

HISTORICAL *VOGUE* COVERS AS A SPACE FOR THE RELATIONSHIP BETWEEN ART AND ADVERTISING THROUGH FASHION

*Las portadas históricas de Vogue como espacio de relación
entre el arte y la publicidad a través de la moda*

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Abstract: *The ability to inspire the fashion of the environment that surrounds it, as a science of study, as a discipline and from a psychological and sociological point of view, is not usually questioned. In this sense, the question arises about its capacity for artistic creation. Sometimes the artistic discipline is influenced by fashion and vice versa, contaminating both discourses. The present text starts from a deep analysis of the notions of art, fashion and advertising, pursuing the objective of knowing the limits that separate the general and specific characteristics of an advertising event, such as fashion shows, and those of an artistic act, from a business point of view, in the first case, and from an aesthetic point of view, in the second. To this end, a combined analysis methodology is applied, by means of a quantitative and qualitative study, in which we use a methodological triangulation of the artistic past of the magazine Vogue and the relations that have arisen thanks to the work of certain visual artists who left their mark on the covers of the magazine. The results show the intertextual relations and interrelations between the disciplines.*

Keywords: Advertising, art, covers, fashion, historical, intertextuality, Vogue.

Resumen: *La capacidad de inspirar la moda del entorno que le rodea, como ciencia de estudio, como disciplina y desde un punto de vista psicológico y sociológico, no suele cuestionarse. En este sentido, surge la pregunta sobre su capacidad de creación artística. En ocasiones, la disciplina artística se ve influenciada por la moda y viceversa, contaminando ambos discursos. El presente texto parte de un análisis profundo de las nociones de arte, moda y publicidad, persiguiendo el objetivo de conocer los límites que separan las características generales y específicas de un evento publicitario, como son los desfiles de moda, y las de un acto artístico, desde un punto de vista empresarial, en el primer caso, y desde un punto de vista estético, en el segundo. Para ello, se aplica una metodología de análisis combinada, mediante un estudio cuantitativo y cualitativo, en el que se utiliza una triangulación metodológica del pasado artístico de la revista Vogue y las relaciones surgidas gracias al trabajo de determinados artistas plásticos que dejaron su huella en las portadas de la revista. Los resultados muestran las relaciones intertextuales y las interrelaciones entre las disciplinas.*

Palabras Clave: Arte, histórico, intertextualidad, moda, portadas, publicidad, Vogue.

Introduction

Fashion industry hides a historical, cultural and sociological phenomenon that is presented, on many occasions, through itself and, in so many others, through its advertising. On the other hand, art is understood as a human expression with an aesthetic and/or communicative purpose.

In a relationship between both disciplines, can fashion be art? One of the most frequently discussed questions in the fashion and advertising industry is where the limit of both with respect to the notion of art is.

Throughout its existence, art has been conveniently used as a tactic within the global strategy devised by advertising departments and agencies, as well as industry, when addressing the emotional part of the human being, as authors such as Pérez (2000), Hetsroni and Tucachinski (2005), Miller (2007), Jiménez-Marín (2012) or Bellido-Pérez (2017) already point out. In this way, to delve into the artistic strategies followed by the industry is to complete the web of relationships that have traditionally existed between art and advertising.

To describe these strategies, we start from a fundamental base already proposed by Eco (1990, 2005), Berger (1976), Panofsky (1987), Read (1973), Dewey (2008), or, even, most recently, Jiménez-Marín and Elías (2019): Art is communication. And what does art communicate? It produces pleasure, emotion or impact on the viewer, which leads to a potential for persuasion used to persuade the client through emotion, pleasure or causing a visual impact. In this sense, the relationship between art, fashion, and advertising can be traced, as they represent visual experiences for the public.

In fact, it can be said that the strong expansion of the consumer society means that many museums are already adopting some characteristics of the commercial space, as well as marketing strategies. And vice versa: the clothing industry is turning to the various artistic disciplines for various purposes, with economic objectives and economic profitability among the former, as was already perceived in 1997 (Guidieri), and as has recently continued to be verified (Parres, García and Rodríguez-Peral, 2020). Truly, some companies expose their products as if they were works of art, recreating in their establishments a museum atmosphere. Because of this reality, "all department stores will become museums and all museums will become department stores", Warhol's phrase that is truly present (Bellido-Pérez, 2017: 113). This powerful dialogue between art and commercial industry also occurs in the opposite sense, as Warhol also predicted: it now speaks of art as a resource.

On the other hand, fashion and advertising have a very close relationship, they share many points, both disciplines being social facts and communicators, fundamental pillars of a society based on image (Pedroni and Volonté, 2014, 2012). The possibility is raised that the fashion designated as art is an advertising strategy to position the brand, without question that, in fact, fashion can adopt the art form.

1 Objectives

The objective of this work is twofold: On the one hand, to discover the limits that separate the general and specific characteristics of an advertising event such as fashion shows (from a business point of view), and the characteristics of an artistic act (from an aesthetic point of view and the diffusion of arts, artists and currents). On the other hand, to know the double functionality of the covers of a historical fashion magazine, at an international level, such as *Vogue*, as an advertising support for artists; and, therefore, to find out how the covers of the same have meant an advertising medium, as well as a canvas, for artists (fundamentally painters) of the different periods and stages of the publication (Llorente and Díaz, 2018).

The work aims to know the artistic discourses emitted in the catwalks and analyze from the perspective of creativity, strategic planning and profitability of companies, through brands and designers who participate in the catwalks and who represent a reference where the concepts of art, fashion, and advertising come together, in line with Guerrero and Barreiro (2019).

In the same way, and in addition to analysing the limits between the conceptualisation of fashion, art and advertising, the aim is to find out how brands use art in areas such as fashion and its communication, to check the importance that various fashion magazines have had in the conception of fashion as art and vice versa, to analyze how fashion uses art and how it can become an artistic discipline.

In the end, this analysis aims to provide a model of code and style that is currently achieving the penetration of art in the fashion industry. In this way, we will see what their keys and success are.

Specifically, this research raises:

- O1: Unveil the effects of using art in products that are in principle non-art: Analyze a representative sample, at the level of notoriety, of fashion shows with artistic incursions to find out the limits between the concepts of art and advertising.
- O2: To know the intertextual relations between both discourses: the artistic and the advertising.
- O3: Expose the relationship between the printed advertising format and art throughout history with an iconic case such as *Vogue* magazine.

2 Research questions

The intertextuality of discourses seeks a specific objective that, on many occasions, pursues economic profitability (Marzal and Casero, 2017). The artistic discourse overturned, as is the case, to a publication, a magazine, can respond to a certain need of audiences on issues such as the artistic sensibility of fashion (Bellido-Pérez, 2017) or the possibility of disseminating art through mass magazines (Jiménez-Marín and Elías, 2019), causing the dissemination of both arts and impacting the profitability of the company in question that publishes the magazine (Condé Nast) and, as an indirect cause, on the advertising companies themselves, and/or on the artists (De Vicente, 2013). In this context, the following research questions are posed:

- RQ1: Is there a relationship between fashion brands and art from an advertising point of view?
- RQ2: What are the consequences of using art in advertising?
- RQ3: What are the intertextual relationships between artistic and advertising discourses?

In order to respond to these premises, a methodology of combined phases is designed, which is detailed below.

3 Literature review

3.1 Advertising and art: historical relationship

Advertising and art are closely related due to their historical context, among other issues. The development of advertising is largely due to the development of painting and, in particular, posters. In fact, authors such as Checa (2007: 62) go so far as to define advertisements by their artistic dimension: "Colour has made the miracle of giving the advertisement, in all its variants, expectant artistic attention".

With the birth of the contemporary poster, a new model of painting was imposed that was used by multiple artists. In this sense, Jules Cheret became the promoter of current advertising, but also of the poster, as the Czech himself states: "Bal Valentino of 1867, is the starting point of the poster as we know it today" (2007: 62).

Cheret is just one example of the many artists who joined advertising as a way of expressing their art. Many other painters made their living working in advertising and pouring their vision of artistic work on advertising posters.

Coronado (2002) already referred to the dimensions of this artistic and advertising revolution. The phenomenon was global; it was so important that at the end of the 19th-century cities such as Paris or Italy were wallpapered with posters, a fact that led to the prohibition of placing outdoor advertising. In fact, "talented artists such as Alphonse Mucha in France, Joseph Steiner in Germany, Aubrey Beardsley in the United Kingdom, Will Bradley in the United States and Leonetto Capiello in Italy, will abandon the canvas in favor of pencil and poster painting" (Coronado, 2002: 91).

Moreover, following this same author, and in order to understand the strong historical relationship that exists between art and advertising, it is indispensable to mention Henri Toulouse-Lautrec, the father of the poster understood as a work of art "because, from him, advertising will embrace the artistic medium as its own language that would best serve to advance over time, adapting to successive changes in styles" (Coronado, 2002: 91).

The importance of Toulouse-Lautrec lies in his role as a painter who manages to link the artistic aspect of the poster with the commercial tone of advertising. With Toulouse-Lautrec, art and advertising become one: the artist begins a new pictorial movement through advertising, his works being commercial pieces. At this moment there is no distinction between advertising and art, each discipline feeds on the other to achieve its individual objectives: On the one hand, the commercial side of the work fulfills the objective of attracting the attention of the public, and on the other, the artistic side manages to move the public.

Thus, at the end of the 19th century and the beginning of the 20th century, many artists were attracted by advertising as a means of investing in their works. And, in this way, different artistic movements will be developed through the advertising format. Thus, the new techniques were welcomed; just as painters used advertising as work to continue creating, many photographers turn to advertise for the same reason. They used their talent for campaigns while developing new, more artistic techniques that they would later use in advertisements. Thus, many photographers become advertising designers who would delegate their artistic point of view to the advertisements, just as painters did.

Likewise, with the advent of the avant-garde and other artistic movements, advertising was influenced by these new discourses (Sánchez, 2021). For the avant-gardes, the result of the work was not as important as the process of creation. From this moment on, the elements included in the work became more important than the work as a whole. Pérez (1998: 183) stated that "the painting ceases to be a means of portraying reality and agrees on an end in itself, where what interests the artist are the relationships between forms, colors, textures, etc."

In this sense, advertising and avant-garde art were on the same path. The first at that time was based on the perfect conjunction of the elements used, a common characteristic with the avant-garde. Futurism, Dadaism, and constructivism are examples of the avant-garde that used advertising to advertise themselves as artistic movements. In this way, not only products were advertised, but also ideas and reflections. Artists such as Willen Gispén or Steven Kampmann adapted the advertising language to avant-garde works.

Once again advertising becomes a medium that directs an artistic current. This helps the new authors to develop in the movement. At the same time, they provide an advertising with the aesthetics in *Vogue* needed to reach an increasingly complex audience.

Moreover, pop art is the artistic current par excellence that uses advertising as a medium and format at the same time, because in this movement there is a gradual process of approach to the advertising language: English pop artists introduce elements of advertising in their paintings, where they reflect on the society in which they live, "the claims serve as a starting point or inspiration for their works" (Pérez, 1998: 185). Andy Warhol, perhaps the most recognized artist of this current, tries to give value to the new role that brands were having at the time. Thus, when he copies the soup containers, Campbell is making a metaphor about the society in which he finds himself. The making of the works becomes an advertising resource for the brand itself and yet they are the first works of art. With this current, advertisers and artists come closer to their disciplines, which begin to share a language and an iconography, while at the same time laying the foundations for new principles.

Can advertising be art and vice versa? Based on the contributions of Jiménez-Marín (2012), we can affirm that despite the undeniable historical relationship that art and advertising share, this does not answer one of our questions: can art be advertising? And vice versa? Faced with this question, many scholars of advertising and art speak out. Pérez, who comes to express that art is not advertising because "its function is commercial" (1998: 4), to Hagdtvedt and Patrick (2008a, 2008b), who affirm this argument in the same line.

However, in both disciplines there are points of connection that link them, perceiving in certain artistic movements a predisposition to use original procedures and techniques of advertising language, as in advertising can be seen cases of speeches that try to approach art.

Art can become advertising and vice versa. An example of this is Picasso's *Guernica*, which became one of the best advertising campaigns of the Spanish Civil War and Spain at the time. The *Guernica* was made by the artist from Malaga as a commission from the government of the republic with the aim of transmitting the barbarity of the war and was exhibited at the International Exhibition in Paris in 1937. Along the same lines, it can

be said that advertising also becomes art; this is the case of the propaganda poster made by the United States of Uncle Sam during the First World War. The poster, which was intended for young Americans to enlist in the army, has eventually become an art piece.

Advertising works lose their commercial side over time. Leaving aside their objective of attracting the public, they are transformed into images whose function is solely artistic. In this way, artistic images and advertising are at the same level of analysis: "the use of painting and techniques associated with the primitive commercial poster would be prolonged" (Coronado, 2002: 158) and advertising "ceases to be an individual creative process, as art is, and becomes a language, such as cinema, in which authorship is shared among many people" (Pérez, 1998: 187).

3.2 Relationship between art and fashion

Fashion and art have been related for centuries. This is due to their creative involvement, one of the characteristics of art (Pedroni and Volonté, 2014, 2012). In recent decades different authors have proclaimed textile design as one more art.

With social progress, new technologies and the consolidation of the bourgeois class, fashion begins to be valued as a model of sophistication associated with art and culture. This is largely due to the birth of fashion magazines, as expressed by Gallego (1990). It should be borne in mind that in earlier times the conception of fashion was associated with the high spheres, where art was very familiar.

One of the first cases in which art began to be influenced by fashion was with the presentation in 1901 of Victor Prouvé's spring riverbank dress in 1901 (Image 1).



Image 1: Victor Prouvé, *Spring Riverbank Dress* (1901)

With this name, the dress inevitably suggests vegetal ornamentation (Eguizábal, 2008: 26). The vegetable came into *Vogue* through a movement of return to nature initiated by Rousseau.

When comparing art and fashion, the first thing that emerges is the capitalist character of the latter. It is impossible to deny the commercial vocation of the creation of clothing. However, it should be remembered that even the most important artists sell their art to museums or galleries, just as the clothing industry sells its costumes to the public. Erner is vehemently opposed to this: "To compare a dress with painting would be a demagogic temptation, whereby any kind of popular expression could be considered art. At best, textile creation is granted the status of minor art" (2005: 40).

In this sense, it should be noted that the so-called 'minor art' referred to by Erner is to be found in the major museums. In fact, the Guggenheim Museum in New York, and later in Bilbao, hosted an exhibition commemorating the 25th anniversary of Giorgio Armani, which was attended by more than 300,000 visitors. Similarly, the Museum of Modern Art in Vienna (MUMOK) held an exhibition in 2012 entitled *Reflecting Fashion: Art and Fashion from Modernism*, which reflected the work of different designers. This exhibition documented the collaboration between the two creative fields, with a clear twinning from the eighties of the twentieth century and its extension to the present day.

Similarly, we cannot underestimate the growing importance and relevance that, from a historical and anthropological point of view, fashion museums such as the Ferragamo Museum (Florence, Italy), the Christian Dior Museum (Granville, France), the Museo del traje in Madrid (Spain), the Bata Shoe Museum (Toronto, Canada), the Museo Cristóbal Balenciaga (Getaria, Spain), the Museo Gucci (Florence, Italy) or the Fondation Pierre Bergé-Yves Saint Laurent (Paris, France and Marrakech, Morocco). Along these lines, it is also necessary to appreciate the permanent exhibition at the Metropolitan Museum of Art (New York, USA) of The Anna Wintour Costume Center or the exhibition, also perennial, at the New York's Fashion Institute of Technology (New York, USA).

The creations of Gustav Klimt and Emile Flöge were based on the liberating movement of women regarding the use of corsets. Thus, they created broad robes for both men and women, fleeing the oppression of the moment. This fact demonstrates, as mentioned above, that art reflects the context in which it is created, acting as a mirror of the society of the moment. Following this trend of the modern woman, Sonia Delaunay, painter and designer, captured abstract motifs through painting in her designs. In this way, she combined painting and textiles for the creation of her works.

The emergence of styles, movements, and trends is one of the reasons why the suit is claimed to be an art, demonstrating the adoption of romantic movements in clothing, oriental influences and even the power-flower-hippy movement of the 1960s. In this sense, Laver indicates that "for the fashion designers of the 1960s, the body was a design object, a human canvas in which any feeling or idea could be captured" (1988: 264).

The avant-garde and pop art may be the artistic movements that have most influenced the textile work. See for example Giacomo Balla, a futuristic painter who in 1914 created

a suit with geometric figures and warm tones, which clearly feeds on the avant-garde (Image 2).



Image 2: *Futuristic costume*, by Giacomo Balla (1914)

Elsa Schiaparelli, in collaboration with Salvador Dalí, also created the Lobster Dress in 1937 (Image 3).

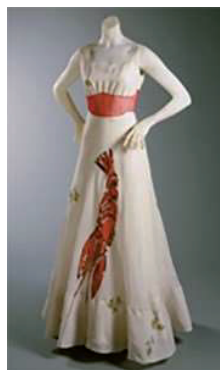


Image 3: *Lobster Dress*, by Salvador Dalí (1937).

Yves Saint Laurent's Mondrian Dress (1960) (Image 4), with neoplastic inspiration, also sets an example in this line, following the design drawn by the Dutch painter Piet Mondrian, where the dress functions as a canvas.



Image 4: *Mondrian Dress*, by Yves Saint Laurent (1960)

As for pop art, it's impossible not to mention Andy Warhol's work. His works have inspired many maisons and designers in the creation of designs driven by pop culture, such as the Campbell Dress, designed by De Castelbajac in 1984 (Image 5).



Image 5: *Campbell Dress*, by De Castelbajac (1984)

In this sense, "art has changed its function: it brings to man the aesthetics of distraction, admirably concentrated in Warhol's work, so popular in the world of fashion" (Erner, 2005: 45).

The list of relationships between real art, what is socially accepted as real art, and fashion continue to this day. In 2017 Chanel's creative director and designer, Karl Lagerfeld created a Greek-inspired clothing line. As Ortega y Gasset says "it is not easy to exaggerate the influence that the past always has on the future of art" (1981: 44).

Several scholars claim that fashion is a cultural fact, but not art. Since the second half of the 20th century, fashion has been presented as a new discourse, artistic in this case, and as a new way for artists to express their thoughts. Since the twenty-first century, the limits of what is considered art are blurred and the dress is discovered as a possible synonym for artistic expression.

Art feels linked to its context, just as fashion does. Disciplines translate into a way of seeing the reality in which their artists find themselves; both, in many ways, are oriented towards the public. The art looks for impossible forms, marked or invisible strokes. As in other arts, not all fashion is art, but it can become art. In other words, "if anything defines fashion it is symbolism and its unpredictability... As in art, fashion laws do not exist" (Dorfles, 2002: 14).

3.3 Advertising and fashion

Fashion is essentially communication (Squicciarino, 1990). When you decide to dress one way or another, you are making the decision to communicate who you are through different brands, styles or garments. In this sense, fashion reflects the characteristics of the human being (Lurie, 2013).

For its part, fashion is an industry that advertises itself in the use of the product itself: choosing a brand, a garment or a color spreads a message to the outside, making it visible to the public. That is why people become walking billboards that communicate the same message that these brands are communicating at that time (Heath and Potter, 2005).

Advertising has a great influence on today's society and culture, an idea it shares with fashion. Alvarado argues that fashion and advertising are separate languages, but paradoxically united, when he states with respect to fashion advertising that "it would be understandable as a metalanguage, that is, as a language (that of advertising) that speaks of another language (that of fashion), and in which the verbal is reduced to the essential: the brand" (2008: 124).

Identity is sought through the promotion of a brand. Nowadays, brands are realizing the importance of having a solid identity, of being personal, of appealing to the emotions of their public so that they see them as essential. In this way, Moore alludes to the importance of brand creation, stating that it is crucial because "these elements make up a snapshot of the brand: of what it represents, of its attributes and values and, ultimately, of the reasons it offers the customer to bet on it" (2013: 10).

Following fashion trends is an emotional fact and not a rational one. In this way, brands do not want the product to be bought immediately, but to be found in the mind of the consumer in order to seduce him. Thus, through the ad shows a brand story about the season, the spirit of the collection could be said. Beauty, desire and myth are spoken of in equivalence with the user, the product and the brand. Fashion advertising is pure connotation. It plays with the connotations of luxury, pleasure, seduction, youth, beauty; that is: fashion (Martínez, 1998).

4 Methodology

Once the theoretical framework and research questions were determined, we selected the research method, the methodological triangulation, the data collection techniques and instruments, the way of analyzing the data and the consent and approval procedures. Thus, in relation to the method, the option for the integration of a mixed methodology is based on in-depth interviews complemented with Delphi method, in addition to direct observation of the covers. This methodology will allow us methodological plurality and the incorporation of qualitative and quantitative data. Because the use of several methods will allow us to carry out what authors such as Yin (1993) define as methodological triangulation

A triangulation methodological approach was chosen to analyze the corpus of study, in this case the covers of the women's magazine *Vogue*, as an advertising medium, and its relationship with artistic disciplines and movements. Specifically, direct observation of some of the most iconic covers of the magazine in question was used; this was completed with three in-depth interviews, and, finally, a Delphi method was used. Content analysis (Krippendorff, 2009; Neuendorf, 2017) was discarded because it was considered that the triangulation with these three methods was sufficient to achieve the objectives set, as Flick (2015a, 2015b) proposed, and Yin (1993) stated in his approach to methodological triangulation.

In this regard, and following Yin (1993: 45) and Flick (2015a, 2015b), when planning the research of the present work were considered: the methodology has been articulated on the basis of the research objectives; the objectives and questions of the study have been related to the basic units of the study; critical evidence (interviews, documentation and observations) that has supported the most important hypotheses, including counter-evidence, was identified; and the relevant techniques for analyzing the data were stipulated.

In the case of the selection of the analyzed sample, which is not arbitrary, the criterion is threefold: on the one hand, the part corresponding to the direct observation of intertextuality corresponds to the parameters proposed by the historiography (Briones, 1994), where the diachronic cases that contribute content and meaning to the previous case are selected, generating an evolution (Gaitán and Piñuel, 1998). In relation to the in-depth interviews, following González (1997), the criterion of objectivity and accessibility was used, so that the selected sample corresponded to three types of interviewees: cases that represent the majority, that is, the fashion in a statistical sense; outstanding, excellent, marginal cases (polar types); and key cases, informants (in closed communities). In relation to the Delphi method, and following De San Eugenio, Fernández-Cavia and Jiménez-Morales (2013), a group of experts was used to make judgments and opinions, which are the core of the method. Thus, the starting point was the level of specialization and knowledge (a specialist in the field), considering: level of knowledge, experience, publications and prestige in his field (Delbecq, Van De Ven and Gustafson, 1975). As a result of this first expert, as indicated by the procedural basis of the method, the rest of the experts emerged.

The selection of cases is an essential phase for the validity of this research strategy (Eisenhardt, 1989: 537). A case can be a person, an organization, a teaching program, a collection, a particular event, or a simple document repository. The only requirement is that it possesses some physical or social limit that confers it entity (Rodríguez, Gil and García, 1996: 92). In addition, when determining the number of cases to be studied, it is necessary to dissociate oneself from merely quantitative approaches in the choice of the sample. Specifically, in this research we follow the recommendation of Eisenhardt

(1989: 545) who states that "the number of cases must be small". In our case, we selected 8 covers, 3 persons to interview and 15 experts to carry out the Delphi method.

Moreover, the selection of cases cannot be random and neutral, it must be done from the knowledge of the theoretical framework, "which provides an essential guide" (Yin, 1993 and Eisenhardt, 1989) and in a reasoned way. Even within each case, the choice of informants must be reasoned, deliberate and intentional. Individuals or groups are not selected at random to complete a sample but are chosen one by one according to the degree to which they fit the criteria or attributes established by the researcher (Rodríguez, Gil and García, 1996: 135). For this reason, the persons interviewed, and the covers analyzed that make up the study corpus have been previously analyzed.

4.1 Direct observation

Direct observation is used both in the phase prior to the selection and formulation of the problem to be investigated, and in the current phase of data collection (González, 1997). The artistic compositions of the covers of *Vogue* magazine are observed and analyzed in depth.

For González (1997), observation consists of systematically and carefully contemplating how a given issue develops. It refers to the set of methods established for the direct observation of naturally occurring events. According to the mentioned author, it is the most important research technique used in sociology, so that "no other technique can replace the direct contact of the researcher with the field of study" (1997: 124).

In this sense, in the specific field of the present research, the observation technique is used both in the phase prior to the selection and formulation of the problem to be investigated, and in the data collection phase that concerns us. Specifically, a systematic and non-participant observation has been carried out (González, 1997: 126), where we observe from an external point of view, analyzing the event afterwards, in an exploratory and descriptive manner.

In this sense, the items selected below, which are part of the design of the tool to guide and orient the observation as a research technique, are applied to all the components that make up the program. The aspects to be observed are basically four:

- Manifestations on artistic techniques
- Signature of the author of the cover
- Expressions on artistic aesthetics through the disciplines: painting or photography
- Allusion to an artistic movement

This technique is carried out on 8 covers, corresponding to the years: 1893, 1902, 1918, 1926, 1928, 1928, 1978, 1980.

4.2 In-depth interviews

For the in-depth interview, the indications of Gaitán and Piñuel (1998: 95) are followed and a guided but open, semi-structured (interview) is carried out, that is to say, "based on questions that organize the interaction, although in the course of the interview others may be added, or even eliminated. It is an open guide of questions, with free answers and not absolutely predetermined, although with a pre-established script".

Three interviews were conducted with three different profiles:

- Fashion manager: A. G., Spanish fashion designer (47-year-old man, resident in Seville, regular on national and international catwalks as spectator and exhibitor).
- The audience of fashion shows: L. L. (woman, 42 years old, resident in Madrid, university professor with teaching on fashion and regular in national and international shows).
- General public, not necessarily a target: M. S. (38-year-old woman, resident in Seville, with higher education and follower of fashion trends without, a priori, great knowledge of art).

These data allow us to group and compare the opinions of the different interviewees on the same elements of study.

4.3 Delphi method

Finally, a Delphi method is carried out; with it, we obtained an iterative process that allowed us to establish decision and action parameters by means of isolated group interaction. Thus, as indicated by De San Eugenio, Fernández-Cavia, Nogué and Jiménez-Morales (2013), the acquisition of knowledge is produced by relating individual opinions from which a common discourse emerges.

The sample is made up of a panel of 15 experts. By application of the Organic Law on Data Protection (LOPD) and the will of the experts themselves, these are treated anonymously. The Delphi technique was applied electronically; the experts were sent an invitation by e-mail, presenting the research (context, objectives, examples of paradigmatic cases and relevant data), together with an open-ended question form. In this document, we also included, as Gordon (1994) suggests, information regarding the estimated time of the process, as well as a commitment to guarantee its anonymity. Once the suggestion for participation has been accepted, the iterative process consisting of two rounds begins. Therefore, once the information was received, another questionnaire based on the previous one was carried out in order to be answered again. Finally, conclusions are drawn from the statistical exploitation of the data obtained.

The first phase of open questions was carried out in September 2018; the second iteration took place in January 2019.

All this was carried out between the months of September 2018 and February 2019.

5 Results

5.1 Observation: Vogue covers magazine

We start from the basis of the importance of Vogue, throughout the history of the press in Spain and the world. The publication, which was born in the United States, began to be published immediately in Europe in the early twentieth century: The first issue (North American edition) saw the light in 1892, and in 1916 the first European issue was released; it was in England. In 1924 in France and, approaching the case at hand, the Spanish edition began in the 80s of the twentieth century, specifically in 1988.

To understand this rapid growth, it is necessary to know that in 1916, when the First World War made deliveries of the American edition to Europe impossible, printing began to be done in England, which turned out to be really successful, so in 1920 the French Vogue was launched. In times of economic depression, years before the Great War of the time, the window to the world of high fashion, art, and high society meant an element of relaxation for the people, especially the female (Díaz-Soloaga, 2020; Cox and Mowatt, 2012).

Published by Condé Nast Publications, there are currently more than twenty countries in the world that have their own edition, including Spain (Guerrero, 2011).

In its beginnings it was a weekly magazine and was focused on an audience belonging to the New York aristocracy of the time, both female and male, publishing news about various fields. However, in 1909, Arthur Baldwin Turnure, its founder, died and the New York businessman Condé Nast took over, turning the magazine around in terms of its source of profitability, betting on advertising revenues. Thus, Condé Nast, whom many call "a true genius of advertising" (Kazanjian, 2011: 27), decides to transform the publication into a bimonthly and focus entirely on the world of fashion.

To do so, he decided to think of a more feminine audience, looking for the best photographers and illustrators of the time to project Vogue to the world. It also represented a milestone for the magazine the inclusion of sewing patterns, an element that gave it a tremendous popularity, until it became the most relevant fashion magazine of the twentieth century (Lloyd, 1986).

Between 1971 and 1988 the magazine became a monthly, with a focus on lifestyles and a characteristic reduction in size in order to adapt to postal delivery regulations.

Undoubtedly, this is the most influential fashion magazine in the world. This is due to highly innovative issues such as its interviews and influence, the introduction of (little known) full body models on the covers, supermodels as a reference, or the hiring of iconic photographers for the creation of its images. It is what has been called "the fashion Bible" (Parashar and Devanathan, 2006).

Focusing on covers, which are currently printed with the image of models and celebrities, they fill kiosks and stationery stores every month. However, there was a time when the covers of the famous magazine were works of art in the most classical sense of expression. Photography has now replaced the illustrations of 20th-century painters who gave the magazine plastic relevance.

Once again, we talk about the link between fashion and art, but this time from a communicative perspective. Fashion and art are not only linked through the creation of designs but through the communication that is made of them. By this we mean how art has been used to communicate messages by fashion companies since its inception. It should be noted that until the advent of certain technologies, such as photography, painting was practically the only discipline through which fashion could be communicated.

In this way, artistic movements follow one another in the pages of this publication. Beginning with the Victorian elegance of the first covers by painters and illustrators such as Harry McVickar (image 6) or Ethel Wright (image 7) and going through the purest Art Decó style (García Benito, 1926 -images 8 and 9-), authentic works of art worthy of being on the walls of museums or art galleries can be observed.



Image 6: Cover by Harry McVickar (1893)

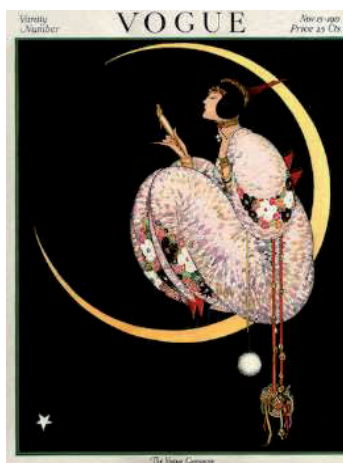


Image 7: Cover by Ethel Wright (1902)



Images 8 and 9: Covers by García Benito (1926)

In the early days of the magazine, the cover artwork was anonymous. Its illustrations were not signed because they did not have an artistic purpose, but a commercial one. However, with the increased importance of the magazine came collaborations of established painters who made covers. Examples of this are Salvador Dalí (1928) (image 10) or Joan Miró (1979) (image 11), who translated the avant-garde movements into advertising for publication.

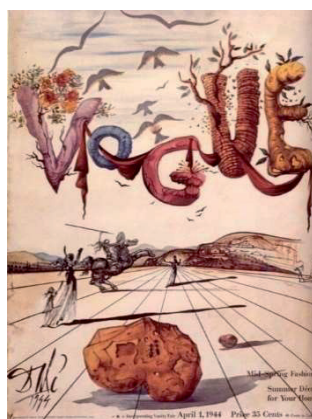


Image 10: Cover by Salvador Dalí (1928)



Image 11: Cover by Joan Miró (1978)

Similarly, pop author Andy Warhol made a portrait of Carolina de Monaco (image 12) for *Vogue* Paris in 1980.



Image 12: Cover by Andy Warhol (1980)

Magazine covers have come to be considered pictorial works not only because of their authors' artistic past but also because of their involvement in various artistic movements. Thus, art deco, pop art or avant-garde have used as canvas the cover of the magazine to represent their movement.

It is also interesting to note the impact of the magazine's covers on readers' lives. One of the magazine's most famous and recognized covers is The George Wolfe Plank, produced in 1918 by George Wolfe (image 13).



Image 13: Cover by George Wolfe (1918)

Inspired by this illustration, designer Del Toro made a series of designs printing the figure of the bird and the woman on shoes and dresses. The success of these designs was immediate, coming to an end a few days after his exhibition. In the same way, the manifestations of the first covers of the famous head were reflected with the publication of the book *Vogue: The Covers*, signed by the photographer and artist Dodie Kazanjian, who works for the brand since 1998. It gathers all the most emblematic covers of the brand. Its success can be compared to that of the Del Toro designs since in 2010 a newly updated publication was made that included the covers of the first years of the new millennium.

If we talk about *Vogue's* association with painting, this one is not only focused on its covers. Jiménez-Marín and Gómez (2006) already conducted a study where they focused on investigating the use of art in the ads and sections of *Vogue* magazine with the intention of knowing what impact it had on the population. Both researchers came to the conclusion that "the occasions to advertise products or brands of Beauty and Hygiene, Personal Objects or Textile and clothing, and everything referring to brands (or products) catalogued as prestigious, are aimed at an audience of a certain social and/or economic level" (2006: 256). The importance of this data lies in the dimension, at the branding level, offered by brands and, therefore, *Vogue*.

The use of art on the covers of the magazine, as well as in the advertisements inside it, has led to *Vogue* being recognized, as stated in the preceding pages, as the "fashion Bible" (Parashar and Devanathan, 2006). The use of pictorial techniques is tantamount to communicating a certain prestige and level. This is one of the main reasons why world-class artists have left their work printed on the pages of this magazine. *Vogue* functions as a focus of opinion and art that attracts the public for its vision of fashion and society. It should be remembered that the magazine began as a magazine of social issues for the upper classes. For this reason, painters, photographers, and filmmakers

used the magazine as a canvas for their work, as it represented the perfect combination of art, culture, and society that so inspired them.

Therefore, the artistic field is not unknown to the magazine, but rather a regular guest. While art and fashion are nurtured in an aesthetic and artistic way, the stories they convey will reach consumers in ways that other techniques would not. Because if people continue to dress, and dressing continues to be fashionable, this bond, sometimes invisible, will continue to develop.

5.2 In-depth interviews

The direct observation and the bibliographic review show us the traditional relationship, direct or indirect, existing between the three disciplines. Authors such as Ramírez (1992), Pérez (1998, 2000), Hetsroni and Tucachinsky (2005), Jiménez-Marín (2012), Hagdtvedt and Patrick (2008a and b) or Bellido-Pérez, et al. (2017) show us the interrelations and intertextuality relations in these matters.

In relation to the in-depth interviews, the conversations held in an open (albeit guided) manner with the three profiles (fashion director, parade target and the general public) provide us with conclusive opinions with scientific validity as far as qualitative methodology is concerned. Although there are different positions regarding conceptual or aesthetic issues, all agree, in an open way, that certain artistic movements are clearly advertising and communicative, as well as supposing trends and, therefore, fashion.

Thus, in relation to in-depth interviews, the results are structured according to the following categories:

- AA: art – advertising relationship.
- AF: art – fashion relationship.
- FA: fashion – advertising relationship.

This organization of the data collected in relation to the subjects to be dealt with allows to group and compare the opinions of the different interviewees on the same elements of study.

- AA: On the question of the relationship between art and advertising, A. G. considers that generic advertising is tiring and very much so. For this reason, it is necessary to resort to other tools, such as a more artistic type of advertising: impressive shop windows, street actions, events, even parades in museums. This same interviewee makes a great point in that the parades do not cease to be an advertising tool, but they do not tire, "because they are artistic". In the words of the designer: "art likes; advertising does not. But parades are advertising. And, of course, they are art. No designer dares not to make art on the catwalks". In this sense, he also expresses himself when referring to magazine covers, because he

states that "obviously (he is very forceful) the covers of magazines, with their advertising character, are true works of art. Genuine. Original. And on many occasions, they impact more than small works that have little repercussion".

Along the same lines, L. L. also maintains this artistic vision of advertising specific products: "We are not only talking about fashion advertising but also about advertising that is authentic works of art. Do you remember Audi's advertisement that made music with glasses? Pure art". In addition, this person clearly identifies a specific movement: pop art, and clearly indicates that it would not have existed in the absence of advertising. He says: "What about the cover of Carolina de Mónaco? That's pure art. Totally comparable to the 1967 Marilyn.

The third interviewee, M. S., is clearly in favor of this position, but with nuances: "I believe that all advertising is not art. A telemarketing ad is not art. But it is true that advertising that uses art strategies reaches people more and, at least I remember them better, so, I understand, it's better advertising".

- AF: On the question of the relationship between art and fashion, the three interviewees expressed the same opinion, indicating that "fashion is clearly art if not, we are talking about the textile industry, which is not the same. Because a designer, when he creates, makes art. The textile industry that copies, like Zara, does not create, and I don't think there is art there. In any case it would be plagiarism" (A.G.).

Among the basic ideas contributed by L. L., it stands out that there is clearly a two-way relationship of stimuli and inspirations from one to the other. And, in this sense, the interviewee comments that "when Mondrián is represented in a dress: is that fashion or is it art? Obviously, both, but with different supports. Probably more people will see the dress in the street than in a museum. And there the dress becomes a work of art".

For her part, the third interviewee, also in line with these contributions, indicates that "I would say yes, but not always or never. Because neither all art is fashion, nor all fashion is art".

- FA: Regarding this relationship, the first interviewee affirms that there does exist a relationship of dependency: "although they are not the same, it is also true that one cannot live without the other: fashion without advertising would be difficult to maintain because, remember, fashion shows are advertising; shop windows are advertising... And without this fashion does not arrive".

L. L. indicates that "if we go back to historical periods where the prêt-à-porter did not exist, fashion advertising practically did not exist either. And fashion was very limited to upper social classes. But dances, encounters, and social events acted as advertising. In this sense, this interviewee also clearly positions herself in line with fashion's dependence on advertising.

The third interviewee, M. S., affirms that she believes that they are not the same, but that they need to live together and help each other.

5.3 Delphi method

The qualitative results of the application of the Delphi method are presented, in the same way as the interviews, by thematic categories. Some of these categories deal with the questions analyzed, and the answers extracted also contribute to their verification, reinforcing the hypotheses or questioning them. The contribution of the experts is identified in quotation marks and attributed to a code previously assigned to each of them, which appears in parentheses, where the E refers to the term expert, followed by its corresponding number according to the sequential order attributed.

The experts' view of the relationship between these three concepts is presented here. We expose them below.

Relationship between art and advertising (AA):

For communication experts, art does not understand media: "it must only reach mass culture; the medium or format must give it the same whether it is the aesthetic or the lyrical experience. And that is what fashion achieves" (E15).

This fact today is closely related to consumer habits, as consumers decide and purchase products and services according to their needs and desires (E10).

In this way, and in general terms, we can affirm that for the majority of those consulted, the perception of the relationship is clearly existing, with a clear influence between them "due to the dimension of values transmitted in their messages" (E7). And it must be so because as has been stated in the review of the literature, the public allows itself to be impacted by the trends regardless of the medium by which they are received. In addition, their discourse is full of strength due to the clarity with which communicative values impact.

Some specialists indicate that one should distance oneself from the evaluation because, depending on the personal formation of each one, we can find "clearer references or consider the non-existent relationship" (E6). On the other hand, within this same question, there are also vindictive positions, especially those who work directly with the industry. And it is that from an artistic perspective a greater attention is demanded to the intertextuality between discourses: "art must obligatorily influence fashion; and vice versa" (E2); "Certainly art must influence the commercial, as can be seen from practically all the covers of *Vogue* since its beginnings" (E1).

A similar line is expressed by one of the experts, a gallery owner, who states that "art history is full of advertising references. There is no other interpretation. Anyone who devotes a little bit to art knows that. And I'm not just talking about Warhol, which is the easy one. I mean Britto, Hamilton or Jasper Johns. What would have become of them without advertising?" (E12). Another gallery owner expresses himself in a similar way: "the avant-garde, surrealism... If Koons wouldn't be Koons if there weren't those inferences" (E13).

Relationship between fashion and advertising (FA):

On the other hand, a university expert, due to his experience in the media world, states that "sometimes fashion is the only way to reach the general public, because we all consume fashion, even if we don't want to, and not everyone consumes art intentionally" (E1). And, in this line, a second university expert expresses himself when he states that "we also all consume advertising, and sometimes we ourselves are the walking advertising. That we see works of art in the media is, at the very least, necessary" (E4).

This expert (E4) also states that this relationship is not that it is not questionable, but that probably "fashion, as we know it today, would not exist without advertising. And I'm not going to small brands that mark the rhythm of the seasons, but of the big ones as well. Does Zara not advertise? None? And Maison Margiela? Of course, it does. And would it be the same without advertising? Obviously not" (E2).

Also, in this sense, there is a coincidence (E1, E2, E3, E6, E7, E8, E11) when these experts say that historically there could be more or less related, but today fashion goes hand in hand with advertising. And this is how one of the experts, a professor of History of Fashion, expresses himself when he states that "they are interdependent relations, at least today" (E11).

And the fact is that the history of advertising and commercial and communication strategies can become so effective that fashion, as an economic sector that it is, benefits from its tactics, as stated by the expert E8, when he asserts that "it is that it is all a strategy. Even when brands create controversy in the end what they are looking for is advertising. When No-lita made that frightening campaign with the anorexic model, what it did was triple its sales, despite having tremendous criticism. And exaggerated publicity. Or when Benetton has made its campaigns controversial".

Relationship between art and fashion (AF):

As for the direct question about whether fashion is art and whether art can be advertising, creating a conceptual triangle, several (E1, E4, E7, E9, E10, E11, E12, E13 and E15) are clearly in favour of the statement when they think that "in today's

consumer society any medium is valid, whether for creating art, fashion or advertising".

They refer to specific artistic movements that have encouraged specific fashions, such as musical movements. "For example, the beat style, or punk. Transvanguardism brought with it very definite aesthetics. And Madrid's Movida is inseparable in relation to the concepts. It is art because it is fashion and it is fashion because it is art (E1)". "Pop art, in itself, is already a fashion," says E2. "And the Superflat has printed t-shirts halfway around the world" (E3). "When Castelbajac makes a dress with the Campbell Soups painting it is clearly art, it is clearly fashion, even if it is not trend" (E5).

On the concrete cases of *Vogue*, all the experts have coinciding opinions when they position themselves on the side of pragmatism. Thus, they state that "Moschino uses his art and takes products, as Warhol did, only that instead of using a canvas, he uses a fabric and puts sleeves on it" (E1). And "if Versace chooses to portray kitsch, he does so because it is his way of expressing himself, just as art does" (E14).

In this sense, it is necessary to highlight a question that is generalized among all experts: "What makes art art? Can't a dress be art?".

6 Conclusions

Is advertising a form of making art? Can art be considered advertising? What happens then when we get an advertisement inspired by a work of art? These questions reflect a panorama that, since the end of the 19th century and up to the present day, is still in constant evolution.

History shows an evolution in critical and academic mentality. Concepts are modernized, history is understood as the past, but new forms and interconnections are also proposed which, hand in hand with intertextuality, make art lead the way. In this sense, the limits of the concept of art are so blurred that fashion is getting closer and closer to an artistic proclamation. Fashion has been proclaimed as a way of life; so, has art. Today fashion needs advertising; so does art. Art and fashion start from a great visual and symbolic component; in this way it is these new meanings, these new communicative forms, which concretize, delimit and determine these existing intertextual relations between the disciplines: art, fashion, and advertising.

Pop art has influenced several generations due to its way of collecting culture and raising it as art, marking the trajectory of many authors. The pop trend floods fashion houses, as well as their catwalks. Contemporary designers have found a source of inspiration in

pop and new references to mass culture. This inspiration began with dresses like Yves Saint Laurent's Mondrian and has continued to very current collections helped, among others, by large media, such as *Vogue* magazine.

Regarding the use of pop, Jeremy says: "I only know pop, that's the way my life is" (Yudin, 2015), an issue that links directly to the birth of pop art, which arises as an analysis of society and of the influences that move the masses: that excites or disrupts humanity. Thus, the creative director looks for inspiration in products and brands that have marked his life, his childhood.

Advertising and art walk, a priori, along different paths. Or not. The first is based, above all, on a purely commercial (and persuasive) vision, and the second on a more intimate and non-profit vision, at least not necessarily. However, with the passage of time, advertising images lose their primary function, ceasing to be claims, once the offer they make is already outdated, and are transformed into images whose function is exclusively iconic. In this way, advertising is placed on the same path as art. In the last years of the nineteenth century and the first decades of the twentieth century, the assumptions from which both languages were based were in tune, in fact in many cases it was artists who made advertising or vice versa.

At this point we could reflect on the first question we asked ourselves at the beginning: Is art advertising? Is advertising an art form? Art is not advertising insofar as its function is aesthetic and advertising is not art insofar as its function is commercial. However, both languages use elements belonging to the other, and they can be merged, confused and integrated to launch a discourse with the same objective: to create an aesthetic experience through a consumer product such as fashion and the magazines that promote it.

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