

## 뷔욕(Björk)의 패션에 나타난 음악 메시지

## 요약

가

가 .

, 『Vulnicura』(2015) 『Utopia』(2017), ,  
 , 가  
 ‘ ’; ‘ ’; ‘ 가  
 , ‘ , 가  
 , ‘ ,  
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 가  
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 , VR  
 가  
 ,  
 가  
 가  
 : , , , 가

## I. 서론

(Gindt, 2011).

### 1. 연구 배경 및 목적

2015 3 (Museum of Modern Art [MoMA]) (Iceland) 가 가 (Björk) , (gender) 『 (VOGUE)』 30 (sexuality) 가 (Frank, 2015). (Seo, 2015)' 가 가 (album cover) 가 (Lee, 2009). (David Bowie) (glam rock) 가 (Yang & Lee, 2014). 가 (pop star) (Grace Jones) 가 『Vulnicura』, (Valenti, 2021), 『Utopia』 (Madonna) (Kellner, 1994). 가 가 (persona)

## II. 이론적 배경

## 1. 팝 음악과 패션

23 가

, 1970

가 (Kim, 2012; Yang

가 (Björk, 2020).

& Lee, 2014)가 , , (Faulhaber, 2008).

, (androgyny), , . Kellner (1994)

가 (postmodernism)

가 (Evelyn McDonnell)

. , Park (2015) ‘ (post rock star)’, ‘ (bricolage)’ 가

(queer) 20 (McDonnell, 2001).

(lesbian) 가 , ,

(gay) , 20 21 .

3

. (Park, 2012).

‘ (Yalcinkaya,

2018)

가 (WeTransfer, 2018).

. ,

가 , , .

, “ (珠)

, 가 , 가

가 . 가 (Andy Huang)

(Reykjavik) , (Alessandro Michele)

, (James Merry) ,

가 , 가

DJ (Björk, 2020).

, (experimental music), .” (Björk BR, 2017)

(trip hop), ,

### 3. 뷔옥에 관한 선행연구의 관점

(Dibben, 2006). , 가

, 가  
, ‘ (self)’ ,

(Park, 2012).

<Table 1> 가 가

,  
.  
.

<Table 1>

Table 1. 뷔욕을 대상으로 한 선행연구의 관점.

					가		
1	McDonnell, E. (2001). Army of she.	✓					
2	Martin, B. (2002). Avant rock: Experimental music from the Beatles to Bjork.	✓				✓	
3	Marsh, C., & West, M. (2003). The nature / Technology binary opposition dismantled in the music of Madonna and Björk.	✓			✓	✓	
4	Dibben, N. (2006). Subjectivity and the construction of emotion in the music of Björk.			✓			
5	Burns, L., Lafrance, M., & Hawley, L.. (2008). Embodied subjectivities in the lyrical and musical expression of PH Harvey and Björk.		✓	✓		✓	
6	Faulhaber, E. F. (2008). Communicator between worlds: Björk's reaches beyond the binaries.				✓	✓	
7	Dibben, N. (2009a). Nature and nation: national identity and environmentalism in Icelandic popular music video and music documentary.	✓			✓		✓
8	Dibben, N. (2009b). Björk.	✓	✓	✓			
9	Malaway, V. (2011). Musical emergence in Björk's "Medulla".		✓	✓			
10	Gindt, D. (2011). Performative processes: Björk's creative collaborations with the world of fashion.	✓	✓	✓			
11	Sigurjónsdóttir, Æ. (2011). The new nordic cool: Björk, Icelandic fashion and art today.	✓					
12	Park, S. K. (2012). The understanding of artist Björk in the light of Carl Jung's individuation process.	✓		✓	✓		
13	Goldin-Perschbacher, S. (2014). Icelandic nationalism, difference feminism and bjork's maternal aesthetic.	✓			✓		
14	Daly, E. (2015). The fusion of nature and technology: Icelandic identity, activism, and the art of Björk.	✓			✓	✓	✓
15	Susdorf, M. (2017). Björk's Biophilia: A musical introduction to feminist new materialism.				✓		
16	Choi, Y. C. (2018). Survey on Icelandic traditional music presented in Björk's.	✓				✓	✓
17	Susdorf, M. (2018). The contemporary feminist musician: nomadic, new materialist and utopianist motifs in Björk's oeuvre.				✓	✓	

가 . 가  
『Black lake』  
, ‘ ’, ‘ ’, 가 ,  
,  
.

(Micah Montague, 2012).

### III. 음악과 패션에 표현된 메시지

<Figure 1>

,  
(Iris Van Herpen)  
(Anderson, 2015). <Figure 1>  
『Black lake』  
,  
(volcanic beat),  
가 가 .

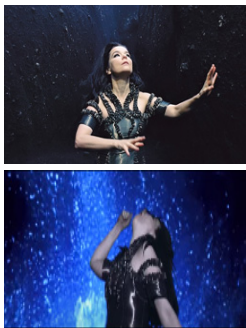

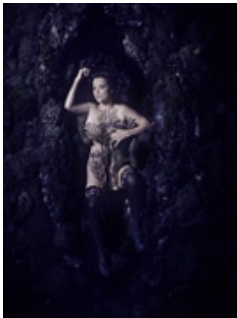
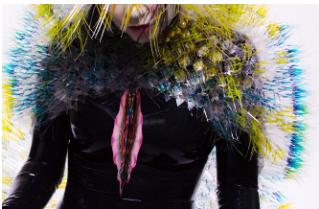
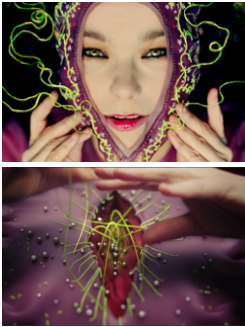

#### 1. 정체성의 표현

3  
『Joga』(1997)

가  
가 ,  
(Choi, 2018). 『Vulnicura』  
『Black lake』, 『Quicksand』, 『Stonemilker』,  
『Atom dance』 , , ,  
, 『Black lake』 ‘ ,  
, 『Black Lake』 ‘ 가  
, 『Quicksand』 ‘ ,  
가 .

가 . <Figure 4> 『Vulnicura』 가 가 가 <Figure 5> 가 가 (Grigoriadis, 2015). 『Vulnicura』 , 『Utopia』 가 . <Figure 6> 『Utopia』 ,

Table 2. 패션의 이미지로 시각화된 정체성.

 <p>Figure 1. 『Black lake』. Captured by the author from Björk. (2015a). <a href="http://www.youtube.com">www.youtube.com</a></p>	 <p>Figure 2. 『Family』 moving album cover. Captured by the author from Björk. (2015b). <a href="http://www.youtube.com">www.youtube.com</a></p>	 <p>Figure 3. 『Black lake trailer』. Captured by the author from The museum of modern art. (2015). <a href="http://www.youtube.com">www.youtube.com</a></p>
 <p>Figure 4. 『Vulnicura』 album cover. Edited by the author from Inez + Vinoodh - Vulnicura. (2015). <a href="http://www.bjork.fr">www.bjork.fr</a></p>	 <p>Figure 5. 『Family』 moving album cover. Captured by the author from Björk. (2015b). <a href="http://www.youtube.com">www.youtube.com</a></p>	 <p>Figure 6. 『Utopia』 album cover. Edited by the author from Jesse Kanda - Utopia. (2017). <a href="http://www.bjork.fr">www.bjork.fr</a></p>



the pain)’ 가  
(異種交配) (混種) 『Vulnicura』  
『Vulnicura』  
『Utopia』 (Geffen, 2017). 『Family』

## 2. 감정의 표현

(Magnusson, 2015). 『Vulnicura』  
(Park, 2012).  
(Servin, 2001)  
<Figure 7>  
『Vulnicura』 가  
<Figure 8>  
『Vulnicura』 (intermission) <Figure 9>  
가 (Grigoriadis, 2015). 『Black  
『Vulnicura』 2 『Utopia』 lake』  
가  
가 ,  
『Family』 가  
, ‘ 가  
(where I can pay respects for the death of my family)’, ‘ (raise a monument of love)’, ‘ (relieve us from

‘ 가 , 가 . <Figure  
, 가 , 10> 가  
, 가 ‘ , .  
. 가 , , 가 , 『Utopia』 가  
, 가 , ‘ , 『Vulnicura』 ‘

Table 3. 패션의 이미지로 시각화된 감정.

<p>Figure 7. 『Family』 moving album cover.  Captured by the author from Björk. (2015b). <a href="http://www.youtube.com">www.youtube.com</a></p>			
<p>Figure 8. 『Vulnicura』 tour dress.  Edited by the author from Carnegie Hall. (2015).  <a href="http://www.bjork.fr">www.bjork.fr</a></p>	<p>Figure 9. 『Vulnicura』 stage dress.  From Pohoda festival. (2015).  <a href="http://www.bjork.fr">www.bjork.fr</a></p>	<p>Figure 10. 『Notget VR』 music video.  Captured by the author from Björk. (2017a).  <a href="http://www.youtube.com">www.youtube.com</a></p>	
<p>Figure 11. 『The gate』 dress.  Captured by the author from Gucci. (2017).  <a href="http://www.youtube.com">www.youtube.com</a></p>		<p>Figure 12. 『The gate』 music video.  Captured by the author from Björk. (2017b).  <a href="http://www.youtube.com">www.youtube.com</a></p>	
<p>Figure 14. 『Arisen my senses』 music video.  Captured by the author from Björk. (2017d). <a href="http://www.youtube.com">www.youtube.com</a></p>			

### 3. 작가적 세계관의 표현

『The gate』가 (Daly, 2015: Petersen, 2016; Stosuy, 2016). (electronic music), (the gate), (synthesizer), DAW(digital audio workstation) (effector)가 (Björk BR, 2017). <Figure 11> 가 (Willson, 2017). 『Vulnicura』, 『Utopia』 (flute) PVC 가 (Skidmore, 2017). <Figure 13> 『Blissing me』 15). 『Sphaera』 (Figure (motif) 3D 『Arisen my senses』가 . <Figure 14> 가 (kinetic art) 『Utopia』 가 (grotesque) (erotic), (arisen my senses)', ' (kiss)', (every cell in my body)' (Neri Oxman) (face mask) 『Rottlace』가 (Figure 16). 가

Table 4. 패션 이미지로 시각화된 작가적 세계관.

<p>Figure 15. 『Cornucopia』 tour dress. Edited by the author from Rockhal-main hall Luxembourg. (2019). <a href="http://www.bjork.fr">www.bjork.fr</a></p>	<p>Figure 16. 3D printing mask Rottface. Edited by the author from Tucker. (2016). <a href="http://www.dezeen.com">www.dezeen.com</a></p>		
<p>Figure 17. 『Utopia』 music video. Captured by the author from Björk. (2017e). <a href="http://www.youtube.com">www.youtube.com</a></p>	<p>Figure 18. 『Arisen my senses』. Captured by the author from Björk. (2017d). <a href="http://www.youtube.com">www.youtube.com</a></p>	<p>Figure 19. Björk's hybridism. From Barlow. (2018). <a href="http://www.timeout.com">www.timeout.com</a></p>	
<p>Figure 20. 『Tabula rasa』 music video. Captured by the author from Björk. (2017f). <a href="http://www.youtube.com">www.youtube.com</a></p>			

3D

가


#### 4. 종합적 논의

『Vulnicura』 『Utopia』

<Table 5>

가

Table 5. 뷔욕의 음악 메시지와 패션 표현의 연계성.

		- 가 -	 - - 가
		- , , - 가	 -
		- , 가 - -	  - , , - , 가
가		- ( , , DAW, - ) ( , - )	 - (3D , 가 - , )
		- 가 가 - 가	 - , , -

가 , ,

가

, , , ,

(identification)

.

(Dibben, 2006; Gindt, 2011; Park, 2012),

가

.

『Vunicura』 , 『Utopia』

가 가

『Utopia』 가 ,

가

.

가

가 가

가

.

가 , 가 , 『Vulnicura』 『Utopia』 . 『Utopia』 <Figure 17, 18, 19> , , , <Figure 6, 13> 가 , . . , 가 . 가 『Utopia』 . 가 30 가 , 가 , , ‘ , ‘ , ‘ 가 , 가 가 가

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- in me, like every woman does'. *TimeOut. London*. Retrieved May 2, 2021, from <https://www.timeout.com/london/music/bjork-i-have-a-lot-of-characters-in-me-like-every-woman-does>
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## Music Messages in Björk's Fashion

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### Abstract

Icelandic pop singer Björk is an artist who has visualized her unique musical world by presenting artistic fashion images through audio-visual materials. The study selects her latest albums 『Vulnicura』(2015) and 『Utopia』(2017), analyzed the connection between the fashion images shown in the music videos, album covers, stage costumes, pictorials and the music messages expressed in the theme, lyrics, and sound of the albums. Based on the literature studies on Björk, 'identity', 'emotion', and 'artist's visions' were derived as perspectives of analysis and identity was subdivided into 'Icelandic identity' and 'feminine identity' and the artist's vision was subdivided into 'the harmony of nature and technology' and 'Feminism'. As for the results of the study, first, Icelandic identity was expressed in surreal lyrics and song titles influenced by Icelandic traditional literature, and visualized as images of body and fashion superimposed on Iceland's natural environment. Feminine identity was expressed in lyrics from various women's perspectives and visualized with images of a vulva. Second, 'sublimation of sadness' and 'passionate love' were the most pronounced emotions, expressed in lyrics, melodies, and instrumental performances. The visualization of emotions was expressed in light and color properties, materials, and processing methods, and was emphasized through grotesque settings. Third, the harmony of nature and technology was expressed through the combination of organic and electronic sounds and visualized using the latest fusion and composite media such as 3D printed costumes, kinetic dresses, and VR images. Feminism was expressed with lyrics criticizing patriarchy and images of hybrid fashion. This study deals with fashion as an expressive tool of music, expanding the scope of pop star fashion research that has been discussed in the subculture categories. The significance of the research is that it shed light on the artistry of fashion and the scalability of expression through music message analysis expressed in fashion.

Key words : Björk, fashion, music message, emotion, artist's vision