

템나 바잘리아의 아방가르드 정신에 내재한 패션의 의미

요약

가

. 21 가
가 .
. 가 가
가 가
가 , ,
가 ,
가 가 , 가
가 가 , 가
가 가
가 가
가 가
가 가
가 : , 가 , 가 , 가

20 가
.
가
,

,
.
가
,
가
.
가
.
,
,

I. 서론

2016).
21
가 가
2014
(Vetements)
(Demna Gvasalia)
가 . 2015 가
(Balenciaga) 가
가 , (Martin Margiela)가
(Alexander Wang)
가 가가
, BoF(Business of Fashion)
가 , 가
(haute couture) (avant-garde)
가 가 . 가
(high fashion)
가 가
(Menkes, 2016). 가 가 .
, 2
, ,
가
, (youth culture) 가 가
B 가 가
. 『i-D』 가 가
가
(Kissick, 2019), 『 (The New York 가
Times)』 .
가 21 가
(Pateon, 2015). (global magazine)
『 (VOGUE)』 가 CFDA(council of fashion
designers of America) 가 가
, 가
(Mower, 2017a).
BoF 2016 가 2016
가 2020
(BOF TEAM,

– 139 –

2. 아방가르드 패션

가 (viewer)

가 가 가 ,

가 가 가

가 가 ,

가 가 . Eom and Kim(2000)

「 가 」 , , Eom and Kim(2000) (The Belle Epoque, 1180-1905)

가 가

20 가

가 가

20 가

가 가

가 가 ,

Kim and

Park(2010)

가

가 20

가

가 (Rei Kawakubo),

(Yohji Yamamoto),

(Vivienne Westwood), (John Galiano),

(Alexander McQueen), (Viktor

& Rolf) (Kim & Park, 2010). 가

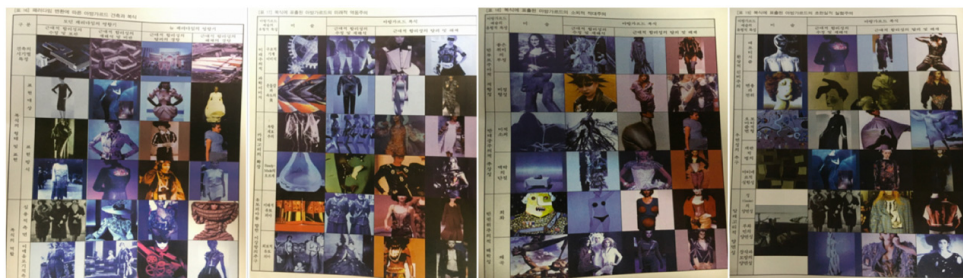


Figure 1. The paradigm of modern clothes.
Photographed by the author from Eom and Kim, (2000). p. 132-135.

가

가

(lookbook)

가

,

. 2018 S/S

(no show)

가

가

가

‘Le Depot’

'Le pro resident'

(Saint-ouen)

(Paul Bert Serpette)



Figure 4. Vetements 18 F/W at Paul Bert Serpette in Paris. From "Défilé VETEMENTS". (2018). <https://www.paulbert-serpette.com>

(Figure 4) 가 .

, (Yoo, (Figure 7). (runway)

2017) ,

, 2018 S/S 가 , 가

,

2018 S/S (Zurich) 가

(Saint-lazzare) (Figure 8).

가

(Figure 5).

, 2016 가 가

(DHL)

(Gosha Rubchinskiy)

2. 캠페인

(Figure 6).

,

.

. 2016

(official fake)



Figure 5. Vetements
18 S/S RTW.
From Mower. (2017b).
<https://www.vogue.com>



Figure 6. Vetements
16 S/S RTW.
From Satenstein. (2015).
<https://www.vogue.com>



Figure 7. Vetements
18 S/S RTW.
From Mower. (2017b).
<https://www.vogue.com>



Figure 8. Balenciaga
18 S/S menswear.
From Mower. (2017c).
<https://www.vogue.com>

, 2030
12, (hoody) (zero hunger)
700 1 10 가 2018 ‘Saving
1,000 (Hong, 2016). lives, Changing lives’, WFP
,
가 , (creative director)
가 ,
가 2018
, (Kim, 2017), 3
(International Union for Conservation of
Nature)
,
,
가
, 가 CEO (Cedrin Charbit)
가
가
가
(World Food Programme [WFP]) (Kim, 2019).
가 , 2019 WFP
, 가 WFP
. WFP 1963
,
(United Nation [UN]) (Figure 9).

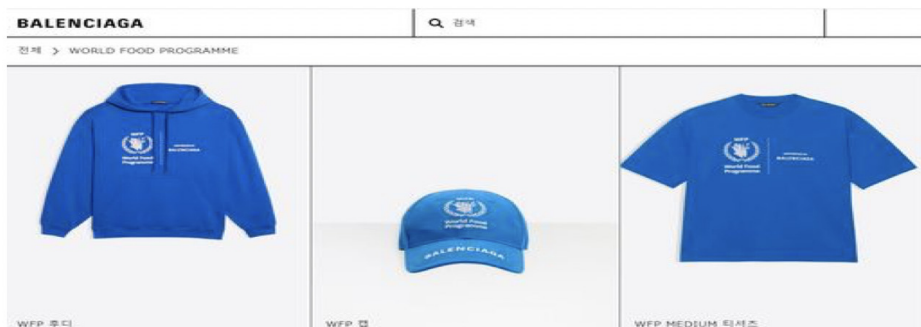


Figure 9. 2019 Balenciaga x WFP.
From Kim, (2020).
<http://m.segye.com>

가 (gorpcore) , (Sustainable Development Goals [SDGS]) , (Kim, 2020). S(Triple S)가 (Figure 10).

3. 디자인

. 2018 F/W (Swear) (suede platform trainer) (chunky) (Figure 11). , 가 , . 가 S/S (Crocs) (Reebok) . 2018 가 (Figure 12). , 가 . 2016 S/S DHL 가 330 (graffiti) (Fury) . (BOONTHESHOP) 2015 가 , 2 5 (Bae, 2017) 가



Figure 10. Triple S
From Balenciaga. (n.d.).
<http://www.balenciaga.com>



Figure 11. Vetements x Swear 2018 F/W.
From Kim. (2018).
<https://hypebeast.kr>



Figure 12. Balenciaga x Crocs 2018 S/S.
From "Shock as". (2017).
<https://www.straitstimes.com>



Figure 13. Balenciaga 17 F/W.
From Fisher. (2017).
<https://www.harpersbazaar.com>



Figure 14. Vetements 15
F/W reworked puffer coat.
From Sheena. (n.d.).
<https://hausofrihanna.com>



Figure 15. Vetements 17 S/S.
From Mower. (2016a).
<https://www.vogue.com>

가 F/W

. 2017

가

(Bernie Sanders)

가

(Figure 13).

(underground)

(track jacket)

(The North Face)

(Figure 14)

가



Figure 16. Ikea's Frakta bag of Balenciaga.
From Cain. (2019).
<http://www.businessinsider.com>

(Figure 16),

가

(motor bag)

(classic city) 가

가

. 2017

(Figure 15), 2018

F/W

가

가

가

가

IV. 바잘리아의 아방가르드 정신에 내재한 패션의 의미

, 가

가

가

가

가

가

가

(IKEA)

(FRAKTA)

가 . (dadaism) 가 ,
(Kurt Schwitters)
1. 저항의 도구로서 패션
(Robert Rauschenbe)
가 가 , 가 가 가
가 가 가 S
(ugly beauty)
. Lee(2004) 가
(dirty shoes)
,
, 1990 (recycling)
(luxury),
(noblesse), (prestige)
(high
class)
, Jin(2002)
, 가 가 , 가
B , , 가
,
가
2018 S/S
(off schedule)
(Tatarkiewicz,
1999/2017). 가 , (gender)

(fashion people) 가

6 , , (youth culture), , 1 B

가 19 F/W (homage) B

Yoon(2018) , 가 가 (Figure 17), DHL (Sigmar Polke)

가 가 (Evite) (Popper) 가

가

20 (Dusseldorf) (Fluxus) 가

가 가 , (meaning out) (Yoon, 2018). 20 가 (Cesar Vallejo), 가 ,

2. 정치적 도구로서 패션



Figure 17. Balenciaga summer 19 campaign.
 Edited by the author from Balenciaga, (2019a).
<https://www.youtube.com>

『 (Trilc)』 (Mower, 2017d) 가

(Vicente Huidobro)

(Heller, 2020),

가 (Soviet Union)

(Jung et al., 2000). Kim , 가 2017 F/W

(2014) , 가 가

,

,

가

CNN

(“Bernie Sanders”, n.d.)(Figure 18).

,

가 . 1991 12

가 가 25 (Mikhail Gorbachev)

가 가

,

,

“ (Post-Soviet)

,

가

가 ”



Figure 18. Bernie Sanders interview with CNN.
 Captured by the author from "Bernie Sanders". (n.d.).
<https://edition.cnn.com>

2019 S/S (Georgia) 가 (Figure 19).

2008 (South Ossetia) 가 2018 (Figure 20).

(Figure 21).



Figure 19. Vetements 19 S/S menswear.
From Mower. (2018).
<https://www.vogue.com>



Figure 20. St. Basil's Cathedral and Soviet emblem in Vetements 19 S/S menswear.
From Mower. (2018).
<https://www.vogue.com>

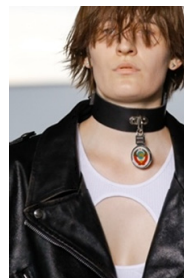


Figure 21. Vetements 19 S/S menswear.
From Mower. (2018).
<https://www.vogue.com>



Figure 22. A show that contains communism symbolic elements and patriotism in Vetements 19 S/S.
Edited by the author from croft. (n.d.).
<https://www.10magazine.com>

가

가 LGBTQIA(lesbian, gay, bisexual, transgender, queer, intersex, asexual)

3. 휴머니즘 도구로서 패션

, 가 가

가

가

, 19

가

가

가 2019

가 (Tbilisi) 가 가

가

, 2019 가 (queer community) (Davidson, 2019).

F/W

, 가

, ,

가

,

(Patron, 2015)(Figure 23).

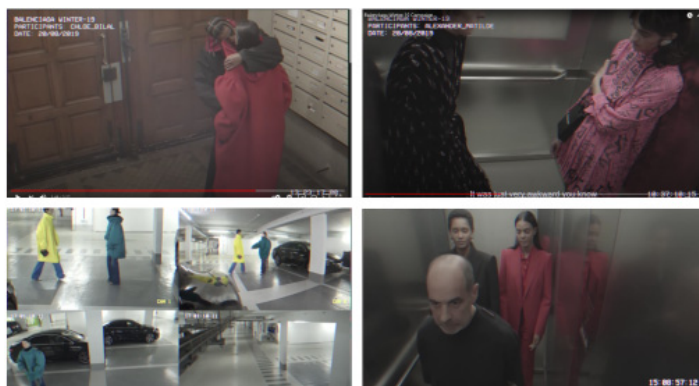


Figure 23. Balenciaga winter 19 campaign.
 Edited by the author from Balenciaga, (2019b).
<https://www.youtube.com>

,
.
(body positive)
.
, ,
.
(Goodman, 2019),
(Loik Gomez)
, 가 ,
/
(Kheralu)
(Radhhika Nair) 가
(genderless)
(Figure 24). ,
,
(Figure 25)
, 가
가 . 2019 F/W
2017 F/W 가 가
가
(normal)
(NODEL: No Model)
가
,
(top class)



Figure 24. Balenciaga 17 S/S.
From Mower. (2016b).
<https://www.vogue.com>



Figure 25. Vetements 17 F/W.
Edited by the author from Fall 2017 Vetements collection. (n.d.).
<https://demnagvasalia.com>

4. 사회적 가치의 실천적 도구로서 패션

가 ,

,

. 2019 5 9 『W Korea』

가

, (New York) (Pratt)

(Creative spirit award)

2 4

(Jin, 2019).

, 2019 F/W

가

(ecological movement)

2019 (Farfetch)

WFP

, , ,

. 2018 F/W

가

가

(bold logo) ‘Saving lives, Changing

lives’

10%

, WFP 25

가 2020 S/S WFP

20%

,

가

가

12

WFP

가

가

(Kim, 2020)



Figure 26. Balenciaga 20 F/W.
From Kim. (2020).
<http://m.segye.com>

(Kim, 2014)

가

가

가

가

V. 결 론

가

(high end street)

가

(youth quake)

가

21

가

. 1960

가

가

가

가

가

가

가

가

, 가

, 가

가

가

,

,

,

가

, 가

가

,

가

가

. 20

가

가

가

가

,

,

가

가

가

가

. , 가

가
가
.
,
, ‘
(Basically when you wear
it, it creates an attitude)’

(Foreman, 2017).

.
가

가

References

- Bae, J. W. (2017, September 26). , [‘Duchamp of the fashion world’, which uses ordinary models for fashion shows and satirized Korean fake culture]. *ChosunBiz*. Retrieved June 6, 2019, from https://biz.chosun.com/site/data/html_dir/2017/09/26/2017092600711.html
- BALENCIAGA. (2019a, February 12). Balenciaga Summer 19 Campaign. *YouTube*. Retrieved May 20, 2019 from <https://www.youtube.com/watch?v=FOW1bkBEz10>
- BALENCIAGA. (2019b, July 18). Balenciaga Winter 19 Campaign. *YouTube*. Retrieved May 20, 2019 from <https://www.youtube.com/watch?v=nLc6G6dB2uM>
- Balenciaga. (n.d.). *Balenciaga*. Retrieved June 11, 2019, From https://www.balenciaga.com/ko-kr/%EB%82%A8%EC%84%B1-%EC%87%BC%ED%95%91/%EC%8A%88%EC%A6%88/triple-s?prefn1=akeneo_markDownInto&prefv1=no_season&prefn2=countryInclusion&prefv2=KR&start=0&z=24#533882W09OM1000
- Bernie Sanders on becoming a fashion icon. (n.d.). *CNN*. Retrieved June 11, 2019, from <https://edition.cnn.com/videos/politics/2017/02/05/sotu-sanders-fashion-icon.cnn>
- BOF TEAM. (2016, December 20). Demna Gvasalia is BoF's Person of Year for 2016. *BoF*. Retrieved May 1, 2019, from <https://www.businessoffashion.com/articles/news-analysis/demna-gvasalia-bof-person-of-year-2016>
- Cain, Á. (2019, February 28). Balenciaga designer reveals why he famously made a \$2,000 version of an Ikea bag. *INSIDER*. Retrieved June 6, 2019, from <https://www.businessinsider.com/balenciaga-ikea-bag-inspiration-designer-says-2019-2>
- Calinescu, M. (1993). : 가 [Five faces of modernity faces of modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism] (Lee, Y. W., Trans.). Seoul: . (Original work published 1977)
- Choi, S. M. (2008). 가 [Read avant-garde theory of Peter Bürger]. , 3(-), 121-143.
- Croft, C. (n.d.) VETEMENTS: READY-TO-WEAR SS19. *10magazine*. Retrieved June 11, 2019, from <https://www.10magazine.com/womenswear/vetements-couture-aw18>
- Davidson, E. E. (2019, December 19). The rising Georgian designers defying gender codes. *DAZED*. Retrieved January 6, 2020, from <https://www.dazeddigital.com/fashion/article/47262/1/georgian-designers-gender-codes-tbilisi-fashion-situationist-aka-prodiashvili>
- Defilé VETEMENTS à Paul Bert Serpette. (2018, January 6). *Paul Bert Serpette*. Retrieved March 12, 2019, from <https://www.paulbert-serpette.com/agenda/defile-vetements-a-paul-bert-serpette>
- Eom, S. H., & Kim, M. S. (2000). : 가 [Modern dress paradigm: Focusing on avant-garde]. Seoul: Kyoung chun Publication.
- Fall 2017 Vetements collection. (n.d.). *VETEMENTSWESITE.COM*. Retrieved May 20, 2018 from <https://demnagvasalia.com/fashion-show/fall-2017/#collection>
- Ferris, F. (2015, October 23). VETEMENTS: THE COOLEST CULT AT PARIS FASHION WEEK SS16. *The wolf of high street*. Retrieved March 12, 2019, from <http://www.thewolfofhighstreet.com/2015/10/vetements-coolest-cult-at-paris-fashion.html>
- Fisher, L. A. (2017, January 8). Balenciaga's Fall 2017 Menswear Show Was Inspired By Bernie Sanders' Campaign Logo. *Harper's BAZAAR*. Retrieved June 11, 2019, from <https://www.harpersbazaar.com/fashion/fashion-week/news/a20026/>
- Foreman, L. (2017, October 4). Post-Soviet fashion makes a glamorous return. *BBC*. Retrieved January 6, 2020, from <https://www.bbc.com/culture/article/20170922-post-soviet-fashion-makes-a-glamorous-return>
- Goodman, T. (2019, December 11). The rising Georgian designers defying gender codes. *DAZED*. Retrieved January 6, 2020, from <https://www.dazeddigital.com/fashion/article/47262/1/>

- georgian-designers-gender-codes-tbilisi-fashion-situationist-aka-prodiashvili
- Heller, N. (2020, February 12). Demna Gvasalia on Balenciaga, Haute Couture, and Why He's Staying Put in Zurich. *VOGUE*. Retrieved February 12, 2020, from <https://www.vogue.com/article/demna-gvasalia-on-balenciaga-and-haute-couture>
- Hong, K. H. (2016, October 17). [Vetements sale on live streaming in Namyangju]. *VOGUE*. Retrieved June 6, 2021, from <http://www.vogue.co.kr/2016/10/17/vetementsinkr>
- Jin, H. Y. (2002). 가 [What is avant-garde]. Seoul: Minumsa.
- Jin, H. Y. (2013). 가, - 가, [Avant-garde, neo-avant-garde, politics of newness: The history and vision of theory of the avant-garde]. , 34(-), 153-178.
- Jin, J. A. (2019, May 9). [Friendly Mr. Demna]. *W Korea*. Retrieved May 1, 2019, from <http://www.wkorea.com/2019/05/09/%ED%9B%88%ED%9B%88%ED%95%9C-%EB%8E%80%EB%82%98%EC%94%A8/>
- Jung, K. W., Seo, K. T., & Shin, J. H. (2000). [Understanding Latin American culture]. Seoul: Hakmunsa.
- Kim, J. H. (2020, January 21). 가 [, SDGs] [Millennium generation trendy company Balencia UN marketing [A better world, SDGs]. *SEGYE*. Retrieved May 17, 2019, from <http://m.segye.com/view/20200121501372>
- Kim, K. M. (2019, January 30). 가, [Balenciaga's 'Endangered Animals' Farfetch exclusive collection]. *HYPERBEAST*. Retrieved 2021 May 17, 2019, from <https://hypebeast.kr/2019/1/balenciaga-farfetch-exclusive-capsule-collection-details>
- Kim, M. K., & Park, S. C. (2010, October). A study on the expression of avant-garde in Viktor & Rolf fashion design. *Proceeding of the Korean Society of Knit Design Autumn Conference, Seoul*, 33-34.
- Kim, N. S. (2014). Manifest of artist: Focusing on the futurist manifest. *The Korean Society of Aesthetics and Science of Art*, 40(-), 75-99. doi:10.17527/JASA.40.0.03
- Kim, S. B. (2018, September 20). x [Vetements x Swade Platform Trainer]. *HYPERBEAST*. Retrieved June 1, 2019, from <https://hypebeast.kr/2018/9/vetements-suede-platform-trainer>
- Kim, S. H. (2017, July 21). [‘Post Soviet Fashion’ caught Europeans]. *MK*. Retrieved May 10, 2021, from <https://www.mk.co.kr/new/business/view/2017/07/489530>
- Kissick, D. (2019, December 6). See it here first: Bella Hadid in next season Balenciaga. *i-D*. Retrieved June 6, 2019, from https://i-d.vice.com/en_uk/article/bjwqp4/bella-hadid-balenciaga-ss20-the-get-up-stand-up-issue
- Lee, J. J. (2004). [Fashion and luxury goods]. Seoul: Sallimbooks.
- Lee, K. Y. (2010). : [All about fashion show: Fashion show planning]. Seoul: Chulpan Book café.
- Menkes, S. (2016, September 4). [What stimulates Demna Gvasalia?]. *VOGUE*. Retrieved June 6, 2019, from <http://www.vogue.co.kr/2016/09/04/%EB%AC%B4%EC%97%87%EC%9D%B4-%EB%8E%80%EB%82%98%EB%B0%94%EC%9E%98%EB%A6%AC%EC%95%84%EB%A5%BC-%EC%9E%90%EA%B7%B9%ED%95%98%EB%82%98>
- Mower, S. (2016a, July 3). Vetements Spring 2017 Ready-To-Wear. *VOGUE*. Retrieved June 6, 2021, from <https://www.vogue.com/fashion-shows/spring-2017-ready-to-wear/vetements>
- Mower, S. (2016b, October 2). Balenciaga Fall 2017 Ready To Wear. *VOGUE*. Retrieved June 7, 2019, from <https://www.vogue.com/fashion-shows/spring-2017-ready-to-wear/balenciaga>
- Mower, S. (2017a, June 2). Demna Gvasalia, CFDA International Award Winner, Says: “Keep in Touch With Yourself, Enjoy Being Human”. *VOGUE*. Retrieved June 6, 2019, from <https://www.vogue.com/article/demna-gvasalia-cfda-international-award-interview>
- Mower, S. (2017b, June 24). Vetements Spring 2018 Menswear. *VOGUE*. Retrieved June 7, 2019, from <https://www.vogue.com/fashion-shows/spring-2018-menswear/vetements>
- Mower, S. (2017c, June 21). Balenciaga Spring 2018 Menswear. *VOGUE*. Retrieved June 7, 2019, from <https://www.vogue.com/fashion-shows/spring-2018-menswear/balenciaga>
- Mower, S. (2017d, October 1). Balenciaga Fall 2018 Ready To Wear. *VOGUE*. Retrieved June 7, 2019, from <https://www.vogue.com/fashion-shows/spring-2018-ready-to-wear/balenciaga>
- Mower, S. (2018, July 1). Vetements SPRING 2019 MENSWEAR. *VOGUE*. Retrieved May 20, 2019 from <https://www.vogue.com/fashion-shows/spring-2019-menswear/vetements>
- Pateon, E. (2015, October 7). Who Is Demna Gvasalia, Balenciaga's New Designer? *The New York Times*. Retrieved June 6, 2019, from <https://www.nytimes.com/2015/10/08/fashion/demna-gvasalia-balenciaga-new-artistic-director.html?searchResultPosition=2>
- Poggioni, R. (1996). 가 [Avant-garde art theory] (Park, S. J., Trans.). Seoul: Munye Publication. (Original work published 1962)
- Satenstein, L. (2015, October 1). The Casting at Vetements Included Russia's Coolest Streetwear Designer. *VOGUE*. Retrieved June 7, 2019, from <https://www.vogue.com/article/gosha-rubc-hinskiy-vetements-runway-show-paris>
- Sheena. (2015, November 24). Rihanna Parties In Vetements Puffer Coat. *Haus of Rihanna*. Retrieved June 11, 2019. From <https://hausofrihanna.com/vetements-puffer-coat/>
- Shock as platform Crocs step out on Paris catwalk. (2017, October

- 2). *THE STRAITS TIMES*. Retrieved May 1, 2019, from <https://www.straitstimes.com/lifestyle/fashion/shock-as-platform-crocs-step-out-on-paris-catwalk>
- Tatarkiewicz, W. (2017). *A history of six idea* (Son, H. J., Trans.). Seoul: Misulmun. (Original work published 1999)
- Williams, S. (2015, March 6). VETEMENTS F/W 2015 SHOW AT LE DEPOT, PARIS. *PURPLE*. Retrieved March 12, 2019, from <https://purple.fr/diary/vetements-fw-2015-show-at-le-depot-paris/>
- Yoo, J. B. (2017, June 5). “
” [Vetements’ revolution “We will stop doing traditional useless fashion show”]. *FASHION n*. Retrieved Jun 21, 2019, from https://www.fashionn.com/board/read_new.php?table=1004&number=20744
- Yoon, H. K. (2018). Destabilization and disruption in Sigmar Polke’s art. *Journal of History of Modern Art*, 43(-), 7-34. doi:10.17057/kahoma.2018.43.001

The Meaning of Fashion Implicit in Demna Gvasalia's Spirit of the Avant-Garde

Ko, Ye Zy • Joo, Bo Rim⁺

Master's course, Dept. of Fashion Design, Ewha Womans University

Professor, Dept. of Fashion Design, Ewha Womans University⁺

Abstract

This study analyzes designers and their works by focusing on the theoretical contemplation by scholars based on concepts consistent with the avant-garde movement and spirit, beyond the external analysis relying on the visual achievements of Demna Gvasalia. Assessments and analyses poured out in a short time, as he emerged as the most powerful fashion icon of the 21st century and a person who reflects the spirit of the age. Until now the studies regarding him focused on his visual achievements or evaluated him as the product of Martin Margiela, assessing him based on the aspect of deconstructivism. In regard with Gvasalia's interviews and his overall fashion activities, this study identifies that Gvasalia corresponds to the concept that explains the avant-garde movement which is one of the most important art movements of the 20th century. This study attempts a conceptual approach and fundamental consideration of the historical avant-garde spirit, while observing the avant-garde spirit expressed through showcases, lookbooks, and campaigns. As a result of observing Gvasalia's fashion on the premise of the fundamental spirit of the avant-garde movement, Gvasalia expresses an ideology that conforms to anti-aesthetic and anti-bourgeois values based on the spirit of resistance to change the system that was solidified in fashion. He displays the characteristics of avant-garde artists who emphasized the everydayness of fashion and the insignificance of art isolated from life, and also shows disciplinant characteristics of avant-garde artists in reflecting social and political interests in his fashion with the intend to make society better based on the sense of duty as a contemporary artist. Gvasalia expresses his political bias by means of fashion, including interviews, and at the same time expresses his opinion as a practical performer for social values. This results in an aggressive and open declaration of his view of the world similar to that of the avant-garde artists. Gvasalia expresses the perspective of defiant, political, and humanistic social values in his fashion and takes a practical attitude to implement them. The academic significance of this study is to reflect on the concept of avant-garde derived from the terminology of culture and arts, and to suggest a thesis that contributes to sociological and aesthetic approaches on fashion.

Key words : Demna Gvasalia, avantgarde, avantgarde fashion, Vetements, Balenciaga

