

Study on the Surrealistic Distortion of Body Images in Fashion

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Abstract *The purpose of this thesis is to study how Physical Distortion has been developed on the fashion from a surrealistic point of view, and how it could be contributed to development of clothing design. This body distortion phenomenon has been started from primitivism times and it is still going on with various ways. Each era's distortion has been changed due to social, cultural and environment matters. Especially influences of surrealism on the 20th century art transcended the limit of thought. Since appearance of surrealism, 21th century fashion design has been opened up for new possibilities. There are no stereotypes, no boundaries and our society is getting increasingly diversified. People in those society is longing to have another esthetic requirements. Also surrealistic physical distortion in the contemporary fashion has been produced unique design with new technology and new material. Physical distortion in fashion possess an infinite possibilities that could concoct the most amazing clothes. Also it has another strong potential that conducting us the way to produce design in novel ways. There is no doubt that surrealistic physical distortion in the contemporary fashion is absolute necessity to continue on evolution of clothing design.*

Key words *surrealism, physical distortion, irrational fashion design, atypical fashion design, diversity, contemporary fashion design*

Introduction

Even before the birth of clothing culture, excessive body distortion and scars were common to decorate bodies. Aesthetic expressions through body distortion tells human desires for beauty. It is an unconscious self-expression, an out-of-balance state, and an expression of one's mind and psychology beyond reason. Body-distortive fashion is a tool to present ideal beauty of each era in a differentiated and advanced fashion, and thus differ from era to era. A dress recognized as a rational and legitimate style from the aesthetic view of one era creates a new image of beauty through imbalance or disharmony of body-distortive fashion, leading to the continuous development of the clothing history. It is a critical motivation in producing creative dresses.

Surrealism that emerged out of social transformation and crises in the early 20th century is re-

garded as a continuum of Dadaism that appeared from the resistance against previous rational thoughts and the existing social norm after World War I ended. (Kim Hye-sook, 1998). It has also served as a driver to create new, and sometimes shocking, concepts of beauty apart from stable or standardized images. A beautiful image of one era is attacked and destroyed by different and shocking images of the next era, becoming obsolete and out-of-date. The cycle of destruction and shock creates new and fresh values and images of beauty. Surrealism invited resistance against existing women's clothes of the 20th century, and accordingly, women began to view and interpret their bodies from different perspectives. In other words, an invention was made from a study beyond the reality. In this regard, surrealism that studies a world beyond the reality can be the root of body-distortive fashion, and extends the spectrum of fashion by inspiring creators who struggle with creator's block.

This study aims at examining surrealistic distortive body images reflected in the 21st century fashion. To this end, understanding body-distortive dresses of the past helps 1) visually understand body distortion occurred by the emergence of surrealism, 2) grasp the value and the idea source of surrealistic body-distortive fashion that upgrades single-dimensional ideas to multi-dimensional creativity beyond standardized and uniform images, and 3) develop and create new designs based on surrealism.

This study examined the concepts of distortion and body distortion in fashion. Examination on the body-image distortion of the past was conducted to visualize differences between before and after the emergence of surrealism. Also studied was the aggressive trend of body-distortive fashion in the 21st century, based on the review of literary on the body distortion of the 20th century. By analyzing domestic and overseas collection data on surrealistic body-distortive fashion, aesthetical characteristics were identified.

Theoretical Review on Distortion

Review on Body-Distortive Fashion

Body-distortive fashion refers to pursuing a unique concept of beauty, disregarding the shape and proportion of human bodies. It is represented by distorted or diverted forms of human bodies, such as by emphasis, exaggeration, enlargement or concealment. This is an abstract expression, different from the traditional clothing concept (Kim, 2009). Dress distortion is found in non-standardized silhouettes or non-constructive cuttings (Hwang, 2001).

Distortion makes dress serve their minimum functions, while maximizing the effect of beauty expression that the designer imagines. Thus, physical or social functions of the clothes are usually overlooked. Historically, distortion or deformation of body image in art was an attempt to beauty human bodies. However, body distortion in modern art is a diversion from ordinary and routine shapes through exaggeration, concealment, enlargement or contraction. Modern art regards this as a basic for art activities that reflect artists' emotions and unique characteristics.

In addition, pursuing abstract forms by simplification or fragmentation also symbolizes transformation or reversal of classic, ideal beauty. This may be an effort to visualize human's internal and

emotional experiences. Accordingly, such art works deliver richer emotions to those who encounter the arts.

General Review on Distortion

By dictionary, distortion is defined as "the quality or state of being distorted." Arnheim (1995) said distortion is a contradictory condition where objects are deformed or distorted, not in the right shape. By changing what has been considered right, distortion provides new and fresh touches to structures or shapes, beyond identical visuals. Therefore, a distorted object is presented as a diversion from standards, and this appears out of interactions between memory traces and visual information and is used by artists (Jeong, 2003) The diversion is a departure from or deformation of what people are used to, what they experienced and what they remember.

The term, distortion, in art has been used to point out intentional and unintentional differences between objects and symbols (Osborne, 2002) and it is a state of being changed under a normal condition.

Distortion in clothing is not physical deformation or distortion of human bodies, but a way of expression by seeing clothes as physical components of distortion. As a result, human bodies appear to be distorted.

Chronological Review on the Body Distortion

Primitive Times

The most reasonable method to define a primitive nation is to include all relatively uncivilized nations that cannot be included in the modern Oriental or Western civilizations (Adam, 1999)

Primitive art is the earliest form of art created by the people of the Stone Age. Primitive art, despite its uncivilized nature, provides a wide spectrum of implications for people living today. In particular, primitive art inspires modern artists who claim that art is inherent part of human nature (Soh, 2007)

Primitive art is highly symbolic and closely related to the everyday lives of the people. The Venus of Willendorf (Figure 1) symbolizing fertility, Lascaux Cave Paintings (Figure 2) and Sculptures of the Venda tribe (Figure 3) show that primitive people expressed what they desired in distorted shapes and figures, rather than replicas of the reality. Human bodies were not described in accordance with precise proportions and shapes, but expressed in a distorted forms that reflected what the people wished. This may be understood that distortion is an expression method that humans inherently know.



Figure 1.
The Venus of Willendorf from
Janson (1991), p. 78



Figure 2.
Lascaux Cave Paintings from Lim
(1990), p. 121



Figure 3.
Sculptures of the Venda Tribe
from Arnheim(1999), p. 88

Ancient Times

Ancient Egyptians wore relatively simple but revealing clothes with extravagant accessories. Accessory carvings symbolized their supernatural belief. By wearing such unrealistic and exaggerative accessories rather than body-distortive clothes, ancient Egyptians also expressed optical distortion. Necklaces unearthed from King Tut's tomb has eye-shaped large pendants that was intentionally enlarged to symbolize watching eyes on their enemies. The apron that the King Tut sculpture is wearing also shows a distortive shape (Figure 4).

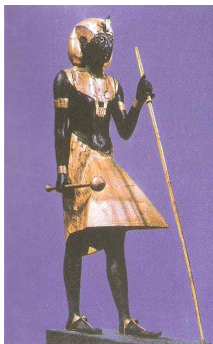


Figure 4.
Triangular Apron Tutankhamen from Jung
(2006), p. 15



Figure 5.
Goddess statue of Crete from Janson
(1991), p. 142

Unlike other cultures, Cretans wore highly-advanced dresses with cubical silhouettes. Women wore tight blouses that entirely exposed their breasts and tight bell-bottomed skirts (Figure 5) with wide metal belts that served as corsets. They had to tighten their waists with wearing the bell-bottomed skirts to emphasize their full-bosomed breasts. Tiered-skirts seem to have served the same purpose. Men also wore extremely tight metal belts on loin skirts. To prevent their waists from getting fat, Cretan women wore corset belts from young ages, demonstrating body distortion practices to emphasize their breasts and hips.

Medieval to Pre-modern Era

The Middle Ages lasted for about 1,000 years from the late 5th century (A.D 476) when the Western Roman Empire collapsed to the Renaissance of the 15th century. Early Medieval dresses were not much different from the ancient style. However, Renaissance designs show emphasis, exaggeration and even distortion of body images in order to fully express the beauty of human body, in accordance with the philosophy of the period. Men's dresses emphasize shoulders and chests to maximize manliness. Codepieces were used not only as a protection gear, but also as an accessory. Women wore cor-piques, stomachers and farthinggales to maximize the beauty of their bodies. Skirt braces were particularly distorted, from cylindrical shapes to several layers of cylinders. Ruff collars with distorted neck shapes were also very popular. The invention of iron steel made it possible to create large wrinkles on ruff collars. The ruffles grew larger eventually to fully cover shoulders (Figures 6 and Figure7).



Figure 6.
Cylindrical-brace skirt from Kim (2009), p. 145



Figure 7.
Round ruff collar from Jung (2006), p. 174

Pre-modern to Modern Era

The 19th century is the budding period of the modern era. Modern dresses emerged around this time, and Capitalism brought about the textile, particularly cotton, industry. The French Revolution in the late

18th century made equality the slogan of capitalism. Accordingly, noble and luxurious dresses gradually were disappearing while practical and diverse designs were emerging as everyday clothes at home and at work. Whereas the popularity of luxuries silhouettes was on the wane, both empire and romantic styles that did not show exaggeration or distortion were on the rise. Mameluke sleeves (a style that ties rich sleeves with knots) and leg of mutton sleeves emphasize and exaggerate shoulders and sleeves. It is a legacy of the Renaissance style. Shoulders were further emphasized by pelerines (a decorative collar).

The crinoline style (1840-1870) is represented by crinoline petticoats of which skirts were maximized in the bottom, the widest skirt bottoms in history. Crinoline braces sustained the maximized skirts.

The bustle style of the 19th century utilized bustle (or toumure) pads to emphasize protruding hips. This style used two braces: hip drape and hip bag. The braces were decorated by extravagant ruffles and laces to render the distorted shape of overly protruding hips. To emphasize slender waists and to maximize skirt widths, this style overly distorted waists (Figure 8 and Figure 9).



Figure 8.
Bustle-decorated dress from Bae (2008), p. 272

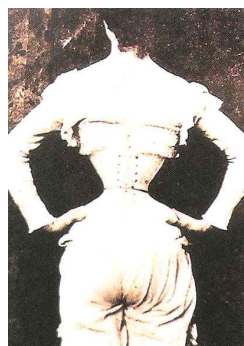


Figure 9.
Wasp waist from Jung (2006), p. 347

Surrealistic Body Distortion

Emergence of Surrealism and Aesthetic Value in the Early 20th Century

War and radical social changes of the early 20th century had people develop pessimism about what used to be regarded as reasonable and rational. Such tendency was clearly presented in art, and thus a new trend against rationalism emerged. Surrealism that was born against this backdrop invigorated the art circles. Artists raised questions about everything that had been considered beautiful, and began to develop a new norm and image of beauty. Fashion of that time also resisted and destroyed previous orders, and began to evolve into a multi-dimensional, multi-cultural and trans-cultural genre.

Surrealism

Surrealism is a movement that arose in the early 20th century to find the foundation for primitive spiritual world from the realm of unconsciousness and dream, putting the priority on an imaginative world beyond the social norm and custom of the time. This movement was particularly meaningful in that it provided new directions to establish social orders and values in the psychological crisis as previous values became irrelevant and obsolete due to social changes and reforms. It affected not only the art circles, but society overall. As the most revolutionary art movement of the 20th century, surrealism still has strong influences on art and society (National Academy Museum, 2005)

In addition, surrealism suggests that minds should be expressed by automatism. This can be presented orally, in writing or by other means, which is a true embodiment of human thoughts. It is solely by thoughts and minds, not controlled by reason (Grant, 2005).

Surrealists insisted that aesthetics about the future was to study and express something unconscious, irrational, impossible and mysterious. That is why they rendered aggressive distortion or bizarre paintings (Park, 1987).

When a memory meets unconsciousness, it becomes distorted, which is closely related to the psychological causes of distortion. This means that memory survives in unconsciousness and combines with past, present and future, appearing as a mixed and deformed shape. This is not a pure memory as it is, but a new and deformed memory embracing past, present and future meanings, and human unconsciousness provides the psychological source of distortion that helps the deforming process (Kim, 2010a).

Surrealism Statement of Andre Breton (1924)

Purely psychological automatism that is used to express true intelligence of human thoughts emerges when humans are free from control of reason or any aesthetical and moral prejudice (Atkins & Robert, 1994). Surrealism embraced Sigmund Freud's concepts of internal and psychological experiences, the world of unconsciousness and psychological phenomena. Freud's psychoanalysis mainly consists of studies on unconsciousness, including interpretation of dreams and sexual instincts. He also insisted that as creative urges came from unconscious processes, psychological roots for art activities begins from unconsciousness which evolves into inspiration. Formalization and visualization are completed when inspiration meets reason or consciousness.

Surrealists claimed that priorities should be put on the internal and psychological world, before rational, moral and aesthetical aspects. Such studies are necessary to express inside, ultimately in a true language of human inside. All the more important purpose is to find solutions to the fundamental questions of human lives, beyond expressing what humans have in mind (Grant, 2005).

"Creative Evolution" of Henri Bergson

Bergson insisted that an experience is an unconscious combination of different memories rather than a connection of consciously-selected rational moments, in a state of constant move, and recognized

by individuals. Bergson's concept of discontinuity provided motivation for many artists, and shows how free from traditional shapes and the reality concept (Gale, 1988). "Creative evolution" connects unconsciousness and distortive psychology by the combination of memories. His philosophy that emphasized intuition, irrationality, memory, unconsciousness and coincidence is deeply related to the psychology of distortion. Intuition is self-awareness, an "instinct free from interests" that can reflect upon an object and be limitlessly expanded, and a process through which intelligence returns to instincts.

Encountering and pondering upon an object, humans see it from a certain perspective based on their own belief about the nature of the object. This is a distorted symbol forced by social and linguistic education. Bergson claimed that we can see the true nature of the object only when we return to the supernatural status free from socially-established notions. That is, present experiences may interfere with pure memories about the past. The memories that existed in our unconsciousness unknowingly go through creative evolution, and this memory distortion is embodied as artistic creations.

Body-Distortive Fashion of the 20th Century

A revolutionary socio-cultural changes, including two World Wars and the Industrial revolution, took place in the 20th century. During this period, women began to actively participate in social and economic activities, and thus the focus of women's garments also shifted to rational and functional aspects, freeing women's bodies from suffocating clothes. Women also began to realize that they are equal to men.

Surrealism of the 1930s was realization of the suppressed imagination that lied in infinite power, indifference and interaction of thoughts. Surrealism in dresses was only passively expressed by partial changes, rather than distortion of overall silhouettes.

For example, some paintings show intimate parts of human bodies, like breasts or toes, while others reverse inside and outside or back and front (Figure 10). It was the peak time for loose fits and diverse designs. Dress silhouettes tended to return to basic shapes, like circle, triangle and rectangle. Oversized looks can be interpreted as women's unconscious expression of their desire to liberate themselves from body sizes (Figure 11). The form of surrealism that the 20th century dresses presented was passive transformation, like changes in silhouettes or reversals, rather than destruction and deformation.



Figure 10.
Yves Saint Laurent 1966/67 F/W from Buxbaum
(2009), p. 179



Figure 11.
Thierry Mugler 1986 F/W from Geum et al.
(2006), p. 270

Surrealistic Body Distortion of the 21st Fashion

Historic Background

In the 21st century, Surrealism became to more freely express creators' imagination, backed by advanced technologies and diversified materials. Whereas surrealism was born to transcend the reality, modern surrealism is a movement to transform the existing paradigm (Kim, 2010b).

Surrealistic dresses are combinations of ordinary and extremely sophisticated components surpassing certain standards, so that they express witty and dynamic feelings. The expressions inspire imagination and fresh ideas (Kim, 1991). New designs recognizing pluralism emerged through changes and new attempts beyond unified forms and structures. Surrealistic designs are based on humanism that values personality and diversity. Opposing traditional and authoritarian modernism, it accepts relativism rather than absolutism, pluralism than monism, and tolerance than unilateralism.

As the world is ever diversified day by day driven by opening and reform, more people feel isolated. The world is going through continuous changes in society and culture, riding on crossovers, interaction and interconnection between genres and sectors, beyond pluralism.

In the course of rapid development and change, surrealism even shows bizarre distortion of body images. Seemingly irrational shapes defy logical understanding. As this is a new wind blowing in fashion, and a step toward an unpredictable and uncharted territory, fashion is amazing (Lauer & Lauer,

1981)

Imagination itself implies "what to become," and is enough to change absurd rules, or to encourage people more committed. Imagination is a possibility to invite serendipity not to make mistakes considering where it becomes bad or stops (Breton, 1972).

Many critics insisted fashion existed on the irrational ground, and considered it very important from irrational perspectives, because fashion serves as a new venue to express impossible and magical things. Surrealists' interest in fashion can be understood in the same context (Breward & Evans, 2005). Surrealists' body-distortive fashion can be classified as follows.

Aesthetic Awareness of Surrealistic Body-Distortive Fashion

Creation of Irrational Fashion Order

Body-distortive fashion destroys existing norms in clothing and creates new orders that are out of context and ambiguous. Surrealistic imagination is a sense that only humans can enjoy (Breton, 1972). The seemingly irrational products of surrealistic imagination are actually rational as they are created by justified human senses.

When a new trend emerges in fashion, it can be a positive shock or a negative hit. A new order or frame may be seen awkward in the modern fashion sector filled with diversity. Everything begins with demolishing human stereotypes about clothing.

Issey Miyake collections destroy existing orders by revealing underwears (Figure12). His resistance is expressed by prominently distorted breasts and flat bodies. Such attempts create new orders surpassing stereotypes, and new functions and shapes of dresses beyond existing designs. Dresses usually render cubical silhouettes when people wear them, whereas Issey Miyake presents distortion as if a paper doll wore his clothes. Optical illusions of space and circumstances create visual illusions between the circumstance and the clothes (Han, 2009). Some dresses prioritize dresses themselves rather than human bodies (Figures 13, 14, and 15), grotesquely distorting human bodies (Figures 16 and 17).

His dresses look as if they were made of a single cell and the arms, legs and necks were not separately designed, visually distorting human bodies (Figures 18 and 19). He does not take into account the functional aspect of dresses, but creates clothes as art works (Jeon, 2003).

Generally, deformed structures and functions trigger inconvenience. This can be seen as irrational and inefficient. However, this emphasize the multi-dimensional values of dresses, beyond fixed shapes and merely protective and decorative functions.



Figure 12.
Issey Miyake f/w 2000
Extreme Beauty, Koda
(2001), p. 56



Figure 13.
Comme des Garçons
spring 2008
www.style.com



Figure 14.
Maison Martin Margiela
spring 2009
www.style.com



Figure 15.
Victor& Rolf
2010 spring
www.style.com



Figure 16.
Walter Ban Beirendonck
2008 s/s from Kim
(2009), p. 80



Figure 17.
Walter Ban Beirendonck
2008 f/w from Kim
(2009), p. 56



Figure 18.
Comme des Garçons fall
2006 from
www.style.com



Figure 19.
Maison Martin Margiela
2010 fall from
www.style.com

Reversal through Partial Distortion of Body Images

Surrealistic expressions involving imagination bring about unexpected reversals. Although they look ordinary on the face, they hide shocking and extraordinary aspects on the back. Partial, not the entire, exaggeration or distortion is the example, which draws attention to details. The coexistence of newly-created aesthetic values and the others intrigues those who watch, and maximizes their aesthetic pleasure and curiosity or even shocks.

Partial distortion is adopted to dresses that can maximize the distortion effects. Dresses looking ordinary on the face have deformed and unrealistic backs draping like melting ice cream (Figure 20), or exaggerated shoulders looking bizarre and strange (Figure 21). Figure 21 expresses unexpected reversals by overly emphasizing shoulders, departing from typical feminine designs. Figure 22 also emphasize shoulders by attaching distinctive decorations. These designs create optical illusions as if the parts of human bodies move around, which is only possible in imagination. Margiela's tops and bottoms are bizarrely matched (Figure 23). It is a fresh reversal to wear an ordinary turtle-neck sweater with a grotesque cylindrical skirt. This image goes against usual expectations by shocking tools, creating an optical illusion in that two different-sized people are combined. Partial distortion by partial emphasis, despite the smaller scale than the entire distortion, delivers more dramatic messages.



Figure 20.
Hussein Chalayan
2009 s/s from
www.style.com



Figure 21.
Marc Jacobs
2009 fall from
www.style.com



Figure 22.
Victor& Rolf
2010 spring from
www.style.com



Figure 23.
Maison Martin Margiela
fall 2010 from
www.style.com

Transition of Cubism Components and Body-distortive Fashion

Surrealists created the fundamental notion of a "combination of dissimilar components" as a methodological principle to liberate irrational worlds, like unconsciousness, dreams and illusions (Kim, 1993). Combinations of dissimilar components turn an object into something that has completely different properties from the previous one. In this regard, the fashion circles have introduced and materialized on Cubism. A human body is a combination of 3-dimensional components, and a new design is created by substituting or changing the cubical components. Cubism is a 3-dimensional art that is represented by a wide range of materials, such as stone, wood, metal, clay, synthetic fibers, glass and even recycled goods (Han, 1991).

A cylindrical dress that distorts the image of human body as a large cylinder without curves may look very simple, but overly expresses the body volume (Figure 24). Adopting different shapes and col-

ors to each part gives a building-like look, rather than a dress (Figure 25). Liberal designs are created by attaching rectangular patches on the shoulders, or introducing large rectangles to body sides (Figures 26 and 27). Distorting the upper body into a UFO shape, and expressing a waist and legs by a large triangle with a futuristic material (Figures 28, 29, 30, and 31) create fresh looks. Utilizing 3D designs and components in dresses can display unlimited imaginations and potentials.



Figure 24.
Hussein Chalayan
2000 s/s
Extreme Beauty from
www.style.com



Figure 25.
Jean Charles
De Castelbajac
2008 s/s from
www.style.com



Figure 26.
Walter Ban Beirendonck
2008 s/s from
www.style.com



Figure 27.
Walter Ban Beirendonck
2008 s/s from
www.style.com



Figure 28.
Victor & Rolf
2009 s/s from
www.style.com



Figure 29.
Maison Martin Margiela
2009 spring from
www.style.com



Figure 30.
Junya Watanabe
2009 fall from
www.style.com



Figure 31.
Victor & Rolf
2010 fall from
www.style.com

In addition, body distortion based on 3D designs may be seen as the reversal relationships between humans and their clothing. Some dresses become the focus over human bodies, by prioritizing aesthetic values of the dresses while disregarding wearers' body sizes or shapes; having fixed shapes without any change when people put on or take off them; or coming in much larger sizes than human bodies.

Conclusion and Suggestions

As different and multiple trends appear in the art sector, orders or standards have become meaningless. In the 21st century where democracy has rapidly spread around after the Cold War ended, and where information technology demolished absolute values or fixed socio-cultural concepts, the world pursues openness by embracing differences and diversity. Pessimistic views about rationalism and reason are also one of the drivers. Convergence of literature, art, philosophy and other disciplines tears down boundaries and creates strange but fresh phenomena.

Instead of the uniform and absolute truth, the world pursues diversity and relativism, and embraces isolated beings by opposing previously-embraced values.

Such radical social change also reflected in the clothing culture, which is a critical part of human life. Distortion, a mechanism used to maximize the aesthetic value of dresses, was mostly represented in the form of emphasizing body silhouettes in the past. However, the 21st-century distortion becomes more aggressive, destroying forms and norms. Surrealism, among the 20th century art philosophies, influenced the fashion world to return to the pure mind and to continue creative activities beyond the reality.

Surrealism that studies unconscious, irrational and mysterious subjects, that values imbalance and disharmony by deforming or destroying the structural and proportional beauty of human bodies, and that distorts dresses to the extent that components or constructions of the dresses become unrecognizable transcends balance, stability or harmony of dresses. This practice of finding new aesthetic values continuously evolves over time.

Body distortion in the primitive times can be interpreted as an unconscious expression of aesthetic awareness to present human desires for affluence. Distortion has evolved over time in the form of maximizing the beauty of human bodies, such as ever-tightening waists and ever-exaggerating breasts and hips. Partially, oversized shoulders also emphasize slender waists. There was no distortion other than bodies. The emergence of surrealism in the 20th century expresses unconscious desire to escape from suffocating dresses of the previous era, and creates forms of body-distortive fashion. It was still passive changes focused on the silhouettes and two-dimensional structures.

The surrealist body-distortive fashion of the 21st century satisfies public desires for beauty by encouraging designers to make creative dresses. Accordingly, this study examined aesthetic values of the surrealist body-distortive fashion based on empirical data analysis.

First, creation of irrational fashion order. Clothes are no longer worn by bodies, but wear bodies. This may sound like putting the cart before the horse. Indeed, the functions of clothes and the order of fashion that we have known are becoming meaningless, and such disorder may create a new order.

Clothes exist not merely to protect bodies or to emphasize the beauty of bodies, but to create new aesthetic values. This creates newness by destroying existing rules, and thus shows numerous ideas and unlimited possibilities. When the destruction and new orders become obsolete, a new order will emerge. Therefore, understanding the cycle of emergence and decline of a new order will help identify new rounds of orders.

Second, reversal through partial distortion of bodies. This is a reversal through partial, not the entire, distortion. The sudden effect of partial distortion has a greater impact, and thus deliver a greater shock. Advanced technologies of the era maximize the expressive effects.

Beauty is also expressed by new components added, not by emphasized bodily beauty. This is a stark difference from the 20th century technique. Partial components lead the overall designs and partial distortion emphasized by deformed shapes are critical to the aesthetic values of designs.

Third, transformative 3D components and body-distortive fashion. This introduces extensive 3D components to human bodies that consist of cubic or 3D components, in order to create new aesthetic values. It is widely applied and applicable to many parts of human bodies. Many different materials can be used, too. Designs that utilize 3D components can be realized in more rational and justifiable shapes. Matching with 3-dimensional bodily factors, the designs create new 3D art works. They also have visual effects in that bodies and clothes are expanded in space. This shows a wide spectrum of design possibilities and attempts.

The surrealistic body-distortive dresses meet psychological and aesthetical desires. This is an inevitable result of emotional desires of today's people that value unexpected effects, stimuli, diversity and uniqueness. Such desires will only get stronger in the future, and accordingly body-distortive styles will provide psychological and visual satisfaction.

With the continuous development of new materials and convergence with other sectors, dresses will definitely continue to bring about aesthetical shocks. In addition, when studying a new concept of beauty, the body-distortive fashion based on surrealistic minds and infinite imagination will serve an important role as a symbol of freedom, not bound by formality or boundaries. As surrealism is also expected to provide possibilities to create a new order when diversity is losing its directions and orders, further studies on this subject should be followed.

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