

현대 패션에 등장한 하이퍼리얼리즘 마네킹의 유형과 의미

- 시뮬라시옹 관점을 중심으로 -

요 약

본 연구는 현대 패션에 등장한 하이퍼리얼리즘 마네킹의 유형과 의미를 시뮬라시옹 관점에서 분석하고, 이를 통해 패션 산업의 변화와 소비자의 인식 변화를 탐구한다. 하이퍼리얼리즘 마네킹은 기존의 리얼리즘 마네킹과 달리, 디지털 기술과 3D 프린팅 기술을 활용하여 실제 인간과 구별이 없는 초현실적인 형태를 띠고 있다. 이러한 마네킹의 등장은 패션 산업의 디지털 전환과 소비자의 가상 현실에 대한 관심을 반영하며, 패션의 표현 방식과 소비 패턴에 변화를 가져오고 있다. 본 연구는 하이퍼리얼리즘 마네킹의 유형을 분석하고, 시뮬라시옹 관점에서 그 의미를 탐구하며, 패션 산업의 변화와 소비자의 인식 변화를 탐구한다.

가 ,

,

2017

1960-70

2026

. 2017 가

(Balenciaga)

(Meisel, 1980; Nochlin, 1971), 가

(Jean Baudrillard) (simulation)

가

(www.google.com)

‘hyperreal

‘(hyperreality)’

mannequin', 'hyperrealism mannequin', '

(Baudrillard, 1981). Evans(2003)

, ‘ ,
,

가 , ,

,

,

, ,

(Lucie-Smith, 2006; Meisel, 1980; Nochlin, 1971),

VM(Visual Merchandising)

가 ,

(Evans, 2003; Morgan, 2015; Pegler, 2012).

. VM

(Baudrillard, 1981; Freedberg,

1989; Gombrich, 1960),

•

, 가

가 (Meisel, 1980).

가

가

35

가

7

(Lucie-Smith, 2006).

가

(simulacrum)

(Baudrillard, 1981).

가

II. 이론적 배경

1. 하이퍼리얼리즘과 시뮬라시옹

1960-70

가

(Baudrillard, 1981).

가

(Meisel, 1980; Nochlin, 1971).

가

가

Guy

가 Debord(1967)가 ‘ (society of the spectacle)’

, Murakami) 『Welcome to Murakami-Ego』(Figure 8)
 .
 가
 『In Bed』

2. 하이퍼리얼리즘의 신체 재현

(Figure 3). 『Mask II』 가
 (Figure 4).
 ,
 ,
 ,
 ,
 ,
 (Lucie-Smith, 2006).
 (Duane Hanson) 『Cowboy』 가 (presence)
 (Figure 1), (John De Andrea) 『Sierra』 (Gombrich, 1960),
 (Figure 2), (Ron Mueck) 『In Bed』(Figure 3) . <Figure 8>
 『Mask II』(Figure 4), (Marc Sijan)
 『Cornered Lady』(Figure 5), (Sam Jinks)
 『Untitled』(Figure 6), (Carole Feuerman)
 『Mona Lisa』(Figure 7), (Takashi



Figure 1. Duane
 Hanson 『Cowboy』,
 1984/1995.
 From Hanson, (1984/1995).
<https://www.nnmn.mc>



Figure 2. John De Andrea.
 『Sierra』, 2003.
 From Kim, (2015).
<https://www.chosun.com>

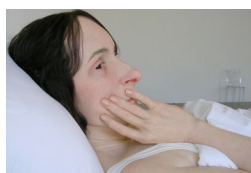


Figure 3. Ron Mueck.
 『In Bed』, 2005.
 From Mueck, (2005).
<https://ropac.net>



Figure 4. Ron Mueck.
 『Mask II』, 2011.
 From Nam, M. Y. (2025).
<https://www.harpersbazaar.co.kr>



Figure 5. Marc Sijan
『Cornered Lady』, 2011.
From Sijan. (2011).
<https://osaka-kansai.art>



Figure 6. Sam Jinks
『Untitled』, 2012.
From Jinks. (2012).
<https://www.portrait.gov.au>



Figure 7. Carole Feuerman
『Mona Lisa』, 2013.
From Feuerman. (2013).
<https://www.mutualart.com>



Figure 8. Takashi Murakami
『Welcome to Murakami-Ego』,
2012.
From Cha. (2024).
<https://www.elle.co.kr>

(Choi, 2016).

가

Freud(1919) ‘ (uncanny)’

(Baudrillard, 1981).

3. 하이퍼리얼리즘 마네킹

VMD

(Kim, 2017).

(Choi, 2016; Kim & Yang, 2001).

(Kim &

Yang, 2001). 가

(Kim & Yang, 2001).

가

가

가

(Alessandro Michele) ,
13 .
 ,
3D 가 ,
(Figure 11). 가
 (Figure 12). 6 가
 <Figure 13>
(Stand Oil) , 가
 가
 , 가
(Baudrillard, 1981).

2. 현실 기반의 순간 재현



Figure 13. Stand Oil Store, 2023.
From Digital News. (2023).
<https://www.kihoilbo.co.kr>



Figure 14. Balenciaga Store, 2017.
From Hong. (2017).
<https://www.vogue.co.kr>



Figure 15. Woo Young Mi Store, 2022.
From Ahn. (2022).
<https://fashionbiz.co.kr>



Figure 16. Ader Error Store, 2026.
From Seommer Days. (2026).
<https://seommerdays.com>

가

(GENTLE MONSTER) 2019
(Frederik Heyman)

<Figure 14> 가

(Figure 17). <Figure 18> (Fendi)
가

가

<Figure 15> (Woo Young Mi)
가

<Figure 16> (Ader Error)

<Figure 19>
2018 F/W(fall and winter)

(Baudrillard, 1981)가
(simulacrum)

가

3. 현실 기반의 상상 재현

가

<Figure 20>

가

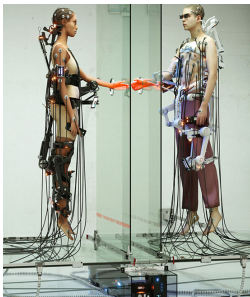


Figure 17. Gentle Monster, 2019.
From Gentle Monster. (2019).
<https://www.gentlemonster.com>



Figure 18. Gentle Monster × Fendi Store, 2019.
From Kim. (2019).
<https://hypebeast.kr>



Figure 19. Gucci Ready-to-Wear Show, 2018.
From Yoo. (2019).
<https://www.fashionn.com>

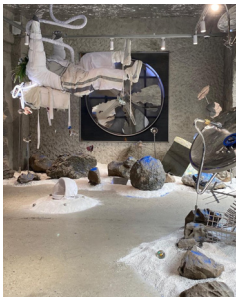


Figure 20. Ader Error Store, 2020.
From Joo. (2020).
<https://hypebeast.kr>

IV. 현대 패션의 하이퍼리얼리즘 마네킹의 의미

(Table 1).

Table 1. 현대 패션의 하이퍼리얼리즘 마네킹의 의미.

		가	
			, 3D
			가
		가	가

3. 신체 인식의 표출

가 , 가 . , 가 . , . 2. 신체 재현의 고도화 , 가 , , '가 , . 가 , , 3D , 가

– 117 –

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 7) [Perfectly aligned with Demna Gvasalia's aesthetic: Balenciaga's new New York store]. *Vogue Korea*. Retrieved January 25, 2026, from <https://www.vogue.co.kr/?p=118590>
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 & [Gentle Monster × Fendi capsule pop-up & café opens in Garosu-gil]. *Hypebeast*. Retrieved January 25, 2026, from <https://hypebeast.kr/2019/5/gentle-monster-fendi-collaboration-sunglasses-collection-cafe-seoul-garosugil>
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 ! [Jared Leto's creepy red carpet performance at the 2019 Met Gala]. *FashionN*. Retrieved January 25, 2026, from https://www.fashionn.com/board/read_new.php?table=1025&number=28574

Types and Meanings of Hyperrealistic Mannequins in Contemporary Fashion

- Focused on the Perspective of Simulation -

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Abstract

This study analyzes hyperrealistic mannequins in contemporary fashion from the perspective of simulation and examines their types and meanings. Hyperrealism is understood not merely as the reproduction of reality, but as a visual strategy through which images shape perception, and it is closely related to Jean Baudrillard's theory of simulation. Based on this theoretical framework, the study investigates exhibitions, retail stores, and fashion shows of contemporary fashion brands to identify the expressive types and meanings of hyperrealistic mannequins. The findings reveal that hyperrealistic mannequins can be categorized into three types: realistic human representation, moment-based representation, and imaginative representation based on reality. Each type influences viewers' perceptions through the combination of bodily realism, temporality, and nonrealistic situations. These mannequins function not merely as tools for displaying garments but as visual media that construct bodily images. In doing so, they transform fashion spaces into exhibitionary environments where sensory experiences and narratives intersect. Furthermore, hyperrealistic mannequins reproduce the human body with extreme precision through technologies such as special makeup techniques, live casting, and 3D scanning. As a result, they create a condition perceived as more real than reality. Such representations of the body possess an ambivalent nature, simultaneously reinforcing idealized body standards and intensifying the objectification of the body. In conclusion, hyperrealistic mannequins function as mediating devices that reconstruct the meaning of the human body at the intersection of art, technology, and social perceptions of the body. They demonstrate that contemporary fashion has shifted toward an image-centered mode of representing and consuming the body. This study contributes by applying hyperrealism and simulation theory to the integrated analysis of fashion mannequins, thereby expanding the interpretation of bodily representation and its perceptual effects. The findings provide a foundation for future research on body representation, visual culture, and fashion exhibition studies.

Key words : Hyperrealism, fashion mannequins, body representation, exhibition, simulation