

From Fashion to Art: the Combination of Fashion and Exhibition

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Abstract: In recent years, fashion exhibitions have become a major force for attracting guests outside catwalks and shops. This article will mainly talk about the history of fashion exhibitions, the influence of fashion exhibitions and the controversies of fashion exhibitions.

Keywords: Fashion exhibition; History; Art museum; Main influence

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1 Introduction

Since the 19th century, the museum has been devoted to the collection of luxury objects made for high-profile people. Most of them are jewelry, clothes or furniture. The overall impression that the museum has brought to visitors has always been artistic and ancient. It seems fashion is too "young" to become a part of museum.

But Deyan Sudjic, the director of the London Design Museum, said in his book "The Language of Things" which published in 2008 that with the upheavals of society in the 20th century, the meaning of luxury has changed. Therefore, when they considering the esthetic feeling of Some outstanding works and the Scarcity of some materials, sometimes they will accept Some contemporary luxury goods. including Armani, Versace and so on.

This is not the first combination of fashion and museums. In addition to catwalks and specialty stores, fashion exhibitions have brought new opportunities and consumers to the fashion industry.

2 The History of Fashion Exhibition

2.1 Art Museum Period

The museum has a long history of collecting luxury clothes, take Victoria & Albert Museum for exemple, the museum founded in 1852^[1], which is one of the most important art history and design history museums in the world. The collection of the V&A museum is not collected according to the traditional standards of "old" or "rare", but emphasizes the meaning of society, life and decoration. The V&A museum began to collect some valuable clothing since it founded. But at that time, fashion was just a "rough" product of industrial production in the museum director's eyes.

2.2 Archive Collection Period

The first designer to combine archive and exhibition is Yves Saint Laurent. Yves Saint Laurent established his own fashion house in 1964. Two years later, he took the initiative to retain the brown lace high-level ready-made garments he made. He has preserved nearly 3,500 pieces of his design work, which is very prescient. It was in the 1980s that Dior and Chanel realized the importance of combining exhibitions and archives. They spent a lot of effort to acquire the iconic designer items that had been sold. After that, Dior hold the 40th anniversary fashion exhibition in 1987.

2.2.1 Fashion Brand and Museum Integration Period

In 1983, Yves Saint Laurent held the first fashion exhibition in the history of fashion at the Metropolitan Museum, and the wave of luxury brands holding art exhibitions in the museum has since taken off.

In 2000, Giorgio Armani held a retrospective of Armani's 25th anniversary at the Guggenheim Museum in New York.

In 2009, the "Cartier Treasure Art Exhibition" held at the Women Exhibition Hall of the Palace Museum is considered to be the largest museum exhibition held by luxury goods in China in 2009.

In 2011, the Shanghai Museum of Contemporary Art held an exhibition of "Culture Chanel". The "Alexander McQueen: The Beauty of the Wild" held at the Metropolitan Museum of Art in 2011 and The two exhibitions "LV: Journey of Art Time and Space" have even triggered discussions among various sectors of the society about whether museums should hold fashion exhibitions.

2.3 Fashion Brand “Museum” Period

Now, many fashion brands have set up their museums around the world to display the best design works over the years.

In 1995, the museum dedicated to Salvatore Ferragamo opened in Florence and In 1988, Chistian Dior’s childhood home which located in Granville, France become a museum. also, some famous fashion museum hosts exhibitions from chanel to new fashion stars, like Fashion Institute of Technology in New York^[2].

3 The Main Influence of Fashion Exhibitions

3.1 Increase Additional Income

Although increasing extra income is not the primary purpose of fashion brands, it is clear that fashion exhibitions unexpectedly promoted extra income for fashion brands. Take Alexander McQueen's retrospective "Beauty of the Wild" as an example. The number of visitors exceeded 345,000, becoming the most visited paid exhibition in the V & A Museum in the past decade; the number of the exhibition album "Alexander McQueen" (£ 45) sales More than 58,000 copies, ranked in the top ten of the UK's non-fiction best-selling books; sold Alexander McQueen limited edition scarves more than 1250 meters, 83,000 postcards. Meanwhile, museum members are one of the few ways to guarantee entry museum, so the number of museum members increased by 10,000 during the exhibition^[3]. Fashion exhibitions not only promoted the sales of exhibition tickets, but also promoted the sales of some additional products. Not only that, the museum

also successfully attracted more members, which can be described as a win-win situation and laid the foundation for future cooperation.

3.2 Attract More Popularity

First of all, the site, the theme exhibition and the celebrity effect are three main way to attract popularity. in terms of site selection, the museum is a permanent non-profit organization that is open to the public and provides services. The main purpose of museum is to bring people educational value and aesthetic value. Using the museum's publicity platform in site selection has given more people the opportunity to get in touch with fashion. "Into Chanel", which holds in museums around the world, as well as the theme exhibition like "David Bowie Is" fashion brand Gucci launched in 2013. They have attracted many visitors who do not like fashion. At the same time, these exhibitions will invite a large number of celebrities to visit. Out of the celebrity effect, people are often willing to watch fashion exhibitions.

3.3 Enhance Brand Value

Many people now think fashion is the art of "deception", thinking that fashion products are asking people paying "IQ tax". But in the face of art, everyone often enjoy it and is willing to buy it. Therefore, entering a museum or art gallery unintentionally gives consumers such a value orientation --- fashion is artistic, which attracts more new-generation consumers, such as artists or senior intellectuals, and limited production and commodity Scarcity will keep original consumers loyal. "Luxury products have expanded their awareness of the brand's significance among the public through the placement of advertisements and exhibitions. The public who have gained recognition but do not yet have the purchasing power have become potential consumer groups, and some people have passed in the exhibition." The "gaze" behavior first achieves a symbolic "ownership" of luxury goods—having the visual and appreciation abilities that are not difficult to obtain. Whether it is buying a visit ticket or the product itself, a wave of "mass nobility" was born in consumer behavior." (Yu Wanting, 2016)

4 Fashion Exhibition Controversy

At present, there are still many controversies in fashion exhibitions, such as Armani's first retrospective exhibition in the Guggenheim Museum in New York

in 2000. Serious artists and critics are very stern about the exhibition, seeing it as prostitution for money and advertising for New York art institutions. And the "China: Mirror Flowers and Water Moon" exhibition held by the Metropolitan Museum of Art, opened the exhibition hall of Chinese Buddhist art Arthur Sackler, endangering the fragile Yuan Dynasty murals and being controversial. The main criticisms of people in the mass media and the art world are in two aspects: First, there may be complicated financial, power, and commercial relationships between art museums, artists, and sponsors. Many museums are mainly financed by sponsors, and their operations are also facing financial balance. Pressure and exhibition orientation may be affected by the interests of sponsors or consortium directors^[4]. The second is whether to open the exhibition hall. Excessive flow of people may hurt cultural relics. the fashion exhibition has been continuously questioned

by professional media, public opinion, and academic researchers and jointly supervised and tested, and the museum has continued to adjust its direction, trying to find a new balance.

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