The Minority Phenomena in the Contemporary Fashion:
Based on the Minority Theory of G. Deleuze and F. Guattari

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Abstract   The purpose of this research is to study the minority theory of Gilles Deleuze and Félix Guattari and to analyze the phenomenon of minority as apparent in contemporary fashion. Through the study of minority theory, three characteristics, namely "deterritorialization," "politicality," and "collectivity," are analyzed. In contemporary fashion, the phenomenon of deterritorialization has emerged as dailiness of fashion to break down of boundaries between majorities and minorities. The phenomenon of politicality has emerged as designers' criticism of the fashion system and political·social issues. Collectivity has emerged as a minorities-based fashion, to deterritorialize from the gaze and prejudice of the majorities. This study's authors draw the conclusion that the areas of modern fashion in which the phenomenon of minority is definitely distinctive is feminist fashion, and it is discussed in depth on this basis. This study is meaningful in that it reveals that new perceptions and movements of minorities are exerting great influence on fashion by analyzing modern fashion from the perspective of minority theory.

Introduction

Debates on postmodernism begun in 1960 created a great sensation to the art and fashion worlds by respecting a free and non-standardized expression, escaping from the existing mainstream arts which had emphasized the united styles, standards, forms and classic beauty of harmony and balance. In those days, the artistic world started getting away from the traditional themes, materials or subjects and concentrating on objects alienated so far, resulting in attention to the art works from the third-world countries or those by non-mainstream artists like colored people or women, which had been underestimated in the past. In such a social background, French philosophers Gilles Deleuze and Félix Guattari considered alienated minorities with a new concept of "Minority", and examined the majority and the minority as hierarchical, vertical and unequal concepts like the

mainstream and non-mainstream, central and marginal rather than equal concepts distinguished by a large or small "number" (Deleuze & Guattari, 2001). In general, the majority was recognized as the standard and model, and such an attribute was imposed on minorities. However, minorities including females, youngsters, homosexuals and ethnic minorities who are freed from the traditional and standardized frame and pursue their autonomy and uniqueness are creative beings with potentials, dreaming a revolution and reform outside the standards imposed by majorities (Higaki, 2017). Deleuze and Guattari were representative scholars who discussed potentials of outstanding and independent minorities, and their influences and impacts on the future society, and a variety of arts including films, fine arts, music

and architecture were inspired by their original researches on the minority.

In the fashion field closely connected to social and cultural phenomena in a contemporary society, there exist a lot of phenomena which may be interpreted and examined based on the theory of minority by Deleuze and Guattari but there is no research that interpreted fashion phenomena with their minority theory. Hence, this study aims to investigate phenomena in the contemporary fashion which may be interpreted with the minority theory of Deleuze· Guattari and ponder upon their meanings, details, characteristics and effects on the fashion world. In other words, the purpose of the research is to examine the meanings, principles and characteristics of the minority theory by Deleuze· Guattari and to explore and examine the minority in the contemporary fashion. As for the research methodologies, literature research and a cast study were conducted. Firstly, literature research was done for domestic and foreign precedent studies, related books and fashion magazines to examine the minority theory and minority phenomena applied to fashion. For the case study, data from online fashion information companies like Vogue, firstVIEWkorea, BOF (Business of Fashion) were collected to identify designers' or brands' opinions about fashion, and for additional information, the study used data from designer's official home page and SNS or interviews. Here, based on key words of the minority derived from the theoretical background, the study collected and analyzed the minority phenomena in fashion appeared since the 21st century. Also, it analyzed the feminist fashion which is a theme shown from fashion collections every season with a recent change of the socio-emotional atmosphere, as one of types derived as the minority fashion.

Literature Review

The Concept of Minority

The minority refers to the social movement pursued by minorities and a driving force or a tendency supporting it with a view to deconstructing a society by majorities and breaking down a strong barrier surrounding such a society

(Kim, 2009). Here, there comes to be a concept of majorities as "people using their power to protect the existing social order or majority by imposing normal and traditional standards or scales of a society on minorities" (Kim, 2009) and that of minorities as "people progressive and innovative though underprivileged to criticize and escape from one-sided standards imposed by powerful majorities and pursue their own autonomy, originality and uniqueness" (Choi, 2016).

The term "minority" has been used mainly for organizations, groups and classes leading various social movements since 1960s (Ryu, 2001). During such a period of confusion and unrest, in 1960s, there existed active social movements with a variety of methodologies and aims, and minorities under various backgrounds joined the social movements. Minorities including the black and the female, the young and the homosexual, who were discriminated and alienated by majorities owing to their physical and cultural characteristics, asserted their rights against discrimination and alienation.

An activist of those days, Deleuze introduced a concept of the "minority" through the analysis on minority language and literature in his second joint work with the communist activist Guattari, Kafka Fur eine kieune Literatur (1975). The concept of the minority and situations surrounding it originate from the desire of the alienated and suppressed human. In the traditional philosophy, actions and contents of desire were interpreted by bringing them into the subject of desire, and desire was thought of the thing to cause the centralized rational actions though it has an attribute of lack or immoderation (Kim, 2009). However, Deleuze and Guattari understood the desire as a flow of life and power for production (Deleuze & Guattari, 2001). They defined the desire not as the lack by alienation and oppression but as the 'power to produce something', and regarded it as a basis and premise of humans and also as energy causing an action and creating an event since it is the unconscious power of humans (Kim, 2009).

Majorities encode and dominate the desire through the semiotic subordination and control in their dominating capitalist society. However, to minorities, desire is the cause of human subjective behavior and at the same time "driving

force for fuite" leading to their bold break from majorities' 'territory', that is, norms to which they should adjust. Here, "fuite" means running away from 'what is set, what is fixed and what is enforced' in the traditional(majorities') society, and it also means discovering and creating new values and modes, escaping from the existing dominant values, modes and norms (Lee, 2009). It is an attempt to go forward a new territory or generate the novel beings constantly rather than staying at the fixed territory, meaning the pursuit of and orientation towards "deterritorialization" that wants to "becoming -" newly (Lee, 2009).

The Development of Minority Theory

Language for minority. Rather than mechanical division of languages used by majorities or minorities, majority language and minority language are defined as the "dominate language" and "subordinate language" in a society (Cho & Yoo, 2016). The dominate language means an official language whose authority to be "used commonly" was approved in a contemporary civilization for communication of the global citizens, while the subordinate language means a language that one uses regardless of official languages with the international authority. For instance, Uzbekistanis writing in Russian, blacks using French, Irish writers using English or French use the dominant language instead of their native tongue while obeying or compromising with the linguistic power for the majority, and such a phenomenon may be represented with "minorities using the majority language" (Cho & Yoo, 2016).

Deleuze and Guattari in their joint work gave a structural explanation on conceptual division and comparison between majority and minority languages via literary works. A novelist dealt in their work, Franz Kafka (1883-1924) was a Jew living in Prague and used incorrect Jewish German instead of Czech, and he may be regarded as a "marginal man" who did not belong to either side (Park, 2005). German Kafka used in Prague may be said as the deterritorialized language in many aspects. According to Deleuze and Guattari, language of Kafka rejects standardized forms and frames. Also, Kafka, the subject attempting a break and desiring the new through constant stammering, may be said as a "minority" eventually. As such, works by Kafka using

the deterritorialized language in the territory of the majority come to have a new possibility through deconstruction and repositioning of forms and frames. In such a process, the key issue is to understand a process of "becoming a minority" for new creation. The practice of becoming a minority or becoming a minority language is possible through minorities' social movements or writing from their own manner in the territory of majorities and through deterritorialization of the minority language.

Becoming a minority. Deleuze and Guattari mentioned a characteristic to differentiate the minority from the majority is a potential and a possibility to be changed (Deleuze & Guattari, 2001). Everyone cannot be a "minority" or have the "minority" though they belong to a minority group. One can exist as and be classified into a true minority when he practices "becoming a minority" with his own subjectivity, creativity and uniqueness, never yielding to circumstances in the centralized territory forcing the power of majorities. They pursue and attempt a change and break continually so reject the standardized forms and frames and try to pioneer a new territory. Hence, "becoming a minority" is the "devenir itself" or a "new process for devenir" (Deleuze & Guattari, 2001), and new creation caused from the desire ends up as "becoming a minority."

"Becoming a majority" like 'becoming a man' and "becoming a white" cannot be established conceptually (D. W. Jung, 2015). As a group that seized the ruling power already and takes pride in their superiority in quality and number, the reason why is that they do not have the need for new creation by desire and the purpose of "becoming -." While men-adults-whites-heterosexuals are majorities of the human society as the Establishment and they function as a standard and a norm, women-children-colored people-homosexuals are those who attempt a change into the new being and the new area through "becoming -," escaping from a position of minorities who are oppressed and alienated. In such a sense, there is no "creation of majorities" or "creation by majorities," and every creation is "creation of minorities" or "creation by minorities" (Deleuze & Guattari, 2003).

Minority movement. As the resistance to and break from the dominance by majorities, minority movement is the

movement originated from the voluntary and creative desire to improve a social environment rather than opposition to dominant majorities. Deleuze and Guattari understood minorities not as objects dominated by majorities but as ones having various characteristics and unmeasurable potentials (Deleuze & Guattari, 2001). Through the minority movements, they have contributed to creation of more diversified and open society and from such a process they have demanded and gained their rights. The minority movements constantly challenge and surface deep-seated and structural social issues, making an attempt to change perception and life of people.

The Characteristics of Minority

Deterritorialization. Deleuze and Guattari derived characteristics of the minority from the analysis on minority literature and mentioned "deterritorialization" as its first characteristic. From their perspective, anyway, language is transformed by high-coefficient deterritorialization (Park, 2004). If so, how can the minority language transform the majority language? In the dominance by the majority language, minority language reorganizes a word, grammar and a structure and shows limitations of the dominant language. Through this process, it can "make the dominant language unfamiliar" (Villani & Sasso, 2012) and lead to the birth of a new language. Minority language with potentials creates changes continually and its unique expressions come to be a strong point itself.

Deleuze gave a positive evaluation on "imbalanced state of language" as the premise of the "linguistic deterritorialization" since in such a state potentials of the minority language stand out and the "whole of the minority language is deterritorialized" and can create a new language. Like African Americans promoting the hybridization of English (O'Sullivan, 2019), in the world dominated by majorities, minorities can stimulate and transform a lot of people and create a new zone of variation by expressing themselves with the language of changed styles (Deleuze & Guattari, 2001).

Politicality. Deleuze and Guattari emphasized that everything in the minority literature was connected to

politicality by reason of the narrow inside of the minority literature. The reason why is that life of minorities is blocked by invisible "wall" in many aspects and they stay within a limited area. In the "great majority literature" personal issues inside themselves including family and marriage exist as a personal background only, never connecting to social and political environments outside themselves. Even though connected to social environments, it has a limited relation only, in which it plays a simple role of the personal background (Deleuze & Guattari, 2003). However, the narrow inside of the minority literature directly links every personal issue or affair to social·political issues. As another story is unfolded in the personal affair, relations between the individual and the social and the political appear as a very inevitable and indispensable element. Accordingly, personal issues come to be the essential and they are forced to have social·political expansion (Deleuze & Guattari, 2001).

Collectivity. The third characteristic of the minority is the collectivity. The minority writers do not have a talent like that of Shakespeare but lack of a genius may act positively. Because, while a man of talent is separated from "collective statement," a man who lacks in talent concentrates on a "common goal," "common action," and makes a new attempt. In other words, every story of a minority has a political message, and "collective statement" is connected to an issue of a community so a collective and revolutionary role is given to the minority literature. In the structure of the minority literature Deleuze & Guattari understood, it may be said that 'collective statement' is represented by "The nameless." The reason why is that opinion by majorities, a center of the ruling power, cannot be the collective statement (Deleuze & Guattari, 2001).

Rather than certain ideology of certain community like in socialism, minority literature emphasizes its own undeveloped territory, its own language mixed and incomprehensible, and its own third world. In this context, the collectivity of the minority literature is realized by "break" and "deterritorialization" from the existing order or traditional norm dominating the reality, that is, from the "territory of majorities."

The Minority Phenomena in the Contemporary Fashion

Deterritorialization Phenomenon

In the contemporary fashion, the phenomenon of deterritorialization manifests in attempts by fashion minorities who reject the tradition, principle, standardized norm, formative and ideal beauty preserved and forced by fashion majorities and pursue their own new systems and areas actively, escaping from the centralized and empowered areas of the fashion industry dominated by fashion majorities. Such an attempt becomes a new fashion trend and creates a change in areas of fashion majorities. Today's representative deterritorialization phenomenon in fashion is "dailiness of fashion" expressing a variety of individual values, feelings, personalities, tastes and a sense of beauty.

The dailiness of fashion. The phenomenon of deterritorialization, in which fashion minorities break away from the yoke of the centralized area of fashion majorities, dream and flee to a new territory, caused a change of the aesthetic consciousness in fashion. Fashion of everyday is inspired by free and daily forms or materials, arouses sympathy from many people though it is a little unfashionable and crude and reflects images of an everyday life. It began to rise as a new trend.

Fashion pursuing the dailiness matches with the attribute of deterritorialization in that it actively supports the diversity, openness and public character of culture and creates a new culture. The systematic and continual creation of a new culture which originated from the subculture groups like hiphop (Kwon & Yang, 2001; S. R. Park, 2019) and norm core fashion intentionally adopting normal costume as a reaction to exaggerated splendor of high fashion (G. E. Jung, 2015) show the new creation, becoming a new minority through break, and eventually the phenomenon of deterritorialization.

The dailiness of fashion begun as the minority fashion is influencing majorities of high end fashion and it may be regarded as the deterritorialization and new creation of the minority. That is, designers under the majority groups pursued the dailiness of fashion while reinterpreting daily items or presenting their collections at representative places of dailiness like a supermarket under the influence of the subculture fashion (Figure 1), and also proposed a collaboration to designers of the minority groups. The collaboration between the traditional high fashion and daily fashion popular in youth culture integrated form and content, universality and particularity of fashion which had been dichotomized, and realized the deterritorialization beyond the border between majority and minority ("The best of", 2017) so minority fashion achieved the new creation. The examples include the collaborations of high fashion brands like Louis Vuitton and Burberry with youth culture street brands representative of the dailiness of fashion like Supreme and Gosha Rubchinsky (Figure 2 and Figure 3).

Figure 1. Chanel 2014 F/W RTW (Vogue, n.d.)

Figure 2. Supreme x Louis Vuitton, 2017 F/W RTW (Vogue, n.d.)

Figure 3. Gosha x Burberry 2017 F/W (Vogue, n.d.)

Politicality Phenomenon

As a product reflecting the philosophy and ideas of a designer, fashion cannot be separated from social/political issues. The politicality Deleuze and Guattari mentioned as a characteristic of the minority has something to do with minorities who work in a limited area. According to this logic, the politicaliy in the modern fashion appears when designer or his/her belief corresponds to the minority or organizational/financial scales of a brand correspond to the minority. In other words, it may be said that politicality of the minority fashion can be practiced by minority designers with a critical and resistant tendency or awareness who disclose the contradiction and irrationality of reality through their designs. Such politicality phenomena include critical and resistant awareness and actions to "fashion system" and "political·social issues."

Criticism of fashion system. The majority fashion has achieved a large quantity of creations with values, artistry and commerciality of design under the fixed schedule for a long time. Such a fashion system kept overheating with the fierce competition among companies and fashion system was directly connected to political issues to minority designers. Innovative designers longing for break from the existing fashion system expressed their direct·indirect resistance to and criticism of the excessive commerciality, fierce competition and inhuman schedules through their collections. Their political actions along with the expression of conviction manifested in deviation from the tradition for

frequency, stage and form of a fashion show.

In the past, innovative designers including Viktor & Rolf, Alexander Mcqueen, Moschino, Martin Margiela expressed resistance to structural abuses of the fashion industry requiring excessive ideas and labor within a limited time in their costume or stage design (Lee & Park. 2017). The 21st century's minority designers are expressing their identity, belief and aesthetics in many ways, escaping from the traditional fashion show. The representative brand that changed a paradigm of the traditional fashion show, VETEMNENTS accomplished the new creation in a free way, including reduction of the number of official collections, avoidance of major fashion cities, non-employment of the existing models, and presentation of photos taken by designers instead of a runway show (Mower, 2017) (Figure 4).

Criticism of political and social issues. Expression of socio-political resistance through fashion is effective in that fashion is the visual and daily thing. In particular, issues of resistance to the traditional custom and the established order, and socio-economic inequality have been influencing the existing fashion continually since the mid-20th century through subculture groups like hippie and punk. The representative case of fashion designer's criticism of socio-political issues is anti-government/anti-war slogan fashion by Vivienne Westwood and Katharine Hamnett. In addition, Walter Van Birendonck who has been interested in horrible damages of a war gave a collection directly presenting the objet symbolizing a war with costume (Figure

Figure 4. VETEMNENTS, 2018 S/S RTW (Vogue, n.d.)

Figure 5. Walter Van Birendonck 2010 F/W RTW (Vogue, n.d)

Figure 6. Pyer Moss, 2019 S/S RTW (Vogue, n.d.)

5). Also, there is the Pyer Moss collection by an African-American Kerby jean Raymond who has criticised the unfair majority society since his launching with a theme of the black culture in America (Figure 6). Designers' direct and indirect expressions of politicality are giving a message for justice to fashion and society through decentralization and urging the majority society to have awakening and change with sympathy from consumers (Scarry, 2019).

Collectivity Phenomenon

The subjects under the majority and the minority by Deleuze and Guattari may be also applied to fashion, dividing into the Establishment like 'whites, western culture, males, heterosexuals, high culture', the majority and majorities for whom centralized areas are guaranteed, and the minority and minorities that are alienated from norms, standards and measures of the central society outside the institutional protection like "blacks, colored people, non-western culture, females, homosexuals, physically handicapped and the subculture." In such a dichotomous structure, minorities build a community, and develop and express their unique and independent resistance and sensibility. In the contemporary fashion, the collectivity of minorities revels from phenomena where women, homosexuals and gender minorities alienated from the centralized areas of the society break from the fixed sexuality and overcome prejudice, perception about subculture is being changed, and physical minorities bravely pursue their aesthetic desire and change social perception.

Break from fixed sexuality. In the modern fashion, designers to escape from the fixed sexuality are perceiving social discrimination by sexual identity and deconstruct the traditional sexual concepts and break their boundaries from various ways along with changes of the diversified and individualized society.

The most representative movement of the decentralized sexuality is feminist fashion. In fashion, feminism already achieved the significant collectivity from unisex fashion in 1970 (Chae, 1999) to power dressing in 1970 as gender equality phenomena where women wore masculine fashion so transcended the boundary between the femininity and masculinity. While the early feminism triggered by the sexual

collectivity of minorities was a basic concept breaking the division between menswear and womenswear, the later feminism aimed at 'sharing by both sexes' symbolized by 'androgynous' and pursued the advanced dress style without any gender differentiation (Kim & Ahn, 2009). Meanwhile, 'Metro Sexual' expressing the freedom in men's fashion is an example of the collectivity that rejects the standardized norms of a society and focuses on self-realization and it is the practice of intention to collapse the boundaries between sexual majorities and minorities.

Beyond the escape from sexual stereotypes and boundaries, in fashion, the collectivity phenomenon for women as social minorities and sexual minorities is advancing to a step of gender equality and unification to get rid of division between sexual majorities and minorities, deconstruct the existing standardized sexual territory and unite majorities with minorities with majorities wanting to become minorities. Pursing 'sexually equal human' rather than the traditional gender roles, it suggests fashion to search for new values and realize self and expresses the sexuality not as the object for sexual consumption but as the subject of sexual power (Kim & Cho, 1996; Loschek, 2002). Examples include Dior that represented the traditional femininity for a long time but is leading feminist fashion (Figure 7) and Gucci that broke up the boundaries between men and women and combined collection schedules.

The rise of street culture. In fashion, street culture is rooted in various subcultures that resisted and challenged standards and order established by majorities in the mid 20th century. Including anti-cultural punk that challenged standardized order and absurd system of the society through music and styles in 1960s, and hiphop that expressed pride, sorrow, anger and the spirit of resistance of Afro-Americans who had been oppressed for a long time through music in 1980s (Kwon & Yang, 2001), they are representative cases that minorities made collective statement and adopted fashion as a means of such an attempt. They hated hypocrisy like beauty of obedience and behavior of elegance forced by the majority culture and pursued tough and threatening images and exaggerated styles (Roh, 1994).

Today, the rise of subculture fashion like punk and hiphop, with change of perception, means the conversion of

the aesthetic consciousness itself in the contemporary fashion (Sohn & Park, 2005). The contemporary fashion is drawing impetus and inspiration for the new development from fashion that fully expressed the pursuit of the deterritorialization and the spirit of the collectivity led by young minorities who had been excluded and alienated from the centralized territory of the society.

In the 21st century when communication on digital media is being done beyond space-time, street fashion materials became the concern of individuals with various tastes. In the street fashion, there are influential designers from non-mainstream nations like Gosha Rubchinskiy or Demna Gvasalia who are creating their owen unique youth culture. They grew up during the social·cultural upheaval after 1991 dissolution of the Soviet Union and as minorities located their youth culture at mainstream culture along with a slogan, logo and a hoodie reflecting unfamiliarity and unstable sensibility of minor nations, and camouflage fashion based on memories of the war during childhood (Figure 8). It is another creation achieved by the deterritorialization and collectivity of fashion minorities.

Recovery of physical minorities. The contemporary fashion is proposing the universal design to extend rights of physical minorities. The universal design is "Design for All" that everyone can use equally and conveniently and also progressive philosophy and approach to devise such design by creating design not only for the general public but for physical minorities including the disabled and the old and the

weak (Yun, 2016; Na, 2007; Ro & Park, 2017).

In fashion, the minority movement for physical minorities is generally done by the collectivity of families of minorities, individuals or organizations having such design philosophy. Mindy Scheier, a founder of the Runway of Dreams Foundation, belongs to a minority family and has a son with muscular dystrophy. A designer of IZ Adaptive, Izzy Camilleri turned into the designer for physical minorities in accordance with her conviction from the famous designer in Canada ("IZ Adaptive", 2018). Their actions for extending rights by physical minorities to select fashion are breaking the boundaries between majorities and minorities, obtaining the driving force for new creation.

Today, social responsibilities of enterprises are increasingly needed and various companies and brands are more interested in actions to recover rights of physical minorities. It may be said that they are influenced by the meaningful collective statement by minorities. In the event of "Fashion Revolution," 2019S/S New York Fashion Week contained the adaptive fashion show by the Runway of Dreams Foundation (Figure 9), and then Tommy Hilfiger, Target, Nike, Under Armer, ASOS, and Heartist of Samsung C&T Corporation launched adaptive lines (Choi, 2018; Choi, 2019)

Table 1 shows the analysis of the minority in fashion.

Minority Fashion Case: Feminism Fashion

In this Chapter, the study examines a case of the minority

Figure 7. DIOR, 2017 S/S RTW (Vogue, n.d.)

Figure 8. Vetements, 2019 S/S RTW (Vogue, n.d.)

Figure 9. Runway of Dreams, 2019 S/S (runwayofdreams.org, n.d.)

Table 1. Minority characteristics in contemporary fashion

Minority Phenomenon of Fashion		Expression Methods	Minority Fashion
De territorialization	Dailiness of Fashion	• Introduction of daily fashion • New version of collaboration	• Hiphop Fashion • Grunge Fashion • Normcore Fashion
Politicality	Criticism of Fashion system	• Introduction of social, political slogans • Criticism/satire of fashion system(staging, fashion) • New type of show(place, mode)	• Slogan Fashion
	Political, social criticism	• Presentation of message for political/social criticism into fashion slogan	• Slogan Fashion
Collectivity	Break from sexual Stereotype	• Break from clothing separation by gender • Masculinization of women's fashion, feminization of men's fashion	• Unisex Fashion • Power Dressing • Feminism Fashion • Metrosexual Fashion • Genderless Fashion
	Rise of Street Culture	• Mainstreaming of non-mainstream culture • Rise of fashion with non-mainstream nation's sensibility	• Hiphop Fashion • Youth culture Fashion • Punk Fashion
	Recovery of Physical Minorities	• Diversification of fashion for physical minorities	• Universal Fashion • Adaptive Fashion

fashion which can apply the concepts of the minority by Deleuze and Guattari in the 21st century's contemporary fashion, especially for the feminism fashion. Among a lot of cases derived from the minority phenomenon of fashion, feminism fashion is the case expressed by various brands in many ways along with the social sensibility encouraged recently and it is experiencing a positive change. In particular, a lot of interpretations are possible for the feminism fashion according to the characteristics of the minority including the deterritorialization, politicality and collectivity and it is achieving the change, creation and generation.

Deterritorialization. White models with a skinny body and perfect skin have been consumed in the fashion world for a long time and it has suggested the ideal beauty demanded by the society to women. Feminism in fashion questioned the emphasis on an ideal body, gave a message that one's body can be decided not by social perspective but by oneself, breaking from fixed bodily images and expanding positive discussions recognizing the diversity of a body. As practice of deterritorialization by feminism fashion, there is an attempt to acknowledge various bodily images, escaping from limited images according to race, nationality, age and size.

Despite of progressive changes in a society, mainstream culture prefers a virtuous and obedient woman and limits her physical and psychological freedom under the perception that female exposure is unethical and negative. Feminism fashion shakes such invisible restrictions and confidently expresses desire inherent in humans by becoming minorities. In fashion, exposure by women is both natural desire and option and it may be said as realization of women's liberation by expressing the physical beauty in their own way. Examples include 'No-bra fashion' that rejects a bra, a tool for virtuousness defined by majorities in the patriarchal society, and 'Infra fashion' showing a corset for an ideal body from majorities' perspective in a special manner. In figure 10, Alexander Mcqueen 2016 F/W collection expressed a woman from a contemporary and liberal manner through subtle exposure with the harmony of the black corset, soft fur and lace. In addition, designers supporting women as minorities made models with various races and sizes appear on a runway (Lee, 2017), reflecting and supporting consumers' change of consciousness to control their body in "their" own way rather than by social standards through a fashion ad campaign revealing women's wrinkles, troubles, skin tones and body parts tabooed so far (S. J. Park, 2019; Lee, 2019). Nike Women's ad campaign giving a message of a free and dignified woman about her looks through a model who does

Figure 10. Alexander Mcqueen, 2016 F/W RTW (Vogue, n.d.)

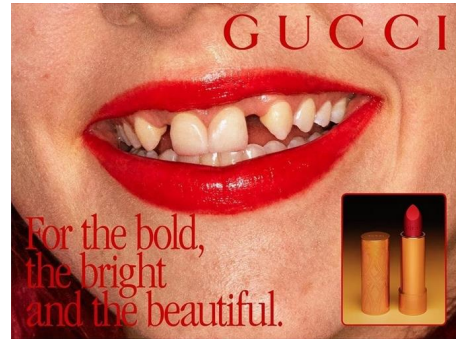Figure 11. Nike Women Ads. (Nike Women Instagram. 2019)

Figure 12. Gucci Beauty Ads. (Gucci nstagram. 2019)

not wax her armpits. and a campaign by Gucci cosmetics showing the natural beauty and realistic images like troubles, wrinkles and uneven teeth rather than standardized beauty got great empathy with comments and "Like" button on its official Instagram (Figure 11 and Figure 12). Such attempts by the feminism fashion are causing a crack on a scale for a beautiful woman preserved by the majority society and accomplishing the deterritorialization.

Politicality. The patriarchy represented the individual and familial gender oppression and it influenced the entire society as the systemized social structure (Hong, 2018). Here, identity of women as minorities was decided not by themselves but by majorities. In the male-centered historic· social ·political environments of the patriarchy, women as

minorities stay at a very narrow space surrounded by invisible walls so they have the politicality in every issue.

Today, along with the entry of women in a society and conversion of consciousness, there happen political actions in fashion too for recovery of women's rights and equality. Cases of the politicality in the feminism fashion include power dressing fashion expressing the authority equal to that of men and slogan fashion with critical messages about political issues. Power dressing fashion add the masculinity to emphasize one's position and status through a linear and powerful silhouette of the power shoulder, followed by oversize fashion of unisex begun with the popularity of youth culture (Figure 13). Slogan fashion with criticism of the society expressed designers' respect for women. "Women's March" which was held across the U.S to protest against

Figure 13. Celine, 2018 S/S RTW (Vogue, n.d.)

Figure 14. Missoni, 2017 F/W RTW (Vogue, n.d.)

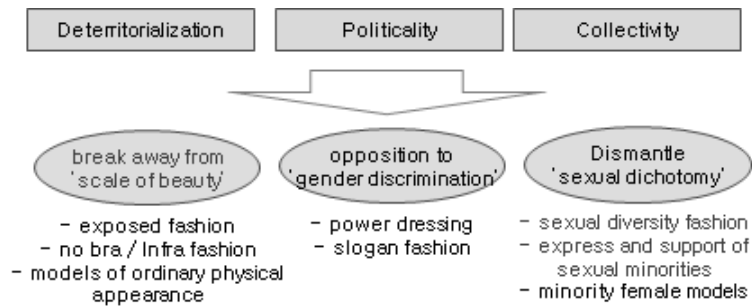Figure 15. Probal Gurung, 2017 F/W RTW (Vogue, n.d.)

Figure 19. Minority of feminism fashion

misogynistic remarks by the President Donald Trump gave the symbolic meaning of feminism to the Pink pussy ha(Kim, 2017), and in response to it, a European fashion designer Missoni made models in Pink pussy hats stand on a finale stage so realized the politicality of feminism in fashion (Lee, 2017) (Figure 14). 2017 F/W Probal Gurung and 2018 F/W Marques'Almeida expressed sympathy with feminists and respect for women as male designers with 'The Future is Female' and 'Power Women', respectively (Lee, 2017) (Figure 15). In addition, fashion designs emphasizing the favorable attitude toward women continued including slogan T-shirts like 'We all should be a feminist' by Dior and 'You Go Girl' by Isabel Marant. On the other hand, Metoo movement begun by brave confession of Hollywood actresses and the resulting 'Time's Up' movement to prevent sexual violence in Hollywood were done actively through fashion.

Collectivity. The third characteristic of the minority in the feminism fashion, collectivity was revealed in the common actions under the common goal to deconstruct dichotomous opposition between males and females. Feminist designers, or other designers who supported and sympathized with feminism recognized the diversity of gender through fashion, gave a message to accept the diversity of humans and raised a question about dichotomous opposition of gender. It was expressed by support for the masculinity inherent in women, femininity in men, androgyny or social gender like a female model in men's suit in Gucci collection (Figure 16) or drag in a skirt in Thom Browne collection. Many designers not only showed sexual diversity through fashion design but supported sexual

Figure 16. Gucci, 2019 F/W RTW (Vogue, n.d.)

Figure 17. Burberry, 2018 S/S RTW (Vogue, n.d.)

Figure 18. Julian Mcdnald, 2019 F/W RTW (Vogue, n.d.)

minorities and gave a message for respecting them.

In addition, they expressed their opinions in interviews. An Ashisi designer, Ashish Gupta gave an interview with a slogan "Love conquers hate" together with rainbow colors supporting sexual minorities on a catwalk so gave a message to majorities (Leitch, 2017). Also, in the final collection with a message for respecting sexual minorities (Figure 17), Christopher Bailey of Burberry said "Respect for diversity is a basis of creativity. My final collection at Burberry is for global youth including LGBTQ+ communities" (Lee, 2018).

Feminism fashion also resisted the majority society by employing models to embrace the diversity of gender, race, body and age (Lee, 2017). The example is to hire female fashion models as minorities in terms of race, gender and body. Feminism fashion provided minorities with an opportunity to practice break and collectivity by allowing them to express their identity though they were an object of hatred in the majority society. Minority women, for instance, a black model Nyakim Gatwech, transgender woman Andreja Pejic (Figure 18), and Winnie Halrow with a physical disorder, are changing stereotypes of the majority society through the collective statement for common goals with feminist designers supporting them ("7 models", 2019).

Figure 19 summarizes the discussion about the characteristics of the minority in the feminism fashion.

Conclusions

The characteristics of the minority, "deterritorialization," "politicality," "collectivity," are very useful to understand meanings and values inherent in the contemporary fashion so this research grafted the minority theory onto the contemporary fashion. The minority phenomena of the contemporary fashion based on such characteristics of the minority appeared in many aspects. As the deterritorialization phenomenon, this study examined "dailiness of fashion" to break the boundaries between majorities and minorities and express a daily life of "everyone" "equally" in fashion, and as the politicality phenomenon it investigated "criticism of fashion system" and "political and social criticism." It also examined "break from fixed sexuality," "rise of street

culture," "recovery of physical minority" as the collectivity phenomenon. On the other hand, the research analyzed the feminism fashion which clearly has all of minority characteristics, deterritorialization, politicality and collectivity as one of the minority fashion and appears every season in fashion collections along with the recent changes of the social sentiment.

Today, the minority fashion is breaking the solid boundaries between majorities and minorities and causing the integration of majorities with minorities, or majority with the minority. It is values of fashion discovered by minority designers or designers supporting minorities who make an attempt at "deterritorialization" and " becoming -" and constantly cause a crack in the majority fashion, expanding the range of break and enhancing the intensity of the break. This study examined the phenomena of the minority in the contemporary fashion and identified potentials for rightness and justice fashion can pursue. Besides, it also found that contemporary fashion is leading the new aesthetic consciousness and developing for itself through a process to respect various kinds of minorities.

This research investigated various fashion phenomena which can be interpreted based on the minority theory by Deleuze and Guattari but has a limitation in that its analysis mainly focused on the feminism fashion as a case which can apply 3 characteristics of the minority. It is expected that this study will be able to provide basic data for thinking about the minority and minorities in fashion from a new perspective and contribute to follow-up studies to examine various minority fashion cases from a variety of theoretical viewpoints.

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