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In Black and White: Dress from the 1920s to Today

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In the realm of fashion, the dynamic energy of modern design since 1900 has concentrated on clothes for women. The design of modern male costume was fairly fixed by that time, having undergone its own great revolution a century earlier, and its changes had become increasingly subtle and evolutionary. But female freedom, not least a new liberty for the female sexual imagination, was a strong new theme in the first quarter of this century, and women's fashion has undergone its most vigorously creative period during the last three generations. Since the First World War, ideas about how women might dress have undertaken repeated radical revision, founded on new ideas of what women might be. The visualization of such ideas, however, was born of a general new sense of line and form, of texture and movement, of rhythm and color. Under the influence of a general revolution in the design of all material things, clothing design for women and by women took an unprecedented leap.

In the nineteenth century, women had already seized the privilege of being fanciful while men were being ever more sober in their clothing, so that when modernity overtook fashion, women's clothes seemed specially prepared for change. But fanciful invention for women had long been confined to surface effects—shifts in skirt-shape and coiffure, kinds of trimming—while firm nineteenth-century conventions kept the dressed female body to a formula more ancient than the masculine one, and much more conservative.

In fact, the radical new changes brought about in modern architecture, such as the use of glass, steel, and reinforced concrete, were no more astounding than the adoption of short skirts and short hair for women in the second decade of this century. Like construction in brick and stone, the long female skirt had seemed like a law of nature, and long

Opposite
Fortuny, black Delphos
dress, 1930s, detail.

hair a law of God. To change the basic shape of the clothed female figure seemed almost like blasphemy, especially since the change involved a new acknowledgement of the true structure of her body, even a new view of her actual head and her real feet.

In the first two decades of this century, women undergoing such reconstruction were still Objects: the first radical changes were being brought about by male designers working with the dressed woman as if she were a sort of artistic medium. The idea of the creative individual couturier was a Romantic concept, also born in the nineteenth century when public fame for specifically artistic talent in fashion had first accompanied the unprecedented rise of Charles Frederick Worth, the first couturier. Such a rise could only have occurred at a time when literature glittered with feminine productions of the male imagination—the courtesans of Zola, the Lady of the Camellias, Mme. Bovary, and the tragic Anna Karenina.

At the beginning of this century, an even stronger version of the same artistic idea attached to the fame of Paul Poiret and Mariano Fortuny, both of whom had strong affinities with painting and theater. Unlike the unsung artisans who had made women's clothes for centuries, the new Great Designer was avowedly the creator of the clothed woman as if she were a painter's subject, an opera composer's diva, a poet's vision. Individual women might well enjoy submitting to such a creative view of their possibilities, to a talent that would enhance not just their attractions but their power over the imagination. In Fortuny dresses, women could feel like the ladies on Greek vases or in Piero paintings, the heroines of myths. The enduring resonance of such feelings lingers in the modern fame of Christian Lacroix, for example, among other modern male designers whose gifts are seen as essentially based on fantasy: whose work is poetic, not practical, and represents the opposite of what a tailor does.

But by 1920, new ideas of material design founded on a sense of speed and efficiency were in the ascendant, and so were notions of a radical new efficiency in the lives and consciousness of women. These two ideas were fused in a new visual character of female elegance. It was originally based on a combination of simplicity and mobility that echoed the brief neoclassic revival of Napoleonic times; but to which was now added an entirely modern tactile element. Partly in consonance with the rising dance craze, fashionable clothes were being designed to suggest how it might feel to touch and grasp a woman, and how her own garments might feel to her as she moved in them. Clothes visibly slithered on the body, vigorous corsetting was abolished, and fur came to be used for entire coats, not just for trim and

lining. Hair was bobbed and eventually shingled, cut to flutter in the wind or ruffle under a caressing hand.

The rise of skirts had begun earlier, before and during the Great War. By the twenties, it was an established rule that legs and feet had to be seen to do their practical work. Female bone and muscle were thus shown to have a kinetic and tactile value for their owner, to enhance her personal sense of her beauty, along with her skin. Torsos asserted not only their flexibility in new boneless elastic underwear, but their variability. Fashion began to celebrate the fact that women may have different sorts of bodies, some with small breasts and not very well marked waists, and their hair may be straight and thin, not necessarily curly and abundant. In the twenties, belts were worn easily around the hips, in radical defiance of the old ideal that had anchored every costume around an artificially defined small waist, and had concealed or distorted almost every other aspect of female physical life. The look of women's fashion was shifting to the subjective mood, to the idea of reflecting the wearer's own sense of her body instead of registering her happy acquiescence to an external vision.

Shoes were an important exception. They became more important than ever as objects of purely erotic adornment, and high heels and delicate materials were used for them, as if to preserve some appealing old-fashioned feminine difficulties among all the new expressions of revolt that had transformed the body above the ankle. As skirts continued to remain short, shoes more and more took on the burden of fantasy that once had been born by entire costumes and shared chiefly by extravagant hats during the early revolutionary years of the century.

Only a few women had filled the role of creative designer before the First World War, notably Mme. Paquin and the Callot Soeurs, and those ladies had followed the male fantasy vision of women. Besides romantic hats, they offered richly feminine clothes in fragile fabrics adorned with beautiful lace and embroidery, which further confirmed the idea of the clothed woman as a rare treasure, expensive to create and difficult to maintain, despite the new easing of her bodily shape. Later, the period between the world wars saw the unprecedented rise of female autonomy, and among its manifestations, along with birth control and the vote, was a change in the flavor of the female couturière's designs.

The new couturières of the twenties took feminine elegance in a different direction. Beyond subjective physical awareness lay a larger self-confidence, a sense of sexual expression without the element of submissiveness. Gabrielle Chanel embodied these ideas in her own life, and they were expressed in her designs. Her clothes suggested both the idealism and integrity of a young girl and the wisdom of a shrewd, humorous woman with much experience of men, who nevertheless remains her own mistress.



Above
Left: Paquin, black dress,
1925; right: Madeleine
Vionnet, black dress with
hand worked bors,
1930s.

She copied the clarity of male formal clothing, the ease of worker's clothing, and the vitality of peasant dress, all without ever suggesting perverse masculinity, reverse snobbery, or ethnic flavor, only an essential female charm based on wit, good sense, and honest sensuality. The absence of mannishness in Chanel's version of female independence in particular ensured her revived success in the later twentieth century, after the eclipse that followed her achievements of the twenties and thirties.

In those decades, Alix Grès and Madeleine Vionnet were artists of draped fabric, working with cloth as if it were an organic substance akin to flesh. This effect had been achieved by antique sculptors working in stone, and Grès in particular kept to a classical fusion of cloth and body. Just as in ancient art, the artless, natural behavior of those two elements was never the point. In Grès' work the figure was wrought into a beautiful shape by the draped dress in a triumph of controlled skill that looked inevitable rather than natural, more divine than mortal.

Vionnet was more adventurous in the sphere of cut and therefore more akin to modern than to ancient art. Clever cutting further demands inspired seaming, and her dresses combined a few abstract shapes into a deftly fitted but floating envelope for the body in motion underneath it. No raw nature here, either, and no practicality. In the work of both these women, the idea of the variable female shape as part of a visual composition was fundamental: the abstractions of fabric were like bodily parts themselves in different form, making a subtle commentary on anatomy. They were never meant to allow for brisk, slack or unguarded physical activity, but to propose a unified and physically harmonious ideal for clothed female beauty, a modern classicism.

These three women were all French, part of an old tradition celebrating feminine elegance and sexuality. But ever since Beau Brummell, French elegance had taken note of British style, with its reticence based on a masculine ideal; Chanel herself had been much affected by it. At the time, Parisian fashion even harbored a successful British couturier in the person of Captain Edward Molyneux, whose style was understated and very simple, avoiding French wit and eroticism. Molyneux was not interested in the expressive poetic possibilities of fabric and cut, but rather in creating a perfect background for a woman of taste. His clothes looked correct without ever looking safe, beautiful but reserved, essentially respectful of the wearer herself.

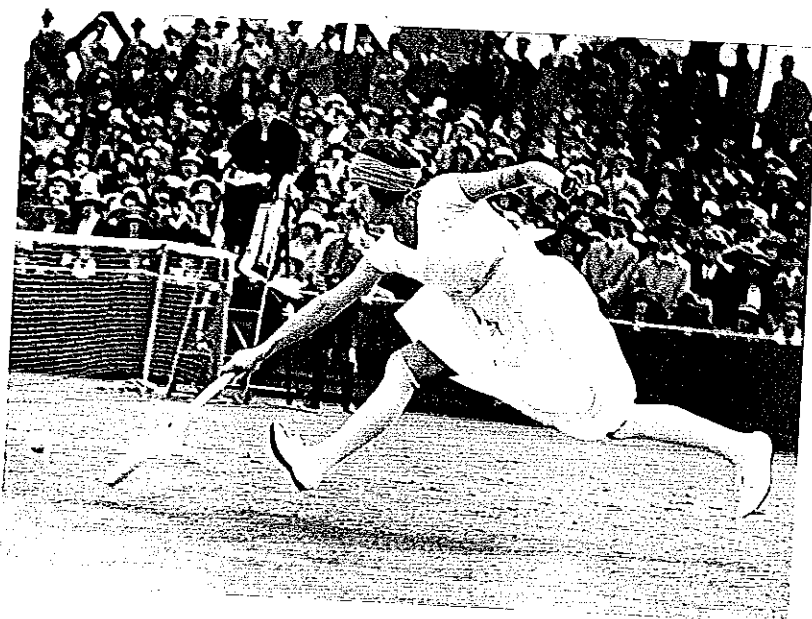
The ideal of active play and easy travel informed the designs of Jean Patou, Chanel's greatest rival and direct competitor. Like hers, his work was devoted to the forward thrust and shift of fashionable life, which included fads for dancing, skiing, tennis, and globe-trotting, besides the fast pace of urban social events. Early in the period Patou had dressed the



Above left
Model wearing a Patou
coat, c. 1919-1920.

Above right
Suzanne Lenglen at
Wimbledon in 1921.

Opposite
Left: Jenny, two-piece
ensemble, 1920s;
right: Chanel, black
dress, 1930s.



tennis star Suzanne Lenglen, whose costume on the court in 1921 set the tone for the rest of the decade: a straight tunic with a pleated calf-length skirt belted at the hips, and a headband worn low on the brow. Scott Fitzgerald mentions evening dresses that looked like tennis clothes, worn with the same insouciance; it was a modern note for elegance, an irreversible change from the old ideal of stillness for women.

The striking photographs of Lenglen in action show how the camera had begun to take over the idealizing process in fashion, and impose the standard of the swiftly passing moment on all elegant looks. The new reduced bulk and neat silhouette of the clothed female body expressed a new conception of female life as always in motion, and it began to seem at its best on film. Photography came to dominate modern fashion magazines, which had begun in the teens with exquisite graphic illustrations that showed the influence of modern abstraction on the emerging fashionable figure. Later fashion illustration further emphasized the extreme columnar ideal for the female body during the twenties, but by the thirties the point had been made: the body was thoroughly scaled down, and the camera could begin to celebrate its active elegance, not just its slim shape.

One result of this was a new retreat from color, a new emphasis on pure texture, on light and shade and surface, instead of on the vivid flat areas of color that avant-garde fashion illustration had borrowed from modern art. The camera now permitted the full textural range of black-and-white imagery to dominate fashion, so that shimmering waves of platinum hair, smokey clouds of black net skirt, frothy white lace around the wrists, sensuous fur near the face or rich satin slinking over the hips

Opposite left
Adrian, black gabardine
suit, 1940s.

Opposite right
The chanteuse Hildegard
in a costume designed by
Adrian, 1946.

could all come to brilliant life, to grip the imagination without the need of color at all. Color continued to be conveyed in fashion illustration, which also changed its style to become wholly cursive and suggestive, rather than abstractly designed like painting. Black-and-white sketches that are like vivid note-taking became the preferred form of immediate informal fashion-art, and have remained so.

More potent than the fashion camera were the emerging forces of photojournalism and the movies, both insistently contributing their opposed but related black-and-white visual ideals to modern fashion. Photojournalism offered unvarnished facts, often uncomfortable; cinema offered dreams, often pretending to be facts. The force of each reinforced the other; the power of Weegee's realism, for example, lent authority to Hollywood's phony realism, and made its fantasies seem more believable. The movie-camera could make truth out of anything, once you believed that cameras, in general, were not lying. The world of movies included the harsher visions of European filmmakers as well as the more naive views of life purveyed by Hollywood; and the sense of elegance came to include both notions. Chanel was invited to Hollywood to dress Gloria Swanson and Ina Claire, to make their clothes look like real elegance. Meanwhile, Ginger Rogers and Constance Bennett were wearing unbelievably crisp and perfectly fitting shop-girl blouses, setting a standard for the general public never possible before. Ordinary American consciousness of grooming and chic was increasingly acquired from black-and-white cinematic perfection.

The Second World War marked a change in fashionable emphasis rather than a gap in fashion. In the United States, American designers had been hard at work for generations, designing in relative obscurity for the great American ready-to-wear market, interpreting Parisian ideas in American ways and contributing a distinctive flavor of their own. During the war, they suddenly came into prominence. Europe was undergoing torture, international fashion was in abeyance while the agony of war and its aftermath continued; but individual nations kept up as they could. Utility fashions were devised in England, following strict regulations; French women under the Occupation made shoe-soles of wood and witty hats of rags. In this safe country, designers emphasized American briskness and honesty, American youthfulness and optimism, all now even more noticeably distant from traditional European sophistication.

Rich Americans including movie stars had all dressed in Paris before World War II, and had thought of Europe as setting the general tone for elegance. But the war made American fashion important, as the movies had already made everyday American style into something unforgettably dynamic. Adrian was the American designer who spanned

Opposite
Charles James, black-
and-white cloverleaf ball
gown, 1950s.

both worlds, creating dashing clothes that rivalled Parisian chic for a couture clientele, and costuming for the movies not only Garbo and Harlow but the many players and extras who dressed the screen with magic, especially in period extravaganzas.

In the realm of pure couture, Mainbocher was to fashion what his most famous client, the Duchess of Windsor, was to society: a Europeanized American who enjoyed a redoubled glamour as a result. Underlying the refinement of his designs was a certain sensible quality, a stability unlike some of the more risky visions of French designers. Pauline Trigère was the opposite phenomenon: an Americanized European, who went straight for drama of line and shape and dispensed with excessive refinement.

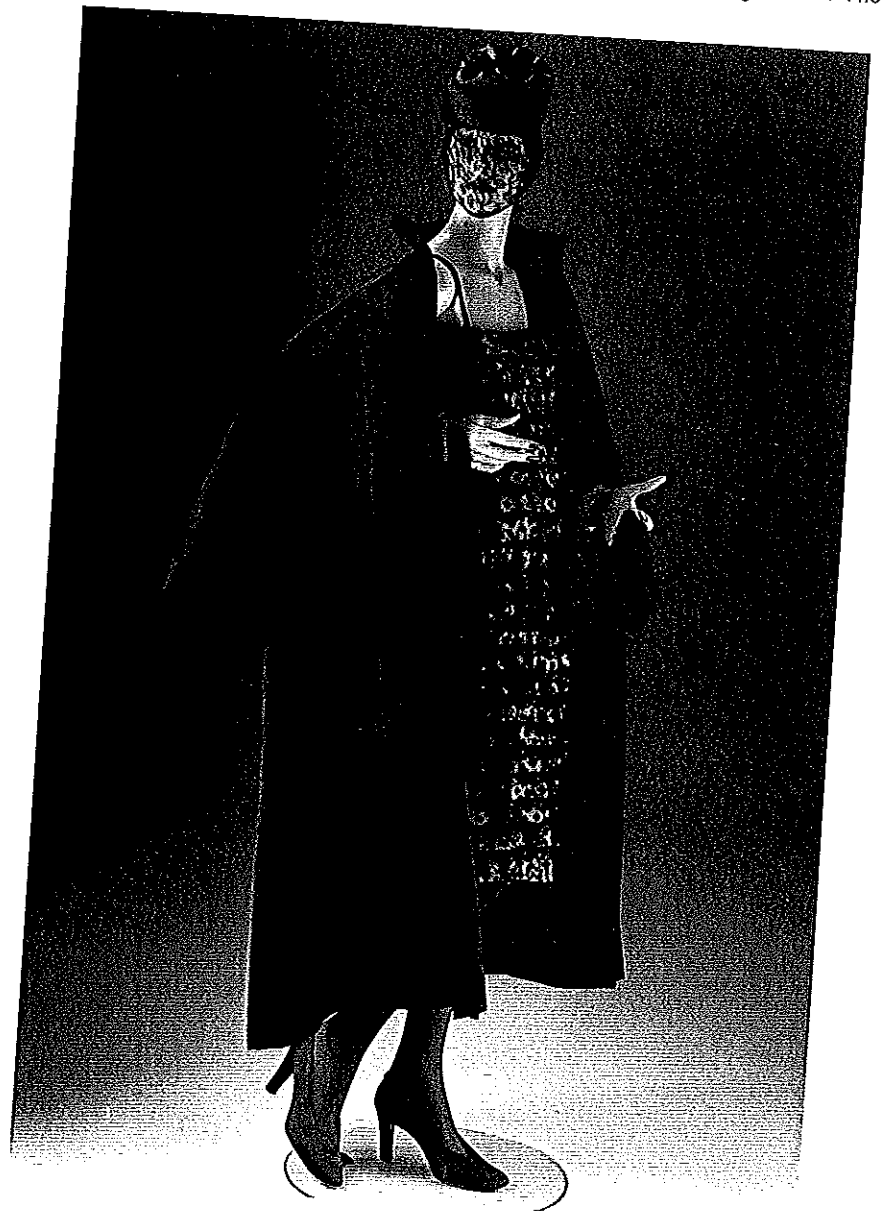
Charles James counts as an American, although he had an English father and his career began internationally. He was a sort of mad genius whose greatest fame came from his extraordinarily constructed ball gowns that are like the mobiles of Alexander Calder or the dances of Martha Graham. Like the work of those artists, James' designs are richly suggestive, but always in a context of material clarity and technical perfection. His clothes were all single works of art, with no sense of any multiple modified versions that might be made from them, and yet they have deeply influenced many later designers.

On the other hand, a purely American designer was Claire McCardell, whose designs were all forthrightly aimed at the ready-to-wear market. She also emphasized primitive simplicity in design and physical ease in wear, both of which implied a new American style of social ease and sexual straightforwardness. Her designs are basic, devoid of subtle cut or ornament, and they suggest a program of anti-luxuriousness, but with no flavor of the skimpy or the meager. They wrap and tie or hang and drape with perfect freedom from the discipline of precise fit and clever seaming. McCardell used cotton, wool, and linen with a zest and a sweep that projected good humor and unselfconsciousness instead of the deep reverence most couture designers had always shown for their craft, their materials, and their clients.

After the war and the recovery of Europe, Paris regained its ascendancy in fashion with an added intensity. It was during this period, beginning in the late forties and early fifties, that fashion was suddenly supposed to be a "tyranny" with designers "dictating" the length of skirts and the slope of shoulders. The famous New Look associated with the rise of Christian Dior did involve the full range of dressmaking skills, and elegant clothing seemed to require more lining, interlining, stiffening, boning, careful cutting, meticulous trimming, and supportive underpinning that it had since Victorian times. There was a responsibility in all of this

that could be felt as a burden on the wearer, at least in this country; no complaints at all from France.

Besides Dior, however, and Charles James in America, there were undoubted geniuses of dressmaking such as Pierre Balmain and Jean Dessès who revived and sustained the transcendent beauty of carefully designed and elaborately made clothing, and brilliantly upheld the métier that had begun a century earlier with Worth. Worth himself was extending a tradition of elegance that stretched back to the sixteenth century, when the burden of difficult clothing was gladly borne by those for whom it represented rank and honor, not just wealth. Of modern exponents of this idea, Balenciaga was undoubtedly the greatest. His



Right
Balenciaga, short black-
and-white dress, coat, and
hat, 1960s.

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Spanish heritage gave him the sense of rigor that must underly perfect and complex clothes if they are to succeed. Balenciaga used black with huge talent and notably never departed from absolute bilateral symmetry—not for him the one-shouldered or one-hipped effects repeatedly used by others. The result was clothing with what can only be called a certain nobility, a high seriousness that was never solemn. When high fashion became quirky at the end of the sixties and influences on it began to arise from the street, Balenciaga retired from the business.

Without destroying the supremacy of Paris, Italian influence became really important at the highest level of fashion during the fifties and early sixties. Despite an ancient reputation for elegant craftsmanship and an important tradition of masculine tailoring, a national tradition of couture had been absent in Italy, and so was that supply of golden-handed artisans who had staffed the ateliers of French fashion for four centuries. But an abiding Italian sense of beauty produced vital new ideas after the Second World War that have had a cumulative impact since then, and have made Milan a steady fashion source.

Italy had always been famous for beautiful knits and beautiful silks, and early in the sixties, the delectably thin printed silk knit dresses and blouses of Emilio Pucci changed everyone's idea of what a dress might be: something with no more weight or bulk than a slip, but completely modest as well as sexily clinging and vividly colorful, an echo of Fortuny. The sensual and dramatic Italian spirit came to temper French classicism as well as French styles of erotic perversity, and French designers were undoubtedly influenced by it without admitting it.

Silhouettes were very feminine and fabric abundant in all fashionable clothing until the end of the fifties, in order to harmonize with the emphatic elegance of the revitalized Parisian couture. Skirts came well below the knee, either in full or tapered styles, coats swung out lavishly, collars and cuffs were deep and broad, sleeves had deep armholes that emphasized tiny waists and full breasts. Both the subtle nonchalance and the crisp and military flavors of the thirties and forties had fully retreated in favor of curves and strong color, supported by a certain underlying strictness of posture and revitalized controlling underwear. Shoes were delicate and hats were serious, with hair well controlled and smooth, whether short or long. Elegant feminine dress at this moment had a quality truly analogous to the complex and finished character of masculine tailoring at the highest level. The sexes were in a certain balance with respect to the standards on which their clothes were made, although they looked extremely different.

Before the great radical changes that occurred at the very end of the sixties, the acutely feminine ideal of fashionable elegance took on a

certain mannered rigidity. One of its manifestations was a kind of infantilism, which arose earlier in the decade. A radically shortened skirt went with a newly flat chest, shoes acquired heavy heels and square toes, and stiffly bouffant hair enlarged the head. Lines were sharper than ever, shapes more clearly defined, colors clearer and stronger. The French designers who most cleverly expounded the theme were Pierre Cardin and André Courrèges. Cardin began making dresses out of vinyl and using large scallops and other large geometric shapes in dresses that were increasingly small in scope. Courrèges carried the idea further into a costume-like, futuristic look characterized by stiff tunics, short boots, and much use of white. The effect was both child-like and robot-like, asexualized in two directions. This was an extreme style, rarely adopted except by the very modish, ill-adapted to the mainstream.

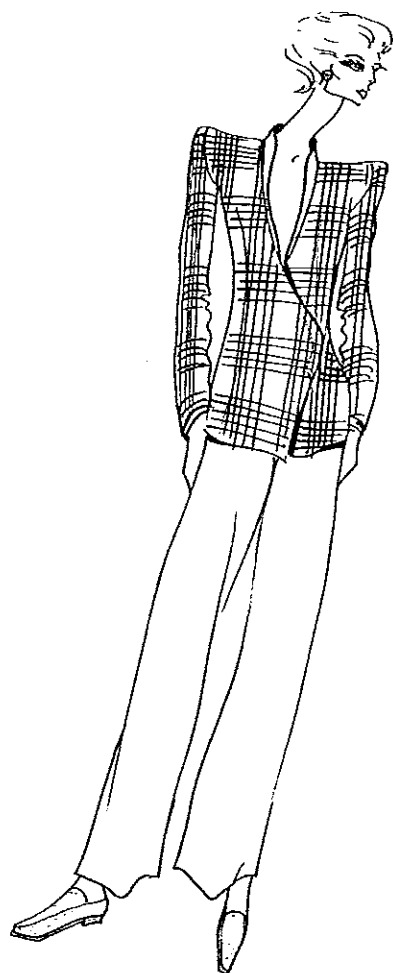
The faintly perverse character of this mode, however, was even better expressed by English fashion, which began to make a startling impact for the first time since the end of the eighteenth century. And in England, the new infantile, dress-up, fantasy style was from the first aimed at the young, adventurous, and non-rich. A further degree of sexual ambiguity was fostered by English modishness at the time, a very sophisticated lawlessness not connected to naive notions of physical or political freedom but rather to exploring the forbidden in general. It was in England that hitherto impossible combinations, such as rubber boots worn with lace-trimmed chiffon, were first attempted and that a fashionable obsession with the sexuality of adolescence really started, as personified by the model Twiggy. Mary Quant is the designer most commonly associated with the new, naughty, girlish English style, and her work was always aimed at a ready-to-wear market that thumbed its nose at the solemnity of the couture.

It was in England, too, that the exhumation of dead fashion and the elevation of scruffiness and tawdriness were first taken seriously, and the seriousness of fashion was first wholeheartedly mocked by fashion itself. Beginning in the early sixties, fashion along the King's Road in London was declared a child's game that anyone might play, not an important matter for adult, honest men and women. For men's clothes, Carnaby Street provided an analogous light-heartedness missing from all fashion and certainly from English tailoring for more than a hundred years. The liberation of hairstyles was the keynote of the revolt for both sexes, with men wearing long flowing hair for the first time since Cavalier days, and girls in frizzy or rippling manes like Romantic nymphs or natives of exotic places. Interesting shoes became more necessary than ever, now including boots of all kinds, but the emphasis on hair made hats wholly optional and purely amusing, as they have since remained.

All these influences were felt in France and America late in the decade, when a general revolutionary spirit began to prevail, consonant with the rise of active feminism and active racial conflict in this country. The politicization of fashion began in good earnest after 1968. What had begun as a joke in England became a much grimmer anti-fashion movement in America, accompanied by a great deal of further rhetoric against the alleged "dictatorship" of the mode in the past, which was seen to have contributed to the oppression of women for generations, besides naturally having perniciously emphasized the contrasts between races and classes. Fashion, indestructible and vital as ever, simply began to break apart and express itself differently. Anti-fashion fashions began to proliferate in great abundance, as they have continued to do, and imagination sought ideas in other civilizations, in the range of sartorial thought expressed by the disenfranchised or disadvantaged, by the young, the poor, the marginal, and the deranged. Rock stars added their own element to the mode.

Designers such as Yves Saint Laurent, who remained serious couturiers despite the currency of many new nihilistic and hostile views of fashion, actually struck the most enduring note during this period by combining the classic, easy, sports-oriented flavor first perfected by Chanel and Patou in the twenties with a broad new scope in costume-historical effects. With Saint Laurent, elegant perfection became something permanently a little removed, something somewhat theatrical, one way to look among many, even for the very rich. Meanwhile Hollywood imitations, ethnic imitations, historical imitations, and of course imitations of the other sex all shared the scene with fluidly tailored classics. The wide range was unified by Saint Laurent's attitude, eventually shared by many others, expressing a new sort of modesty about the whole enterprise: "All a woman really needs is a good raincoat," and "The best fashion comes from the street." Worth might well turn in his grave; a real change had overtaken the couture, and views of fashion had altered even at the very top.

Opposed to the rather destructive sort of categorical refusal, guilt, and doubt about fashion that has affected women's dress, masculine influence has been the strongest positive force in feminine fashion during the last third of this century. Feminism has in part inspired a real search for the fundamental virtues of male dress as they might be creatively adapted for women, not slavishly copied as an erotic ploy. Trousers, an exclusive male privilege for seven centuries, have finally become conventional female dress only in the last twenty-five years; and this has been a true revolution. It did in fact begin from below, with the universality of the blue-jeans that in the later sixties became a sign of



Above and opposite
Giorgio Armani, pants
suit, Spring/Summer
1992.

Opposite left
Ton Giudicelli, black-and-
white tunic and pants,
1970s.

youthful revolt and a permanent anti-fashion fashion, a leveler of the classes and the sexes. Jeans eventually became a leveler of the regions and the generations, too, as persons of all ages adopted them as a wardrobe staple, in villages, in the wilderness, and in big cities alike.

At the opposite end of the scale, the couture had been experimenting with trousers and with other aspects of masculine clothing since before the First World War, but without causing any permanent change in prevailing conceptions of femininity. Male elements were used mainly to look provocative, not to subvert the whole scheme, and until the seventies, trousers were unusual wear for elegant women, whether they were neat and tweedy or floppy and exotic. It was again originally Chanel, followed by Saint Laurent and numerous others in the seventies, who adapted not just pants for women but also the male scheme for a loose-fitting envelope for the upper body—that is, the further brilliant development of the masculine jacket. This has been imaginatively combined either with skirts or trousers, and most lately with knitted leggings. This style of dress requires neither a controlling substructure nor a demanding set of surface adornments; it is a kind of clothing for women that can be worn casually, as if it were not to be thought about, in the greatest dandy tradition.

Much fashion in the last twenty years has followed this path, continuing to develop trousers now in varying lengths and widths, and also creating smooth fit and easy movement with knitted fabrics of all kinds. Designers have created an equality of the sexes in costume, not a similarity, by using some of the elements that once characterized only men's clothes, but without exactly copying them. Gianfranco Ferre and Giorgio Armani have done this in Europe, and Perry Ellis and Bill Blass in America, along with Ralph Lauren. The last four have also designed for men, but none of them creates deliberately masculine-looking clothes for women. The universal use of jeans that began in the sixties went on to include the universal use of similar sweaters, shirts, and all forms of active sportswear by both sexes, thus creating an everyday androgyny in informal clothing. This in turn produced an unprecedented effect of ease that is now sought by many couture designers.

American couture has generally followed the combined ideas of mobility and informality, even at a very high level of elegance. Master of this in the seventies and eighties was Halston, following Norman Norell, who had died in 1972. Geoffrey Beene is another American master of easy simplicity rendered with meticulous perfection. Norma Kamali has followed the theme of physical ease into the realm of skin-fitting knits adapted from the dance studio and the beach, accompanying them with swings and swatches of fabric that lead the eye in further movement.

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It has been in Europe and England that delicious theatricality and artifice, thrilling perversity and classically demanding elegance have all kept their sway. Givenchy has upheld the standards of Balmain and Balenciaga, Saint Laurent and Lacroix have explored the fantastic, Gaultier and Montana have gone for the shocking and sinister; Vivienne Westwood in England has gone for the absurd. Japan has entered the field of international couture with dazzling departures from Western sartorial convention that are analogous to daring innovations in architecture. Azzedine Alaïa goes for pure eroticism, Romeo Gigli for pure luxury.

The fashion scene at the end of the twentieth century is of an astonishing diversity, reflecting the general pluralistic impulses of the moment, and the tendency toward fragmentation and a somewhat pernicious self-consciousness in all current social enterprise. In dress, aesthetic impulses to create beauty, founded on normative ideals of grace and harmony deployed within a tradition, have largely given way to the desire to signify, to differ, to dare, to insist, to split off, to show and tell. To have meaning is what fashion is now supposed and believed to do, much more than to produce delight. Many even seem to believe that fashion can kill. Nevertheless, at this moment, fashion captures the eye and seizes the imagination, works on the memory and stirs the feelings of more people than ever before. We are by no means seeing the end of its long life.

