CONTEMPORARY FASHION IMAGES: ESCOPIC SYSTEMS, HISTORICITY AND WEB

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Abstract: This small ideas fragment discusses about the traditionally way that the fashion images has being indexed in the fashion history. Thus, the images published in web, especially in social plataforms networking, spotted a part of the fashion culture nature in the history space-times. How we are structuring ours contemporary fashion images and which them will be part of ours visual repertory in the history records in future?
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This small fragment of ideas discuss about how traditionally the fashion images are being indexed along the fashion history. In order to (re) think the agencies that built locate the fashion scopic system that prevail in each space/time historical will be presented contemporary images as a point of bending to think the significance of visual repertoires, which are chosen as representative a given period. Thus, what the contemporary fashion images can say about contemporary culture in the future? Or, by which filters these images are rendered?

Think of a communicative body is thinking of meaning production, production which can be translated by the (re) construction of images, whether in a given objective and analog or digital reality. Therfore, for the purpose of analysis and interpretation, we bring the margin the historicity of character of a visual system. The images published in web, especially in social networking platforms located a part of our culture in the historical space-time.

The excess of the share and production of images on the network has generated diverse opinions, many of them move between the judgment of his narcissistic / ostensible character and between its emancipatory character, anyone can express in pictures and text in these spaces. condition that José Luis Brea (2010) attributes the quality of prosumers: those web users who produce and prove content on the web, in the context of Web 2.0.

So, if we have web users as prosumers and therefore produce different subjectivities, we can also say that there are several how the image shared on the web are absorbed and interpreted by users. David Freedberg (1989), discuss how images affect us, in attentive to the
fact that what the whole time our symbolic universes are faced and it is this confrontation that each subject produces its own sense relations and virtual existences.

The way traditionally interpret the images to historical record, tends to generalize the aesthetic standards as sole or predominant one period. Therefore, other possible coexistences subjectivities end up being omitted from the historical linear thinking, a tradition in art history begins in the nineteenth century. The history of fashion inherited from art history a linear classification, Eurocentric and hegemonic one (of many possible) modes of aesthetic representations. How discuss Hans Belting (2012) when he talk about "the end of art history", we have cataloged more a history of Western painting than other formats and possibilities of cultural history.

By this thought, it is very clear that the construction of the images and their understanding / interpretation is subject to circumstantiality, both of whom creates as who plays a visual scheme. So, the images that are part of our symbolic universes get it on a cultural repertoire, which only represents a possible way of interpreting reality and not a full and all-embracing reality. We live in the media manipulation era, so it would be naive to say that a particular digital photographic collection correspond to the prevailing aesthetic corpus of a historical period. Sebastien Darbon (2005), the text "The ethnologist and their images", points out:

Each individual on the basis of their culture and their personal history, incorporated modes of representation and image reading capabilities appropriate to them. Whence the risk of a perceptual anachronism that lurk our interpretations. (DARBON, 2005, p.101)

What Darbon attentive it’s to the fact that the personal experience of each subject conditions the cultural universe with which he will relate and interpret an image. Thus, rate the quality and contextualize the regime of an image corpus would be more consistent to try understand the cultural practices that led to the production of a certain visual narrative in space / historic time.

As already mentioned, considering the great accessibility of image manipulation, especially digital, following examples of the same image can derive other, which in turn derive different in other directions than the first from which it originated. On February 8, 2015, happened the 57th awards gala Grammy Awards, the North American international music industry event. In this event the pop singer Rihanna attended the event dressed in a dress that sparked controversy on the web, figures 1-4. In a few hours after his appearance at the event, some images questioning the choice of his costume were published on social platforms. This type of
image replication is given the name "meme", which refers to the act of reproducing a medium on the web in several variations from the same subject.

Figure 1. Original image of Giambattista Valli designer dress, the singer Rihanna used in the award of the 57th Grammy Awards, Los Angeles, 2015

Figure 2. Memes from the original image published singer doing the clothing analogies with a children's cartoon character and the second to a famous music Rihanna, called "Umbrella," free tradition of "umbrella" in Portuguese. Unknown authorship. 2015.
A similar incident occurred at the 87th Oscar awards on February 22, 2015, Figure 5. Lady Gaga, American pop singer made his appearance at the event wearing a designer Azzedine Alaia dress, made exclusively for her. However, the gloves which chose to compose the costume, generated jocular nature of associations that produced memes on the web, a few hours after entering in the red carpet.

Figure 3. Meme suggesting that Rihanna clothing resembles the clothes worn in debutante parties. Unknown author, 2015.

Figure 4. Meme analogy that makes the garments worn by Bahia in Brazil. Unknown author, 2015.

Figure 6. User Web refers the Gaga gloves to gloves commonly used for cleaning by saying: "Lady Gaga is doing dishes tonight.

Figure 7. Sequence of images that also suggested the association household cleaning activities. No authorship. 2015.

In the presented images, figures 5 -7, an important point note is that the original image shifted from its context had other contexts, which also require the subjects that visualize a previous thematic knowledge to the jocular tone of the images make some sense. Thus, returning to the speech Sébastien Darbon,

We have just seen that is no icon in the strict sense of the word and an image that is considered to be true to its object, at best, can only be an abstraction of the object or copy thereof, that is, expression of a representation agreement. (DARBON, 2005, P.104)

In the images produced from the figure of Rihanna and Lady Gaga, which suggest various topics we can think of "perception acts," on the same topic. Thus, it is touchy to think about the images we choose to "illustrate" our future history of fashion. Among this visual repertoire, which images would be chosen to representation stylish second decade of the twenty-first century? From which visual regime she would be told? Or, where would the cultural scope of a possible author who would give room for such visual narrative fashion in an official and institutionalized version of the story?

In the next image, Figure 8, the work of Franz Xaver Winterhalter, 1855, we see portrayed the Imperatiz Eugenie, wife of Napoleon III and her ladies. In the picture we see the record of what was agreed by the fashion history as the representative fashion of the victorian period. The Empress as noble persona, is the way of dressing of social class belongs. In this sense, the clothes which she and her companions wear suggest possible admiration and aesthetic reference, at least for those who shared such symbolic universe of the time.
Figure 8. Work of Franz Xaver Winterhalter, "The Empress Eugenie Surrounded by her Ladies in Waiting", Château de Compiègne, 1855. 

Inevitable here, do not make comparisons clothing that singer Rihanna wore on February 8, 2015, at the Grammy Awards. If this silhouette in the nineteenth century was understood as a possible symbol of distinction and luxury in the XXI century a close silhouette becomes motivation for jokes. In Figure 9, follow attributed fashion images aesthetics of the 1950s. The gloves were indispensable accessories for the night long and short for the day.

In 1961, a label book published in New York warned that no woman could appear in public without gloves and should take them to only eating, smoking and playing cards, dancing or neck to greet, although it could remove one of them at the time the canapés "(COX; JONES, STAFFORD, 2013, p.97).

Figure 9. Fashion Editorials 1950s that validate the use of gloves. 
Font: [https://www.pinterest.com/search/pins/?q=red%20gloves%201950&term_meta%5B%5D=red%7Ctyped&term_meta%5B%5D=gloves%7Ctyped&term_meta%5B%5D=1950%7Ctyped](https://www.pinterest.com/search/pins/?q=red%20gloves%201950&term_meta%5B%5D=red%7Ctyped&term_meta%5B%5D=gloves%7Ctyped&term_meta%5B%5D=1950%7Ctyped). Acess in 23/02/2015.
If in the fifties and sixties the use of gloves was part of social tag, so that a naturalized practice, we see that 2015 subscribers since the use of habit, the strangeness to the workpiece reaction leads to a caricature of aesthetics who loses the status quo to take the ridiculous character, from the cultural systems of a given historical period. If Lady Gaga was in the Oscar of the decades of 1950/60, certainly his costume would be within the fashion codes expected for the occasion and would be recorded as one more predominant costume of the period by the fashion history.

For conclude, resuming rated issues at the outset, we must pay attention to the diversity of fashion subjectivities (co)existing, understanding how the visual productions especially located by very own cultural contexts and that only make sense when considered scopic schemes that originated them. If we think about fashion, as cultural product arising from a contemporary cultural practice, it can be interpreted as a possible version to experience the subjectivity from the everyday life and consumer objects located in the culture. We can not, however, suggest that there is a practice (pre)dominant among users fashion consumers the internet today. Most likely there are scopic regimes that filter a series of transformations and meanings.

References:


