

IJACT 24-9-36

## Study on the Symbolic Meaning of Fashion and Art Collaboration

JEON SUR

PhD Candidate, Dept. of Design & Craft, Hongik University  
[jeonbu@snu.ac.kr](mailto:jeonbu@snu.ac.kr)

### Abstract

*The collaboration between art and fashion goes beyond simple marketing strategies and creates new cultural and aesthetic values through the fusion of the two art forms. This collaboration enhances the brand's image and value, provides consumers with new aesthetic experiences, and provides artists with the opportunity to publicize their works. Fashion can also break away from the existing stereotyped patterns and express the zeitgeist contained in modern society in a much more diverse way through collaboration with works of art, which has cultural and social significance. Therefore, the purpose of this study is to rediscover the meaning of fashion in art based on human life and the spiritual world, and to explore how fashion is expressed as a cultural code in modern society. In the past, most of the views looked at the relationship with art as fashion was the subject, but this paper focused on analyzing the interaction between fashion and art from an artistic point of view. This effect could be demonstrated through the analysis of the convergence case of fashion and art. It is expected that various forms of collaboration will continue in the future, especially fashion, which is based on the researcher's abstraction of color, absorbs and inspires each other's elements, and is related in various aspects such as color symbolism, emotional expression, and design composition principles.*

**Keywords:** Fashion, Artwork, Art, Fashion and Art Collaboration, Color Abstraction

## 1. INTRODUCTION

### 1.1 Background and Purpose of Study

Art and fashion are the two oldest art forms in human history, and they have evolved to influence each other in their respective developments. The attempts of 20th century surrealist artists to incorporate art into fashion were notable among Italian fashion designer Elsa Schiaparelli, who displayed innovative fashion pieces through collaboration with surrealist artists. Working with Salvador Dali, she incorporated surrealist techniques into fashion (Blum, 2004; Martin, 1987). One of the most famous pieces is "Lobster Dress," in which Dali was collaborated, with a large red lobster painting printed on the dress, reflecting surreal elements in fashion (Blum, 2004). In addition, Lene Magritte's work had a great influence on the fashion world as well. His famous painting "Ceci n'est pas une pipe" inspired a fashion designer, embodying a unique design in clothes and accessories through the theme of a mismatch between text and images. Man-Ray expressed surrealism through photography and painting, and his work greatly influenced the development of fashion

---

Manuscript received: June 20, 2024 / revised: July 15, 2024 / accepted: September 5, 2024

Corresponding Author: [jeonbu@snu.ac.kr](mailto:jeonbu@snu.ac.kr)

Tel: +82-02-549-5788, Fax: +82-02-549-5788

PhD Candidate, Dept. of Design & Craft, Hongik University

photography. His innovative photography techniques and unique images were frequently used in fashion magazines and commercials, through which fashion photography influenced by surrealism was introduced to the public. The process by which modern fashion designers take inspiration from artworks also exemplifies convergence in detail. Alexander McQueen often designed his collection with inspiration from artworks (Bolton, 2011). His Spring 1999 collection featured a fashion show that combined mechanical movements and human bodies, inspired by the work of artist Marcel Duchamp. McQueen was also inspired by countless historical artworks, creating romantic and dramatic costumes. Yves Saint-Laurent is a leading designer who integrated artworks into fashion design. His 1965 "Mondrian Collection" was inspired by the work of Dutch painter Piet Mondrian, and designed dresses featuring rectangular patterns of colors (Wilcox, 2010). This collection gained huge popularity, pushing the boundaries between art and fashion. Christian Dior was inspired by art and culture to create his designs. His 1950s "New Look" was a design that reflected the splendor and delicacy of Baroque and Rococo art, featuring a silhouette featuring a rich skirt and a wide waist (Troy, 2002). Mark Jacobs has created unique collections through collaboration with various contemporary artists. For example, he collaborated with Japanese contemporary artist Takashi Murakami to design a collection for Louis Vuitton, which reflected Murakami's color and unique character in bags and accessories (Johnson, 2010). Recently, the tendency to combine these artworks with fashion is increasing, and it is attracting attention as an innovative way to break the boundaries between the two art forms and create new creative synergy. As such, surrealist artists' attempts to combine art with fashion have inspired the fashion world, and contemporary fashion designers are generating original designs inspired by artworks. This convergence has contributed to the interaction of fashion and art to expand the boundaries of each other, establishing fashion as a form of artistic expression beyond mere clothing. Crossover is a win-win strategy that benefits both the fashion and the art world, satisfying both the art world's intention to reach more people through the popularity and commerciality of fashion and the fashion world's desire to pursue the purity, luxury, and aesthetics of art in everyday life.

The purpose of this study is to establish a theoretical background through related literature on the collaboration between art and fashion. After selecting and analyzing representative collaboration cases, I will specifically explore the impact of these collaborations on brand image, consumer response, and cultural value, and prove their effect through successful cases. After that, I will conduct a cold-headed analysis of the experience of integrating the researcher's art work into fashion and directly introducing it to the Paris Collection, and analyze the impact of this convergence on art and fashion, and the methodology of exhibition planning to shed light on the cultural and commercial value of the convergence of art and fashion on modern art and industry.

## **1.2 Background and Purpose of Study**

Focusing on the convergence of art and fashion, this study encompasses various aspects from historical backgrounds to modern cases. In particular, it analyzes specific exhibition planning methods and audience reactions accordingly through major cases in the last 10 years. As a literature survey, a theoretical background is established through existing research and related literature on the convergence of art and fashion. In addition, in the case analysis, a representative case of collaboration between art and fashion will be selected, and the cultural capital theory, brand expansion theory, and aesthetic experience theory, which are the convergence theories of art and fashion, will be reviewed, and based on this, the actual case of convergence between art and fashion will be examined in detail. After that, I will explore the direction of art and fashion through the case of combining the researcher's art work with fashion and presenting it in the Paris Collection, and suggest ways to further expand the collection.

## **2. CONVERGENCE THEORY OF ART AND FASHION**

### **2.1. Historical Background of Art and Fashion**

Earlier, let's take a look at the historical background of art and fashion. The convergence of art and fashion has historically come in various forms. For example, artists in the Renaissance era depicted contemporary fashion in detail in their works. During the Renaissance, artists and fashion formed close relationships and exchanged influences with each other. Painters at the time mostly drew portraits for the aristocracy and wealthy merchant class, and in this process, they elaborated on their costumes and styles (North, 2004). These portraits played an important role in recording the fashion of the time and influencing its development. Renaissance artists recorded the contemporary costumes in detail through portraits, which facilitated the development of fashion by depicting the texture, color, and decoration of clothes. For example, Hans Holbein's work details the fashion of European aristocrats in the 16th century (Foister, 1995). Portraits played a role in spreading the fashion trend among aristocrats and the upper class, and the costumes in one noble's portraits influenced other aristocrats and created a new trend. Some artists even created new costume designs in cooperation with fashion designers. They directly contributed to the creation of the costumes by designing the patterns, colors, and ornaments to be used in the costumes. Most of all, Renaissance artists proposed new designs through fashion illustrations and passed them on to costume makers. Such work was carried out in a manner similar to that of modern fashion sketches. A look at the major artists and works is as follows. First of all, Leonardo da Vinci depicted contemporary fashion delicately in his sketches and paintings. His portrait, Mona Lisa, shows the costumes of an early 16th-century Italian noble woman (Kemp, 2006). Sandro Botticelli's *Birth of Venus* and *Primavera* dealt with mythical themes while exquisitely expressing the styles and decorations of clothes that were popular at the time (Buck, 2004). The portraits of Titian greatly influenced the development of Renaissance fashion, as they described the colorful costumes of the Venetian nobles in detail. Renaissance court artists Jacobo Bellini, Antonio del Folaiolo, and Antonio Pianello created clothing models as well as depictions of fashion in their paintings, and began designing textiles and decorations (North, 2004). As such, Renaissance artists expressed the colors and decorations used in their costumes with great precision. Gold thread embroidery, jewelry decorations, and high-quality fabrics were vividly described in the painting to emphasize the splendor of fashion. Various techniques were used to express the texture and shape of the garment, such as drapery, emphasizing the natural flow and three-dimensional nature of the garment. Later, with the rise of the art-craft movement from the late 19th century to the early 20th century, popular change in the art world began. During this period, artists began to take an interest in design and recognize clothing as an important element of artistic expression. This became more noticeable due to the efforts of the British Omega Group to put art on commercialization. Futurist artists and dardists also incorporated fashion sense into their artworks and designed their own patterns. In addition, the emergence of the avant-garde gave rise to a new perception of fashion in the art world in the early 20th century. This was not just a re-examination of fashion, but a development of a new perspective on surrounding objects. Influenced by Dadaism, objects commonly encountered in everyday life began to receive new meaning in artworks, and fashion also took on new value in the artistic context as artists used fashion items as part of their artworks through the ready-made technique.

### **2.2. Cultural Capital Theory**

According to Pierre Bourdieu's theory of cultural capital, the collaboration between art and fashion provides an opportunity to accumulate cultural capital for both brands and artists. The theory of cultural capital is a concept presented by French sociologist Pierre Bourdieu and provides an important theoretical framework for understanding social inequality and hierarchical structure (Bourdieu, 1986). Bourdieu emphasized the importance of cultural capital, which is distinct from economic capital, and through this, explained the process

of individuals and groups forming and reproducing social positions. Cultural capital is largely classified into three types: embodied state, objectified state, and institutionalized state. Embodied cultural capital is formed through an individual's acquisition process and includes knowledge, skills, education, and language skills. This refers to the cultural abilities and tendencies internalized by individuals through the process of socialization over a long period of time (Bourdieu, 1986). Objectified cultural capital refers to cultural goods that exist in a physical form. Works of art, books, tools, and machines correspond to objectified cultural capital, which varies in accessibility depending on the owner's economic capital (Bourdieu, 1990). Institutionalized cultural capital refers to an officially recognized qualification or degree. It is granted by educational institutions or other social institutions and plays an important role in strengthening an individual's social status (Bourdieu, 1984).

### **2.3. Brand Expansion Theory**

Horizontal expansion is an example of an art brand expanding into a new art form or genre, such as a famous artist collaborating with a fashion brand to launch limited-edition products. For example, a clothing line utilizing Andy Warhol's work offers an opportunity to reach fashion consumers as well as existing art lovers. This strengthens the brand's image and value, while promoting the popularization of art (Eikhenbaum, 2013). Horizontal Brand Extension refers to a strategy to leverage the reputation and recognition of existing brands to advance into new product categories, which is a way to use the same brand name to bring related or completely new product lines to the market (Aaker, 1991).

Vertical expansion is a form in which artists launch premium products or develop inexpensive products based on existing artworks. High-end furniture or limited edition art prints designed by famous artists can be viewed as vertical expansion aimed at the high-end market, which is effective in securing a new customer base while maintaining the premium image of the brand. Vertical brand extension can be a good strategy to release products with different price points or quality levels within the same product category by utilizing the reputation and recognition of existing brands (Keller, 2003).

Diversification is a case in which an art brand expands to a completely different category, and it corresponds to providing an experience event or art tour service related to an art exhibition. For example, famous art museums can increase brand value by creating new consumer experiences by running educational programs or art workshops. This increases the accessibility of art and brings the effect of expanding the influence of the brand. As such, diversification is a strategy to enter a completely different product category or market by utilizing the awareness and reliability of an existing brand, and unlike horizontal or vertical expansion, it includes entry into a new area that has no clear relationship with existing products (Aaker, 1991).

### **2.4. Aesthetic Experience Theory**

Aesthetic experience includes the emotional reactions that viewers feel when they appreciate a work of art, which are expressed through the emotions it evokes, namely, joy, sadness, and wonder. For example, Vincent van Gogh's work evokes deep emotions in viewers with intense colors and touches (Van Gogh, 1990). Emotional responses through aesthetic experiences can have a positive effect, such as psychological stability, stress relief, and provision of inspiration, and artistic appreciation is deeply related to emotional healing and can promote an individual's psychological well-being. Aesthetic experience includes the cognitive response in the process of interpreting and understanding the work by the viewer, analyzing the form, content, and symbolism of the work, and requiring the viewer's cognitive participation. Works of art often induce viewers to have a new perspective, thereby stimulating cognitive thinking. For example, it includes analyzing the color, composition, and symbol of a work of art, or understanding the structure and rhythm of music (Gage, 2000).

Aesthetic experiences are formed differently according to an individual's social and cultural background,

and viewers' values, experiences, and social contexts have a great influence on how they understand and experience art. For example, a work that has an important meaning in a particular culture can provide a special experience to people belonging to that culture. The social context makes an individual's aesthetic experience richer and more multidimensional (Gage, 2000). For example, aesthetic experiences are often enriched through interactions with other people, and interactions or conversations with other audiences in art exhibitions, concerts, and movies affect individual appreciation and interpretation (Meyer, 1956).

### **3. ART AND FASHION CONVERGENCE CASE ANALYSIS**

#### **3.1. Louis Vuitton and Jeff Koons**

Through a collaboration with renowned artist Jeff Koons, Louis Vuitton incorporated classic masterpieces into fashion items. This collaboration combined traditional artwork with contemporary fashion to provide consumers with a new aesthetic experience, and contributed to enhancing the luxury and artistry of the brand. The collaboration between Louis Vuitton and Jeff Koons is a collection of "Masters," which was released in 2017, representing the convergence of contemporary art and high-end fashion. This project is a reinterpretation of Jeff Koons' famous works in Louis Vuitton's classic products. First of all, in terms of design and use of his works, Jeff Koons designed images such as "Mondrian" and "Balloon Dog" by combining them with Louis Vuitton's iconic monogram patterns (Johnson, 2010).

#### **3.2. H&M and Takashi Murakami**

Fast fashion brand H&M collaborated with contemporary artist Takashi Murakami to apply his unique pop art style to fashion. This collaboration provided the public with more access to artworks, and helped to strengthen the brand's youthful and innovative image. H&M and Takashi Murakami's collaboration is the "Takashi Murakami for H&M" collection released in 2009, and the project received great attention as it pushed the boundaries between fashion and contemporary art (Cline, 2018). Takashi Murakami designed the collection using his signature flower paintings and characters, which resulted in colorful and cheerful colors of clothing and accessories, making his unique art style very popular with consumers.

#### **3.3. Dior and Amo Costello**

Dior collaborated with artist Amo Costello to incorporate his abstract works into fashion. The collaboration is a modern reinterpretation of Dior's classic image, and it received great attention for its original design that crosses the boundaries of art and fashion. Dior and Amo Costello's collaboration is a project announced in 2021, featuring unique fashion items through the creative fusion of the two brands (The Fashion Spot, 2021).

#### **3.4. Alexander McQueen "Savage Beauty" Exhibit**

Alexander McQueen created unique fashion by combining Gothic art with traditional British art in his collection. His "Savage Beauty" exhibition featured artworks that crossed the boundaries of art and fashion, and impressed the audience. The exhibition was highly praised for delivering artistic depth with intense visual shock. Alexander McQueen's "Savage Beauty" exhibition was held at the Metropolitan Museum of Art in New York in 2011, as a significant exhibition that sheds light on his creative fashion world and artistic vision

(Bourdieu, 2011)

### **3.5. Gucci's Exhibition of "Gucci Garden"**

Gucci launched "Gucci Garden," which features various artworks applied to fashion design. This exhibition strengthened the brand's identity through the fusion of art and fashion, and provided new experiences to the audience. In particular, innovative exhibition planning that broke away from the traditional exhibition space stood out. Gucci's "Gucci Garden" exhibition was a special exhibition held at the Gucci Museum in Florence in 2018, a venue that sheds light on the brand's originality and artistic vision (Vogue, 2018; The Fashion Spot, 2021).

## **4. FUSION OF RESEARCHER'S COLOR ABSTRACT ARTWORK WITH PARIS COLLECTION FASHION**

### **4.1. Color Abstract Concepts and Historical Background**

Color abstraction emerged in the early 20th century, specifically as a purpose of an art movement that took place in the 1910s. It is an attempt to explore pure visual expression beyond the limits of traditional representational art, and is closely related to various avant-art movements such as expressionism and Cubism. Vasily Kandinsky and Piet Mondrian were pioneers in color abstraction, and their works created a new visual language by simplifying forms and emphasizing colors (Klee, 1948). Color abstraction is a technique that conveys emotions or concepts by focusing on colors and forms without recreating specific forms or objects (Harris, 2002). Color abstraction is closely related to various avant-art movements such as expressionism and Cubism (Harris, 2002). Vasily Kandinsky, who is considered a pioneer in color abstraction, argued in his book *The Mental Basis of Art* (Albers, 1975). He paved the way for abstract art by exploring the essential meaning of colors and their symbolism. His work emphasized the formal aspect of color abstraction, and highlighted the importance of abstraction. Color abstraction was further developed through connection with abstract expressionism afterwards. In particular, artists such as Marc Roscoe explored the physical presence and emotional depth of color, inducing viewers to immerse themselves in their works.

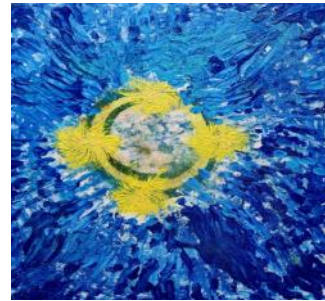
### **4.2. Color Abstraction Key Features and Techniques**

Color abstraction is distinguished through several key features and techniques. First, specific shapes or objects are omitted and focus on the color and form itself. This means that the artist uses color as a means of conveying a specific emotion or concept. Second, visual rhythm and harmony are created through the combination and contrast of colors, texture, and composition of lines and faces. Third, it induces viewers to have subjective experiences through their works, which allows them to interpret the meaning of the work in multiple layers. Representative color abstract artists include Mark Rothko, Georgia O'Keeffe, and Helen Frankenthaler. The main characteristics and techniques of color abstraction can be summarized as follows. First of all, color abstraction does not reproduce a specific shape or object. Instead, it focuses on color and form itself to express emotions and concepts. Next, in the work of color abstraction, the purity of color is emphasized. The artist conveys emotions and feelings through various colors, combinations, and contrast, and the color itself acts as an important expression element. Viewers experience personal emotions through works, emphasizing the subjective interpretation of viewers, and can induce different reactions. Lastly, the principles of the arrangement, harmony, and composition of colors are very important, and this provides a sensory experience by creating visual rhythm and harmony. The main techniques are, first of all, a technique that

creates new colors by overlapping several colors in the step of color, or a technique that creates new colors by overlapping transparent colors. This gives depth and texture, and is effective in expressing complex emotions. Free brush strokes are also important, and color abstract artists often use free brush strokes to emphasize the flow and movement of colors. It enables the immediate expression of emotions and gives vitality to the work. Researcher, I, also expresses my earnest desire and desire for hope through numerous acrylic paint and resin works. In addition, with intense brush strokes, the swirls that swirl around the screen with confidence are drawn. The ratio and arrangement of colors are also important, and artists try to achieve a balanced composition by controlling the intensity, brightness, and texture of the color. The researcher, I, also tried to express a variety of feelings by controlling white, brightness, and saturation, starting with the primary colors. Sometimes an unstructured shape or line is used to reinforce the independent expression of color, which further highlights the emotions that color conveys. Various lines and forms that are not clearly revealed even in the researcher's work are expressed in free handwriting.



**Figure 1. JEONSUR, Love & Bless,  
Mixedmedia on Canvas, 91×116.8cm, 2023.**



**Figure 2. JEONSUR, Love & Bless,  
,Mixedmedia on Canvas, 72.7×53cm, 2023**

### **4.3. Meaning and Influence of Color Abstraction**

Color abstraction had a profound influence on contemporary art. It showed that art does not necessarily have to reproduce specific objects, and that pure color and form alone can convey powerful visual experiences and emotions (Stangos, 1994). Color abstraction also opened up the possibility for artists to freely express their inner world. Color abstraction inspires many artists even today and plays an important role in expanding the boundaries of art. Color abstraction is significant in that it has freed the way for artists to freely express their emotions and concepts, moving away from the representational approach of traditional art (Gage, 2000). Color itself acts as an important factor in conveying an emotion or concept, and the symbolic meaning of color becomes the subject of art, providing an opportunity to explore the psychological and cultural implications of color (Prater, 2003). Color abstraction influenced various contemporary art movements, including abstract expressionism and minimalism, and artists began to try new ways of expression by exploring the physical presence and emotional depth of color (Prater, 2003). Color abstraction provides an art form that can be empathized with people from diverse cultural backgrounds, which contributes to promoting diversity and inclusion in the globalized art market (Stangos, 1994).

### **4.4. Connection Between Color Abstraction and Fashion**

#### **4.4.1. Symbolism and Emotional Expression of Colors**

Color abstraction emphasizes the emotional expression and symbolism of colors. In fashion design, color also acts as an important factor, contributing to the delivery of a specific emotion or atmosphere. For example, intense colors can imply energy and vitality, and soft pastel tones can imply comfort and elegance. Fashion designers apply the principles of color abstraction to reinforce the themes and messages of the collection, and my artwork also emphasizes blue, the main color of 2024, with the stable and hopeful symbolic meaning of blue in the dress, as shown in <Figure 3>.



**Figure 3. Paris Collection Models**



**Figure 4. Paris Collection Dress and Suit**

The symbolism and emotional expression of color are important factors that represent human emotions and psychological reactions and can be interpreted differently in various cultures and contexts, and a closer look at them is as follows. First of all, in terms of the symbolism of color, color has various symbolic meanings according to cultures. For example, white symbolizes marriage and purity in the West, but can be related to funerals in some Asian cultures (Stangos, 1994). Certain colors have universal meanings, for example, red gives passion and love, and blue gives calm and stability. This comes from the feeling of reminding a wide and infinite space with the colors of the sky and the sea (Prater, 2003). And thanks to such a calm and stable image, the image that comes to mind when blue also plays a role in hope and expectation.

The blue images revealed in my artworks <Figure 3> and <Figure 4> also contain a stable, peaceful, hopeful message and symbolic image. As such, blue symbolizes calmness and stability, trust and intelligence, and various interpretations can be made according to the cultural context, which plays an important role in various fields such as art, design, and marketing, and becomes a powerful tool to induce people's emotions and reactions. Colors can directly affect a person's emotional state. Warm colors (e.g., red, orange) give energy, and cold colors (e.g., blue, green) give comfort and stability.

#### **4.4.2. Visual Composition and Design**

The composition principle in color abstraction is also used in fashion design. It is important to create visual rhythm and harmony through color combinations, patterns, and proportions of shapes, which directly affect the silhouette or pattern arrangement of the body in costume design. Designers can create original and innovative costumes through the technique of color abstraction. As can be seen in <Figure 10>, my artwork also tried to make the most of the silhouette of the body through a women's clothing dress made of silk mainly blue, and to express a weather in which hope is emitted outward through repeated arrangements of swirling patterns. Menswear also emphasized the feeling of strength being expressed outward based on the trust and



belief given by blue. Visual composition is achieved through the arrangement and relationship of elements, including how shapes, lines, textures, and colors are arranged (Lawson, 2005).

These elements visually balance, raise attention, and convey meaning. While I proceeded with fashion design, the male model tried to express warm love behind the outwardly uprightness by dragging a dog or having a cat appear. Design should consider functionality with a specific purpose, which is required in various fields such as product design, graphic design, and fashion design. Design satisfies the user's needs while at the same time combining aesthetic elements to produce effective results (Norman, 2002).

#### **4.4.3. Fusion of Modern Art and Fashion**

Modern fashion often breaks down boundaries with art and is inspired by art movements such as color abstraction. The convergence of contemporary art and fashion has become a more prominent phenomenon in recent years, breaking down the boundaries between the two fields and opening new creative possibilities, as it reflects elements of color abstraction in clothes, prints the works of artists, or uses inspired patterns through fashion shows and art collaborations. This convergence occurs in several aspects. First of all, many fashion brands and artists often collaborate to launch limited edition collections. For example, printing the works of famous artists on clothes or accessories, or creating fashion items using traditional art techniques. This collaboration adds artistic value to consumers and reinforces the brand's originality. The dresses and men's suits presented in the Paris Collection are also works based on the works presented by the researcher, me at the Monaco exhibition in France and at the New York and Miami Scope and Aqua, revealing the appearance of a luxurious modern dress that is completely different from the folk paintings that designer Yang Hae-il previously pursued. Next, since fashion shows are no longer just places to show costumes, but as artistic performances, many designers are creating sensual and dramatic experiences by utilizing stage design, music, and lighting.

#### **4.4.4. Individual's Self-Expression**

Color abstraction is an art form that reflects individual emotions and subjective experiences, but fashion is also a means of individual self-expression (Entwistle, 2000). People express themselves through certain colors or styles and form an identity in social contexts. Openness and free interpretation in color abstraction also appear in fashion, moving toward respecting individual tastes and individuality. Individual self-expression refers to the process by which an individual reveals his or her identity and emotions to the outside. In particular, as can be seen from Figure 10 and Figure 11 with the motif of my exhibition theme, "Love & Bless", it is characterized by using bright colors so that love and blessings are revealed as in dresses and suits as well as in T-shirts worn daily.



**Figure 5. Paris Collection Suit Fabric**



**Figure 6. 'Love & Bless' T Shirts**

In this way, self-expression is the purpose of the process in which an individual understands and defines oneself, and a unique identity is formed through complex action of an individual's background, values, and experiences. As can be seen from <Figure 12> and <Figure 13>, self-expression is an important means of expressing emotions, and emotions such as joy, sadness, and anger can be expressed through language, art, or action. I tried to express the feelings of love and joy in life through the following fashion (Gage, 2000).



**Figure 7. Paris Collection Suit and Dress Fabric**



**Figure 8. Complete Paris Collection Suit**

Choosing a color, shape, style, etc. induces an emotional response and reflects the individual's inner world. Self-expression is also influenced by the culture and social context to which the individual belongs. In certain cultures, expressing the self in a certain way can be emphasized. Self-expression becomes an opportunity to show creativity, and individuals can express themselves through their own unique style or idea and communicate with others through this (Kawamura, 2004).

#### **4.5. Symbolic Meaning of Color Abstraction and Paris Collection**

The fusion of color abstract art and the Parisian collection has deep symbolic significance in the interaction of contemporary art and fashion. Firstly, color abstract conveys emotions through pure expression of colors and forms, and values intuitive and sensuous communication with the audience. On the other hand, the Paris Collection, traditionally a center of fashion, is dominated by innovative and experimental design, and communicates with the public through style and aesthetics. The fusion of the two means that art and fashion go beyond simple visual elements and create a new cultural discourse by integrating the emotions and messages of each medium. Secondly, color abstraction features free expression that breaks away from form and

concreteness, and designers of the Paris collection utilize it to break the mold of fashion and explore new possibilities. It symbolizes creative freedom across boundaries and shows that fashion can become an artistic expression beyond mere clothing. Thirdly, Paris has traditionally been regarded as the capital of fashion, and the collection here takes place within a historical context. When abstract and modern elements of color abstraction are fused into the Paris collection, it symbolizes the harmony of modernity and tradition, and expresses the trend of the times that encompasses the past, present, and future. Fourthly, artworks that adopt color abstraction in the Paris collection have a meaning beyond just clothes or paintings and are likely to become cultural icons. It can be a work that expresses an individual's identity, conveys a social message, and further symbolizes an era. In conclusion, the convergence of color abstract artwork and the Paris collection has an important symbolism that pushes the boundaries between art and fashion and opens a new chapter in cultural expression. This convergence can be seen as a process of creating new forms of artistic identity and redefining the role of art and fashion in modern society.

## 5. CONCLUSIONS AND SUGGESTIONS

The collaboration between art and fashion goes beyond a simple marketing strategy and creates new cultural and aesthetic values through the fusion of the two art forms. Such collaboration enhances the image and value of a brand, provides consumers with new aesthetic experiences, and provides artists with an opportunity to publicize their works. This effect could be proved through case analysis, and it is expected that various forms of collaboration will continue in the future. Color abstraction is an artistic expression method that appeared in the early 20th century and formed an important axis of contemporary art, and this created a new visual language by focusing on color and form itself without depicting a specific form or object. The main characteristics and techniques of color abstraction are to provide a pure visual experience through the combination, contrast, texture, and composition of colors, and the color abstraction has expanded the expressiveness of art and deeply influenced various contemporary art forms. Color abstraction will remain an important factor in driving the development and change of art in the future. In particular, color abstraction and fashion absorb and inspire each other's elements, and are related in various aspects, such as color symbolism, emotional expression, and design composition principles, and this relationship contributes to fashion becoming an important means of revealing the individual's ego and establishing it as an artistic expression beyond simple clothing. As such, color abstraction continues to have an impact on fashion design innovation and artistic exploration.

Suggestions through this study are as follows. The collaboration between art and fashion should continue to pursue innovation through new ideas and approaches. Next, it is necessary to strengthen the relationship between brands and consumers by planning collaboration exhibitions or events in which consumers can directly participate. In addition, collaboration with various art fields is absolutely necessary. New synergy effects can be created through collaboration with not only art but also various art fields such as music, dance, and theater. In conclusion, the convergence of color abstract artwork and the Paris collection has an important symbolism that pushes the boundaries between art and fashion and opens a new chapter in cultural expression. This convergence can be seen as a process of creating new forms of artistic identity and redefining the role of art and fashion in modern society.

## REFERENCES

- [1] Aaker, D. A. (1996). *Building Strong Brands*. Free Press.
- [2] Albers, J. (1975). *Interaction of Color*. Yale University Press.
- [3] Becker, H. S. (1982). *Art Worlds*. University of California Press.
- [4] Blum, D. (2004). *Elsa Schiaparelli: A Biography*. University of California Press.
- [5] Bolton, A. (2011). *Alexander McQueen: Savage Beauty*. The Metropolitan Museum of Art.

- [6] Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgement of Taste*. Harvard University Press.
- [7] Bourdieu, P. (1990). *The Logic of Practice*. Stanford University Press.
- [8] Breward, C. (2003). *Fashion*. Oxford University Press.
- [9] Buck, S. (2004). *Hans Holbein: Portraits of the Renaissance*. National Gallery of Art.
- [10] Cline, B. (2018). *Fashion and Art: Collaborations That Changed the Industry*. Routledge.
- [11] Dilys, B., & Mendes, V. (2003). *Surreal Things: Surrealism and Design*. V&A Publications.
- [12] Dior, C. (1957). *Christian Dior and I*. Weidenfeld & Nicolson.
- [13] Eikhenbaum, A. (2013). *Andy Warhol and the Can of Soup: The Aesthetic of the Commercial*. Cambridge Scholars Publishing.
- [14] Evans, C. (2003). *Fashion at the Edge: Spectacle, Modernity and Deathliness*. Yale University Press.
- [15] Foister, S. (1995). Holbein and His Clients: Fashion and Politics in Tudor England. *The Burlington Magazine*, 137(1103), 480-490.
- [16] Gage, J. (2000). *Color and Culture: Practice and Meaning from Antiquity to Abstraction*. Thames & Hudson.
- [17] Gleason, A. (2012). Alexander McQueen: Fashion Visionary. *Fashion Theory: The Journal of Dress, Body & Culture*, 16(3), 345-365.
- [18] H&M Collaborates with Takashi Murakami for New Collection. The Fashion Spot, 2017.
- [19] Harris, J. (2002). *Color and Meaning: Art, Science, and Symbolism*. New York University Press.
- [20] Johnson, B. (2010). The Art of Fashion: Collaboration between Marc Jacobs and Takashi Murakami for Louis Vuitton. *Fashion Theory: The Journal of Dress, Body & Culture*, 14(1), 123-139.
- [21] Keller, K. L. (2001). Building Customer-Based Brand Equity. *Marketing Management*, 10(2), 14-19.
- [22] Lawson, B. (2005). *How Designers Think: The Design Process Demystified*. Architectural Press.
- [23] Lee, J. & Park, S. (2011), *Speaking Fashion, Culture*. Seoul: Ye-kyung.
- [24] Lee, S. & Kim, S. (2009), Study on the Collaboration of Art and Fashion Brands, *The Journal of the Korean Design Culture*, Vol 15(3)
- [25] Martin, R. (1987). Fashion and Surrealism. *Fashion Theory: The Journal of Dress, Body & Culture*, 1(1), 21-45.
- [26] Mauriès, P. (2009). *Louis Vuitton: Art, Fashion and Architecture*. Rizzoli.
- [27] McCarthy, K. F., & Jinnett, K. (2001). *A New Framework for Building Participation in the Arts*. RAND Corporation.
- [28] Norman, D. A. (2002). *The Design of Everyday Things*. Basic Books.
- [29] North, J. (2004). *The Ambassador's Secret: Holbein and the World of the Renaissance*. Hambledon and London.
- [30] Park, S. M. (2011), A study on the characteristics of the paradigm of inter-characterization of fashion and art in the 20th century, *Korean School of Dressing*, Vol 61(7).
- [31] Prater, M. (2003). The Impact of Color in Abstract Art. *Journal of Aesthetic Education*, 37(2), 1-20.
- [32] Skov, L. (2006). The Role of Fashion in the Artistic Career of Cindy Sherman. *Fashion Theory: The Journal of Dress, Body & Culture*, 10(4), 387-406.
- [33] Smith, A. (2015). The Intersection of Fashion and Art: Warhol's Influence on Contemporary Design.

*Fashion Theory*, 19(4), 457-479.

- [34] Smith, J. (2010). *The Influence of Surrealism on Fashion Design: A Study of Elsa Schiaparelli's Collaborations with Surrealist Artists*. Parsons School of Design.
- [35] Stangos, N. (1994). *Concepts of Modern Art: From Fauvism to Postmodernism*. Thames & Hudson.
- [36] Steele, V. (1998). Yves Saint Laurent: Modernizing Fashion. *Fashion Theory: The Journal of Dress, Body & Culture*, 2(4), 381-400.
- [37] Steele, V. (2008). *Fashion: The Definitive History of Costume and Style*. DK Publishing.
- [38] Troy, N. J. (2002). The Christian Dior New Look: Fashion, Femininity, and Modernity. *Fashion Theory: The Journal of Dress, Body & Culture*, 6(4), 349-372.
- [39] Troy, Nancy J. (2003), *Couture Culture: A Study in Modern Art and Fashion*. Cambridge: The MIT Press.
- [40] Van Gogh, V. (1990). *Letters of Vincent van Gogh*. Penguin Classics.
- [41] Watts, J. (2007). *Fashion at the Edge: Spectacle, Modernity and Deathliness*. Yale University Press.
- [42] Wilcox, C. (2010). *Yves Saint Laurent*. V & A Publishing.