



“十三五”普通高等教育本科部委级规划教材

丛书主编：张慧琴

中外服饰
文化艺术丛书

时尚
面貌

×

时装
设计师

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时尚
单品

×

时尚
偶像

×

艺术

×

亚文化

时尚艺术 英语

张丽帆 | 编著

FASHION
AND ART IN
ENGLISH



中国纺织出版社有限公司

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内 容 提 要

本书以提高艺术类学生时尚与艺术英语素养为目标,通过对时尚与艺术史中重要的人物、事件以及流派的重点推介,进行时尚艺术通识教育。全书内容包括时尚面貌、时装设计师、时尚单品、时尚偶像、艺术与亚文化。每个章节都附有注释,并推荐与该章节讨论主题相关的电影作品。

本书以英语泛读形式呈现,内容严谨实用、案例丰富,适合艺术、美术、服装设计、传媒设计、时尚专业的师生以及广大爱好者学习阅读与参考。

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纵观中外历史，服饰是不同民族、不同地域的人们长期生活与实践的产物，是人类生活习俗、审美情趣、色彩爱好、文化心态以及宗教观念等的综合反映，是人类物质文明和精神文明的结晶。世界上不同民族服饰文化历经数千年的历史积淀，形成各具特色的风貌和体系，体现出鲜明的民族性和地域性，在相互影响、相互渗透中融合发展。同时，中外服饰文化以其独特的艺术表达，从我们出生的刹那，到人生的终结，在无数个昼夜交替中，无时无刻不与我们相守相伴，装点人生，靓丽生命。

服饰是文化，服饰更是艺术。“中外服饰文化艺术丛书”聚焦中外服饰文化艺术，分别从中华服饰文化艺术双语对照表达、西方服饰文化资源库建设、中外服饰文化艺术研究探索、西方服饰文化理论研究，以及中英文服饰习语文化艺术表达几个层面，全方位阐释中外服饰文化艺术的历史、文化、艺术、时尚和语言表达，旨在借助中外服饰文化艺术教学、科研、学术交流等多渠道学习借鉴的反思与实践，开拓服饰文化艺术视野，增强中外服饰文化艺术双语表达，构建全方位、立体的中外服饰文化艺术学习、研究资源库，促进中外服饰文化艺术的交流与发展。

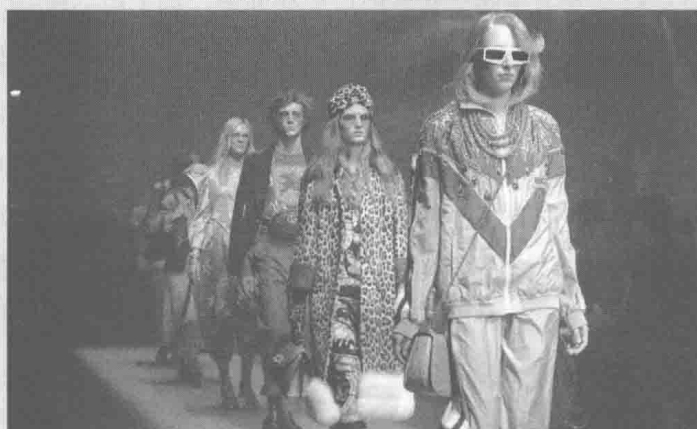
《时尚艺术英语》作为该丛书作品之一，聚焦西方服饰文化艺术发展脉络，以时间发展为横坐标，服饰文化艺术的表现形式为纵坐标，纵横交错，内容丰满，自成体系。该书在为读者借助现代数字资源来理清西方服饰文化艺术发展与成果搭建平台的同时，也为中国读者体验英文表达，换位看待、理解、思考西方服饰文化艺术提供了方便。

衷心祈愿该套丛书的出版，成为北京服装学院中外服饰文化研究中心成员探索中外服饰文化艺术的新坐标，为中外服饰文化艺术研究的百花园增添些许亮色，期待诸位同仁的品味与指正。

张慧琴

中外服饰文化艺术丛书主编

2019年5月10日



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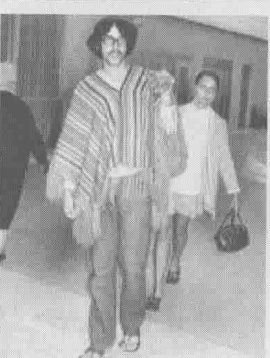
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Chapter 1

Fashion Look 时尚面貌

贵州师范学院





Gibson Girl

吉布森女郎



Gibson Girl was the **personification** of the feminine ideal of physical attractiveness as portrayed by the pen-and-ink **illustrations** of artist Charles Dana Gibson¹ during a 20-year period that spanned the late 19th and early 20th century in the United States and Canada. The artist saw his creation as representing the **composite** of “thousands of American girls”. From this combination, Gibson Girl was tall, slim, with a **plump** chest and hips. She was dressed in a **corset**, with an exaggerated figure. Her neck was thin, her hair was modern and **fluffy**, which was piled high on her head. She was wearing a hard shirt, her soft hair in a **bun** under a big feather hat. Her image reflected the **transitory** beauty of the West in the late 19th and early 20th centuries.

In addition to the elegance and beauty of Gibson Girl, in spirit, she was calm, independent, confident and pursued self-satisfaction. Men were **captivated** by her appearance, and they would follow her everywhere to try to satisfy her desire, even if it was ridiculous. Gibson Girl showed a calm confidence that could overcome any problem. When Gibson Girl appeared, America was an optimistic country. Wealth was booming, and it seemed that life would only continue to get better and better. Gibson Girl represented a modern woman with a lot of independence and was not controlled by men. It was this spirit that awakened the romantic ideal of the women at that time.

As a symbol of pop culture, Gibson Girl was a member of the upper class and always dressed in the latest fashion. She was also a new and more **athletic** woman who could ride in central park, exercise regularly and be free to enter the workplace. Gibson Girls' influence on

pop culture was undeniable. Her image **permeated** popular culture, such as wallpaper, porcelain plates, matchboxes and umbrellas.

Gibson Girl was a more popular version of the new woman who **endorsed** women's desire for progressive social and political change. Women copied her dress and her attitude and her **persona representation** were also copied. Women began to realize their value and potential were so much greater than the limitations society placed on them. They could and should be allowed to participate in previously forbidden activities, such as sports and voting. They also began to **ascertain** an **awareness** of their power women possessed over men. They **undermined** the old model of social order, demanded equal rights to education and job opportunities, and progressive reform, sexual freedom and the right to vote.

Gibson Girl created the perfect woman combining traditional female beauty with the **spunk** and wit of American youth. She was the "spirit of the early 20th century". She remained a constant ideal for over two decades. Gibson Girl reflected an important page in social history and provided a **peek** at a period of **traditionalism** that had been lost.



New words and expressions 生词或短语

- personification [pəˌsɒnɪfɪˈkeɪʃn] *n.* 人格化; 拟人化
- illustration [ˌɪləˈstreɪʃn] *n.* 插图
- composite [ˈkɒmpəzɪt] *n.* 合成物, 混合物
- plump [plʌmp] *adj.* 丰满的; 肥胖的; 丰富的; 充裕的
- corset [ˈkɒsɪt] *n.* (妇女为衬托身体的) 紧身胸衣
- fluffy [ˈflʌfi] *adj.* 松软的, 毛茸茸的; 轻柔的
- bun [bʌn] *n.* (女子的) 圆发髻
- transitory [ˈtrænsətri] *adj.* 短暂的, 转瞬即逝的
- captivate [ˈkæptɪveɪt] *vt.* 迷住, 迷惑
- athletic [æθˈletɪk] *adj.* 体格健壮的; 行动敏捷的
- permeate [ˈpɜːmɪeɪt] *vt. & vi.* 弥漫; 遍布; 渗入; 渗透
- endorse [ɪnˈdɔːs] *vt.* 赞同; 支持
- persona [pəˈsəʊnə] *n.* 人物角色; [心] 形象
- representation [ˌreprɪzenˈteɪʃn] *n.* 表现; 陈述; 表现……的事物
- ascertain [ˌæseɪˈteɪn] *vt.* 弄清, 确定, 查明
- awareness [əˈweənəs] *n.* 察觉, 觉悟, 意识
- undermine [ˌʌndəˈmaɪn] *v.* 逐渐削弱; 使逐步减少效力
- spunk [spʌŋk] *n.* <非正> 勇敢; 坚决; 坚定
- peek [piːk] *n.* 一瞥, 看一眼
- traditionalism [trəˈdɪʃənəlɪzəm] *n.* 传统主义

Notes 注释

Charles Dana Gibson 查尔斯·达纳·吉布森

查尔斯·达纳·吉布森是美国平面设计大师和插图画家。19世纪90年代, 他在《生活》杂志的插画中创造出了一个高挑、端庄的姑娘吉布森。她身着及踝裙, 搭配一件有男式硬领的衬衫, 系领结, 在腰间紧束一根宽腰带, 足蹬深色尖头靴, 头戴渔夫帽, 柔软的波浪长发从她头顶倾泻而下, 勾勒出她可爱的脸庞, 为老旧的爱德华时期女装带来了新意。她独立自主, 女人们都梦想成为一个像她那样的女孩。“吉布森女郎”是美国新女性的缩影, 她们的共同点在于一种对摆脱礼教和服装双重束缚的要求。“吉布森女郎”代表着美丽而独立的美国妇女在19世纪与20世纪之交的绰约风姿。

Flapper Girl

摇摆女郎



Those behind the fashion are far more interesting than fashion itself because fashion itself is a **chronology**. From 1919 to 1929, the ten years between the end of the first World War and the beginning of the great depression, was known as the “Jazz Age” or the “Roaring Twenties”¹. It was said that Jazz Age was put forward by the writer Fitzgerald² and we could see it from his masterpiece *the great Gatsby*³.

Fitzgerald once summarized people’s characters at that time as “All Gods have died, all the wars have been over, and all the faiths have faded away”. In this era, young people began to think about the meaning of life. Flapper Girls had their origins in the period of the Roaring Twenties, when the social, political **turbulence** and increased **transatlantic** cultural exchange followed the end of World War I.

Flapper Girls were a generation of young western women in the 1920s who wore short skirts, **bobbed** their hair, listened to jazz, and **flaunted** their **disdain** for what was then considered acceptable behavior. They were seen as **brash** for wearing excessive makeup, drinking, treating sex in a casual manner, smoking, driving automobiles, and otherwise **flouting** social and sexual norms. Accompanied by the pursuit of material and **hedonism**, the emergence of Flapper Girls had its specific significance of the time.

The most famous mark in 1920s was probably the BOB⁴. Women were popular with short hair, which was basically the first revolution in history. At that time, fashionable girls cut short hair, wore **masculine** clothes and tried to lose weight. The **prevalence** of BOB also reflected

women's **yearning** for freedom and independence. Flapper Girls were also happy to bring a hat called Cloche Hat⁵ on their heads. Cloche Hat was like a broad rounded bell, so it was also called "bell cap". In addition to the hat, Flapper Girls also loved the bright diamond hair belt, and the jewels of the time favored the **adornment** of Art Deco⁶ style. Art Deco style used in fashion had many **geometric composition** with brilliant color, which presented a kind of colorful decorative **texture**.

The most representative of the Flapper Girls' dress was a sleeveless dress, a straight line shape based **cylinder** loose waist, which emphasized the design idea of low waist. The clothing was on the **stack** with **tassels**, feathers, **sequins** and other elements, bright and luxurious. Fur was the heart of the design in 1920s, whether the upper class celebrities or ordinary woman would have the collar or the skirt with a circle of fur. Fashion icon was always the object of imitation. Coco Chanel⁷ was a **fanatical** pearl lover. Her favorite costume was to twist the long chain of pearls around her chest and created a strong visual effect and under her lead, long chain pearls became another sign of Flapper Girls.

Wearing exaggerated gorgeous hair ornaments, multi-circle winding of the pearl necklace and BOB **sultry** look was the classic image of Flapper Girls in 1920s. The images of Flapper Girls reflected that young women after World War I were reluctant to return to Victorian era⁸ and they did not want to return to the traditional and conservative old women. Flapper Girls brought us not only gorgeous fashion, but also the progress of the time.



New words and expressions 生词或短语

- chronology [krə'nɒlədʒi] *n.* 年代学; 年表, 大事记
- turbulence ['tɜːbjələns] *n.* 骚动, 骚乱
- transatlantic [ˌtrænzət'læntɪk] *adj.* 大西洋彼岸的; 横跨大西洋的; 美国的
- bob [bɒb] *vt.* 剪短(头发)
- flaunt [flɔːnt] *vt.* 炫耀; 轻蔑, 蔑视
- disdain [dɪs'deɪn] *n.* 鄙视, 轻蔑
- brash [bræʃ] *adj.* 轻率的; 傲慢的
- flout [flaʊt] *vt.* 嘲笑; 藐视; 愚弄
- hedonism ['hiːdənɪzəm] *n.* 享乐主义
- masculine ['mæskjəlɪn] *adj.* 男子气概的; 阳性的, 雄性的; 像男人的
- prevalence ['prevələns] *n.* 流行; 盛行; 普遍
- yearning ['jɜːnɪŋ] *n.* 思念, 渴望
- adornment [ə'dɔːnmənt] *n.* 装饰, 装饰品
- geometric [ˌdʒiːə'metɪk] *adj.* 几何装饰的
- composition [ˌkɒmpə'zɪʃn] *n.* 构图
- texture ['tekstʃə(r)] *n.* 质感, 质地
- cylinder ['sɪlɪndə(r)] *n.* 圆柱; 圆筒; 圆柱体
- stack [stæk] *n.* 层积
- tassel ['tæsl] *n.* 穗; 流苏状物
- sequin ['siːkwɪn] *n.* (衣服上的圆形) 闪光装饰片
- fanatical [fə'nætɪkl] *adj.* 狂热的; 入迷的
- sultry ['sʌltri] *adj.* 性感的

Notes 注释

1. Roaring Twenties 咆哮的20年代

咆哮的20年代指北美地区(含美国和加拿大)20世纪20年代这一时期。由于爵士乐和舞蹈等欢快的娱乐方式蓬勃发展, 这一时期也被称作“爵士乐时代”, 也有人称这是“历史上最为多彩的年代”。美国士兵自一战前线上归国拉开了这一时代的序幕, 随后是爵士乐为代表的新艺术的诞生, 崭新而自信的现代女性形象出现。尽管1929年的一场经济危机宣告了它的终结, 但这一时期无数具有深远影响的发明创造、前所未有的工业化浪潮、民众旺盛的消费需求与消费欲望, 以及生活方式翻天覆地的变化至今令人难以忘怀。

2. Fitzgerald 菲茨杰拉德 (图1.1)

菲茨杰拉德是美国20世纪20年代文学最重要的发言人。他是“迷惘的一代”(The Lost Generation)的代表作家之一,也是“爵士乐时代”的桂冠诗人。在20多年的创作生涯中,他发表了《了不起的盖茨比》《夜色温柔》等作品,同时以160多篇短篇小说获得流行文化和商业上的巨大成功。菲茨杰拉德创作力最旺盛的时期刚好是美国历史上“最会纵乐、最讲炫丽”的年代。年轻人发现在这个时代里,“一切神祇统统死光,一切仗都已打完,一切信念都在动摇”。作者本人也在热情洋溢地投身到这个时代的灯红酒绿之中时敏锐地把握了时代对浪漫的渴求,以及表面的奢华背后的空虚和无奈。他与泽尔达结婚,泽尔达是典型的摇摆女郎,她对菲茨杰拉德而言不只是妻子,更是他的灵感缪斯和生活方式的支配者。菲茨杰拉德的小说中很多女主人公都是以泽尔达为原型创作的,她们新潮、独立,为了追求自己的幸福不惜付出任何代价,这些“摇摆女郎”成为菲茨杰拉德小说的特征和标志。

3. The Great Gatsby 《了不起的盖茨比》

《了不起的盖茨比》是美国作家菲茨杰拉德创作的一部以20世纪20年代的纽约市及长岛为背景的中篇小说,出版于1925年。主人公詹姆斯·卡兹本是一个贫穷的农家子弟,自幼梦想做个出人头地的大人物。他爱上了南方的大家闺秀黛茜·费。经过一番努力,他终于步步高升,并更名为杰伊·盖茨比。可是当他戴着军功勋章在战争结束后从海外归来时,黛茜已嫁给了一位纨绔子弟。于是,盖茨比在长岛西端买下了一幢豪华别墅,每晚招待成群的宾客饮酒纵乐。他唯一的愿望就是希望看到分别了五年的情人黛茜。但黛茜开车碾死了丈夫的情妇,却嫁祸于盖茨比,盖茨比最终遇害身亡。该小说反映了上层社会有钱人的冷酷残忍和险恶居心。《了不起的盖茨比》的问世奠定了菲茨杰拉德在美国现代文学史上的地位,使他成为20世纪20年代“爵士时代”的发言人和“迷惘的一代”的代表作家之一。20世纪末,美国学术界权威在百年英语文学长河中选出一百部最优秀的小说,《了不起的盖茨比》高居第二位,并被多次搬上银幕和舞台。

4. BOB 波波头 (图1.2)

1913年,著名的美国舞蹈家艾琳·卡斯特(Irene Castle)因为在跳舞时觉得长发碍事,就剪了个齐刘海波波头,这种前卫的发型在影视明星科琳·摩尔(Colleen Moore)和路易斯·布鲁克斯(Louise Brooks)的带领下迅速流行开来,成为开启爵士时代的闪亮标志。20世纪20年代,留波波头发型不仅代表时尚,而且被看作是年轻女性追求个性、特立独行的标志。

5. Cloche Hat 钟形帽 (图1.3)

钟形帽是一种钟形的女帽,由法国人卡罗琳·瑞邦(Caroline Reboux)在1908年设计,20世纪20年代至1933年流行于美国,其名称来自法语单词“Cloche”,意为“钟”。20世纪20年代中期,留紧贴头形的短发、戴钟形帽的装扮最为流行。

6. Art Deco 装饰艺术风格 (图 1.4、图 1.5)

装饰艺术风格的主要特点是采用自然界的优美线条,如扇形辐射状的太阳光、齿轮或流线型线条、对称简洁的几何构图等。装饰艺术风格在色彩运用方面以明亮且对比强烈的颜色为主,如亮丽的红色、粉红色、蓝色、黄色、橘色以及带有金属味的金色、银白色和古铜色等,具有强烈的装饰意图。装饰艺术风格的典型例子是美国纽约曼哈顿的克莱斯勒大厦 (Chrysler Building)。

7. Coco Chanel 可可·香奈儿

可可·香奈儿是20世纪时尚界的重要人物之一。她对高级定制女装的贡献令她被《时代周刊》评为20世纪最具影响力的100人之一。

8. Victorian era 维多利亚时代

维多利亚时代的时限常被定义为1837~1901年,即维多利亚女王的统治时期。这一时期被认为是大英帝国的黄金时代。维多利亚时代对于服装款式有许多严格的戒律。



图 1.1 作家菲茨杰拉德及其妻子泽尔达



图 1.2 梳波波头的路易斯·布鲁克斯



图 1.3 钟形帽



图 1.4 装饰艺术风格图案



图 1.5 克莱斯勒大厦