. The Yankees cap serves as an indicator of a sympathetic view of New York City culture. It is this New York City culture (more specifically the style culture) that Adrover is paying homage to. Due to rampant pirating, Burberry plaid and Vuitton bags are as ubiquitous in New York as Yankees caps. Creating this relationship, demonstrates a level of savvy in regards to the broader implications of label-mania within the fashion system. Adrover's collection served as homage to New York City style in other ways besides direct uses of preexisting clothing. Adrover also engaged in the fashion system's common practice of quoting other designs

in a modified way. His show opened with looks very reminiscent of the designs of Bill Blass and Michael Kors, two New York fashion institutions.

In comparing Adrover's work to an art methodology, the working method set forth by the combine paintings of Robert Rauschenberg provides the most insight. Like Rauschenberg, Adrover is engaging in a practice that can be viewed as a descendent of the readymade. Adrover is integrating clothing objects from his environment (New York City) into his clothing compositions in a manner that is not markedly different from Rauschenberg. The theoretical implications set forth by Rauschenberg of self-discovery through discovery of the environment from which the self is taken can also be applied to Adrover's work. As a Spaniard in New York City, Adrover may be dealing with what it means to be a New Yorker on a visual level.

John Galliano

In his presentation for his Spring 2001 signature collection, John Galliano opened the show with the very same looks with which he began his collection for Christian Dior some two days earlier. This act, though admittedly prankish, does contain compelling intellectual subtexts, most notably in as far as it relates to the appropriations of Sherrie Levine. Galliano's action begged the question of whether or not it is possible to appropriate oneself. This is an interesting subversion of the already subversive ideas put forth by Sherrie Levine in her photographic appropriations. The central premise of Levine's gesture was a recontextualization of images as a function of assigning them a new creator. Since Galliano is the creator for both Christian Dior and his signature collection, what serves as the basis for Galliano's recontextualization?

The answer to this question can be found in a paradox that occurs almost exclusively within the fashion system. That paradox is the engagement in artistic creation under the name of another creator. Because fashion houses are in fact companies, it is quite common for the company to outlive, or outlast in some other respect the individual for which it is named. The peculiarity of this situation manifests itself when one applies it to a creative discipline such as painting. Imagine if Pablo Picasso was a brand and artists continued to create under his name to this day. An immediate tension between the work of the progenitor and the current creator would exist. This tension proves problematic for creative disciplines because they are widely believed to be expressions of the self. How can expression of the self exist with the name of another attached to it?

Sherrie Levine replaced the names of prominent art figures and in so doing, captured a measure of the aura of their work. John Galliano replaced the name of a prominent fashion figure and in so doing, recaptured the aura of his own work. Both Galliano's Christian Dior collection and his signature collection of Spring 2001 featured clothing that appears to have been made from preexisting clothing. However, this act does not carry with it any of the potential meanings that an actual use of preexisting clothing can. Rather it served as an example of the distillation of the aesthetics of the practice into the larger, more conventional areas of fashion methodology. This statement is not meant as condemnation, for the use of preexisting clothing is often aesthetically derivative of deconstructionism. It only serves to illuminate a distinction that is made within this study.

Imitation of Christ

The label, Imitation of Christ, is a joint creative venture between Matthew Damhave and Tara Subkoff. Its working method is the embellishment and reconfiguration of discarded and/or second hand clothing. The work of Imitation of Christ should not technically be considered readymade because of its modification. However, it is the readymade works of Marcel Duchamp that provide the most appropriate point of comparison.

The readymades of Marcel Duchamp pointedly attacked notions of creativity, originality, and the grandeur of the artist. As a high fashion label that exclusively deals with existing clothing, Imitation of Christ attacks the same things. It requires a high degree of self-assuredness to operate as a high fashion label when shopping or searching for clothing is at the core of the design process. Limnander noted Damhave and Subkoff's distaste for organized fashion (Limnander, 2000). In addition to the working method, the presentation of the clothing by the duo is subversive. These themed presentations have revolved around funerals, movie premiers, and an inverted fashion show in which the buyers and press walked the catwalk while the models sat in the seats.

It is quite clear that Imitation of Christ is attempting to bring a level of conceptualism or profundity to the fashion industry. However, what is most interesting is how this intention relates to their choice of working method. There are other fashion designers who engage in highly intellectual practices, but they also engage in autonomous creation. The working method set forth by Imitation of Christ is one that allows for greater emphasis to be placed upon their agendas, because of the clothing's apparent lack of creation. In this respect, the label approaches the ideal conceptual

creation at which Duchamp's readymades hinted. Imitation of Christ functions less as a clothing company, and more like an initiator of discourses within the fashion industry.

Russel Sage

The clothing designed by Russel Sage was the most conceptually diverse among the found instances. The meanings that can be associated with the work vary from season to season. However, his work was the least rooted in exploring the implications of using preexisting clothing. His Fall 2000 collection featured Burberry plaid and a reference to Tommy Hilfiger; but unlike Miguel Adrover, his appropriations lacked sincerity. At best this work can be compared to the painterly appropriations of Sherrie Levine, in that they are both somewhat satirical. Sage primarily reduced preexisting clothing to preexisting textiles. Because of this, he lost any measure of authorship critique and was instead merely engaging in an alternate form of fabric sourcing.

Sage's work is not devoid of ideas. On the contrary, he critiqued an aspect of the fashion industry in every collection. However, his work was inconsistent with the other found instances of the use of preexisting clothing. The mere use of preexisting clothing does not automatically embed the work with the theoretical position that the act is capable of communicating.

Symbolic Interactionist Perspective

Objective 4 of the study was **to interpret the use of preexisting clothing in current high fashion via a symbolic interactionist perspective.** The preceding discussion of the instances of the use of preexisting clothing in current high fashion demonstrated the wide range of implications and/or statements that are possible when one utilizes this methodology. Though the implications of this method of working are many,

its ability to be explained in light of symbolic interactionism is quite singular. Much of the discussion that occurs in this study is rooted in the belief that clothing can function on a conceptual level akin to art. This belief would not be possible if it were not for the fashion designers who seek to broaden the capabilities of fashion objects. This broadening of the capabilities of fashion objects also serves to broaden one's perceptions of the capabilities of fashion designers. This occurrence is not accidental.

In relating the fashion system to art, one of the recurring themes was the fashion system's members' desire to have their objects and activities held in esteem like art. This desire is possibly most acute among the designers within the fashion population. The acuteness of this desire stems from a multitude of reasons. Today, it is quite common for fashion design programs to exist as parts of colleges and schools devoted to art. The existence of Master of Fine Arts programs in fashion design is a clear indication of an educational philosophy that creates a sense of parity between artists and the designers of clothing. The superstar status of the world's top fashion designers also contributes to this desire. Fashion's elite designers possess a measure of wealth and influence that exceeds that of the elite artists of the world, yet due to fashion's perceived triviality, the artists are held in higher esteem by both those within and outside the fashion system.

Davis (1991) insightfully noted the desire that fashion designers have for a place in history based upon creative innovation. Of equal insight was his realization that this historic significance is bestowed upon the designer by his peers. In the past, utilizing a visual style established in painting probably caused the work of the fashion designer to be perceived as more substantive. This mediation of perception is akin to the pre-modern idea that religious subjects lent substance to paintings. In the same way that painters were

drawn to religion, fashion designers are drawn to art. Before the advent of conceptual practices in art, the synthesis of art ideas into fashion was relatively simple. Today, the fashion designer has to work a little harder in order to receive this esteem through association.

Readymade objects as art, found objects in paintings, and appropriations have been a part of art making strategy for decades. The fact that a few forward thinking fashion designers are now utilizing the potentials of similar working methods demonstrates the fashion system's relatively slow adoption of new philosophical positions in regards to creation. This should not be surprising based upon the commercial nature of fashion. If these methods of creation are in fact old and not particularly shocking to anyone versed in art history, what could be the motivation for fashion designers to adopt these practices?

A desire to mediate one's identity among one's peer group is a viable explanation. If prestige is bestowed upon art and artists by the members of the fashion system, then the more one aligns oneself with art and artists, the more prestige there is to be garnered for oneself. In order for a practice to be a viable symbol of artistic production, it has to be widely accepted as such. This is why the fashion system synthesizes older art concepts into itself more readily than the most recent artistic breakthroughs. As a practice, it is akin to the safe-revolt Davis (1991) described. The fashion system provides itself with an avant-garde that distances itself from mass fashion sensibilities, but does not actually propose anything ground breaking or original. It is not believed that the creators referenced in this study are being disingenuous; but rather that they are merely products of the movement of fashion.

The ways in which a symbolic interactionist perspective can be applied to the creators of clothing have been addressed. The adopters of such clothing will now be discussed. According to Davis (1991), the meanings contained within fashion objects are modified by the adopting public. It is beyond the scope of this study to make any claims regarding rates of adoption of the clothing described, or any specific statements about the meanings held by adopters toward this clothing. However, generalized statements regarding the meanings held at varying stages of adoption can be made.

For instance, early adopters of designer clothing that utilizes preexisting clothing would be assumed to have an intimate understanding of the workings of high fashion, and at least a partial understanding of the issues associated with such clothing. For these individuals, the wearing of clothing that utilizes preexisting clothing would be a complicit subversion of high fashion norms. On the other hand, late adopters of designer clothing that utilizes preexisting clothing would probably have little reference for the issues involved in such clothing. Even if they did, by the time the methodology worked its way across the population at large, the subversive quality of the gesture would have dissipated. It is unlikely that the methodology would remain intact across a fashion population. It is much more likely that the broader visual character of such styles would be co-opted, and meaning would diminish. It is however possible to infer that any move of a population toward a subversive mode of representation is indicative of some underlying cultural shift.

CONCLUSIONS AND RECOMMENDATIONS

The purpose of this study was to examine the use of preexisting clothing in current high fashion. This examination utilized symbolic interaction as a theoretical framework for a comparison of the use of preexisting clothing in current high fashion to the readymades of Duchamp, the combine paintings of Rauschenberg, and the appropriations of Levine. For the purposes of this research, the resource selected to study current high fashion was those ready-to-wear collections presented on Style.com between Spring 2000 and Spring 2002. Within this dataset, there were four design houses that engaged in the use of preexisting clothing: Miguel Adrover, John Galliano, Imitation of Christ, and Russel Sage.

In comparing these found instances of the use of preexisting clothing to the selected artworks, various relationships between the philosophical underpinnings of the artworks and possible interpretations of the clothing were discussed. The critique of authorship that is presented in the readymades of Duchamp and the appropriations of Levine was applied to the work of Miguel Adrover and Imitation of Christ. The emphasis on the subjective possibilities of the re-contextualization of found objects that is presented in the combine paintings of Rauschenberg was applied to the work of Miguel Adrover. The discursive possibilities of re-contextualization, as presented in the appropriations of Levine, were applied to the work of John Galliano.

These relationships were used as reason for proposing that the use of preexisting clothing in current high fashion served as a symbol in the mediation of the clothing designer's perceptions by his/her peers. By adopting methods of creation derived from fine art practice, the fashion designers were able to illicit comparisons of their clothing to

fine art. These comparisons allowed a more conceptually minded interpretation of the clothing to occur. The ability to create clothing that prompts conceptual interpretation is one of the characteristics that define the avant-garde of the fashion system. Inclusion in this avant-garde allows a designer to achieve the perception of creative innovation that Davis (1991) believed they seek.

It is also proposed in this study that the adoption of clothing that utilizes preexisting clothing has limited communicative potential in regards to how the wearer is perceived. Early adoption of such clothing would lead one to believe that the wearer is complicit in the subversive messages that such clothing conveys within the fashion system. Late adoption of such clothing does not have the same communicative potential because of the modification of meaning that all clothing styles undergo as they are adopted across a population (Davis, 1991).

This study had multiple abstract concepts that are highly relative as its point of focus. The meanings contained within art, the meanings contained within clothing, the perceptions of clothing designers by peers, and the perception of clothing adopters are all topics for which definitive statements or collections of statements are not possible. This study did not seek the definitive, but rather sought to initiate a discourse revolving around what is plausible and capable of being logically deduced. Any research or other serious considerations regarding these topics will share this limitation.

In recommending new avenues of research in this topic, the most significant improvement over the current research would be a broadening of scope. The use of preexisting clothing in current high fashion is only one method of creation adopted by the fashion system that has fine art referents. A thorough examination of current high fashion

for methods of creation that have commonality with fine art would be intriguing. In addition to methods of creation, methods of presentation adopted by the fashion system could be explored as well. While sociologists have found the adoption of a clothing style across a population to be of interest, the distillation of fine art concepts across the landscape of visual practices is equally interesting, especially when one considers that many fine art concepts have been derived from philosophical writings. The potential tracing of the distillation of philosophical thought, down to something as seemingly innocuous as clothing, could prove quite fascinating and capable of producing numerous avenues of future research.

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APPENDIX

COLLECTIONS OBSERVED

| Collection Name | # of Images | Use of Preexisting Clothing |
|------------------------|-------------|-----------------------------|
| Spring 2000 | | |
| Alberta Ferretti | 67 | |
| Alessandro Dell' Acqua | 47 | |
| Ann Demuelemeester | 71 | |
| Anna Molinari | 67 | |
| Anna Sui | 68 | |
| Antonio Berardi | 69 | |
| BCBG Max Azria | 47 | |
| Badgley Mischka | 51 | |
| Balenciaga | 50 | |
| Balmain | 92 | |
| Betsey Johnson | 58 | |
| Bill Blass | 69 | |
| Blumarine | 63 | |
| Bottega Veneta | 40 | |
| Bruce | 20 | |
| Burberry | 18 | |
| Byblos | 49 | |
| Calvin Klein | 76 | |
| Carolina Herrera | 52 | |
| Celine | 63 | |
| Cerruti | 52 | |
| Chloe | 61 | |
| Christian Dior | 56 | |
| Christian Lacroix | 67 | |
| Clements Ribeiro | 52 | |
| Comme Des Garcons | 58 | |
| Costume National | 65 | |
| Cynthia Rowley | 47 | |
| DKNY | 114 | |
| Daryl K | 58 | |
| Dolce & Gabbana | 85 | |
| Donna Karan | 72 | |
| Dries Van Noten | 66 | |
| Ellen Tracy | 69 | |

(table cont.)

| Collection Name | # of Images | Use of Preexisting Clothing |
|--------------------------------|-------------|-----------------------------|
| Elsbeth Gibson | 37 | |
| Emanuel Ungaro | 69 | |
| Emporio Armani | 102 | |
| Eric Bergere | 62 | |
| Fendi | 98 | |
| Genny | 46 | |
| Gianfranco Ferre | 87 | |
| Giorgio Armani | 124 | |
| Givenchy | 55 | |
| Gucci | 42 | |
| Hussein Chalayan | 41 | |
| Iceberg | 65 | |
| Jean Colonna | 62 | |
| Jean Paul Gaultie | 105 | |
| Jeremy Scott | 29 | |
| Jil Sander | 42 | |
| Jill Stuart | 64 | |
| John Bartlett | 58 | |
| John Galliano | 36 | |
| Julien Macdonald | 57 | |
| Junya Watanabe | 53 | |
| Lanvin | 54 | |
| Lawrence Steele | 49 | |
| Loewe | 55 | |
| Louis Vuitton | 79 | |
| Marc Jacobs | 62 | |
| Marni | 50 | |
| Martine Sitbon | 83 | |
| Matt Nye | 46 | |
| Matthew Williamson | 34 | |
| Max Mara | 67 | |
| Michael Kors | 64 | |
| Missoni | 60 | |
| Miu Miu | 54 | |
| Moschino | 74 | |
| Narciso Rodriguez | 54 | |
| Nicole Miller | 61 | |
| Oscar de la Renta | 70 | |
| Philosophy di Alberta Ferretti | 83 | |

(table cont.)

| Collection Name | # of Images | Use of Preexisting Clothing |
|-----------------------|-------------|-----------------------------|
| Prada | 58 | |
| Ralph Lauren | 69 | |
| Randolph Duke | 63 | |
| Rebecca Danenberg | 64 | |
| Robert Cary-Williams | 39 | |
| Ruffo Research | 40 | |
| Sonia Rykiel | 67 | |
| Sportmax | 74 | |
| Strenesse | 59 | |
| Susan Lazar | 47 | |
| TSE | 40 | |
| Thimister | 48 | |
| Tommy Hilfiger | 69 | |
| Tristan Webber | 41 | |
| Tuleh | 40 | |
| Valentino | 87 | |
| Vera Wang | 82 | |
| Versace | 75 | |
| Versus | 81 | |
| Victor Alfaro | 65 | |
| Vivienne Tam | 59 | |
| Yohji Yamamoto | 46 | |
| YSL Rive Gauche | 69 | |
| Fall 2000 | | |
| Alberta Ferretti | 58 | |
| Alessandro Dell'Acqua | 47 | |
| Ann Demeulemeester | 69 | |
| Anna Sui | 62 | |
| Arkadius | 32 | |
| BCBG Max Azria | 47 | |
| Badgley Mischka | 57 | |
| Balenciaga | 52 | |
| Balmain | 80 | |
| Bella Freud | 6 | |
| Betsey Johnson | 64 | |
| Bottega Veneta | 50 | |
| Boudicca | 25 | |
| Bruce | 11 | |

(table cont.)

| Collection Name | # of Images | Use of Preexisting Clothing |
|-----------------------|-------------|-----------------------------|
| Burberry | 9 | |
| Calvin Klein | 63 | |
| Carolina Herrera | 50 | |
| Celine | 63 | |
| Cerruti | 63 | |
| Chloe | 52 | |
| Christian Dior | 61 | |
| Christian Lacroix | 64 | |
| Clements Ribeiro | 66 | |
| Costume National | 56 | |
| Cynthia Rowley | 61 | |
| DKNY | 74 | |
| Daryl K | 30 | |
| Diane Von Furstenberg | 46 | |
| Dolce & Gabbana | 91 | |
| Donna Karan | 66 | |
| Dries Van Noten | 86 | |
| Elsbeth Gibson | 40 | |
| Emporio Armani | 79 | |
| Eric Bergere | 62 | |
| Fendi | 83 | |
| Genny | 46 | |
| Gianfranco Ferre | 87 | |
| Giorgio Armani | 86 | |
| Givenchy | 56 | |
| Gucci | 54 | |
| Halston | 59 | |
| Helmut Lang | 108 | |
| Hussein Chalayan | 57 | |
| Jean Colonna | 70 | |
| Jean Paul Gaultier | 88 | |
| Jeremy Scott | 41 | |
| John Bartlett | 52 | |
| John Galliano | 53 | |
| Julien Macdonald | 68 | |
| Kenzo | 110 | |
| Krizia | 98 | |
| Lanvin | 66 | |
| Lawrence Steele | 47 | |

(table cont.)

| Collection Name | # of Images | Use of Preexisting Clothing |
|--------------------------------|-------------|-----------------------------|
| Loewe | 53 | |
| Louis Vuitton | 62 | |
| Luca Luca | 51 | |
| Luella Bartley | 37 | |
| Marc Jacobs | 75 | |
| Mark Eisen | 53 | |
| Martine Sitbon | 82 | |
| Matthew Williamson | 30 | |
| Michael Kors | 79 | |
| Miguel Adrover | 46 | 2 instances |
| Missoni | 67 | |
| Miu Miu | 59 | |
| Narciso Rodriguez | 53 | |
| Nicole Miller | 64 | |
| Olivier Theyskens | 65 | |
| Oscar de la Renta | 72 | |
| Pamela Dennis | 44 | |
| Philosophy di Alberta Ferretti | 69 | |
| Prada | 66 | |
| Preen | 40 | |
| Ralph Lauren | 60 | |
| Randolph Duke | 63 | |
| Richard Tyler | 54 | |
| Robert Cary-Williams | 36 | |
| Roland Mouret | 15 | |
| Ruffo Research | 46 | |
| Russell Sage | 28 | Unknown percentage |
| Sonia Rykiel | 87 | |
| TSE | 45 | |
| Thimister | 41 | |
| Tommy Hilfiger | 54 | |
| Tristan Webber | 42 | |
| Trussardi | 48 | |
| Tuleh | 50 | |
| Ungaro | 64 | |
| Valentino | 84 | |
| Vera Wang | 56 | |
| Versus | 73 | |
| Victor Alfaro | 87 | |

(table cont.)

| Collection Name | # of Images | Use of Preexisting Clothing |
|------------------------------|-------------|-----------------------------|
| Vivienne Tam | 58 | |
| Wink | 36 | |
| Yohji Yamamoto | 43 | |
| Yves Saint Laurent | 58 | |
| Spring 2001 | | |
| Alberta Ferretti | 63 | |
| Alessandro Dell'Acqua | 63 | |
| Alexander McQueen | 79 | |
| Alexandre Matthieu Spotlight | 34 | |
| Alice Roi Spotlight | 17 | |
| Ann Demeulemeester | 71 | |
| Anna Sui | 61 | |
| Antonio Berardi | 49 | |
| Arkadius | 86 | |
| As Four -As Four | 52 | |
| BCBG Max Azria | 46 | |
| Badgley Mischka | 54 | |
| Balenciaga | 42 | |
| Betsey Johnson | 82 | |
| Bill Blass | 70 | |
| Bottega Veneta | 49 | |
| Boudicca | 59 | |
| Bruce | 16 | |
| Burberry | 65 | |
| Cacharel | 67 | |
| Callaghan | 38 | |
| Calvin Klein | 64 | |
| Carolina Herrera | 61 | |
| Celine | 62 | |
| Cerruti | 60 | |
| Chloe | 49 | |
| Christian Dior | 50 | Not visually confirmed |
| Christian Lacroix | 50 | |
| Clements Ribeiro | 69 | |
| Costume National | 58 | |
| Cynthia Rowley | 50 | |
| D&G | 48 | |
| DKNY | 48 | |
| Daryl K | 64 | |

(table cont.)

| Collection Name | # of Images | Use of Preexisting Clothing |
|------------------------|-------------|-----------------------------|
| Diane Von Furstenberg | 70 | |
| Dolce & Gabbana | 64 | |
| Donna Karan | 81 | |
| Elspeth Gibson | 49 | |
| Emanuel Ungaro | 71 | |
| Emilio Pucci | 44 | |
| Emporio Armani | 68 | |
| Eric Bergere | 62 | |
| Fendi | 63 | |
| Gianfranco Ferre | 92 | |
| Giorgio Armani | 97 | |
| Givenchy | 53 | |
| Gucci | 50 | |
| Halston | 64 | |
| Helmut Lang | 71 | |
| Hussein Chalayan | 46 | |
| Imitation of Christ | 49 | Entire collection |
| Jean Paul Gaultier | 98 | |
| Jeremy Scott | 31 | |
| Jil Sander | 49 | |
| John Bartlett | 53 | |
| John Galliano | 40 | 5 instances |
| Kenzo | 83 | |
| Lanvin | 53 | |
| Lawrence Steele | 50 | |
| Lizzy Disney Spotlight | 15 | |
| Loewe | 49 | |
| Louis Vuitton | 62 | |
| Luella | 45 | |
| Marc Jacobs | 70 | |
| Marjan Pejoski | 37 | |
| Markus Lupfer | 39 | |
| Marni | 35 | |
| Martine Sitbon | 72 | |
| Matthew Williamson | 45 | |
| Michael Kors | 83 | |
| Miguel Adrover | 72 | |
| Missoni | 62 | |
| Miu Miu | 47 | |

(table cont.)

| Collection Name | # of Images | Use of Preexisting Clothing |
|-----------------------|-------------|-----------------------------|
| Narciso Rodriguez | 35 | Unknown percentage |
| Nicole Miller | 52 | |
| Oscar de la Renta | 67 | |
| Pamela Dennis | 54 | |
| Prada | 57 | |
| Ralph Lauren | 60 | |
| Randolph Duke | 70 | |
| Richard Tyler | 48 | |
| Roland Mouret | 30 | |
| Ruffo Research | 38 | |
| Russell Sage | 22 | |
| Sally Penn Spotlight | 16 | |
| Sonia Rykiel | 82 | |
| Sophia Kokosalaki | 35 | |
| Tristan Webber | 51 | |
| Tuleh | 41 | |
| Valentino | 83 | |
| Vera Wang | 60 | |
| Versace | 57 | |
| Versus | 73 | |
| Victor Alfaro | 45 | |
| Viktor & Rolf | 31 | |
| Vivienne Tam | 56 | |
| Wink | 18 | |
| Yohji Yamamoto | 35 | |
| YSL Rive Gauche | 49 | |
| Fall 2001 | | |
| Alberta Ferretti | 63 | |
| Alessandro Dell'Acqua | 35 | |
| Alexander McQueen | 68 | |
| Alexandre Matthieu | 46 | |
| Alice Roi | 52 | |
| Ann Demeulemeester | 75 | |
| Anna Sui | 66 | |
| Antonio Berardi | 58 | |
| Arkadius | 50 | |
| BCBG Max Azria | 47 | |
| Badgley Mischka | 56 | |
| Balenciaga | 40 | |

(table cont.)

| Collection Name | # of Images | Use of Preexisting Clothing |
|-----------------------|-------------|-----------------------------|
| Behnaz Sarafpour | 12 | |
| Benjamin Cho | 20 | |
| Bernhard Willhelm | 78 | |
| Betsey Johnson | 67 | |
| Bill Blass | 32 | |
| Blaak | 39 | |
| Bottega Veneta | 51 | |
| Boudicca | 27 | |
| Bruce | 14 | |
| Burberry | 45 | |
| Cacharel | 66 | |
| Calvin Klein | 52 | |
| Carolina Herrera | 58 | |
| Celine | 64 | |
| Cerruti | 65 | |
| Chloe | 55 | |
| Christian Dior | 51 | |
| Christian Lacroix | 61 | |
| Clements Ribeiro | 52 | |
| Costume National | 55 | |
| Cynthia Rowley | 60 | |
| D&G | 52 | |
| Daryl K | 56 | |
| Diane Von Furstenberg | 59 | |
| Dolce & Gabbana | 60 | |
| Donna Karan | 90 | |
| Dries Van Noten | 65 | |
| Emanuel Ungaro | 62 | |
| Emporio Armani | 65 | |
| Fendi | 54 | |
| Gianfranco Ferre | 81 | |
| Giorgio Armani | 77 | |
| Gucci | 47 | |
| hamish morrow | 16 | |
| Helmut Lang | 86 | |
| Icarius de Menezes | 56 | |
| Imitation of Christ | 51 | Entire collection |
| Jean Paul Gaultier | 85 | |
| Jeremy Scott | 17 | |

(table cont.)

| Collection Name | # of Images | Use of Preexisting Clothing |
|---------------------|-------------|-----------------------------|
| Jil Sander | 58 | |
| John Galliano | 52 | |
| Julien Macdonald | 36 | |
| Katayone Adeli | 38 | |
| Kenzo | 63 | |
| Krizia Top | 47 | |
| Lanvin | 55 | |
| Lawrence Steele | 45 | |
| Loewe | 43 | |
| Louis Vuitton | 54 | |
| Luella Bartley | 32 | |
| Marc Jacobs | 53 | |
| Marc by Marc Jacobs | 35 | |
| Marjan Pejoski | 21 | |
| Markus Lupfer | 37 | |
| Marni | 52 | |
| Martine Sitbon | 71 | |
| Matthew Williamson | 46 | |
| Michael Kors | 86 | |
| Miguel Adrover | 88 | |
| Missoni | 67 | |
| Miu Miu | 53 | |
| Moschino | 67 | |
| Narciso Rodriguez | 45 | |
| Olivier Theyskens | 68 | |
| Oscar de la Renta | 69 | |
| Pierrot | 48 | |
| Prada | 60 | |
| Preen | 41 | |
| Pucci | 57 | |
| Ralph Lauren | 62 | |
| Richard Edwards | 57 | |
| Richard Tyler | 52 | |
| Roberto Cavalli | 79 | |
| Roland Mouret | 28 | |
| Ruffo Research | 41 | |
| Russell Sage | 23 | Unknown percentage |
| Shelley Fox | 27 | |
| Sonia Rykiel | 83 | |

(table cont.)

| Collection Name | # of Images | Use of Preexisting Clothing |
|-----------------------|-------------|-----------------------------|
| Sophia Kokosalaki | 48 | |
| Strenesse | 43 | |
| Thimister | 36 | |
| Trussardi | 59 | |
| Tuleh | 45 | |
| Valentino | 89 | |
| Veronique Branquinho | 61 | |
| Versace | 68 | |
| Versus | 68 | |
| Victor Alfaro | 47 | |
| Viktor & Rolf | 38 | |
| Vivienne Tam | 63 | |
| Wink | 19 | |
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| Emporio Armani | 106 | |
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| Collection Name | # of Images | Use of Preexisting Clothing |
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| Versace | 65 | |
| Versus | 57 | |
| Viktor & Rolf | 35 | |
| Wink | 27 | |
| Yohji Yamamoto | 53 | |
| Yves Saint Laurent | 47 | |

Unknown percentage

VITA

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