

The final thesis examines the relationship between art and fashion from the perspective of aesthetics. It deals with the problem systematically. The first chapter examines the principle of fashion on the strength of the classics of sociology, G. Simmel, R. König, T. Veblen and G. Lipovetsky. It concludes that the principle of fashion is sociological, i.e. it is a two-fold movement of social differentiation and integration. This meaning (fashion as principle) is contrasted with clothing fashion, i.e. fashion in the sense of the sum of fashion clothing. The aesthetic element in fashion occurs subsidiarily. The second chapter links these conclusions and bases them on the functionally structuralistic principles of J. Mukařovský. This connection defines fashion clothing as clothing with a dominant fashion function, enabling social differentiation. As it is clothing, it must be possible to wear it. Therefore fashion clothing cannot be included in the domain of art, where the aesthetic function dominates, or let us say only under the condition of losing the dominance of fashion function. The third chapter explores possible causes of its loss. The fourth chapter summarizes Genettes conception of mode of transcendence of a work of art, which is then applied to the discussed topic. This enables the explanation of possible overlaps of works of art or genres of clothing from an extrafunctional perspective.