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Comparative Analysis of the Roles and Identities of Artists and Fashion designers

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Abstract

The purpose of this study is to compare and analyze the identities and roles so that they can grasp their social roles and directions. Artists show a change in identity from the deification of modern artists with freedom and genius to artists who challenge the cognitive aspect of art and redefine the scope and concept of artists by expanding their social role. Artists dreaming of an ideal art utopia, in which art, society, politics, and daily life are coordinated, are constantly presenting the social role and direction of art through the combination and challenge of new ways of art and craft, beauty and function, creative imagination, and public service. Fashion designers act as contemporary genius artists, creators who express the appearance of the times, practitioners who advocate social values and changes, members of business in the fashion system, celebrities who are spotlighted by the public at the center of the fashion industry, or fashion influencers. Thus, fashion designers are complex or selective in their role depending on the fashion philosophy of individual designers or location given within the fashion system. They are becoming the subject of creating the culture of the times by expressing social ideology or playing a role in practicing art in life that leads social culture so as to raise the value of fashion in their development and satisfy cultural enjoyment of fashion consumers who consume art in everyday life.

1. Introduction

Clothing created by a fashion designer holds greater value than a simple artifact, produced merely to be used as a functional tool. This is not because the value of contemporary art lies in the expression of natural manifestations in the aesthetic and historical context; the value of fashion, acquired through the discussions and meanings of the value possessed by the subject, is not a characteristic gained from aesthetic, formative discussions. Rather, it is achieved through analysis and discussion of the fundamental meanings and roles of fashion.

Walter Benjamin (2008) stated that art possesses the function of inducing solutions to social conflicts through an intensive method that surpasses the dimension of disputes that individuals experience in everyday life. In particular, the “two functions of art” are to familiarize the current civilization with the image of a utopian society, without class domination or exploitation, and to encourage the expression of destructive social tendencies in the world of images rather than in reality. In short, art helps to awaken humans’ underlying hope in the present day and to resolve the destructiveness and violence of society through images rather than through real-life behavior. This generates the function of art in society and reforms and organizes various cultural, technical, and institutional systems, which is the “politicization of art” mentioned by Benjamin. The reason why William Morris’s art movement, which had the aims of human freedom and art democratization, remains to this day a utopian hope is ultimately due to the expectation and possibility that art will be able to perform its responsible role in this society.

The social function of art also can be found in fashion; fashion gains value by adding elements of fantasy to the functional and aesthetic effect of clothing. Although fashion may be socially criticized as representing vanity and luxury, the fantasy aspect of fashion performs the social function of allowing one to escape from realistic conflicts and enter the world of images; this is not different from the function of art. Furthermore, fashion’s place in society also relates to its

definition, as fashion displays social effects based on communication and functions as a tool for expressing culture. Thus, the term “fashion” is based on a social purpose. In the consumer society, style suppresses the value of use and aesthetics suppresses function, and the value of fashion is thus determined according to external circumstances rather than the product’s inherent features. This is also why some believe that objects are not equipped with any intrinsic value but rather gain value according to social relationships.

The changes in the social functions and values of art and fashion demanded by the times have been accompanied by changes in the roles of artists and fashion designers as creators. Comparing and analyzing the roles and identities of these artists and fashion designers will be a meaningful study to understand the direction of artists and fashion designers as creators in modern society.

Prior studies on the role of a fashion designer include a study on the role of a fashion designer in collaborative work (Kim, 2005) and a study on the role of a creative director in a fashion house (Park & Lee, 2010). Previous studies on the role of the artist include a study on the role of the artist in contemporary art (Kim, 2009) and a study on the role of the artist for urban revitalization (Kang, 2021; Kim, 2010). Although these studies are to identify the roles of fashion designers and artists, comparative analysis of the roles of fashion designers and artists has not been conducted to identify the direction of the role as a creator according to changes the concept and social position of fashion and art .

Therefore, the purpose of this study is to derive a direction for their roles and identities that are differentiated and homogeneous in each field of contemporary art and fashion through comparative analysis of the identities of artists and fashion designers. By examining the influence and roles of these creators in the fields of fashion and art that have changed through this, it will be a resource that can help us understand the attitude and capabilities of creators working on their work.

Modern art can include not only genres that have

traditionally developed from the categories of art, such as painting, music, poetry, dance, and sculpture, but also genres with modernity, such as fashion, architecture, film, and photography. The art and artist covered in this study were limited to the field of art focusing on painting and sculpture, which has led the history of art. The reason why we discuss artists and fashion designers as comparative subjects in this study is that fashion is a modern product, and its historical origin and development background are different from other traditional art genres, showing differentiated characteristics from art.

The research method of this study consisted of content analysis through literature research, focusing on books and thesis on art and fashion.

II. The Concept of an Artist and a Fashion Designer

1. The Concept of an Artist

The concept of an artist who creates art has changed along with social, institutional, and cultural changes. In ancient times, they had the concept of an artist as a technician who could create something with a specific skill, such as a carpenter or a soldier, and later had the classical concept of being the only work created by a genius artist from the Renaissance to the modern era, and of a reproduction of an illusion. And in modern art, the avant-garde movement tried to create new concepts of art by breaking from the traditional view of art as a unique and individual work created by an artist. It reproduced a phantasm of the world and tried to assert that the expressive tools of art could be extended to include objects. In the process, it broke with traditional and normative concepts and implied that the process of art creation was possible without artists. With these new attempts by the avant-garde, it not only presented a new concept of contemporary art but also expanded or removed the boundaries of the art genre (Suh, 2013).

Challenges to the concept of art have been made in various ways, from Marcel Duchamp to Andy Warhol's

pop art, conceptual art, environmental art, and performance art, and have come to present a view of art as the result of artists' actions themselves, such as Arthur Danto's *The end of arts*. Their experiment on the concept of art expanded the scope of the artist's role to a role that questioned the philosophical nature of art rather than the role of a producer of art works, allowing the contemporary artist's concept to be defined as a creator who presents art works in a broad sense.

2. The Concept of a Fashion Designer

Fashion can be defined as having the traditional function of clothes-wearing and as a tool for the pursuit of beauty and uniqueness. Fashion is based on the assumption of social validity, which emerged after the concept of the public in capitalistic society arose along with the development of the bourgeoisie in Europe in the nineteenth century. Fashion, which was once considered the exclusive property of the elite, has become a true fashion that is consumed by the masses due to social change and democratization. Fashion comprises consumable goods targeted to the public, created based on the assumption that consumption is in their nature. Consumption requires social communication; thus, fashion's social function and the public's expected role are as essential as in other genres of art.

Fashion designers, the creators of fashion, play a key role in the production and dissemination of fashion products by not only playing a functional role in designing clothes, but also playing a symbolic role in making clothes into fashion. Fashion designer as a profession is institutionally a modern profession that emerged with the French fashion system in 1868 (Kawamura, 2005). The fashion system functions to give cultural values and meanings that transform clothes into fashion through the entire process from fashion design development to distribution and sales (Suh, 2016).

The position of the profession of a fashion designer, which started in a kind of social system called the fashion system, is to be given the authority and status to make clothes into fashion within the rules and

regulations of the system (Crane, 2012). Accordingly, Wolff's argument (1993) that creativity is not given, but created by the social system is persuasive, contrary to the view that the qualities of a fashion designer are regarded as individual qualities of innovation and creativity.

Crane (2000) divided the designer group into luxury fashion design, industrial fashion, and street style according to the class and style of the consumer target, and argued that designers can be divided into designers belonging to the fashion system and designers not belonging to the fashion system. This is a distinction in terms of consumers and social systems, and it is seen that the characteristics of fashion and fashion designers are determined in the social context.

III. The Identities of Artists and Fashion Designers

1. The Identity of Artists

Throughout history, the concept and role of the artist, who creates art through changes in the concept and value of art, have also changed with the times. Since today's concepts and categories of art were formed after modern times, the concept of artists was also analyzed based on this criterion.

First, As one who creates a new thing using some given material, an artist has been recognized as a person with a sacred nature, even though he/she cannot be equated with God. Shaftesbury called an artist "the second God, Prometheus of the earth," and Kant said that nature assigned rules to art through the genius of artists. In ancient times, art and crafts shared many common attributes and meanings – such as talent, inspiration, genius, rules, innovation, imitation, freedom, and social service – but these two spheres separated gradually after the Renaissance: talent without inspiration is mere skill; rules disconnected from genius are old-fashioned imitation; and social service detached from freedom is a mere monetary transaction. Therefore, a craftsman was thought to be a person who followed rules, used his/her imagination for combining things, and

performed social service only on commission. On the other hand, artists possessing freedom and genius had a different meaning from craftsmen that did repetitive work in accordance with logic and rules (Suh, 2013).

The separation of artists and craftsmen is well illustrated by the case of the printing artist and painter William Hogarth, a craftsman in the art world of ancient times. He tried to be an artist and to be far removed from craftsmen. However, notwithstanding his desire for status as an artist, it was unavoidable for him to consider potential customers' appetites, adjust art prices according to the class of buyer, and publish advertisement in newspapers. As such, he showed features as both a craftsman and artist in ancient times (Shiner, 2001). Likewise, societal circumstances by the early eighteenth century made the division between artists and craftsmen unclear, that is, the artist contains the meaning of a craftsman with skills.

Second, social and technical changes with the rise of the bourgeoisie due to the Industrial Revolution after the mid-eighteenth century degraded the position of makers of practical drawings and upgraded the position of painters who used easels (Shiner, 2001). Regarding the deified position of the artist, Berthold Hinz said that the reason artists' works could obtain special and autonomous validity was that they stuck to manual creation. He saw that such manual creations could enable arts to have an autonomous concept. In addition, Boris Arvatov pointed out that, as civil arts in the capitalistic society remained mere handicrafts, they could not help but become pure aesthetics separated from the real lives of humans. The history of art's separation from lives was characterized by the separation of artists from craftsmen, the purity of arts, and the deification of art in the nineteenth century (Suh, 2013).

Third, on the one hand, Some resisted and criticized this view. Ralph Waldo Emerson said that, although fine art should play a role to help find sacredness in nature and remind people of the universal demands inside the heart, fine art had been functioning as a "simple decoration that amuses people's eyes with books and art museums," failing to carry out its social function.

Emerson's criticism of art for its separation from real lives was reinforced by Karl Marx, John Ruskin, and William Morris. In the social context, Marx inspired people who tried to pursue the re-integration of art and daily lives. John Ruskin, who was a supporter of the Gothic revival, attacked the separation of fine art and applications of art that failed to separate artists and craftsmen. To Ruskin, true art meant a thing which could communicate truth or decorate something practical. William Morris, who led the Art and Craft Movement, also criticized the separation of art from craft, saying, "Art is created by the people and for the people. Art is happiness for both creators and users." Thus, he emphasized the importance of combining fine arts and crafts (Shiner, 2001).

The purity, sacredness, and removal of art from real lives had been asserted as preconditions for creative methods, and this was the concept of art that the avant-garde sought to overturn. The ready-mades of Duchamp were tools to explore questions about which things created by people could not be considered works of art; this rejection of manual creation represented an overturning of artistic aesthetics and an altered existential meaning of artists. This meant that artists as creators became artists as selectors, and the existence of artists changed to have a different identity that challenged perceptions of arts (Kim, 2009). The ready-made was a conceptual attempt to remove art and overturn the concept, objects, and essence of art. It was this gesture of Duchamp which represented the roles of artists in contemporary art.

Joseph Beuys said, "All people are artists," adding that there was no longer any privileged class of artists and that this had only served to maximize the status and value of art. This view seemed to be an extreme expression of the art-for-art principle (Song, 2003). The altered position of artists was further expanded by Joseph Beuys' "Soziale Plastik" concept. Beuys' concept of "society" originated with the Greek word, recognizing the public and political structure of social entities as equal to civic life. This contradicted the modern view of society, in which society and politics were separated and

recognized as distinct areas. Beuys' Soziale Plastik, not in the context of art history but rather in that of society as a whole, dealt with the cultures in which human behavior and labor (arbeit) form. In other words, any area – politics, economics, education, art, etc. – that concerns progress and change in human consciousness, as well as all creative activities, could be called Soziale Plastik. In the process where "creativity," which had been the exclusive domain of artists, was shared by all people, a conversion in the arts was attempted. By extending such recognition to the entire society, an attempt was made to move the function of art closer to society (Kim, 2009). As artistic activities, Beuys established a political party and private college, and he asserted that all creative things could be art, thus redefining the scope and concept of art and artists.

Arts have expanded into the sphere of public art by merging with the meanings of society. For example, in the "Culture in Action" program, which raised difficult issues about the essence of art, the behavior of members of the general public with high imagination could not be distinguished from the activities of political activists, and they had no intention to call what they did "art." This 1993 art program, Culture in Action, planned by Mary Jane Jacob and based on a community in Chicago, was composed of eight projects and involved 12 artists, groups of common house dwellers, union members, AIDS-related helpers, female groups, youth, organizations, and neighborhoods. Project activities included selling lollipops designed by union members, exhibiting a video series created by Latin American youth, and holding three parades to celebrate immigrant foreign workers (Shiner, 2001). The motto of the avant-garde – the integration of art and daily lives – raised a question about the identity of artists through the "acting culture." In addition, works by Richard Serra such as Tilted Arc demonstrated how, if art could not communicate with and be understood well by society, it could have no meaning. The artwork of Serra, which was installed in a public place, received resistance owing to its location and was brought to court. The case came to an end with the court saying, "The artistic value of

this work can be recognized. However, art is not in the upper level of society,” and the artwork was removed. It can be witnessed that the norms and concept of the modern art system have been transformed in a democratic manner thanks to the combination of art and crafts, beauty and function, and creative imagination and public service. By bravely bypassing the modern ideology of self-directive art and autonomous artists, artists should move toward embracing a democratic vision, including cooperation, social service, and social functions (Shiner, 2001).

In conclusion, perceptions of art as pure, noble, and exclusive to a certain class arose from a number of historical factors: the artistic creativity that has been recognized since the Renaissance, the deification of art which reached its climax in the era of Romanticism, and the concept of artistic genius. However, the elevation and purification of art alienated fine art from its cultural surroundings and resulted in changes in the identity of artists who tried to integrate art with society – that is, erase the boundary between art and daily lives – through avant-garde and contemporary art. Artists who have brought changes to the concept, essence, and form of art have been posing questions about the nature of art, shaping the history of art, and playing the role of social activists (Suh, 2013).

In contemporary art, not only artists’ works but also their social activities and existential meaning have become subjects of criticism. In order to pose questions about how they should live and what responsibilities their art carries, contemporary artists have expanded their identity (Kim, 2009). As contemporary art challenges the separation of crafts or public art from fine art, a new history is being written.

2. The Identity of Fashion Designers

In his essay ‘The Author as Producer’, Walter Benjamin stated that “the tendency of a literary work can be politically correct only if it is also literarily correct.” The phrase “politically correct” refers to an accurate understanding of the position a writer or work holds in

the society of its time. In this context, Benjamin is not referring to accurate knowledge of an author’s status outside the materialistic production relationship of a society, but rather within this relationship. For example, a writer of the bourgeois class may expose the naked reality of bourgeois society, betraying his or her own class to complete a social task. In this new age, a writer may make political decisions not only based on his or her class, but also in adopting a stance toward technology in society (Suh, 2013).

Similarly, modern-day fashion designers are also provided with the opportunity to choose from a variety of work methods according to individual fashion philosophies. Works by different designers show clear differences; some designers may adapt their work to suit public preferences, whereas others may present ideas that lead trends or pursue their own sense of beauty, independent of public demands (Suh, 2013).

There are various views on the concept and category of fashion, but unlike clothing, the concept of fashion is a product of modern society, which includes the concepts of mass production, public and trend. Therefore, clothes became mass-produced through the Industrial Revolution, and fashion designers, professional human resources for mass production, also emerged after modern times, and the representative beginning was from the activities of Haute Couture designers in the 19th century.

As for the identity of a fashion designer, first, the work of haute couture designers is comparable to that of artists. Charles Frederick Worth (1825–1895), as a leading French haute couture designer who pioneered the concept of a fashion designer who took the lead in making clothes of his own will. The designer’s work for the exclusive and aristocratic Haute Couture, which is allowed for a small number of people who can consume expensive costumes, showed a form of work as an artist who produces designer’s own artistic work, unlike the previous method that was simply produced according to customer orders. This type of work can be seen in the work methods of many fashion designers who work in consideration of their artistic qualities as in today’s high-and fashion.

Although collaboration with other artistic genres in fashion is no longer recognized as a new endeavor, in the 1930s, Elsa Schiaparelli (1890–1973) collaborated with surrealists Salvador Dali (1904–1989), Man Ray (1890–1976) and Jean Cocteau (1889–1963) to express surreal aesthetic work in fashion was an innovative event recorded in fashion history. This is the first known case in which a fashion designer collaborated with artists. The works produced by the artist/fashion designer Schiaparelli served as an opportunity to eliminate the gap between fashion and art in the public awareness.

Second, While haute couture designs stand in comparison to the work of artists, the system of mass producing fashion brands arising after World War II led to the predominant viewpoint that the work of fashion designers did not correspond with that of artists. Fashion designer Bill Blass argued that fashion is a function and an expression of a certain era but not a form of art, because although a trendy style is expressed through the personal interpretation of the designer, it is not a completely new creation (Crane, 2000).

Fashion trends and practical functions must be a major attribute of fashion and a factor that fashion designers must keep in mind in creative work, and fashion designers must be able to meet commerciality, a major factor leading the fashion industry. In other words, design development is for the development of products based on consumption in the market as a whole. However, it is not appropriate to discuss the identity of a fashion designer from this perspective of art because the starting point of the arguments of Bill Blass is the concept of modern art, which is the novelty of uniqueness and purposelessness. The gist is that fashion designers play a role in satisfying the complex elements of practical function, commerciality, and trend, which is an expression of the times.

Third, For instance, within England's fashion manufacturing industry in the 1960s, conservative clothing manufacturers that monopolized the market recruited modelists, rather than designers, to copy ideas from magazines instead of creating new designs. Even today, the mass production system in apparel

manufacturers who want stable business operation by adopting proven designs required by the market rather than developing creative designs requires designers to read market trends and copy designs presented in collections or markets as they are. There are types of They purchase fashion items as samples to copy ideas (Kawamura, 2005), and this type of work can typically be seen in fashion designers of fast fashion brands that operate a production system that develops new products every week.

Forth, designers that conduct business based on close ties with celebrities and the upper class, or use these ties as a means of publicity, attempt to produce designs that correspond to the preferences of consumers by sharing the lifestyles of their design targets and interpreting their tastes. As a representative brand, Ralph Lauren successfully led a marketing strategy that connects the public's longing for the upper class with brand consumption by linking the tastes and lifestyles of the upper class with the brand identity. In other words, the designer itself is formed as an image and plays a role in creating the identity of the brand.

Fifth, British designers chose to work in non-mainstream channels of society after failing to break into the fashion industry due to various obstacles—the barriers facing lower-class designers in a hierarchical society, the active street culture, the influence of the subculture that viewed clothing as a tool for expressing messages, and the environment of innovative design education. This allowed designers to produce individual, avant-garde work without being restricted by the tastes of the socially mainstream. Designers began to perceive themselves as artists, unconnected to the entrepreneurial elements of the fashion industry (Crane, 2000). It was against this social background that the avant-garde fashion of British designers, such as Vivienne Westwood, Alexander McQueen, and John Galliano, first emerged. In this regard, one can argue that designers' concepts and work methods arise through periodic social conditions. Thus, social ideology served as an essential factor in producing such results.

Given the various demands and standards for design in

our society, the role of designers does not need to be standardized. However, just as pioneering avant-garde movements steered changes in various fields based on innovations and new convictions, adopting an anti-traditional, avant-garde attitude in fashion – a domain of new and creative beauty – will allow designers to seek newness while simultaneously attracting public attention and prejudice. In this context, the function of fashion is to deliver the designer's messages through fashion and to lead social changes by expressing the political or social stance of the designer. Fashion may be used to promote the human rights of women or reject the dichotomous mentality of gender by expressing the ambiguity of sexuality, which, in turn, overthrows the concept of gender. In other cases, fashion may express messages that draw attention to environmental issues, mock the inconsistency of mainstream society, or attempt to topple the concept of fashion itself. Katharine Hamnett, who spotlighted environmental problems through T-shirts printed with radical phrases such as “ban pollution” and “clean up or die,” used the slogan art of Jenny Holzer and Barbara Kruger in her collection to express her argument toward society as a designer. Furthermore, Stella McCartney, who started a movement against leather and fur in opposition to the cruelty toward animals seen in the industry, showed that fashion can take a leading role in society without retreating from social awareness. Just like avant-garde artists who strived for social reform and the overturning of the art concept, designers also promote their social role through their work in fashion (Suh, 2013).

The Memphis design movement is an example in another design sphere. This movement proposed a design methodology diverging from classic rules and restrictions to seek ways in which design could serve as the medium for pure communication between humans and materials, instead of being regarded simply as an additional product of the industry. The Memphis design, which brought about material reform by using existing industrial materials and replacing function with emotional communion, is comparable to the Arts & Crafts Movement of Morris, who dreamed of finding an ideal

society through design (Suh, 2013).

The meaning of the designer's social role can be found in his or her individual activities, rather than in the general trend of a collective gathering of designers based on a common vision, such as the Memphis movement. The fact that designers lead the design system by perceiving themselves as master artists reflects the general perspective regarding fashion in society.

Sixth, as SNS is used as a major communication channel in the fashion industry in the 21st century, fashion designers communicated with consumers as fashion influencer, convey fashion philosophy as a designer, and promote products.

SNS has become the main arena for users' decision-making and communication online, and as the influence of online influencers, who are a small number of ordinary people, who influence decision-making based on the relationship between users online, on fashion consumption grows, the fashion industry has paid attention to their role. The public is exposed to influencers' fashion styles and information through the sharing of their lifestyles, and it is appearing as a phenomenon that leads to consumption. The industry uses fashion influencers on social media for marketing, or fashion designers themselves, who are recognized by the public as an aspire with the privilege of creating art with a splendid lifestyle and extraordinary creativity, act as influencers that influence the public.

3. Comparative Analysis of the Identities of Artists and Fashion Designers

The category of solid art, which was based on the purity of art only a century ago, changed through the challenge of pure art that transforms all materials and activities into art (Shiner, 2001). In other words, art, which was the exclusive property of the elite and special classes in the past, achieved democratization that broadened the concept and form of art more comprehensively through the artist's avant-garde attempts.

In addition, the role and identity of the artist shows a

change from the deification of modern artists with freedom and genius to the artists who challenge the cognitive aspect of art, and the scope and concept of the artists is also redefined by expanding the social role of the artist. Artists who dream of an ideal art utopia in which art, society, politics, and daily life are harmonized are located at the core of defining art in this era, connecting social networks and presenting the social role of art integrated with everyday life. Therefore, artists must be innovative and critical with a flexible and open perspective, and show the image of a creator pursuing art in a human-centered relationship.

On the other hand, the role and identity of a fashion designer show various forms depending on the individual designer's work style, method, and fashion philosophy. This variety has arisen because the system and function of fashion are not objective, consistent, or universal, but rather possess multiplicity, ambiguity, and hybrid characteristics.

It is only natural for fashion designers to have differing work styles and fashion philosophies, and this fact, in turn, prevents the essence of fashion from being standardized. For some, the work of fashion may resemble the sternness of artwork and, at times, the expression of inner emotions and creative imagination. Other designers, though, may view fashion as aesthetic work that emphasizes economic reasoning and is practiced in parallel with the commercial principles of the massive fashion market system. Thus, multiple controversies surround fashion because the characteristics and expressive methods of fashion designs can vary depending on which of the diverse properties of fashion is emphasized. In this sense, design work can take various forms according to each designer's fashion philosophy, the characteristics of the fashion system, the relationship with consumers, and the meanings and expectations of fashion.

The role of fashion designers and society's expectations for them differ according to the era, region, and specific domains of individual designers. However, because fashion serves as a mirror for the society, culture, politics, and economy of an era, the work of a designer

can be viewed as guiding the culture and forming aesthetic standards and values for any given period. With fashion's ability to shape culture and actualize art within life, the fashion designer occupies a position corresponding to that of an artist in the form of symbolic capital (Suh, 2013). In his "cultural capital" theory, Pierre Bourdieu classifies capital into economic, social, and cultural capital. As part of cultural capital, symbolic capital refers to symbolic effects such as honor, credit, and prestige that influence the composition of social relationships. In particular, the role of fashion designers in shaping a society's culture helps the public to perceive fashion as a definite form of artistic culture that brings qualitative abundance to life through fashion. Therefore, a fashion designer who creates fashion is a person who fulfills social responsibility by reflecting social ideology and the artification in life that creates the culture of the era.

Designers today cannot help but consider marketing, which is an activity to promote the consumption of surplus products, a by-product through mass production, as well as aesthetic creative activities that create fashion, and work with consumption in mind continues from the design development stage to distribution and sales. Fashion designers, who have established their position as artists through aesthetic creation, work as fashion influencers or celebrities who influence the fashion market in a changed environment, which is also the reason why fashion designers are not recognized only as creators.

In summary, the concept of an artist has changed over time as a craftsman, a privileged person with astronomical qualities, or a social practitioner who realizes art in everyday life. In contemporary art, artists play a social-led role in seeking change in life, not a noble art separate from life. On the other hand, fashion designers act as contemporary genius artists, creators who express the image of the times, practitioners who advocate social values and changes, members of business in the fashion system, celebrities or fashion influencers that are spotlighted by the public at the center of the fashion industry. In other words, fashion designers are

Table 1. Comparison of Identities between Artists and Fashion Designers

Identity of Artists	<ul style="list-style-type: none"> - Challenging the deification of modern artists with freedom and genius. - Redefining the scope and concept of the artist by expanding the social role of artists. - Artists who dream of an ideal art utopia in which art, society, politics, and daily life are in harmony are at the heart of defining the art of this era.
Identity of fashion designers	<ul style="list-style-type: none"> - Producing their own artistic works. - Playing a role in satisfying the fashion attributes such as practicality and commerciality, and the trend, an expression of the times. - Reading and copying market trends. - Playing a role in creating brand identities through lifestyle sharing or bonding with celebrities - Playing a role as a social activist through fashion. - Acting as a fashion influencer or celebrities that affect the public.

complex or selective in their role depending on the fashion philosophy of individual designers or the position given within the fashion system.

IV. Conclusion

The concept of fashion and art is directly related to the identity of fashion designers and artists who create fashion and art and lead the industry. Artists and designers continuously and irregularly occupied various spaces by deviating from fixed work domains. They attempted to merge materials, technologies, and processes together based on the open concept, which, in turn, led to the elimination of all conceptual obstacles between fine arts, applied arts, and designs (Kim, 1993).

This study was able to grasp the social roles and directions of fashion designers and artists through comparative analysis on the identities and roles of fashion designers and artists.

First, artists' attempts to transfer their values and concepts from art with pure purposelessness rather than functionality to the social function of art led to a century of effort to combine art and everyday life. As a result, the power of art as a social institution was overthrown and art was brought into everyday life. The role of artists is needed so that art can play a more direct and active role in everyday life through a new challenge (Shiner, 2001) that combines arts and crafts, beauty and function, creative imagination and public

service.

Second, in the fashion industry with strong business attributes, fashion designers are also transforming into major agents in shaping the era's culture by expressing social ideologies or practicing art in life. Efforts are being made to fulfill the social interest and influence of fashion designers to satisfy the cultural enjoyment and value of fashion consumers who consume art in everyday life beyond clothing as functional purposes and luxury goods that satisfy individual vanity. Fashion is a medium that can present the direction of life with more accessible familiarity than any other media, so the active social role of fashion designers who read the needs of the times is to realize art in everyday life through fashion.

Through the analysis of these research results, artists play a role in extending art from the sacred realm that advocates purposelessness and autonomy to the realm of daily life, while fashion designers expand from the role that fulfills the functional purpose of clothing to art in everyday life by performing social roles similar to art. As a result, today's artists and fashion designers have different starting points, but they show a common social role to realize art in everyday life.

The wide range of activities of fashion designers and artists who have broken the boundaries of genres through the diversity of expression media through technological development and collaboration enhance cultural value and provide opportunities for enjoyment by interacting fashion and art in one domain, not in a

dichotomy. This study is meaningful in that it confirmed their social roles and the direction of their work by comparatively analyzing the changed identities of fashion designers and artists.

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