

A Study on the Body Images through Presence and Absence in Fashion Arts (1)

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I . Introduction

The representative element as the most social and cultural symbol in the present age is fashion. Since the style transmitted by fashion is not the concept of a simple style and fashion, but it serves as a kind of communication code and a form of artistic media. In the past fashion acted as the signifier of social status. The modern fashion art has become a method of communication and artistic expression. This paper will focus on how fashion art depicts body image through the presence or absence of the body.

Especially in the 1990s, regarding visual art post-genre trends stood out, a trend called combination of art and fashion came to appear. Fashion designers and artists showed the phenomenon of combining art and fashion in a way of using cloths and clothes as the media for artwork such as installations or sculptures.

The basis of the combination of art and fashion was to accepted the variety of post-modernity. However, it was during modernity that concepts regarding the meaning of the body and its image were lost. It took post-modernism and its acceptance of variety to re-discover how the body can be represented through presence or absence. In particular, the human body can be a subject and the most fundamental measure of all behaviors. Nevertheless, existing fashion research focuses on formal considerations rather than the fundamental exploration of the body and the image of it.

The purpose of this study is to research the meaning of the body as it has been ignored by previous researchers, and given only a formal analysis. For that reason, this study aims to grasp the subliminal and contextual meaning of the body through the review of these qualities; silhouettes, form, color, and layout. This paper will also articulate a more comprehensive explanation of motifs and displays. In addition, the study aims to examine what a fashion artist would like to tell the audience through

the borrowing media of clothes as the text of discussion and how a clothes is recognized by the audience through the media of the clothes by the meaningful function between body and clothes from the consideration of the simple outward fashion design. And the study refuses the traditional relation between our clothes and the existing viewpoint in order to grant out clothes open thinking so that the inner meaning in the deep heart of the artist can be created and communicated to the audience.

First, the study range is limited into the works made by artist - painters, sculptors, installation artists, performing artists, fashion designers, and art wear designers. Second, the study aims to confirm whether or not the artists have targeted their unique intention towards opening the artistic world through the medium of clothes. Third, to check whether the artists have their own expression technology to show in the clothes through skilled craftsmanship. Fourth, to confirm that the works whose aesthetic levels have been approved by art critics are appropriately selected.

Presuming that clothes is derived from the body, this study notes that the image of the body is represented by two phases; one of presence and the other absence. Thus it would philosophically review the fundamental factors of the body and consider them in a meaning function and discourse to reveal the image of body as shown threw presence and absence. It will be considered based on the expandibility of intertextuality and signification from the point of a semiotic analysis. That is, for sign composed of signified and signifier the meanings will be analyzed through a plastic semiotic rectangular constructing the relation of the meanings as a text.

From this procedure, the conclusion will be reached that the image of the body is composed of meaning network containing the presence and absence of images of the body acting as the fundamental subject of clothes.

II. Aspects of Modern Fashion Art and the Meaning of the Body

1. Definition of Terminology

The artists that have sought new styles artwork in the trial to change their own political figure of aesthetics originated from the revolutionary period of 1968, the later half of the 1960's - including fashion designers - have made efforts to adapt themselves to the new period on the basis of 'clothes' most closely related with daily

life as the materials to show their personality effectively.¹⁾

Clothes in arts have been recognized as the signifier of a human being that is not only a subject but also an object in search of the presence as the substance of a human being and the existential self instead of the human being.

Corresponding to this, some new terms came into being about clothes that can distinguish the characteristic and valuable clothes from the other ones with the purpose to realize the pure aesthetic values combined with the existing function and practicality of our clothes.

First appearance of 'Fashion Art' originated from hippie fashion which made handmade clothing, knitwears, patchwork clothes in hippie culture of 1960's. This new clothes were called 'Art to wear'.

As the period of 1980's was the mature time of fashion art, the exhibition of 'Art to Wear : New Hand-made Clothing' was held in Art & Craft Museum in New York. Owing to the exhibition, the opportunity with which the genre of fashion art can be officially recognized²⁾ has been prepared and as part of the worldwide circular exhibition, the exhibition was held in Seoul in 1984. This was very beginning of the introduction of art to wear in the area. After that, as fashion designers and professors of the department of fashion in universities have participated in Contemporary Art to Wear Exhibition³⁾ planned by National Museum of Contemporary Art in 1987 and 1988, the conception of fashion art has started to be established. In addition, as 'International Art to Wear Exhibition' was held in Kwangju Biennale in 1995, The Korea Fashion & Culture Association was established and active fashion art exhibitions have been held more often, which has made the domestic fashion art more promoted than ever before. With the exhibition of 'Fashion Art Festival'⁴⁾ planned by Art Center in 1996, the term 'Fashion Art' was used for the first time in the related field. Since then, the term of fashion art has been used naturally in many art to wear exhibitions.

For instance, a series of Art to Wear, Art Wear, Art Wearables, Wearable Art, Unwearable Art, Clothing-Sculpture⁵⁾, Sculpted clothes, Art clothes, and Art Fashion, Fashion Art have been born newly.

They have broken from the existing expressions and contents of the traditional clothes and emphasize the artistic expressions originating their own unique artistic form in various kinds of methods. Thus, as the media of metaphor and symbol, they secure the meaning of fine art granted with some magnificent artistic value.

The conception of fashion art shall be arranged as follows.

Therefore, fashion art which is fitted to the above 4 elements are as follows : (1) fashion arts which express contemporary artistic philosophy. (2) Fashion arts which

utilize art as their design inspiration. (3) Fashion collections which are produced according to designer's artistic intention. (4) Wearable arts which are produced by the artists as an art work.⁶⁾

2. Re-discovery of the Body

Since the 1960s, as philosophy and art considered the body again, the body has been revealed as an important aesthetic subject.

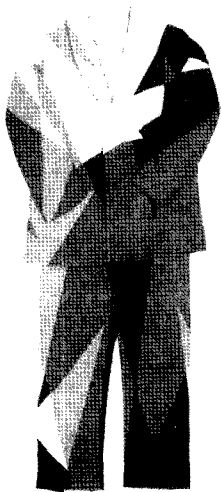
Since the 1980s, more and more sociologists have stressed the significance of the body, that of the body traditionally not surfaced has been definitely clarified.⁷⁾ Also the integration of dual character of body and spirit was one of post-modernistic plans. Generally, the body oriented art is characterized by factual, metaphorical and instinctive feature involving in the whole, not our mental consciousness. In other words, the body in art should be understood as that placing presence itself, that separated from spirit.

Today, fashion arts becomes fundamental subject of the body in all genres such as painting, sculpture, craft, installation art and performance, and its approach direction and expression image of its creation process manifests itself in a very varied ways.

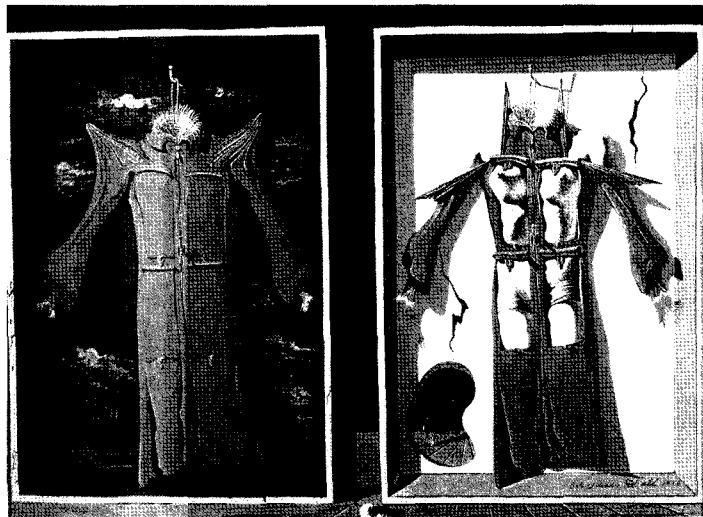
The developmental process of fashion arts can be found in futurism artists, who had much concern about speed and Russian ballet, refused existing forms of fashion and made clothes performance art to make it more vivid and individual, because they thought wearing clothing have any movement and positive expression. They pursued abstract colors and decorations, expanded artistic concern from pure painting to craft and industry, and dynamically harmonized the human body, environment, movement, urban background.⁸⁾ <Fig. 1>

Then surrealists destroyed the existing value and style of fashion and created new expression method. That is, they challenged fixed concept with unrealistic arrangement, reversal of natural perspective and conversion of material qualities and gave psychological impact and induced mystery. Karl Lagerfeld and Elsa Schiaparelli, representative artists of surrealism drew many factors influencing fashion from all objects around us and transplanted them to fashion. <Fig. 2>

Nevertheless, some are stopping dual integration of body and spirit in modern art and performing work in post-materialism and all media. They are Robert Morris, Beae Sarr, Lesley Deal, Beverly Semmes.⁹⁾ Robert Morris constructed totemic felt sculpture since 1967, and his felt work has characteristics of flexibility and the skin like human body measuring weight.



<Fig. 1> Giacomo Balla,
 「The Jacket & Pants」,
 1930 (Art & Fashion,
 2000)



<Fig. 2> Salvador Dali, 「Night and Day Clothes of the Body」, 1936
 (Fashion & Surrealism, Rizzoly Inc., 1987)

Becae Sarr used the fiber assemblage to judge rapid sexual models and he showed some dress made of papers to show the argument of women and aids.¹⁰⁾ Considering the works of Jana Sterbak's <Banitas, Flesh dress for patients with skin chlorosis of anorexia> 1987.¹¹⁾ Robert Gober's <Back of Wedding dress> 1989, and Beverly Semmes's artworks of streaming human bodies and installation working of women's fashion made of huge machines, we can estimate that the works remind us of the desires, death, gender, identity, and even sexual pleasure of human beings¹²⁾, and they are originated from the cultural coherence with the gradual crossing between art and fashion.

In ultra modern video art and digital art exhibitions, Baik Namjune, Vito Acconci, Dennis Oppenheim, Robert Wilson, Bill Viola, and Pipilotti Rist, etc. have showed the lateral side of the sensible consciousness through the means with which human bodies can become the factors of the artworks. In addition, in the series of <Judith> of Morimura Yasumasa, the series of still photographs and self-portraits of Cindy Sherman, and the works of Ciciolina and Jeff Koons, the real situations of the society and culture of the contemporary are showed practically with the setting of the human bodies, fashion, and the other settings.

As art and fashion have been developed under the closely influenced relations through the above stated method, both art and fashion have showed commonly the

very interest on the direct quality of the bodies. This means that the recognition of human spirits should be started from the consciousness of the human bodies escaped from the opinion of the reason-centered behavior that illuminism has advocated with the appearance of anti-modernism manner since 1960's.¹³⁾

3. Artistic Representations of the Body

The body in wide sense of art, it has become the central theme, but a new view that the body is a vehicle of conveying specific message in culture and society granted another new meaning to artistic theory.

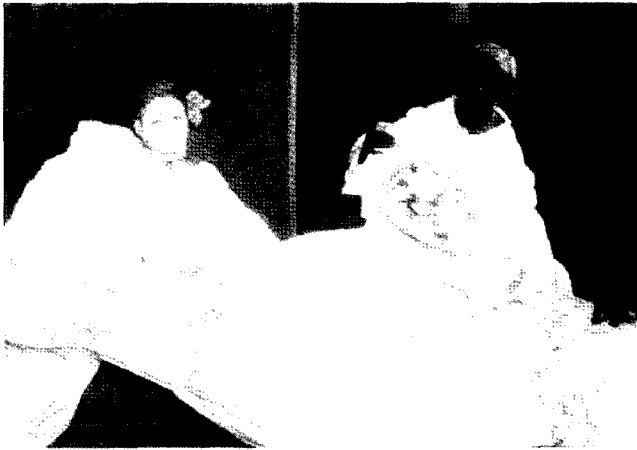
Beginning from the reproduction of historical forms, the body and its image have developed as the subject of taking the place of the whole human transcending it. The thinking about the body by the middle age was very abstract and sentimental, and the painters in the Renaissance only developed anatomical knowledge with scientific thought to express it most plausibly or correctly. In the 19th century, Manet's <Olympia>, the concept of dynamic live body was introduced instead of ancient method studying on the body proportion and brightness. The body in the live setting, changing instantly and resisting beauty rules was born. In other words, a new interpretation of the body broken to pieces or how and when it may appear came to be possible.¹⁴⁾

In addition, the body becoming the desire as the result of psychological researches beginning from the end of the 19th century shows the trend of losing its reproductive appearance as it tries to capture invisible things rather than visible things. Edward Munch's body, that strong strength passes showed up as a deformedly changing shape. Jackson Pollack captured strength image penetrating the body without external intermediation and accepted artistic behavior as physical behavior itself. Francis Bacon's and Leonardo Cremonini's deformative and cut body is found to give shape form to the relation of environment and body according to psychological rules.¹⁵⁾

<Fig. 4>

Furthermore, modern body shows the shape of changing art as the chapter which intense sense and impression hit against one another and change to the dead body or anatomical body as environmental body in th relation of surroundings.

Thus, in the 20th century art, the body is the reproduction of another form, that is, the body comes to appear as the artistic actor and materials and producer. This productive body putting an artist on the stage as the leader of expressionists' methods, gestural practices, magic effects made possible various shapes and interpretations.



<Fig. 3> Edouard Manet, 'Olympia', 1863
(The Concise history of western art, 1996)



<Fig. 4> Francis Bacon, 'Two men laid on a bed', 1968,
(L'aventure de l'art au xxe siecle, 1990)

III. Theoretical Consideration of Body Images

The body is the fundamental factor with which to generally understand man, the perception of the body has been actively studied and discussed since the 1980s. Historically, the body has been recognized as inferior, but the body has taken the central position of composing the nature of the world and life by the western scholars' theory of perception such as Michael Foucault¹⁶⁾ and Gilles Deleuze¹⁷⁾.

1. Philosophical Review of the Body

The body in the western tradition has corresponding contradiction to soul, mind and ration. That is, various concepts meaning spirit are placed in an appositional relation through common apposition to the body.¹⁸⁾ Furthermore, spirit is understood focused on intellect, accordingly consistent with the content, resultant legitimacy. Also at western tradition, spirit is contrary to materials. In that it ontologically confront spirit, the body and materials are the same concept. That is, the body, form are fundamentally the being and materials. Accordingly, body and soul are named as materials and spirit.

Since Plato, concern about the body in philosophy has been negative, in case of Plato, he grasped the body and spirit as dualistic contradiction and perceived the body

as being in the world of changing and extinguishing materials. Also Descartes saw body and soul as two alien and separated substances, and thought only spirit belongs to nature, not body. In other words, the body is a kind of materials.¹⁹⁾ Descartes stressed spirit and body is different and proved it as the following logic procedures.

First, The God can make what we clearly perceive as it is.

Second, We can clearly and definitely perceive any materials without spirit and spirit without materials so long as spirit is speculated. Thus, the omnipotent God can separate spirit and materials.

Third, If God can separate spirit and materials, spirit can exist without materials and vice versa.

Fourth, If spirit exists without materials, vice versa, then spirit and materials are different.²⁰⁾

That is, his conclusion is that man is composed of materials unable to think or body and spirit able to think. Likewise, in the modern western philosophy including Descartes, spirit was separated from body. Dividing the body as the physical substance and the spirit as psychological substance, it put superiority over spirit than body in general perception and human nature.

So as to how human spirit and body is separated and combined, Descartes' thinking, that is Cogito²¹⁾ reveals itself as the view of dualistic world focused on spirit looking for human substance stressing spirit.

Pursuing the body from the point of spirit centered dualism began from Maine de Biran (1766-1824), the French philosopher in the early 19th century. Then Nietzsche and modern philosophers started profound discussions, and Nietzsche criticized 『Thus Spoke Zarathustra』(1885) the self- and reason-centered intellectualism not considering physical value and social phenomena.

Saying philosophy so far concentrated on annotation, misunderstood the body, he maintained that more reason than wisdom remains in the body through the declaration that "my body is my whole thing. I am nothing but my body".²²⁾

In the history of western philosophy suppressing the body, the discourse of body began to be noted mainly in France before and after the 1960s. Resistance to reasonable or spiritual supremacy was not embodied until the late 20th century, and spirit without body and body without spirit does not exist. Likewise, philosophers criticizing body and spirit dualism of Descartes and maintaining two substances of spirit and body can not be separated but closely reacted were Martin Heidegger²³⁾ (1889-1976), Gabriel Marcel²⁴⁾ (1889-1973), Merleau Ponty²⁵⁾ (1908-1961), Jean Paul Sartre²⁶⁾ (1905-1980).²⁷⁾ They removed the borderline of spirit and body and made the existential meaning and dualistic perception the subject of important philosophical

inquiry. Sartre refused the dualistic perception of body and consciousness, to him the body was the very awareness. The body identified with consciousness is 'the physicality of consciousness' and 'consciousness of the body'.²⁸⁾

It is Merleau Ponty that can be the representative of the most meaningful and persuadable one among the philosophers of human bodies in 20th century. Merleau Ponty has classified and explained the reason, identity, and behavior of human bodies in many of his books 'Phenomenology of Perception' (1945). According to his opinions in the books, the actions of human bodies are not resulted from the physical bodies but the conclusive completion of all the recognition are accomplished through the recognition of the human bodies. Our bodies are the subjectivity to recognize and we human beings live our life mixing with the natural things of the nature and things. Thus, with the idea the phenomenologists understand that human bodies communicate themselves with one another breaking from the general idea that human bodies are the media that express the spirit of human beings. Especially, Merleau Ponty has established a theory that as a media for communication, human body is more important than the human reason.²⁹⁾

That is, as human body is the progressive media that leads us into the world, recognition and body cannot be separated and mutual subjectivity is necessarily mutually physical. Mutual physical body is the phenomenal body that forms the structure of the world and my body, your body, and their bodies are harmonized into the 'flesh' of the world.³⁰⁾ Due to the theory, we can recognize that the flesh³¹⁾ of our bodies is originated from the circulation of the spiritual one and physical one, the subjectivity and the body, the body and the world, and the self and the other. From the viewpoint, the core theme of the body philosophy is showed between the other and I. Therefore, our body is open not only to concrete presence of ourselves but also to the society where we exist and the historical world where we have lived. In other words, our consciousness and recognition ability is originated from the integration of our senses and the problems of artistic production and evaluation is to return to the most basic recognition of human beings and they are to be located on the firm witness of the physical senses.³²⁾

Considered above, anti-Descartes such as phenomenal scholars and post-structural scholars viewing spirit as superior to body stresses dual material meaning, but presence itself.

2. Semiotic Approach of the Body Image

To review the semiotic method for analysis of body meaning, it will use plastic

semiotics.³³⁾ It sees the body as a semantic system and divides it to expression and content and considers it meaning composed of overlapped text.

Used in French structural semantic theory, it enables us to see one meaning that is produced from two contradictory terms and its meaning reaction is created through symbolic rectangular³⁴⁾ of contradictory terms. It will analyze the superficial and profound structure of a work formed in this way and draw out the meaning of each work. The meaning on analysis subject is selected through Descartes differential, and formed with the combination of content producing signification.³⁵⁾ That is, consisting with Saussure's request that a meaning is formed by discrimination using symbolic rectangular, it provides minimum condition on which one discourse can be realized. This method can be processed as the communication system of non-verbal image area.

First, by finding out contradictory relational structure through basic index analysis of clothing, the analysis subject and applying it to symbolic rectangular, it explores visual qualities of expression influencing image formation.

Second, through basic index analysis of clothing, the analysis subject, it searches for two term contradictory relational structure influencing the content of clothing and interprets what these factors are.

Third, in the formative level and symbolic relation, it explores what type same meaning category is connected.

According to the analysis, how the artwork as the one's symbolic text is expressed should be interpreted on the basis of human body mainly as the images of presence and non-presence from the viewpoint of the text and the intertextuality.³⁶⁾ It teaches us that we can seize the meaning of the stages of the texts with the contents how they are related with each other through the signal tetragon.

IV. Image Analysis: the Presence and Absence of the Body

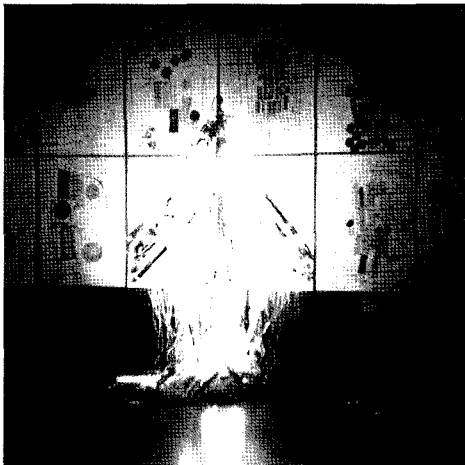
Fashion image source that are used for the media of artistic activities and the texts for the discourse so that new meaning can be transmitted and communicated are selectly chosen for the study.

That is, the work was not from the function of wearing on the clothes but from the viewpoint that the artist has made the clothes appear in the front of the works so that the mutual relation between body and fashion can be raised or he has made effort to remove the body from the clothes as an object. In addition, the image source used in this creates not the meaning of the decorative expression but the one of the sign-symbolic system.

1. Presence Images of the Body

Considering the fashion arts with the embossing of the presence image of the body, they are mainly the artworks for the performances or fashion shows and the body is not the affiliated roles but the body is expressed as the main material of the art.

According to the chronological order of the exhibition, <Electric dress,1956> of Atsuko Tanaka has expressed the intended image through the use of illumination in the exhibition or fashion show room as the material of the fashion art. This work shows the intention of the artist to extend his body and to attract attentions of others through the light of the illumination and it has outgrown the traditional thinking system to cover human bodies with clothes and the artist tried to bring his body into relief through illumination rather than the fashion.



<Fig. 5> Atsuko Tanaka, 「Electric Dress」, 1956,
(The Artist's Body, 2000)



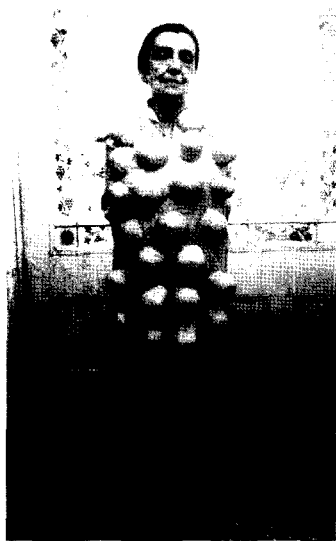
<Fig. 6> Nam June PAIK, 「TV Bra for living Sculpture」, 1969, <Looking at Fashion, 1996>

<TV Bra for living Sculpture, 1969> of Nam-june PAIK is the work revealing image to fashion by installing two sets of TVs on the woman's brassiere with cellist, Moorman. Nam June PAIK emerged TV as a new media and connected to woman's body technology and electronic media. And he has tried to emboss the presence of the body with the effort to emphasize the body value through the connection electronic media with the body of the cellist.

<A Fashion show of Body, 1978> by Louise Bourgeois is one of his works

produced in the type of using rubber material such as latex similarly expressing the body and symbolizing stocky intestines, male genitals and life incubation. She stated a meaningful speech that 'To me, sculpture is the very my sculpture as my body', tried to express the social status and role of women by expanding individual internal world to social feminism through sex. This work dually combining life and death and men and women makes the image of transformed body wore on the artist reveal itself as the presence of fashion and body.

<Banitas, Flesh dress for patients with skin chlorosis of anorexia> of Jana Sterbak was produced in the style of one-piece dress connecting 27kg raw meat for steak. Using materials practically unable to wear with, through this work, the artist intended to express it as practical object by putting it on. As a work the discourse of which the viewers of the works can analogize the discussion of the work through the title of the work. That is, the artist tried to express both aspects of dual presence of the body and absence of the clothes by connecting clothes to appetite and putting flesh on the woman's body to paradoxically depict it.



<Fig. 7> Louise Bourgeois, 'A Banquet / A Fashion Show of Body', 1978, <Looking at Fashion, 1996>



<Fig. 8> Jana Sterbak, 'Flesh dress for patients with skin chlorosis of anorexia', 1987, <Body and Art, 1999>

<Nude dress of collection, 1993> of Jean Paul Gaultier is the work planned to reveal the presence and absence of fashion, that of the body as the designer's

one-piece clothes. That is, secret part to be concealed comes to the surface, wears the clothes like the second skin depicted so real as to be confused with the skin color, but shows the image of baring image designed to expressing naked image. The image of the body becomes more distinguished when the clothes are put on by the model, it is, with the relief of eroticism, the clothes appearing in the time background of naturally exposing women's body.



<Fig. 9> Jean Paul Gaultier, 1993,
(Art & Mode, 1998)



<Fig. 10> Kosuke Tsumura , 1995,
(Creative Fashion, Vol.2),
1998

In the works of Kosuke Tsumura, the artist expresses the situation of nonsense where clothes put on another clothes and he expresses the presence of physical body and with another shirt he shows absence of human body. However, the flesh exposed between the bosoms shows that the shirt has also life metaphorically.

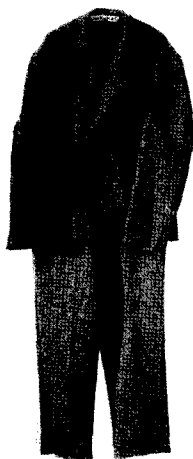
2. Absence Images of the Body

Functional clothes, that is, the cubic and appropriate materials centered on the human body, the opposition against the fixed and rated clothes, and the rejection against the reason putting on clothes are challenging the premise of on the body and furthermore are attempting to remove clothes from the physical body and fashion are presented as an object or they are strengthening illogic chance or they are sought as

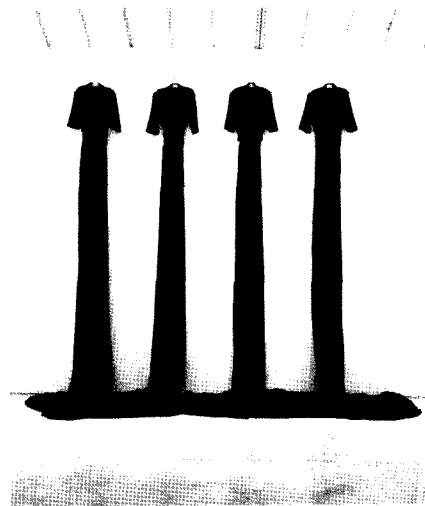
fashion ignoring the basic structure of physical body and some fashion are presenting the meaning of variation of styles by the producers.

The expression of the absence of the body appears mainly in the works of the installation type, which exclude the body so that various meaning system can be established and their political, social, cultural messages can be transmitted symbolically and can be communicated with the audience as a text.

<Felt suit, 1970> of Joseph Beuys are hanging plain and simple clothes that seemed put on by someone, which expresses the presence and absence of the owner of the clothes. That is, the situation witnesses that the owner of the clothes were there once in the past but he or she is not there at the present time. Speaking phenomenologically, the clothes hung on a hanger are showing the presence of the owner of the clothes and the absence of the owner of the clothes distinctively and at the same time the difference can be combined through the exhibition.



<Fig. 11> Joseph Beuys,
「Filzanzug」, 1970,
(Looking at
Fashion, 1996)

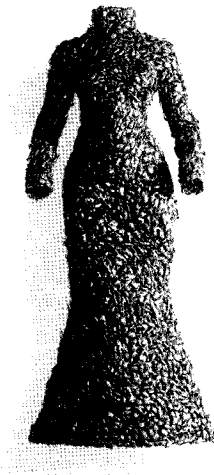


<Fig. 12> Beverly Semmes
「The Purple Velvet Bathrobe and
Cloud Hat」, 1991, (Looking at
Fashion, 1996)

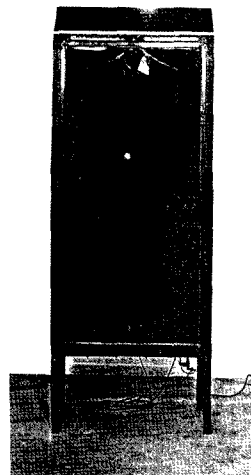
Beverly Semmes exposes the power of clothes through vastly exaggerated and transformed clothes. Although this work showed us the functional presence value of clothes through the realistic silhouette of clothes or the figures of the clothes hung on the wall, it exposes the absence of physical body through the clothes with the triple size of human body. The great length of the robes spread on the wall may express the absence of physical body metaphorically.

<Man's Shirt holding ahead> of Martin Magiella seemed to express the presence of body because a female model was holding the shirt. However, the practical work to be showed in the exhibition is only a plain cloth that hung on a peg strengthens the absence of the owner of the clothes, the absence of the body. The clothes cut in the figure of shirt and the collar, buttons, and pockets are drawn on the cloth with pen so that the image of a shirt can be completed. But it showed not only the absence of physical body but also the denial of it, as this work was produced regardless of the functional side of clothes.

In <Warriors of Physical Body, 1995> of Jan Fabre collected some dead insects applied with antiseptic substance and made them into clothes. Though the mere sight of them makes the viewers feel crawly and detest approaching to them, the artist expressed the absence of physical body through the collection of the insects and the work has been a representative works which denies the material side of fashion. However, this work can be recognized as a clothes with beautiful silhouette according to some other views and the work may the disagreement and duplicity of fashion between physical body and spirit, the inner part and surface of human beings.



<Fig. 13> Jan Fabre, 「Warriors of Physical Body」, 1995, (Looking at Fashion)



<Fig. 14> Kim Hong Seok, 「Revival of 70s」, 1996, (Solo Exhibition pamphlet)

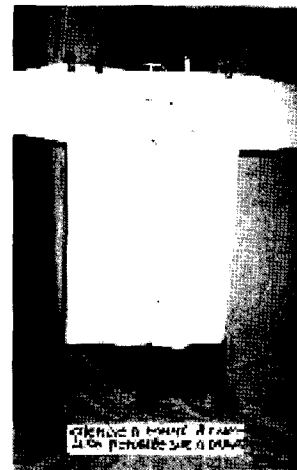
In the <Revival of 70s> of Kim Hongseok, the artist put some famous brand clothes supported by the designer in an aquarium whose bottom was covered with

moss and the artist shut the clothes up in the closed place of the aquarium. The artist placed the clothes of expensive and famous brand without the presence of the human being and he puts them into an aquarium or freezes them or hung them or packs them under vacuum, which present the fixed concept that clothes should be put on a new problem. Through the expression of the clothes that cannot be touched but only to be seen, the artist expresses the metaphoric loss of human presence. The mass produced clothes were transformed from the traditional favorite goods into art works by his hands, from the ones put on by human beings to the ones shown by them, from the ones used to the ones to be stored.

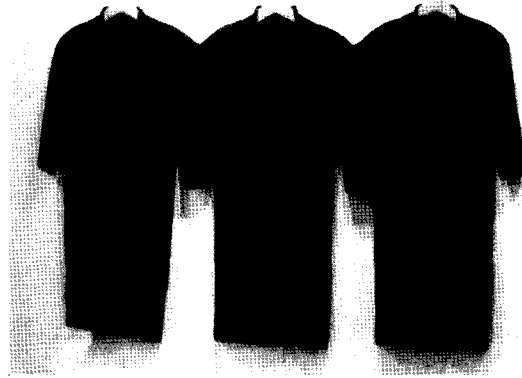
Considering another work for the absence of the physical body related with *fashions*, we can present Christine Hill as a representative artist who has the tendency to introduce the fashion as action and system into fine arts in the original figures and she made fashion art in the style of artwork and then exhibited them in an exhibition that looks like a clothing store and sold them to the visitors. The object and action in our daily life can be brought into the favorite relation of fine arts in the original figures so that the clothes can grant us some new meanings in our daily life and in this consideration the works associate the fashion arts with performing art and they can be notable in the view point that art is drawn into our daily life in the style of tic fashion artworks. This work is the one that expresses the goods society where only the materials are left in the circumstance of mass production and mass consumption.



<Fig. 15> Christine Hill, 'Fox Boutique', 1997



<Fig. 16> Martin Magiella.
(Maison Martin
Magiella 2001)



<Fig. 17> Kyu-Cheol Ahn, 「Unity • Power • Freedom」, 1991-2, (Clothes, Its Inside and Outside, Art & Art wear, 1999)

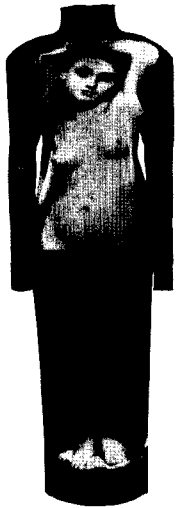
Kyu-Cheol Ahn's work seems that three suits of clothes are hung in the exhibition but the sleeves of the three suits are connected with each other and cannot be separated, which criticizes the power structure of male oriented society, compelled ideology and uniformed figures of human society metaphorically. This is a fashion art work with the absence image of human bodies that was produced to express the social customs, standards and realities that cannot but be restricted by others through the designs that cannot be separated.

3. Body Image Analysis Using Semiotics

Regarding the images of the presence and absence of human physical bodies expressed in the fashion art works considered previously, some of the additional images of the presence and absence of physical bodies shall be examined through the Symbolic logic approaching method from the basic model of <Arizona>, the unique work of Issey Miyake.

Arizona of Issey Miyake is a joint work of Morimura Yasumasa, showing strong contrast by putting the painter Ingre's <Fountain> and Morimura's nude photo on the lower and upper part of the fashion art work. This work is Japan's representative color of the male artists disguising as a woman, and the string with a network of red color, major one dramatically expresses confusion in the dual relation of men and women.

According to the layout phase of formative disposition composing the contrast of



<Fig. 18> Issey Miyake, 'Arizona', 1998, (Art & Mode, 1998)

the upper and lower part and visual qualities in the whole composition, Arizona can be divide to four units as follows.

- 1) Typical one-piece pattern of high neck collar and both sleeves shows the absence of human body hinting the presence of human body.
- 2) The body of both people appearing as materials of the work of human absence (presence body and non presence body)
- 3) Side as base (black one-piece)
- 4) Both sides showing 'image'

That is,

-Woman's body at Ingre's Fountain (Side of the upper body)

-disguising as a woman naked body photo of Yasumasa's (Side of the lower body)

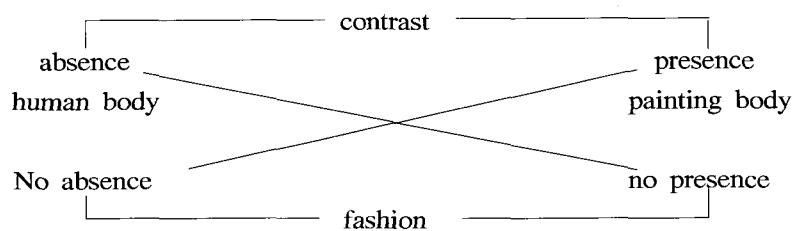
As human body exists as the cubic texture while actual model is absent, this clothes is contrasted with the human absence at the human body photos of two people expressed on the above side. Vertical composition by black long clothes coming to the ankle and horizontal line at the butt, the bisector are revealed in

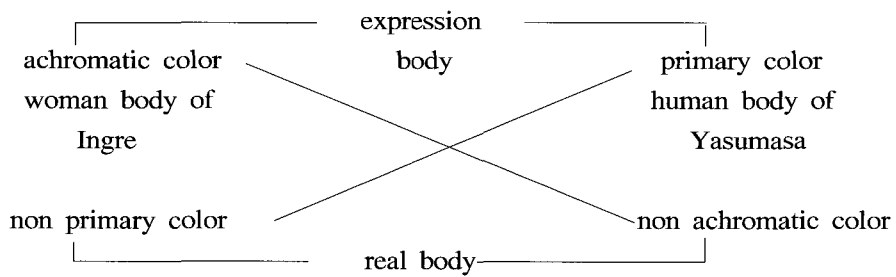
contrast, and the upright woman's body and reversely arranged womanly clothed nude on the upper and lower part are contrasted due to directionality.

The western traditional woman's body in the upper part is contrasted with the orientally existential womanly clothed man in the lower part and achromatic color and primary red color are visually contrasted, granting the meaning of color symbolizing Japan. Gathering the hand direction to the left and to the right is contrasted and complete nude and nude veiled with a red network are contrasted, which shows symbolic meaning of openness and closing.

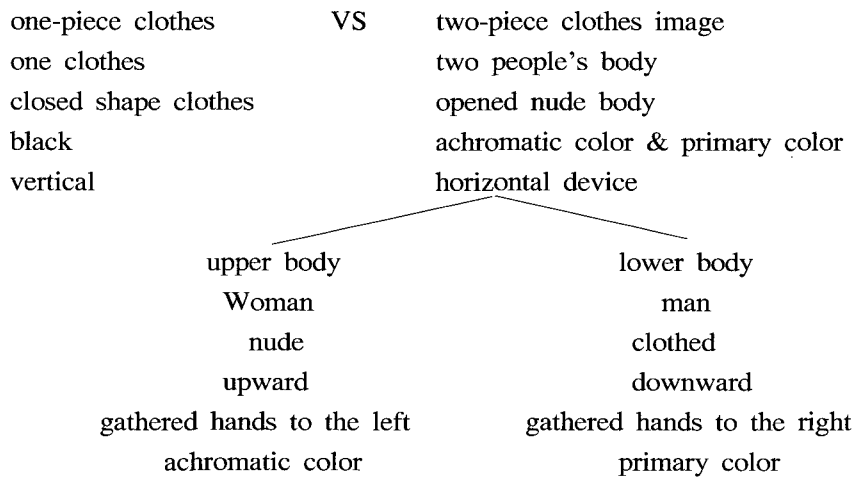
The relation of the signifier showed in the expression surface and meaning function of the signified showed in the contents can be expressed in the following semiotic rectangular.

<Tab. 1> signification by semiotic rectangular

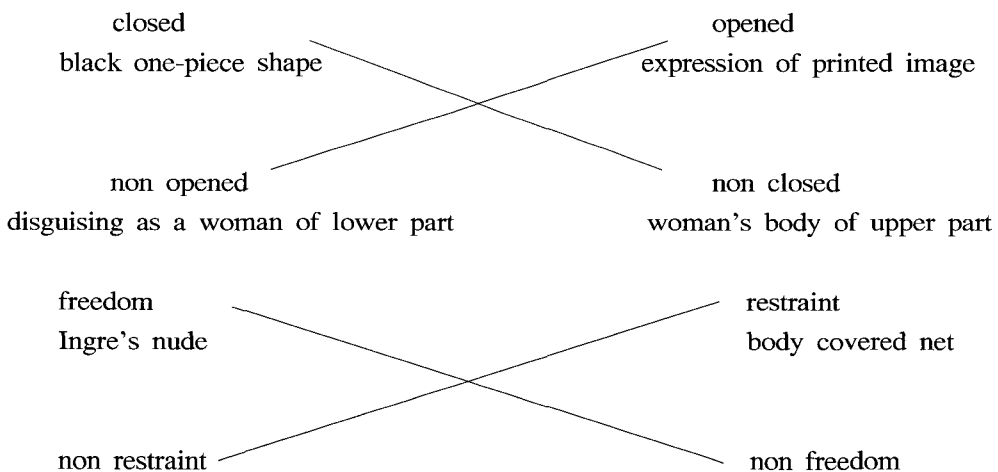




<Tab. 2> The form of fashion and binary oppositions of expressed image



<Tab. 3> signification analysis



The spirit of Issey Miyake based on the Japanese tradition and the desire toward

the liberty originated from Paris Students Revolution produce the meaning of closing and opening. Thus, the inspiration of Kimono, the closing clothes and the design spirit toward liberty of Paris moved the naked body of Ingre into the clothes.

The identification and confusion of Yasumasa's sex would like to be male and at the same time would like to be female and the confusion and restriction in the real situation are expressing under the Japanese traditional red net. It can be well recognized that the fundamentals of the Orient and Japan that are the roots of the two artists are well expressed toward the characteristics of both sides of the presence and absence of physical bodies with the harmonious mixture of two cultural features of the Orient and the West in the fashion arts.

V. Conclusion

As in this paper, many of the fashion arts tend to be argumentative and interpretive. This can be recognized from the viewers request to fill the 'absence' of the body so that he or she can approach the meaning which exists on the inside of another object. Or an object that is placed in the background, or possibly the another place in relation to the work, so that he or she can interpret some code that the artist would like to transfer through the incorporated symbols.

Fashion arts establish another semiotic system in the process of being made with which replaces human beings. Therefore, completed fashion arts demand to include a series of metaphorical definitions including the function and meaning of the clothes themselves. This is because fashion material magnify the meaning and visualization of the human beings.

As a result, it is recognized that the images shown through the composing methods of materials and exhibition methods of the fashion arts are related with the presence of human bodies. Most of the cases show both the presence and absence of the human body in the content and functional fields of fashion and art simultaneously.

In the works and images centered around the absence of a physical body, many images tried to exclude the physical body in the work composing method. However, it is well recognized that many works include the values and presence of a physical body in the viewpoint of the function of the contents.

Today, many artists are transferring their messages after an establishment of a meaning system through fashion and physical bodies. It is thought that fashion arts are expressed as a medium of communication with the variations of the meaning not as the object, but definition which should be worn.

As stated above, the possibility has been confirmed that the clothes showed in modern fashion arts can be appreciated closely within the viewpoint of a body philosophy and a physical body semiotics. It can be concluded that this kind of approach to the fashion arts has the intention to present the objective viewpoint toward modern fashion arts. In this definition, there is the opportunity for us to understand the feature of the re-illumination of the physical characteristics of modern art through images of the body.

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- 11) See [Cf.] <Fig. 8>
- 12) Yves Michaud, 'Body Image : Question Today's soul', *Body and Art*, Ehwa Women's University Press, 1999, pp.35-39.
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- 16) Michel Paul Foucault. French structuralist philosopher. His Works are *The History of Sexuality*, *Discipline and Punish*, *Word and Object* and so on.
- 17) Gilles Deleuze. French philosopher and literary critic. His best-known work is *Anti-Oedipus* (1972; with Felix Guattari).
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- 23) Martin Heidegger. German philosopher, counted among the main exponents of 20th-century Existentialism. His representative work is *Sein und Zeit* (Being and Time)
- 24) Gabriel Marcel. Philosopher, dramatist, and critic, usually regarded as the first French Existential philosopher. His works are *Journal metaphysique*(1927), *tre et avoir*(1935), *Homo Viator*(1944), *Le Mystre de l' tre*(1951), and so on.
- 25) Merleau-Ponty. He developed his existential philosophy by drawing heavily upon the works of Edmund Husserl. He has been categorized as both an phenomenologist and an existentialist. His works are *The Phenomenology of Perception*(1945), *Sense and Non-Sense*(1948), and so on.
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- 35) Jean-Marie Floch, *ibid.*, p.27
- 36) Intertextuality : In this text intertextuality having one expect something to the content and type of read texts, any text and any reader can not get out of it. In the description of structuralism and post-structuralism on the relation of texts, text indicates only other text, not any other non-textual reality.