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### The Disappearance of the Anti-aesthetic; The Death of Fashion

Fashion takes many forms. It simultaneously exists as a culture; a system; a commercial industry churning out commodities. Because of this, fashion is tied to cultural, social, and economic issues. When looking at fashion studies, one cannot look at face value. Fashion studies is an organism that moves and interacts with various other fields. Philosophy, media studies, history, and cultural studies are all woven into the fabric of the broad, massive sphere of fashion studies. The physical garments within the world of fashion studies are only small pieces of the everchanging puzzle. With this in mind, one is able to conclude that there are much larger issues at hand when analyzing fashion studies. Traditional values have been poisoning the planet and society for thousands of years. Therefore, the oppression of the non-Eurocentric individual, sweatshop labor, elitist high fashion shows, and exclusionary garments exist as foundational elements of today's fashion world. Without questioning and dismantling the systems that encourage these wrongdoings, the ends of the fashion world will never justify the means. With that in mind, one might argue that fashion is dead. Following that one might ask: who cares? By utilizing a nihilistic lens and accepting that everything is socially constructed, one will conclude that there is a lot to be done in regards to remodeling the world of fashion studies.

#### **Nihilism**

Derived from the Latin *nihil*, meaning nothing, the philosophy of nihilism focuses on the rejection of meaning. The idea that nothing has meaning or value is at the core of nihilism.

Meaning, value, and truth have no merit within nihilistic studies. At the center of nihilism also lives the idea that no objective meaning exists in this world. Even human life is considered meaningless through a nihilistic lens. By rejecting meaning, nihilists are disconnected from the concepts of purpose, morality, and reality (Jacob, “Nihilism”). While nihilists are often considered pessimistic or negative by others, many nihilists would argue that this is not the case and their world view is no more defeatist than anybody else.

While there is evidence of the concept existing long before, the term “nihilism” was first established in Ivan Turgenev’s novel *Fathers and Sons* in 1862. Following the publication of this novel there was a massive spike in the utilization of nihilism as a philosophical framework. Many authors echoed Turgenev and began writing about nihilism in a way that was relevant to them. From these writings came the birth of many different classifications of nihilism. Additionally, nihilism came closer to the forefront of the world of philosophy. This caused many philosophers to dedicate their studies primarily to nihilism.

### **Friedrich Nietzsche**

Friedrich Nietzsche was born in Germany on October 15, 1844. His father was a Lutheran minister and died very early in Nietzsche’s life. He grew up surrounded solely by women. He excelled throughout his early school and university career, receiving appraisal from his peers and educators. Nietzsche’s education and early publications were in philology but his interest for philosophy was of strong presence. Nietzsche struggled consistently with his physical health, causing him to take several leaves from his career and ultimately cease his professorship in 1879. Following the end of his professorship, Nietzsche began to formulate his personal style of writing. Almost every year succeeding 1879, he published a new work. In these works is the suggested death of God, views upon eternal recurrence, and most notably, his philosophy on

Christian morality. He argued that traditional morality had smothered the desire to live and framed intelligence and sexual freedom as depravities. As a solution, Nietzsche suggested that the foundational ideals of the Christian church must be forgotten and taken by the place of the message of the overman, an individual who has broken from the shackles of human condition and transcended to a state of liberation (Barnett, "Friedrich Nietzsche"). While nobody could deny his intellect, Nietzsche's works were not well received during his lifetime. Society was not ready for his personal takes on the philosophy of nihilism and it was not until after his death that his works held weight. Though deceased, Nietzsche and his philosophies existed as the framework for twentieth century existentialists. Without Nietzsche, one would not be able to understand the most significant and bemusing thoughts of the twentieth century such as anti-foundationalism, postmodernism, and dadaism.

### **Anti-foundationalism**

Anti-foundationalists will poke holes in foundational concepts and offer alternative formulas in aid of forwarding an intellectual line of questioning. At the core of anti-foundationalism is the rejection of absolute interrelationships that exist because of a unified whole. No knowledge is certain and no knowledge has a strong foundation in pure experience or reason. Therefore, knowledge is fleeting, as it is quickly replaced by something believed to have more merit. Additionally, an anti-foundationalist would argue that knowledge and reality only exist as man-made creations. Because people formulate the beliefs and concepts that translate into their actions, the social world exists as a construct created by the people. Moreover, anti-foundationalists cannot justify the concept of isolated proposals. Concepts cannot be direct representations of objects because prior theories construct the relationship people have with said objects. Therefore, a one to one ratio between beliefs, ideas, truths and objects is not possible

(Bevir, “Anti-foundationalism”). Instead, one must conceptualize a holistic web formed between the above mentioned. From this, one is able to conclude that social explanation is not centered around framing people’s actions as social facts, but instead as analyses of truths within the context of the above mentioned webs.

### **Postmodernism**

There exists no unitary definition of postmodernism, as that is the antithesis of postmodernism. Instead, postmodernism is marked by what it is not and what it is against. Postmodernism rejects modernism, specifically the time period marked by the Enlightenment in the eighteenth century. During this time, the idea of all-embracing understandings of phenomena existed at the forefront. Modernism was rooted in simplicity and clarity. As a counter, postmodernism aimed to uplift the idea of multiplicity of meaning rather than accepting universal truths, its foundation being skepticism, nihilism, and contradiction. Another trait of postmodernism is the deconstruction of text. Within postmodernism, text refers to everything and text exists in everything. The deconstruction of a text entails turning the logic of said text against itself and exposing its contradictions (Kretchmar, “Postmodernism”). While often viewed as destructive, postmodernists argue that this act is affirmative and brings light to that which has been excluded from the text. Along with the deconstruction of texts is the idea of multiple subjectivities. Because postmodernism brings multiplicity of meaning to a position of prominence, it also disrupts the idea of ‘self.’ To analyze subjectivity, one must understand desire. Desire is not biological or instinctual but instead relational and embodied through subconscious and language. Subjectivity is birthed by desire and desire is perpetually social. Because of this, the ‘self’ is ever changing, as it is shaped by the way it is perceived by others. Modernists and others that do not identify with postmodernism often raise the question: if there

is no truth, how do these core concepts hold merit? An important rebuttal to this is that it does not matter, as these nuanced discussions in regards to difficult concepts are exactly the results that postmodernists wish to achieve.

### **Dadaism**

In 1915, the Cabaret Voltaire was opened in Zurich, Switzerland by Hugo Ball. There, writers, performers of all kinds, and intellectuals would gather for conversations and impromptu performances. While performances started as tame, the cafe quickly grew in popularity and began to attract a diverse crowd. Soon the entertainment shifted into obscure directions and thus, Dada was born (Stonge, "Dada Movement Emerges at the Cabaret Voltaire"). Dadaists acted in opposition to the bourgeoisie and their values. Additionally, Dadaists rejected societal principles. They aimed to craft a new world out of chaos and confusion. One of the first examples of Dadaism in art are the sound poems and simultaneous readings of Hugo Ball and Richard Huelsenbeck. Quickly after, Dada paintings, costumes and more emerged.

Dada did not exist as a unitary art movement. There exist many different examples and representations of Dada. Instead what connected the movement and the people was the social and historical climate in which Dada emerged. The artists associated with international modernism and Dadaists of the early 1900's were similarly looking for alternatives to rigid artistic conventions. The works of Pablo Picasso, Marcel Duchamp, and more are often referenced when discussing and analyzing the Dada art movement. Essentially, Zurich Dadaists influenced generations of emerging artists to test the boundaries of artistic practices, subject matter, and overall expression.

### **Nihilism in the world of Fashion**

Many philosophers influenced by Nietzsche utilized their unique philosophical lens to analyze fashion studies. Arguably most notably are the works of Jean Baudrillard and Jacques Derrida. Both philosophers reference the nihilistic nature of post-modern fashion and analyze the construction of fashion through time. Both philosophers have unique stances when it comes to the world of fashion and it is worth analyzing their positions, as they exist as a bridge between philosophy and fashion. These theorists are two of many that have connected fashion and philosophy but Baudrillard and Derrida are the most skilled at closing the gap between nihilism and fashion studies.

### **Jean Baudrillard's Fashion Theory**

Jean Baudrillard is considered to be one of the greatest thinkers of the postmodern era. Trained as a sociologist, he entered the intellectual scene in attempts to challenge the foundational elements of academic establishments. His work is diverse, ranging from philosophy and social theory to cultural analysis. Not much of Baudrillard's work centers around fashion studies but there does exist work of his analyzing the subject. Baudrillard adopts a neo-Marxist social theory to analyze fashion and post-modern fashion and its connection to consumerism. While Baudrillard does not use an exclusively nihilistic lens while analyzing fashion studies, some of his statements make direct parallels to nihilism.

Baudrillard states that fashion possesses "the force of the pure sign which signifies nothing" (Baudrillard 1993: 95). This statement suggests that fashion at its core is nihilistic. People give meaning to fashion, meaning that is contextual, varied, and ephemeral. Therefore, fashion, especially post-modern and avant garde fashion, is inherently meaningless. The meaning is curated through the words, actions and decisions of people. This concept aligns very closely with the ideals of anti-foundationalism, which is heavily influenced by Nietzsche's nihilism.

Finally, Baudrillard describes fashion as a form of expression, rather than a form of communication. It has moved from uncontested to a constantly shifting and changing artform. This is expressed through the speed of shifting trends and more notably through fast fashion. While Baudrillard's main area of focus was not fashion studies, his work on the subject is one of the most widely read within that field of study.

### **Jacques Derrida's De(con)struction**

Jacques Derrida is known for his writing style that destabilizes and picks apart language. By unraveling language, Derrida comes to the conclusion that there is no way to decide the meaning of a word. This method of writing and way of seeing directly translate into fashion studies. Derrida's de(con)struction theory, though originally applied to language, can be used as a tool of analysis within the field of fashion studies.

Fashion designers are similar to Derrida in that they test the form, limits of structure, and techniques practiced within the art of fashion creation. This testing of foundational elements is very similar to the deconstruction of words practiced by Derrida. Furthermore, in order to deconstruct individual pieces of clothing, one must analyze and deconstruct the system in which these articles of clothing exist. This also parallels the works of Derrida, as he deconstructed individual words and language as an entirety. Despite the fact that Derrida's works are aimed toward the deconstruction of words and language, his methods can be applied to further analyze the world of fashion studies as well as build a bridge between nihilism and fashion.

Friedrich Nietzsche's nihilism has stood the test of time, as it has consistently influenced the greatest thinkers of each generation following his. Through postmodernism, anti-foundationalism, the Dada movement, and the works of other philosophers, Nietzsche has maintained his grasp upon the intellectuals of society. Though fashion studies does not exist at

the forefront of most famous philosophers' discussions, it is possible to utilize their theories and practices to further analyze the world of fashion.

Unlike Nietzsche's nihilism, fashion as an artform is dying. Aura is diminishing as each day passes. Clothing now primarily exists as reproduction, replica, or homage. This is due, in part, to the lack of fashion history knowledge circulating within the general population. Additionally, people are afraid to radically alter the industry that has been established and accepted for hundreds of years. In an industry that is addicted to change, there is no true change at the forefront of fashion. With every second that passes, the garments become more tired, the aura is reduced, and originality ceases to exist. The fashion industry cannot continue like this. If people are aiming for an industry that is creative, original, and sustainable at the core, clothing must be severed from its use and exchange value. The people have to reframe the fashion narrative to be centered around sustainability, DIY, artistic integrity, and anti-aesthetic. The first step in shifting the narrative of the fashion industry is acknowledging the great pieces of fashion that have achieved sustainability, conveyed anti-aesthetic or DIY, and possess artistic integrity. Some notable examples of this include Vivienne Westwood's *Cut, Slash, and Pull* collection, Martin Margiela's Autumn/Winter 1995 collection, Rei Kawakubo's Autumn/Winter 2018 collection, Rick Owens' Autumn/Winter collection of 2021, and Yohji Yamamoto's Spring/Summer 1981 collection. Each of these collections skillfully captures either sustainability, artistic integrity, DIY, or anti-aesthetic. If society aims to preserve fashion as an artform, then people must draw from these examples and attempt to use similar methods and techniques in creative ways.

**Vivienne Westwood's *Cut, Slash, and Pull***



Vivienne Westwood was born in Tintwistle, England in 1941. In 1958, Westwood's family relocated to Harrow, Middlesex. There, Westwood took a jewelry and silversmith course at the University of Westminster. She sold her jewelry while she worked as a factory worker and a primary school teacher. She continued to teach and soon met Malcolm McLaren, who would later manage the Sex Pistols. Together, the two designed and created clothes that spoke to their personal values.

Westwood and McLaren emerged in the fashion industry in the early 1970's. While the hippie style was primarily favored by the people of the 1970's, Westwood and McLaren drew inspiration from rebellion and the style of the 1950's. Starting with Teddy Boy clothing, the duo opened Let it Rock in London. Quickly, Westwood turned to biker fashion, zippers, and leather. The shop was rebranded and renamed Too Fast to Live, Too Young to Die. Crass t-shirts began to leave the store and Westwood and McLaren were prosecuted under obscenity laws. Shortly after, the shop was renamed SEX, selling rubberwear. In 1976, the Sex Pistols, managed by McLaren were refused airtime on the BBC due to his affiliation with SEX. The shop was hastily rebranded and renamed Seditinaires. Seditinaires was centered around fashion and DIY aesthetics. The people called it "punk rock" and still today, despite a massive rebranding, Vivienne Westwood is considered one of the pioneers of punk rock fashion. The shop, now Worlds End, stands today but Westwood is very active within the fashion community. With tens of collections dating back to the 1980's, and an online shop currently, Westwood has made her mark on the fashion scene.

One of the most notable examples of Westwood's embrace of DIY and anti-aesthetic is her Cut, Slash and Pull ensembles of 1990. The pieces are not functional, possess rough features, and stray from the mainstream aesthetic in almost every aspect. This type of fashion is

referenced in Jean Baudrillard's fashion theory. Baudrillard describes modern fashion as a fashion that is "governed by rules of style, color, and product combination" (Rocamora, Smelik 224). The work of Westwood is almost a complete antithesis to that. Baudrillard also describes postmodern fashion, fashion that is "ruled by artifice for the sake of artifice" (Rocamora, Smelik 224). Baudrillard argues that post-modern fashion leaves room for creativity, as there are various looks and styles coming from different subcultures, classes, and communities. His statements read true and are clearly illustrated through the work of Westwood. Through her Cut, Slash, and Pull ensembles, Westwood achieved an anti-aesthetic that stirred the general public. Her unique style paired with her talent and connections catalyzed the punk rock fashion movement. Westwood continues to exist as a well known designer and is now more widely recognized for her work as an environmental activist within the fashion industry.

### **Martin Margiela's Autumn/Winter 1995 collection**

Martin Margiela was born in Genk, Belgium in 1957. He graduated from the Royal Academy of Fine Arts in 1979. Shortly after, he relocated to Paris and worked as a freelance designer for five years. He briefly worked under Jean Paul Gaultier, but quickly after, showed his own collection under his own label, Maison Margiela. Margiela has existed as a reclusive artist for his entire life and though his garments are very well known, his personal life is a mystery within the fashion industry.

Margiela has a very distinctive style. From repurposing seatbelts into shirt straps, using wigs as coats, to incorporating a notably androgynous look in his fashion, Margiela exhibits sustainability, DIY nature, and artistic integrity very much so. The collection of Margiela's that meets all the specifications of a new fashion narrative is his Autumn/Winter collection of 1995. This circus-themed collection was showcased in a Big Top tent in the Bois de Boulogne. The

floor was covered in sawdust and there was a distinct rose tinted lighting. Models wore masks as a part of their ensembles and walked to classic waltz music. The event ended with balloons, sparklers, and wands. While this example showcases DIY, artistic integrity, and sustainability very strongly, it even more so showcases fashion as spectacle and fashion for the sake of existing.

Margiela is known for his impractical designs, as most models wear full facial and head coverings, multiple layers, oversized or undersized garments, and more. Because of the lack of functionality within Margiela's designs, he creates something completely unique that exists simply because he wants it to. Additionally, Margiela creates as an act of opposition. He aims to create a counter-rhythm to the society that is addicted to incessant change. Jacques Derrida was also intrigued by that same idea of a counter-rhythm to the widely accepted concept of linear time and experiences. Both of these men dismantled the established and widely accepted concepts of their times and created their own narratives. For a world that is craving the newest designs and trends, Margiela responds by repurposing wigs into a dress. That response is anti-aesthetic, sustainability, DIY, and artistic integrity showcased. With the inclusion of wear and tear, unconventional garment making practices, and a heavy reliance on upcycling, it is widely perceived that Margiela is not one's typical fashion designer. Being so eccentric, Margiela was able to create something both repurposed and brand new. He struck the fashion industry with his new concepts, eclectic exhibitions, and reclusive nature. While Margiela practices as an artist now, his clothing line, though under new direction, remains extremely successful and continues to draw influence from him.

**Rei Kawakubo's Autumn/Winter 2018 collection**

Rei Kawakubo was born on October 11th, 1942 in Tokyo, Japan. She was the oldest of three children and was the only daughter. She studied fine arts and literature at Keio University. After graduating, Kawakubo worked at the textile company Asahi Kasei. Later, she became a freelance stylist. Quickly following her work as a freelance stylist, was her creation of her personal company, Comme des Garçons. She opened her first boutique in Tokyo in 1975 and began selling women's clothing. In 1978, she added a men's line. Shortly after the opening of the boutique and launch of new lines, Kawakubo began displaying her clothing in Paris with Vladislav Bachinsky. While Kawakubo was successful, she felt underwhelmed and unsatisfied with her work soon after her career launched. She felt she needed to be doing something bolder and completely unique. By 1980, Comme des Garçons had grown immensely. The number of employees, shops, and amount of garments being produced increased significantly. Kawakubo was spreading her work and making a name for herself. She was known for challenging established notions of beauty. Her work was often referred to as "Hiroshima chic" by Paris fashion show journalists. While Kawakubo states that it was never her intention to start a revolution, she did just that. Many fashion designers cite her as an influence, including Martin Margiela and Helmut Lang. In May 2019, Kawakubo received the Isamu Noguchi Award. This makes her the first fashion designer to ever receive said award and speaks to her ability to create a bridge between Eastern and Western cultures.

From the beginning of her career, Kawakubo's work was referred to as anti-fashion. She is known for extravagant clothing that is large in size, bold in color and pattern, sometimes distressed, and always completely unique compared to other pieces within her collections. While all of Kawakubo's work is worth analyzing, her Autumn/Winter collection of 2018 is very notable in that it is influenced by Susan Sontag's "Notes on Camp." Kawakubo stated that camp

was something deep, new, and representative of a value people need. She goes on to state that certain styles have lost their rebellious essence, such as punk. This show was meant to represent something deep as well as catalyze progress. While Kawakubo's shows are infamous for unfolding dark truths behind the glitz and glamor, this show was just that. The show exuded innocence and loveliness, completely subverting the usual nature found at her shows.

The show was lit by two old-fashioned theater lights positioned over the runway. The show featured frills, tutus, triple buns, flapper bobs, and more elements associated with Sontag's concept of camp. Models strutted with confidence and more notably, joy. The show captured the essence of fun within the fashion industry. This show aligned perfectly with fashion that exists for the sake of existing. This idea first emerged with Dadaism. Much like Kawakubo's show, Dadaism centered around the nonsensical and impractical. While one might not wear Kawakubo's runway collections in public today, her work is still very closely aligned with the ideas and practices of Zurich Dadaists. They were creating things that were considered absurd and unique, and unintentionally, they started a revolution. This is the exact way in which Kawakubo's career developed. While Kawakubo might not be directly citing Dadaism in her works, one is able to point out the parallels between her fashion collections and the costumes of the Dada era.

### **Rick Owens' Autumn/Winter 2021 collection**

Richard Owens was born on November 18th, 1962. He was raised in Porterville, California by his parents John and Connie. After high school, Owens moved to Los Angeles and studied at Otis College of Art and Design, followed by Los Angeles Trade Technical College. This led to his work in the fashion industry, designing copies of designer brand clothing. He launched his fashion line in 1994, working out of a store on Hollywood Boulevard. In 2003, he

moved to Paris with his soon to be wife, Michèle Lamy. Together, they established their own fashion company, Owenscorp. The partnership between the two was described as extremely volatile. Following the creation of Owenscorp was a plethora of success. Owens has received numerous awards such as the Lifetime Achievement Award by the Council of Fashion Designers of America, the Cooper-Hewitt design award, and more. He has launched five labels, put on various shows, and collaborated with some of the largest brands in the world.

Owens is known for his unconventional design choices. This is most notable when analyzing his Autumn/Winter collection of 2021. The show took place on a smoke-filled runway on the bank of the Lido. The collection is not anything unexpected from Owens, but is certainly unique and layered compared to the mainstream collections of most designers and brands today. Owens mixes the reality of the pandemic with the fantastical nature of the apocalypse. This collection features models wearing garments in nontraditional ways, for example a coat as a skirt. Furthermore, the collection features models wearing distressed, oversized, and unmatched pieces. Also included in the collection are masks, sequins, and asymmetrical knit pieces. The muted color palette typically associated with Owens work is present throughout the entire collection as well. If one were to associate Owens' fashion line with the work of a philosopher, Jacques Derrida would be the go to reference. At the forefront of Derrida's work was the act of deconstructing words and language and the separation of words' assumed meanings and potential meanings. At the forefront of Owens work is the deconstruction and reconstruction of garments practiced within the same framework of Derrida. While Owens' style is uniquely his own and is not necessarily an homage to any philosopher or art movement, it is impossible not to notice the direct links between Dadaist fashion, Derrida's deconstruction, and the fashion of Rick Owens.

### **Yohji Yamamoto's Spring/Summer 1981 Collection**

Yohji Yamamoto was born on October 3rd, 1943 in Tokyo, Japan. He graduated from Keio University with a degree in law in 1966. Soon he realized that he did not want to join what he referred to as “traditional society” and decided to work for his mother’s dressmaking business. There he learned his master tailor skills. He also received an education from Bunka Fashion College and earned his degree in 1969. Yamamoto had his first show in Tokyo in 1977. His first collection existed under the label Y’s. He was known for taking male garments and juxtaposing them with the female model. Additionally, his unique style of drapery and mainly black garments are notable. Yamamoto’s fashion is described as avant-garde by almost everybody within the fashion industry. His designs are often completely divorced from the trends of the time. Despite this, Yamamoto has successfully entered the mainstream by collaborating with major names and brands. He is the recipient of several awards and receives recognition for injecting his personal style, drawing influence from traditional Japanese elements, and being a master at tailoring.

Yamamoto’s Spring/Summer collection of 1981 was perhaps a textbook example of anti-aesthetic. This was Yamamoto’s Paris debut and the event was a spectacle to say the least. The show was accompanied by the sound of an amplified heartbeat and models walked in the traditional runway fashion. The largest difference was, Yamamoto brought something to the table that was vastly different from the widely accepted fashion of the time. Models wore loose garments covered in rips and holes, flat shoes, and the color black was utilized heavily. Additionally, the featured models wore makeup to achieve a pale complexion. This completely went against the styles typically associated with the 1980’s. Not only did Yamamoto reject the styles of the 1980’s, he rejected traditional and mainstream styles in general. Yamamoto desired to bring something fresh and avant-garde to the people. His work aligns completely with the

concept of the anti-aesthetic. The anti-aesthetic maintains its presence within the works of widely known philosophers as well as powerful political and social movements. This anti-aesthetic is mentioned when analyzing postmodernism, Dadaism, and the works of Derrida and Baudrillard. The work of Yamamoto takes the position of anti-aesthetic art in that he is actively working against the accepted practices and styles within the world of fashion. He is curating collections that exist as the antithesis to the trending, traditional, or accepted fashion of the respective time period.

Fashion exists as more than physical garments. It is intertwined with philosophy, cultural studies, and more. Because of the interconnectedness of these fields, one is able to utilize different philosophical lenses to analyze the world of fashion as it exists today. By viewing things with a nihilistic lens, one is able to see the connections between the writings of philosophers who work using a nihilistic standpoint; the social, political, and artistic movements throughout history; and the world of fashion as it has evolved through the postmodern era. These connections unveil harsh truths in regards to the world of fashion. Currently, it is fueled almost entirely by consumer culture. The artistry, sustainability, and anti-aesthetic of fashion in the past has dwindled significantly through the years and fashion as an artform has become a sliver of the fashion industry. In order to uplift works that are anti-aesthetic, DIY, sustainable, and possessive of artistic integrity, people must reframe their discussions of fashion to center these key elements. Fashion has become less connected to powerful social movements and creativity and is now completely wrapped around consumerism. In order to rebuild the world of fashion, those in power, as well as consumers, must take responsibility for the death of fashion as an artform. Next, those in power must be held accountable for the severe climate crisis, as fast fashion has an immense effect on the environment. Finally, new fashion must be sustainable, creative, anti-



aesthetic, or DIY. Without shifting the focus of the fashion industry, people are doomed to continue living with tired trends and poorly made clothing with the thought of impending doom on their minds. The fashion industry must be analyzed, dismantled, and rebuilt. Without this, people are destined to wear sacs.

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