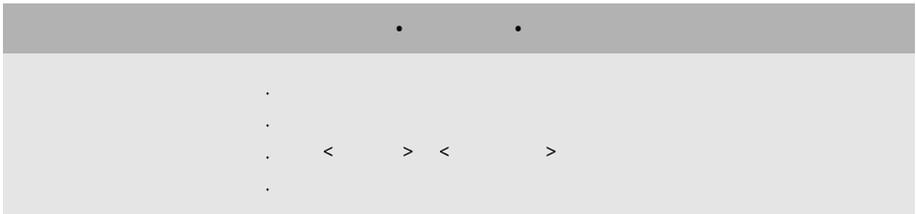


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‘ , (signification) ‘ ,
(Charles S. Peirce)

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(Issey Miyake) < (Arizona), 1998>
(Yves Saint Laurent) < (Mondrian Look), 1965>

(L. Marin) (A. J.
Greimas) (Jean-Marie Floch)

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1) , 가, , 1996, p.13

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 (sign) = (signifier) + (signified)
 2)

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(sémiotique plastique)

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- / , / , (神性)/ (人性), /

(catégorie topologique - / , /

, / , /), (catégorie chromatique - / ,

/) (catégorie eidétique - / , /)

(figure) 가

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2) 가 가

3) , p.20

4) , p.12

5) semantics. (A. J. Greimas) (semiotics) (semiology)
 가

6) (A. J. Greimas)가 (H. Courtes)가

7) Jean-Marie Floch (1947~) IPSOS , (A. J. Greimas) 가

8) , , 1984, p.18

9) , p.5

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(l'écart différentiel)
(signification)

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2. Issey Miyake < , 1999>

2-1) Issey Miyake < , 1999>

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'Making thing'

(Morimura Yasumasa)

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(Jean-Auguste Dominique

Ingres) < La Source, 1856>

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< 1> Issey Miyake 'Arizona', 1999, ART & MODE

< 2> 'La Source', Jean-Auguste Dominique Ingres, 1856, ART & MODE

2-2)

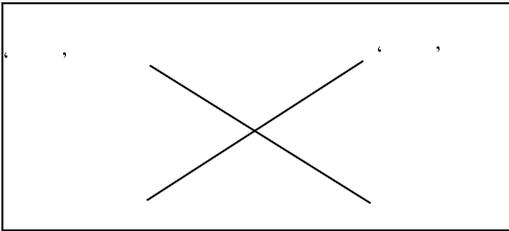
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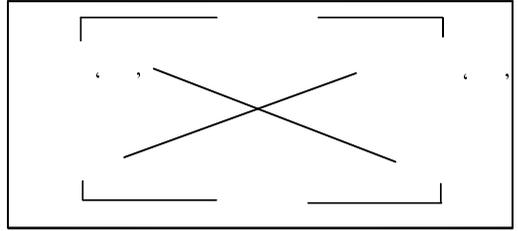
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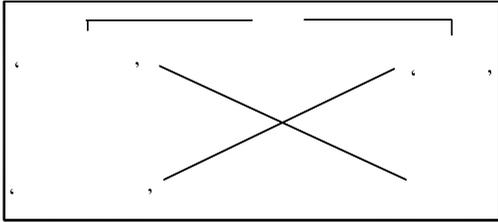


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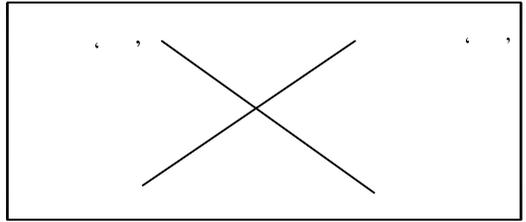


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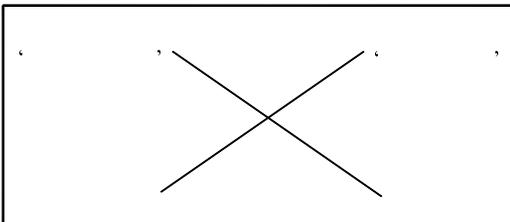
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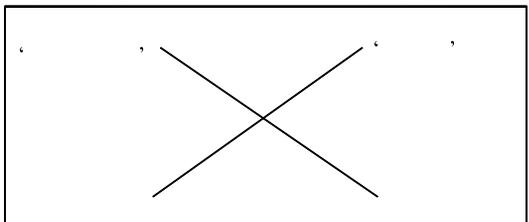
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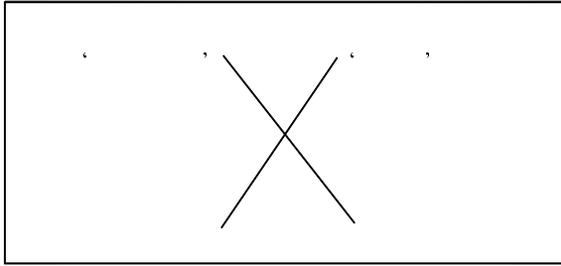


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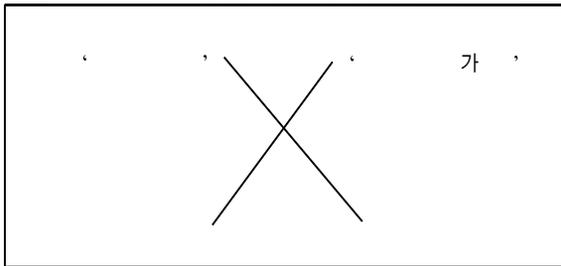
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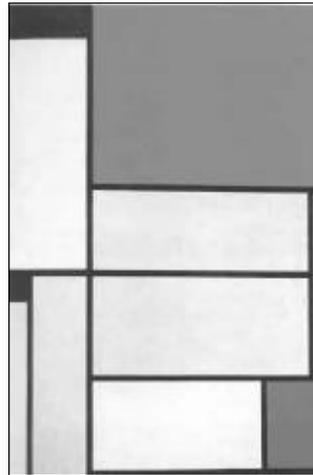
3. Yves Saint Laurent <Mondrian Look, 1965>

3-1) Yves Saint Laurent <Mondrian Look, 1965>

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< 3> Yves Saint Laurent 'Mondrian Look', 1965, ART & MODE



< 4> Piet Mondrian 'Tableau', 1921, ART & MODE

(Piet Mondrian) <Tableau, 1921>

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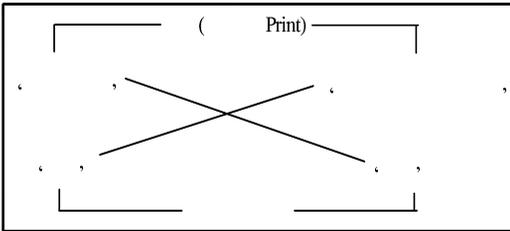
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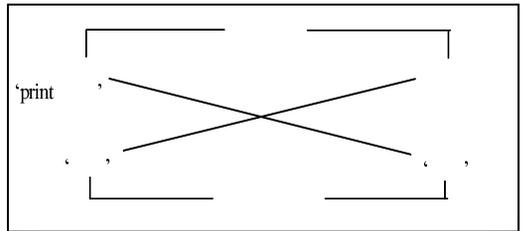
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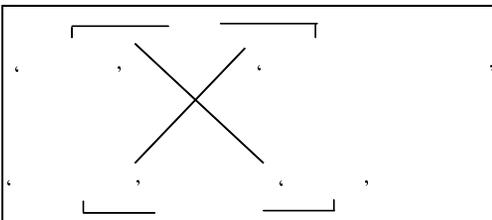


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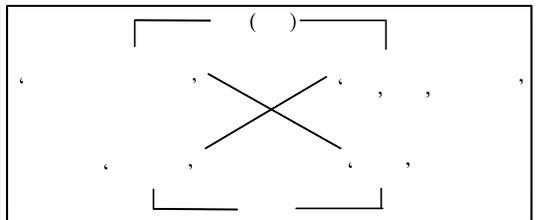


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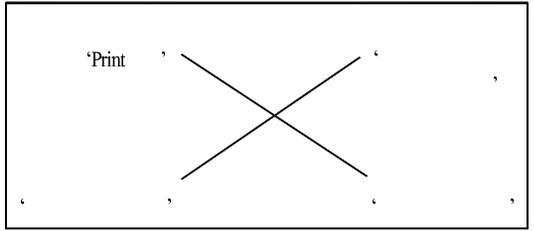
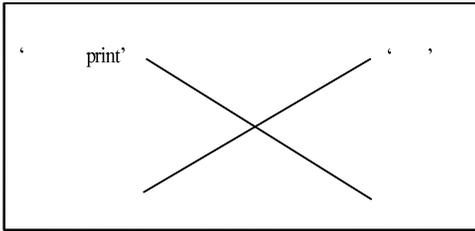
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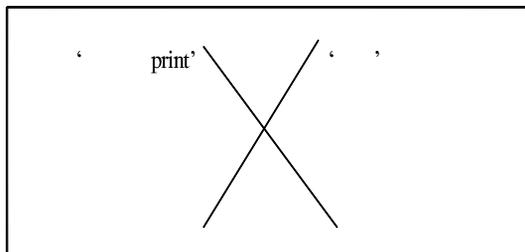
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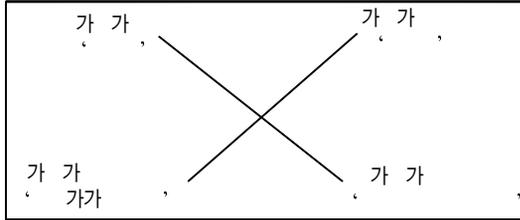
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An Analysis of Fashion Image by Plastic Semiotic Approach

- A Comparative analysis <Arizona> of Issey Miyake with <Mondrian Look> of Yves Saint Laurent -

Assistant Professor, Dept. of Fashion Design, Sangju National University. **Huh Jung-Sun**

These days, there are many artists. They want to describe their various messages using self-made garment. These are so much argumentative and analytic. An appreciator of art wants to decode art designers connotation using self-coding works and interpretation.

These activities require filling up their own absenteeism. This paper is firstly divided into the content and expression. Each segregated parts are possibly abstracting every unit. To organize them, this paper uses quadrangle signs. This dissertation is targeting the writer's the self-willing interpretation. To describe and embody a pair of heterogeneous opposition and describe the artist's meaningful works, as you know, these things realize metaphorically expression and effectively refill up the absenteeism.

For this, I analyzed <Arizona>, which is one of post-modern masterpieces of Issey Miyake and selected <Mondrian Look> to analyze the modernism comparatively. They showed the big difference between the structural analysis and meaningful content.

Issey Miyake's <Arizona> answers the openness and closing of the traditional Japanese culture and metaphorically describes its liberty and restriction. Yasumasa's chaos, he was in a chaotic state, even though he was a guy but he also wanted to be a woman. His chaotic sexual identity was described by a red net. It symbolized the restriction of reality. Two artists' social and cultural background is a hybrid. The oriental culture is mixed with the occidental openness and influenced Issey Miyake's works.

In comparison with Issey Miyake's <Arizona> work, <Mondrian Look> consists of contents and expression parts, so we can easily understand its garment style without any special interpretation. Express clearly existing artworks and no require special interpretation and just embody and describe their practical casuals as highly value added artistic products.

In the view of explanation, quadrangle signs are useful to analyze the artist's intentions and values of

inner mindsets. I can understand that garment is not a just cloth. It's a powerful and diversified media to communicate each others using meaningful actions.

Key words : Signified, signifier, Semiosis, Plastic Semiotics, Signification