

# RESOLVING THE RELATIONSHIP BETWEEN COSTUME PERFORMANCE AND BODY FROM THE PERSPECTIVE OF BODY PHILOSOPHY

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**Abstract:** With the times' progress and the growth of culture and art, the clothing industry has ushered in new development opportunities in the market. As its expansion and extension, clothing performance not only has high ornamental value, but also can exist independently as an art. However, in shaping the artistic image of clothing performance, the main focus is on the presentation of external images, lacking the expression of the rhythmic and connotative characteristics of body movements, which not only weakens the visual effect of the performance, but also has an impact on its integrity and continuity. Therefore, understanding the relationship between clothing performance and the body, and promoting their mutual integration and penetration are of great value and significance for the current development of visual art. Body philosophy is a philosophical discipline that explores the body and bodily experiences. It is concerned with the way the body perceives and exists. This can help performers and designers think about how clothing shapes and expresses personal and social identity, and how the diversity and change of identity can be explored through costume performance. In order to deeply study the relationship between clothing performance and body, and improve the effectiveness of clothing performance, this article explains the relationship between body and aesthetics based on the development history, function and value of clothing performance, combined with body philosophy theory. From the perspective of body philosophy, the body is an indispensable factor in costume performance, and costume performance can achieve artistic expression of the body, both of which interact and promote each other. In the development of aesthetic activities, the connection of the two closely has important value for achieving higher levels of visual representation.

**Keywords:** Costume Performance. Body Expression. Body Philosophy. Art and Aesthetics.

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**Resumo:** O setor de vestuário trouxe novas chances de desenvolvimento ao mercado, como resultado do avanço da sociedade e da expansão da cultura e da arte. Além de ter alto valor decorativo, como sua extensão e ampliação, o desempenho do vestuário também pode existir, independentemente, como uma arte. No entanto, ao moldar a imagem artística do desempenho do vestuário, o foco principal concentra-se na apresentação de imagens externas, sem a expressão das características rítmicas e conotativas dos movimentos corporais, o que não apenas enfraquece o efeito visual do desempenho, mas também afeta sua integridade e continuidade. Portanto, compreender a relação entre o desempenho do vestuário e o corpo e promover sua integração e penetração mútuas são de grande valor e importância, para o desenvolvimento atual da arte visual. A filosofia do corpo é uma disciplina filosófica que explora o corpo e as experiências corporais. Ela preocupa-se com a maneira como o corpo percebe e existe. Isso pode encorajar atores e figurinistas a considerarem como as roupas moldam e comunicam a identidade social e pessoal, além de observarem como a performance do figurino pode explorar a diversidade e a mudança de identidade. O presente artigo explica a relação entre o corpo e a estética, com base na história do desenvolvimento, na função e no valor do desempenho das roupas, combinados com a teoria da filosofia do corpo, a fim de estudar mais profundamente a relação entre o desempenho do vestuário e o corpo, de sorte a aumentar a eficácia do desempenho do vestuário. Do ponto de vista da filosofia do corpo, trata-se de um fator indispensável no desempenho do figurino. Este, por sua vez, pode alcançar a expressão artística do corpo, sendo que ambos interagem e se promovem. A íntima relação entre os dois tem importância significativa para o alcance de níveis mais elevados de representação visual, no desenvolvimento das atividades estéticas.

**Palavras-chave:** Desempenho do Vestuário. Expressão Corporal. Filosofia do Corpo. Arte e Estética.

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## RESOLVING THE RELATIONSHIP BETWEEN COSTUME PERFORMANCE AND BODY FROM THE PERSPECTIVE OF BODY PHILOSOPHY

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**Abstract:** With the times' progress and the growth of culture and art, the clothing industry has ushered in new development opportunities in the market. As its expansion and extension, clothing performance not only has high ornamental value, but also can exist independently as an art. However, in shaping the artistic image of clothing performance, the main focus is on the presentation of external images, lacking the expression of the rhythmic and connotative characteristics of body movements, which not only weakens the visual effect of the performance, but also has an impact on its integrity and continuity. Therefore, understanding the relationship between clothing performance and the body, and promoting their mutual integration and penetration are of great value and significance for the current development of visual art. Body philosophy is a philosophical discipline that explores the body and bodily experiences. It is concerned with the way the body perceives and exists. This can help performers and designers think about how clothing shapes and expresses personal and social identity, and how the diversity and change of identity can be explored through costume performance. In order to deeply study the relationship between clothing performance and body, and improve the effectiveness of clothing performance, this article explains the relationship between body and aesthetics based on the development history, function and value of clothing performance, combined with body philosophy theory. From the perspective of body philosophy, the body is an indispensable factor in costume performance, and costume performance can achieve artistic expression of the body, both of which interact and promote each other. In the development of aesthetic activities, the connection of the two closely has important value for achieving higher levels of visual representation.

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### INTRODUCTION

With the increasingly mature theory of visual art and physical art, clothing performance has achieved prosperity and development. As one of the comprehensive forms of artistic expression, clothing performance is not only an important carrier for presenting clothing values, but also an independent artistic system that integrates commercial and cultural values. The body is a special social symbol that can effectively assist humans in achieving communication and transmission of language and emotions. In clothing

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performances, models can perform and display richly and vividly through their bodies to convey the design concepts and values of clothing to aesthetic subjects, thereby achieving a good interaction between clothing and aesthetic subjects. However, in the development of reality, the relationship between clothing and the body is extremely abstract. Deeply exploring the relationship between the two and exploring the practical value of their integration have become the focus of the image creation work in costume performance art. (Harvey, 2017, p. 133). With the deep development of materialistic philosophy, body philosophy has made significant progress and has been widely used in education and physical education. Analyzing the relationship between costume performance and body from the perspective of body philosophy is conducive to promoting the transformation from linguistic to visual artistry in costume performance, and achieving the coordinated development of the two.

With the development of body art, the relationship between clothing performance and the body has received increasing attention from scholars. The concept of interaction between the body and clothing is very important. The body is not a static, independent, closed unit. Clothing is not a single, inanimate material that can project specific symbolic meanings, and the meaning, shape, motion, and so on of each body and clothing interact with each other (Grew, 2019, p. 153). The dynamic theory of the relationship between body and clothing reassesses the practice of clothing design processes and body concepts. According to this theory, rehearsal and live clothing can be expressed as an activator of body action (Imparato, 2021, p. 171). The concept of the human body can also be interpreted as a kind of clothing, which, as a scene shooting device, can be integrated into the scope of daily life and become a link between drama performance and new ways of online culture. In other words, a gender-based body can also become a symbolic costume that creates a new theatrical paradigm for performance (Sandoval, 2019, p. 175). Clothing performance is a key element of the clothing industry and a means of representing brand image and creativity. The consumer's interest generally focuses on detailed visual stimuli, such as model clothing and body movements, which have a certain effect on consumers' recognition of the designers' value and of the brands (Kim; Seunghee, 2019, p. 85). Currently, research on the relationship between clothing performance and the body has made good progress. However, with the deepening of the application of body art concepts, the research perspective and scope of the relationship between the two also need to be appropriately improved and optimized, and the current research does not well consider the interaction between the two issues.

Looking at the relationship between clothing performance and the body from the perspective of social and philosophical influence, and using clothing apocalypse as a tangible and key link for human interaction, during performance production and experience, can effectively expand and limit the dynamic and critical role of clothing in performance, and prove that performance, clothing and audience are intertwined (Arrington, 2019, p. 123). Clothing is one of the main elements of stage spatial organization, which directly affects

the integrity of the set and its integration with the actor's body. With the help of physical performance, clothing elements can interact with the overall scene (Nesen, 2021, p. 819). From a philosophical perspective, the relationship between clothing performance and the body has achieved further development, but most studies have not combined practical issues to provide more effective guidance on the relationship between the two.

This article reviewed the evolution, function and development value of clothing performance, and defined the body connotation and its relationship with aesthetics through body philosophy. From the theoretical perspective of body philosophy, the relationship between clothing performance and the body has been explored. Finally, the practical significance of the integration of the two has been elaborated, not only providing effective guidance for the visual image representation of aesthetic activities, but also promoting the close connection between clothing performance art and body expression to a certain extent, as well as the innovative development of the clothing performance industry.

## **1 THEORETICAL BASIS OF FASHION PERFORMANCE AND BODY PHILOSOPHY**

### **1.1 COSTUME SHOW**

#### **1.1.1 DEFINITION**

With the mature development of the clothing industry, clothing shows have risen rapidly (Pinchera; Diego, 2021, p. 479). As an emerging art industry, its definition can be understood from both narrow and broad perspectives. In a narrow sense, costume performance refers to the people's activities and behaviors, who perform on the stage, wearing clothing with specific display purposes. From a deeper and broader perspective, the scope of clothing performance is relatively broad (Guo, 2020, p. 33). It is a subsidiary industry derived from the highly developed economic and cultural background of the clothing industry, and an important carrier for designers to convey their design ideas and fashion messages to the public. It belongs to a comprehensive art, and high-level costume performances rely on a complete team. In addition to professional models and appropriate styling, it also requires gorgeous lighting design, a stage background that is consistent with the theme and background music that sets off the scene atmosphere more intensely. These elements need to be perfectly combined at the appropriate time to bring a visual enjoyment to the audience, as well as to enable the audience to more directly and accurately understand fashion messages and design themes.

#### **1.1.2 HISTORICAL DEVELOPMENT**

In ancient times, clothing was only used to help people protect their bodies and resist the harsh cold (Liu, 2018, p. 351). However, with the times' progress and the continuous

development of human thinking, the use of clothing has risen from a single function to a unity of functionality and aesthetics (Barbieri; Greer, 2019, p. 143). With the improvement of the quality of life, people's daily needs have also shifted from meeting food and clothing to a higher level of demand. The public's aesthetic outlook is also constantly improving, and they are beginning to know how to use clothing to demonstrate their taste. Economic development has promoted the rise of the clothing industry and promoted its extension and development (Koszevska, 2018, p. 337). The clothing industry and clothing shows promote each other.

The clothes worn by cultural, sports or entertainment idols can help young people build identity and cultivate young people's self-confidence. When young people wear the same clothes as idols, young people will feel more comfortable and confident, and build their own identity and role identity.

Costume shows originated in the 14th century. They have evolved from live fashion shows, stage fashion shows and various forms of performance (Zhang, 2018, p. 98). The prosperity and popularity of costume shows began in the last century. At the beginning of the last century, due to the influence of social economy, clothing culture and value were gradually excavated, and clothing performance activities began to become popular among the public. France was the first country to hire models for fashion shows in the fashion industry, followed by the United States (Linfante, 2021, p. 15). With the development of a large number of costume performance activities, the mechanism of the activities has gradually matured, and large-scale organized group performances have begun to appear.

Until the 1940s, New York emerged as the world's first clothing show modeling agency. Since then, modeling has become an independent and stable profession developed from costume performance. Under the impact of Western culture, professional costume performance groups first emerged in Shanghai, China, in the 1980s. With the time's progress, people's understanding of fashion is also constantly improving. Traditional clothing performance forms have been unable to follow the urban populations' aesthetic concepts and needs, resulting in many unique and exclusive clothing performance forms and styles. In the 1990s, there was a time when the fashion performance model pursued a return to natural style. Professional clothing shows have emerged from the stage and taken to the streets. Their performance methods pursue innovative standards and sensational effects, which has become a trend in the development and evolution of clothing performance models in recent years. Nowadays, originally specialized clothing shows can be performed on the street, on the subway, or in shopping malls, indicating that clothing shows are increasingly developing towards popular culture.

### 1.1.3 FUNCTIONS

After hundreds of years of evolution and development, today, clothing shows not only have the function of display, but also have other functions. It is mainly reflected in three aspects.

First, clothing shows have creative functions. Their creative function is mainly displayed on the stage and models. From a stage perspective, event choreographers can combine background music, lighting design and choreography design to complete a highly creative performance stage. From the models' perspective, models can interact with the audience through their bodies and performances, thereby achieving a second creation of clothing. Different clothing has different design concepts, and the stage and theme created by relying on different design concepts are also different (Duggan, 2001, p. 243).

Secondly, clothing shows have the function of transmitting social popular culture. Fashion performance is a carrier of fashion design ideas and fashion messages. In addition to presenting fashion design to the audience and conveying fashion information, it can also convey social popular culture (Evans, 2008, p. 243). The audience can quickly and intuitively obtain social popular information through clothing performances. This is also the most fundamental understanding of costume performance. Changes in the overall style of clothing, printing, style design and material selection are closely related to the current social and popular cultural background. The development of fashion shows has enriched the foundation of social popular culture, while the accumulation of social popular culture has affected the development direction of fashion shows. Every detail of a garment shows the designer's cultural and ideological level, as well as the emotions it carries in the garment.

Thirdly, clothing shows have technical functions. With the high development of scientific theory, high-tech applications in performance have become increasingly widespread, such as integrating high-tech into movies to give them a certain degree of science fiction (Shi, 2019, p. 5). Integrating clothing performance with science and technology is reflected in the use of clothing materials. Unlike using traditional materials for clothing design, using high-tech innovative fabric materials can bring an unprecedented visual impact to the audience. In addition, the unified stage design of costume shows is also technical (Rantisi, 2011, p. 261). With the support of science and technology, the costume show stage can be closely linked to the theme, making the audience immersive and fully receiving the fashion information conveyed by the costume show.

The body is not only of specific physiological significance, but also of cultural and social significance. The behaviors and skills of the body are learned and shaped in society, and should become the expression of social interaction and social identity (Mauss, 1973, p.

70). Physical skills are not only the product of individual behavior, but also the expression of social power and symbology (Mauss, 1934, p. 32).

#### 1.1.4 VALUE

In Kant's basic theory, aesthetic value refers to the unique aesthetic consciousness and experience of art and aesthetic works (Kell, 2007, p. 125). Kant believed that aesthetic value is a special one that is different from moral or practical value. Kant regards aesthetic value as a purely subjective feeling and experience that do not depend on the practicality or morality of the work itself, but rather on the individual's aesthetic ability and perception (Kuehn, 2014, p. 812). From the perspective of practical development, the value of costume performance is mainly reflected in its aesthetic value. Aestheticism believes that aesthetic value is the foundation of its existence. Aesthetic concepts are inherent in life, and human life requires both aesthetics and the creation of beauty (Saldanha, 2012, p. 276). Fashion performance is a manifestation and transmission of the aesthetic feeling of clothing. In fashion shows, fashion designers present their aesthetic concepts to the audience through models. Then, these aesthetic concepts are diffused into people's lives, making people's clothes more attractive under the new trend, thereby filling the entire society with aesthetic value. This is a microcirculation of clothing performance, which is the connection between people and clothes, namely, the process of interaction and mutual influence between people and clothes.

The aesthetic value of clothing shows is reflected in many aspects, mainly including the aesthetic value of clothing, the models' aesthetic value and the aesthetic value of stage clothing. Products related to the industry have certain aesthetic value. The essence of costume performance is to explore, apply and convey beauty. Compared with other art professions, the aesthetic value of costume performance often has a long-term nature, which is precipitated through long-term development. The process of costume performance is also a process of creating beauty, which has certain requirements for everyone's aesthetic foundation and ability. In costume performances, the beauty perceived by the audience not only improves their artistic aesthetics, but also enhances their ability to perceive clothing, art and culture.

The relationship between the aesthetic object and the subject is not a rigid, temporary, false relationship, but rather a physical expression and transmission (Yan, 2018, p. 150). This fundamental connection based on aesthetic practice is mainly to express personal style through costume performances, allowing costumes to be integrated into emotional awareness and aesthetic goals, thereby connecting the entire performance and the audience's spiritual experience. A true and harmonious connection is formed to achieve the interaction between the body and clothing performances, thereby elevating the audience to a new level of perception and experience.

Some researchers discussed the standards and concepts of beauty from a cross-scientific perspective, and discussed the definition of beauty and the changes in aesthetic concepts (George, 2004a). An in-depth study of changes in body image and aesthetic practice allows one to understand the changes that have occurred over time, to comprehend the relationship between aesthetics and the body, and to explore the relationship between individuals and society (George, 2004b).

## **1.2 BODY PHILOSOPHY**

### **1.2.1 CONNOTATION**

Body social constructivism believes that the body is a product of social and cultural forces. It emphasizes that the body is shaped and defined through social and cultural norms and expectations, and physical experiences and identities are formed within the social and cultural context (Zhang, 2018, p. 98). However, in the current social context, it still receives people's attention and has become the focus of attention and discussion in many academic theories. Regardless of the past understanding of the concept of the body, and whether this topic has been suppressed and belittled by people in historical periods, it belongs to a category of philosophical issues. Body existentialism believes that the body is the most fundamental way of existence for a person. It is not only reflected in people's production, consumption and daily life, but also deeply engraved in social culture and ideology, and has become the material basis for people's language and other behavioral activities (Zhan, 2007, p. 1). The body is the medium through which people perceive the world. The body is closely related to the time's fields and of space, perception and emotion, which is an important carrier that affects our interaction with the world (Michela, 2002). The body shapes people's cognition, behavior and social relationships through interaction with others, the environment and objects, which affects ones understanding of the world and ourselves (Bernard, 2010).

In the philosophy of the body, the word "body" has very rich connotations. For example, activities with the theme of perception, practice, development and liberation actually originate from and are closely related to the body. Firstly, the body is not pure matter, completely separate from the mind and unable to participate in cognitive life. On the contrary, it plays a significant role in activities such as exchanges with the external world, the expression of mental states, and sense perception. Secondly, the body is a kind of "human body", which itself has the naturalness of "human body", but "human body" is only one of many attribute categories of the body. In the field of practice, the body has a strong subjectivity and is always in continuous contact with others and the world. In general, the body is based on the unity of mind and body, with characteristics such as integrity, perception, and subjectivity (Behuniak, 2019, p. 305).

The body is not a thing independent of the world, and it is closely related to the environment. Therefore, it is not a universal and eternal abstract meaning, but a specific meaning related to the activities of existence. This meaning has a kind of contingency, which is the manifestation of existential activities. From this point, it can be seen that the integrity, perception, and subjectivity of the body are omnidirectional intentionality, which is a system composed of the body, the subject of intentional activity, and the motor function, the intentional activity.

### 1.2.2 BODY AND AESTHETICS

Aesthetic activity is a high-level psychological activity of human beings. For example, clothing performance activities that are different from human cognitive activities are aesthetic activities with strong perceptual colors. In terms of the presentation forms of clothing performances, they mainly include perceptual elements such as lines, colors, shapes, sounds, and rhymes (Shi, 2019, p. 3). Its significance lies in its own perceptual structures. The aesthetic object is the unity of sensibility and meaning. Therefore, only by observing and appreciating aesthetic objects with a perceptual power can aesthetic activities be carried out smoothly. This observation and appreciation is not only reflected in the appearance of things, but also reflected in the inside of things.

The body is a subject that is based on perception and can accommodate the mind and spirit. The observation of the object by this subject is first an aesthetic observation, that is, to feel the perceptual characteristics of the object, and then to understand the deep meaning of the object through transcendental feelings. Because the aesthetic subject of costume performance is perceptual, costume performance must be a “body centered” experiential activity. This because, only in this process, the body can feel the existence of beauty, thereby stimulating strong emotions and achieving a higher aesthetic state. In this aesthetic state, the beauty obtained is not the understanding of the essence and laws of external objects or materials with thoughts, but the integration of all things between human beings and heaven and earth. It is a direct experience closely related to the human body, an image world created in a moment of perception and a unique artistic conception.

At present, clothing design has also fallen into the moral dilemma of using the body as a visual attraction to obtain popular fashion designers and performance art experts. This has led to treating the body as an object, simply to attract vision, ignoring the inherent value and bringing unhealthy body image concepts to young people and society. Therefore, when designing clothing, one can respect the individual’s dignity and put creativity and aesthetic value at the forefront to create a better environment for clothing design.

## **2 RELATIONSHIP BETWEEN CLOTHING PERFORMANCE AND BODY UNDER THE PHILOSOPHY OF BODY**

### **2.1 ARTISTIC EXPRESSION IN THE BODY**

From the day of human birth, the motor function, physical literacy, integrity, perception and subjectivity of the body have profoundly affected society's all aspects (Shi, 2019, p. 3). Sociology of the body believes that the body plays an indispensable role in the human society's evolution. With the rapid development of the social economy, people are constantly improving their material living standards, and their emphasis on the body is also increasing (Wang, 2005, p. 1).

In body philosophy, the existence of the body as a social symbol is receiving increasing attention and gradually entering the field of public discourse (Wang, 2019, p. 249). In the long history of human development, various parts of the body have been influenced by unique historical culture and have become a historical accumulation and symbol of social symbols. Clothing is the material basis on which human beings rely for survival. In body philosophy, clothing not only plays a basic role in protecting and beautifying the body, but also has the role of social symbol recognition. Due to the influence of many factors, such as time, space, material foundation and concepts, clothing performances have various forms of expression (Wang, 2019, p. 250). Integrating them with the body can become a highly coordinated artistic image.

From this perspective, no matter what understanding of the value of spirit and body is made, it cannot be denied that the body always plays a decisive role in the aesthetics of costume performances. Body philosophy does not treat the body necessary for aesthetics as a negative and static thing, but rather gives the body a positive meaning (Fang, 2018, p. 95). In other words, from the perspective of physical health and shape, the body can be improved, and the improved physical health and shape can help to enhance the aesthetic level of clothing performances. Therefore, in promoting the understanding of beauty, body philosophy believes that it is not enough to only carry out aesthetic training and education on people in terms of concepts, but rather should start with the aesthetic training and education of the body.

In real life, all things, including mental and spiritual activities in the form of vision, touch and sound, cannot be separated from the participation of the body. In this process, it is necessary to see the participation of the body in the clothing performance. Moreover, in this process, the body is constantly and consciously operating. From this, it can be seen that the role of the body, in a clothing performance, is a key factor in determining the overall performance effect. In other words, the body is an indispensable element in costume performances.

## 2.2 BODY EXPRESSION IN COSTUME PERFORMANCES

From the perspective of existentialist philosophy, the body can transmit language and receive information (Li, 2015, p. 136). Body expression is usually a complement to verbal expression, and it achieves thoughts and emotions that cannot be expressed in speech through expression, eyes, gestures and posture (Wang, 2019, p. 35). In a clothing performance stage, the body expression of a model has two main characteristics: intuitiveness and transitivity. Women's identity and gender expression can be shaped by clothing style and appearance, thinking about how fashion becomes a language, and paying attention to women's self-identity and the influence of social roles (Hanson, 1990, p. 107).

### (1) Intuitiveness

Physical existentialism believes that physical experience is the way people directly interact with the world, and it is their direct perception and experience of the world. Physical experience is real, reflecting direct connection and interaction with the world (Li, 2015, p. 56). The models on the stage of fashion shows begin with facial expressions and apply their entire body to the fashion designers' artistic works. However, this requires a period of professional training and a large amount of performance experience. Only in this way, models can directly convey all the concepts of the designer's clothing in a realistic and vivid manner, allowing the audience to have a deep understanding of this clothing from a shallow to a deep level. (Hu, 2016, p. 153). The physical expression of a good clothing model can broaden the audience's thinking and vision, enable the audience to quickly understand the characteristics of an artistic work, and can more specifically and vividly display the meaning of the work to the audience. This is the embodiment of the intuitive characteristics of body expression.

### (2) Transitivity

In the concept of physical existentialism, the body is the foundation of emotions, and humans feel and convey emotions through the body (Ma, 2019, p. 141). The transmission effect of physical actions is far greater than that of speech. From the perspective of stage art in costume performances, body movements can form an invisible emotional exchange between models and audiences, and the body is just the bridge between the two. The body can become a powerful carrier for narrative expression of emotions, as emotions are usually conveyed not only through words, but also through body language, facial expressions, postures, movements and sounds. For example, smiling, frowning, the radiance of the eyes, or the deep gaze, all of them can convey emotions, such as joy, anger, sadness, surprise, etc. For example, hugging, shaking hands and patting the shoulder can all indicate friendliness and closeness. Models should use their own performances to obtain the audience's sensory enjoyment and use their

own understanding of the work to create a second time, so that clothing has a true soul. In addition, models use their bodies to demonstrate the fashion designers' design connotation to the audience, fully embodying the meaning of the aesthetic value of fashion performances. The audience can comprehend deeper meanings from the clothing models' body expressions and can feel these vivid images from these rich and vivid body languages. During the process of appreciation, the audience can transmit their feelings to their own brains, thereby launching a series of psychological activities, such as reasoning, understanding and fantasizing about the work (Wang, 2019, p. 249). However, there are significant differences in the appreciation of works by different audiences, which can have various impacts on the image of the works. Therefore, the transitivity of the model's body movements plays an irreplaceable role.

From the perspective of body philosophy, on the stage of clothing performances, a model's body is the main carrier for conveying clothing information and expressing designers' design emotions. A model's body should be expressed in combination with clothing characteristics, music, makeup and hair styling, making the performance more appealing and visually impactful. On the stage, the body movements reflected by models are a display of secondary creation of clothing works, which makes the meaning of clothing works more direct and easier for the audience to understand (Adorno, 1997). The expression of the body language of the model's face and limbs, such as fine tuning of movements, can reflect the performer's rich psychological activities and can more intuitively reflect the information conveyed by the artistic (Wang, 2019, p. 250). An excellent costume performance not only depends on the visual effects brought by the model's physical performance, but also requires requirements for the attractiveness and value of the costume performance itself. In this sense, through clothing performance, the artistic expression of the body can be achieved, that is, clothing performance plays a pivotal role in interpreting and improving the aesthetic value of the body. For example, clothing can become a very effective communication tool, and the prints, patterns and logos on clothing can convey specific information. Choosing to wear specific brand clothing can also convey a social identity or values. In fashion design, the use of cultural and traditional elements can reflect a sense of identity, inheritance and commemoration.

Overall, clothing performance and the body interact and promote each other. Today's clothing performance, based on past experience, must develop to a higher level. In this process, only by deeply understanding the relationship between fashion shows and the body, the connotation of clothing can be better expressed, and the overall artistic conception of fashion shows be grasped and innovated. In addition, there is a need to better integrate clothing performance with the body. The art of costume performance has actively responded to the theme of today's social development. As an independent art category, only by strengthening contact with the body, costume performance can become more novel.

At present, the popularity of short content makes it easier for people to pursue instant satisfaction, especially the rise of short videos, which makes people more inclined to pursue short-term stimulation and consumption, and lose patience with stage performances and costume design. However, stage performances also have their own unique advantages. It can unite people's collective experience and interact with the audience to break the limitations of short videos and provide people with a richer experience. At the same time, when designing the stage, more consideration should be given to the audience's needs, and works that attract the audience, and have more cultural connotations, should be created.

## **2.3 PRACTICAL SIGNIFICANCE OF THE INTEGRATION OF CLOTHING PERFORMANCE AND BODY**

### **(1) Communication of emotional value**

The value of emotion is the soul of art and culture. In clothing performance activities, the value of emotion is conveyed by integrating the movements of the model's body, the language of gestures and real emotions, thereby achieving a perfect clothing performance. Therefore, designers embody their emotional value in the final design results during the clothing design process, while models convey the designers' emotional value to the audience through their bodies. The fashion designers' emotions and creativity are usually presented and performed through the models' interpretation, so models play a very important role in fashion performances. A model's performance can affect the audience's perception of clothing and the entire performance, and even affect the fashion designer's own emotional state. Each model has its own unique style, and when performing, it is necessary to convey the design ideas of clothing in a flexible and vivid manner. At the same time, on the stage, it is necessary to use other carriers, such as clothing, modeling and stage to change the models' physical expression (Yan, 2018, p. 158). The sublimated body expression is integrated into the costume performance to enrich the costume and the performance, and fully integrating the two into one and integrating the true emotions released by the body into the costume performance. Therefore, if models are good at using emotional bodies to feel the meaning of clothing works and the design ideas to be expressed, they can make clothing performances more artistic.

### **(2) Understanding of design concepts**

In clothing performances, models are the main body, and the body is used to interpret clothing, presenting the aesthetic feeling of clothing to the audience, which is conducive to the audience's understanding of design concepts. In many performance practices, models' perception of clothing concepts and popular culture continues to increase. Currently, the development of clothing brands has become increasingly mature, and various brands are holding various clothing performance activities (Bugg, 2019, p. 29). In this process, models

use their own body movements to express the concept and image of designer clothing brands, which can better spread the design philosophy of the brand, but also bring more business opportunities for businesses, thereby expanding their business value. With the prosperity and development of the clothing industry and culture, people's aesthetic awareness is becoming stronger and stronger, while models display their own charm through perfect body language, forming a unique visual culture that attracts the audience and makes them feel the intrinsic value of clothing. From this point, it can be seen that, in the stage, the models' performance is a concentrated expression of body language, and it is also an important factor in conveying clothing brand ideas. Therefore, integrating clothing performance with the use of the body not only has far-reaching significance in improving the comprehensibility of design concepts and the popularity of clothing brands, but also plays an irreplaceable role in promoting and establishing the concept of clothing brands. Form and substance are complementary, and together they form the whole of an artistic work. Form includes the structure, layout, color, lines and composition chosen by the artist, while substance refers to the materials and media used. These two interact with each other, and form relies on matter to convey, while matter is shaped by form.

### (3) Helps to enhance the sense of experience

The materiality of clothing can, to some extent, affect psychological experiences, but this is not the only factor. The material, comfort, quality and style of clothing can all have an impact on the wearer's psychological experience, and these factors interact with individual feelings and situations. Models use their bodies to perform, which is conducive to enhancing the audience's sense of experience. This dynamic display can unreservedly convey the culture, aesthetics and connotation of clothing to the audience. The ornamental nature of the model's body makes the costume show pay more attention to the audience's inner feelings. Displaying clothing under its body expression can maximize the presentation effect. The audience can use this physical expression to imagine the effect of clothing or reflect it on themselves, so that they can obtain a better experience and psychological pleasure in the process, thereby generating consumer motivation and achieving the ultimate goal of clothing performance.

## CONCLUSIONS

As an extension and expansion of the clothing industry, clothing performance is not only a way and means for the clothing industry to conduct clothing sales and convey clothing value, but also a form of aesthetic art and cultural development. In the context of economic globalization and cultural pluralism, the aesthetic subjects' requirements for the quality and level of costume performances have gradually increased. The body plays an important role in the image expression of costume performance art. It not only effectively conveys the concept and connotation of costume, but also forms an interactive mechanism between

costume and audience. In order to improve the level of clothing performance, this article has conducted an effective research on the relationship between clothing performance and the body from the perspective of body philosophy. From the perspective of artistic expression in the body, this one has an important impact on the completion of clothing performances, and it is an indispensable factor. Moreover, clothing performance is also very important for the interpretation and promotion of the aesthetic value of the body, as the two interact and promote each other. In clothing performance activities, strengthening physical expression is of great significance for improving the communication effect of clothing performance and promoting its healthy development.

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