

Phoenix Mallet

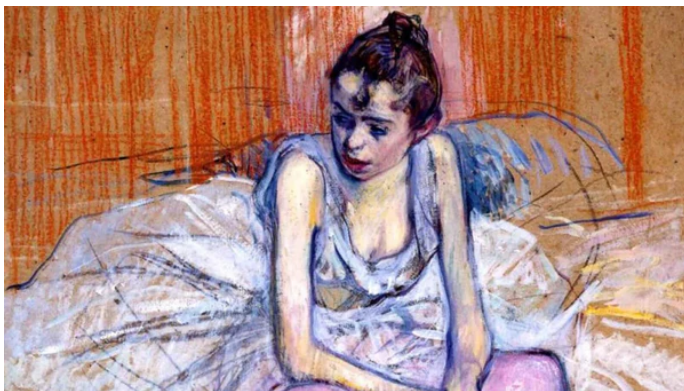
Mr Greco

English III

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### Fashion *is* Art

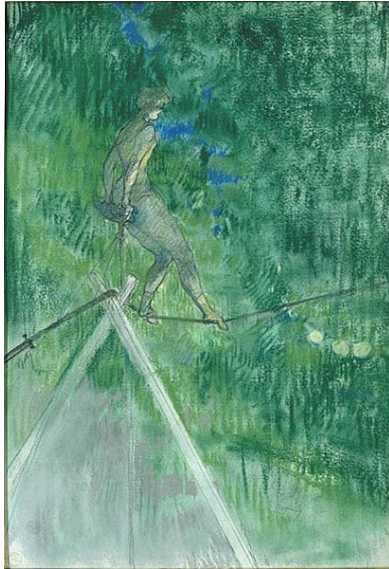
Fashion is, in essence, a 3D version of movement from nothing more than fabric and thread. In the article “Where Dance and Fashion Collide,” an interview between Damien Jalet and Dutch fashion designer Iris Van Herpen, this idea of movement is brought one step further. Van Herpen believes that fashion is movement, and the artist, Henri de Toulouse-Lautrec, has supported this statement time and time again throughout his works.



Toulouse-Lautrec, in 1890, created “Seated Dancer in Pink Tights,” a painting of a dancer looking lonely while seated on the floor. Typically, movement of fashion stops when the wearer stops,

but the claim by Van Herpen contradicts this, and so does the dancer in the painting; her dress still moves about her, as if trying to pick her up and get her to dance again. “Fashion is movement,” and this dress seems to take that literally. Toulouse-Lautrec uses lines of red against brown and orange as vertical movement, possibly either to push the dancer down, or

optimistically stand her up. The lines are the warmth in the painting, going against the cool periwinkle of the dress, perhaps to mean that sadness and loneliness isn't everything, and to move is to fade out that feeling of loneliness until it disappears.



Iris Van Herpen then spoke about lucid dreaming, which closely aligns with “The Tightrope Dancer,” another Toulouse-Lautrec painting. Van Herpen states, “It makes me think about my collection about lucid dreaming... And I started to use that blurry border in my mind to design while I was dreaming.” In his painting, Toulouse-Lautrec used greens, greys, and yellows to blend a blurry yet natural looking

background; he painted a scenery with street lamps and a telephone pole on which the tightrope dancer was moving. The image portrayed in the painting isn't sharp, like a scene from real life, but out of focus and surreal, just like most dreams. Every line in the painting is vertical, drawing eyes up and down, ultimately to focus on the dancer, which crafts an ethereal vision akin to a well made piece of fashion.



“Moorish Dance,’ another work of art created by Toulouse-Lautrec shows a brightly coloured figure in the centre, surrounded by onlookers in visibly dated fashion. While this

might not seem entirely unusual, Van Herpen has also said, “But I don’t believe pure originality exists. I think we’re all programmed and shaped by our upbringings, and by our culture, and all the art that we’ve seen in our lives.” All of the men in the crowd are wearing tall hats and thick coats, perhaps because “pure originality doesn’t exist.” All of the lines in this painting are soaring across the background, straight to the dancer, who appears to be holding a bird, with a tree located behind her. It might be notable that this is one of the few things that gives this figure a figment of originality, at least as the centre of a crowd.

There are numerous connections between fashion and art, the way the fabric flows and how lines on a canvas are recomputing our brains to a focus point. Fashion is movement, art is movement, and when put together, it is fair to say that 3d magic occurs.

## Works Cited

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