Fine Art in Fashion Design

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My creative work merges art and fashion. I create clothing as a three-dimensional moving art work. The fashion design is viewed constantly in daily life and the changing presentation has different meanings to those who interact with it. My art professor Wayne Thiebaud says, "Painting’s dead, the only thing alive is the people’s reaction to the paintings." When I hear that, I think paintings and fine art works are getting less and less popular because most people do not have a chance to see the real paintings, only reproductions. As an artist, I have few opportunities to present art works in the public like museums or galleries. My garments, on the other hand, can be seen by a general audience just by be worn in public.

Fashion design uses both characteristics: the two-dimensional painting, which creates illusion, and the three-dimensional sculpture, which is in real. The process of designing a garment combines two areas of art. This means the way of constructing fashion design is not much different from the making of art work. Some art skills like painting and sculpting are helpful to understand fashion designing. For example, making a paper pattern and surface decorations are two-dimension works, but draping and sewing on the manikins are needed to calculate the space and formation in reality. Different than other art, fashion design involves the human body, which becomes the base of the design. In integration with human body, functionalism and practicalness are the other issues to add in design. However, since Issey Miyake who focused on combination of aesthetic and technological skills already showed breaking the body silhouette in the 20th century, keeping the shape of the body or not is a designer’s choice (Benaim, 5). The complexities of moving, dimensions, and shapes develop a new idea of "art" beyond just the fashion industry.

My creates an organization for confusion of nature being cultures and
creation becomes an organization. My theme contradicts and balances a life surrounded by industrial and organic things. It clearly shows contrast like mortality and immaturity. In addition to clothing, I most often work on ceramics and large-scale paintings. Those materials hold the force and energy and I just add emotion on top of that.

My clothing line also presents culture and nature, organization and creation, industrial and organic, mortality and immortality, humanity and divinity, just like my art work. I have created a line of clothing that describes the ancient divinity existing in the present as an abstract. Circle with dot and circle with cross are symbols that are repeated over and over. The basic form of a circle and natural drops are applied by silkscreen with white pigment on top of white fabric. It is not necessary to understand the meaning of the symbols. The forms of the garments relate also enhance my conceptual message and represents the origins of humans. The color white and the faux snakeskin earth tone maximize the contrast between the world of living and believing. Like light and shadow, they exist next to each other.