

Fashion Designer

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PORTFOLIO: <https://github.com/junseonjeong/Portfolio>

Nobody Rules (2025)

:Who owns the female body

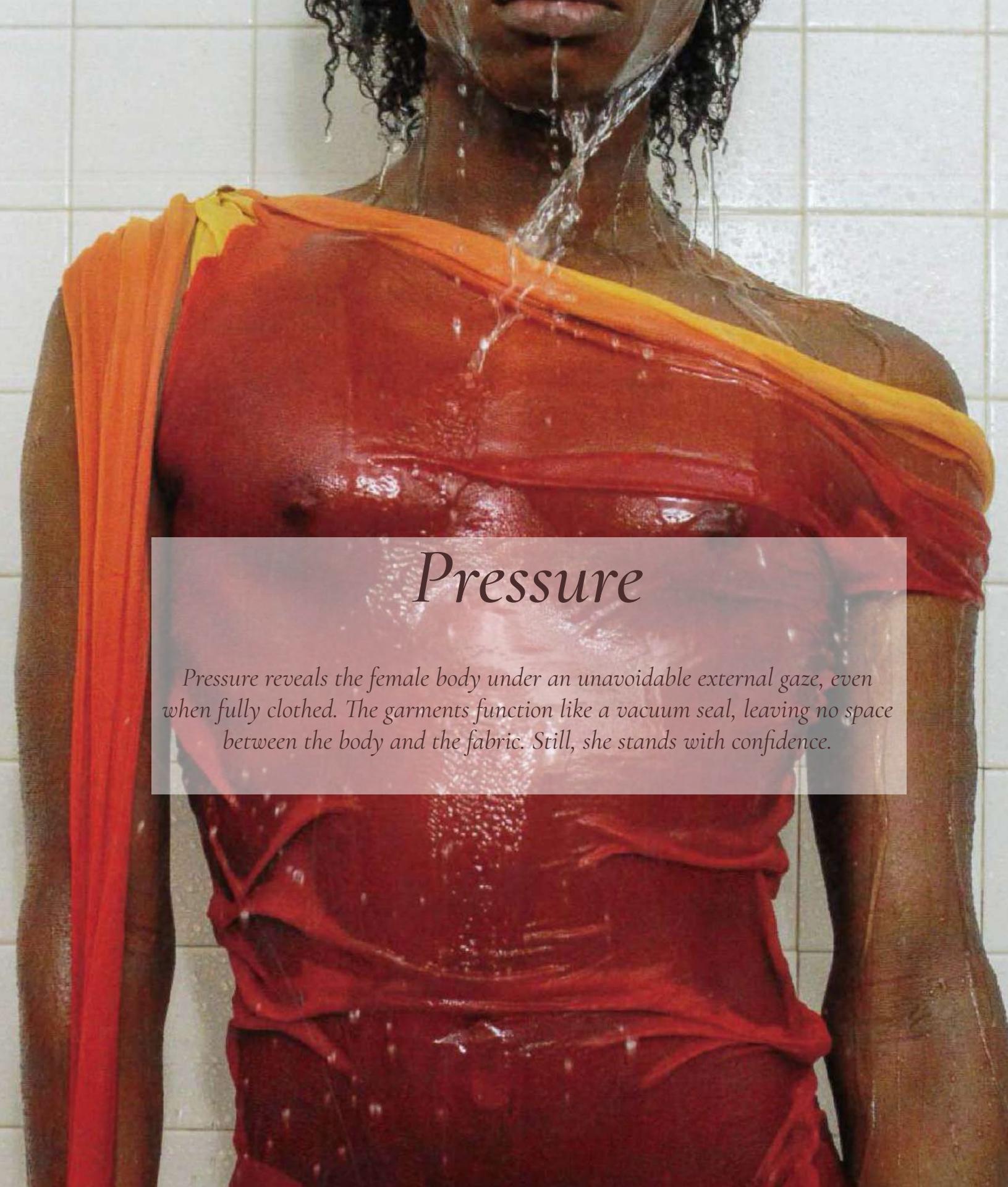
Pressure – Reaction – Release

This project reclaims the female body, shifting it from object to subject. It explores the process of pressure, reaction, and release that women experience under the external gaze. By subverting traditional body types, it creates a new kind of hyper-femininity through contrasting volumes.



There's an unspoken rule in photography, not to mention in art in general, that women are not supposed to be, technically speaking, voyeurs—they're supposed to be what voyeurs look at.

Hilton Als, 'Nan Goldin's Life in Progress(2016)', *The Newyorker* 100



Pressure

Pressure reveals the female body under an unavoidable external gaze, even when fully clothed. The garments function like a vacuum seal, leaving no space between the body and the fabric. Still, she stands with confidence.

Experiment: Vacuumed Skin

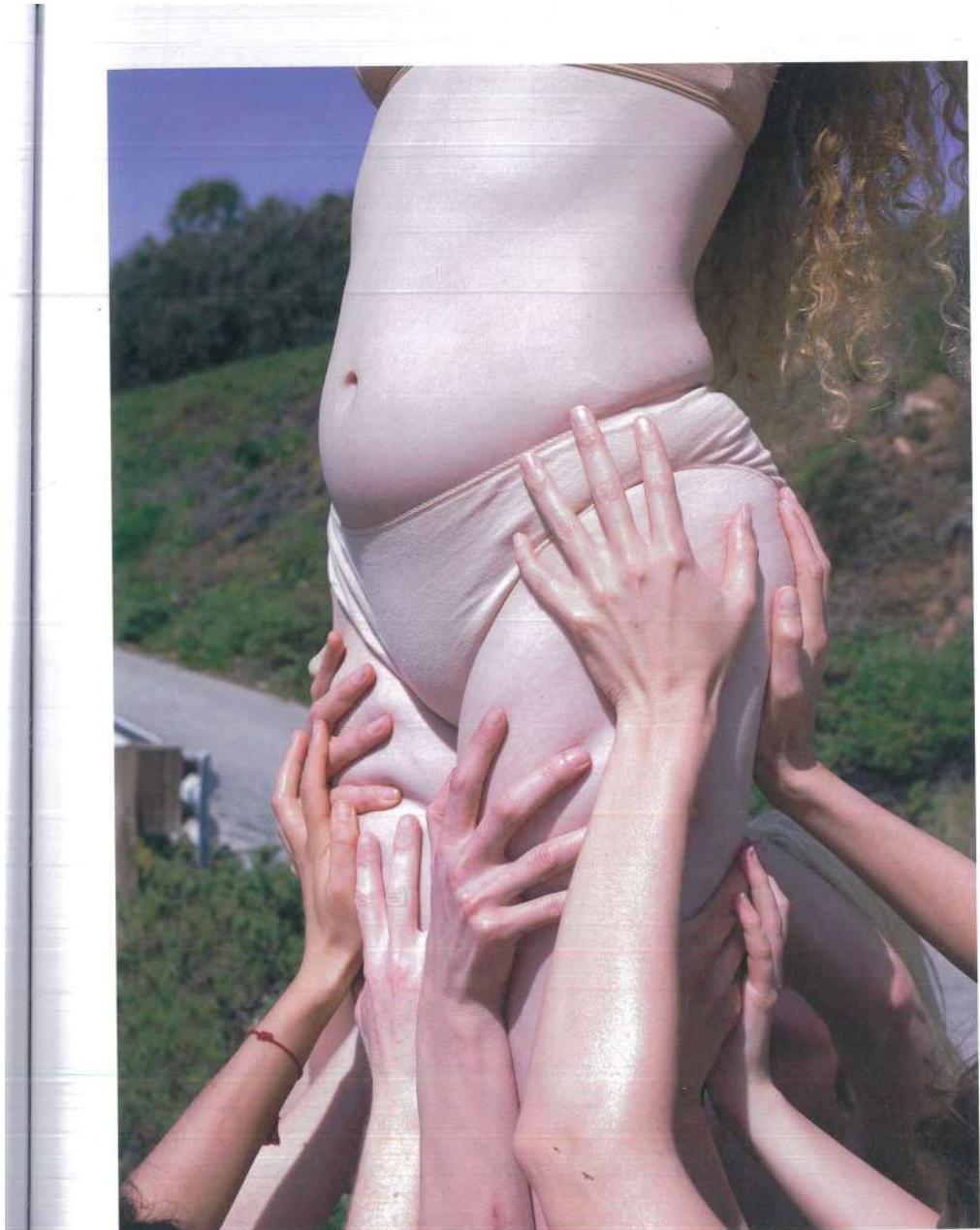
Aimed to create a soaked appearance, so tested materials such as resin and rubber silicone.



With applying latex onto knitwear, it fills the small gaps in the knit, representing the concept of pressure.

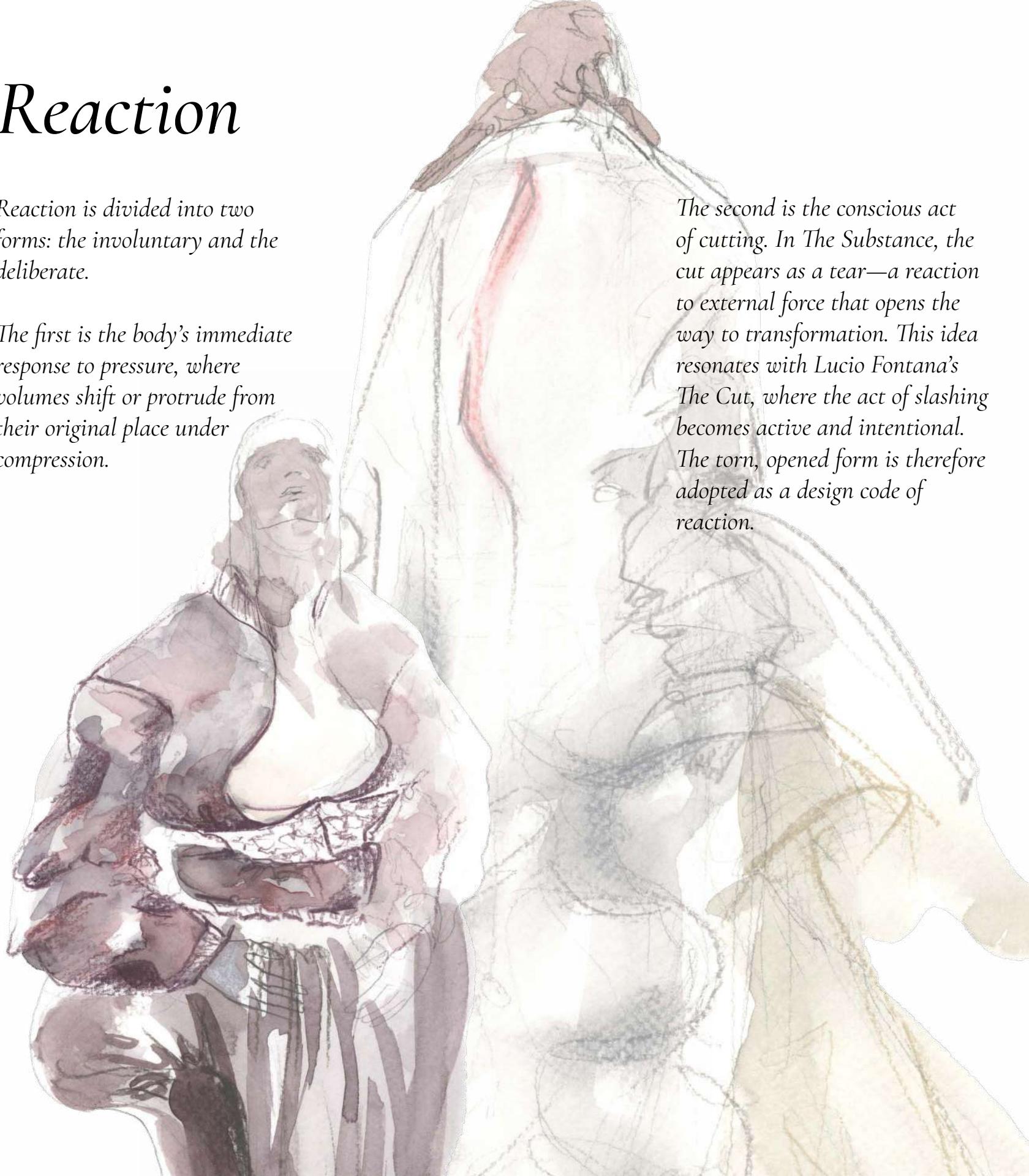


Reaction

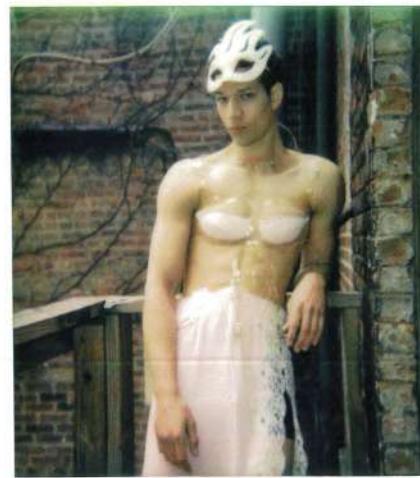
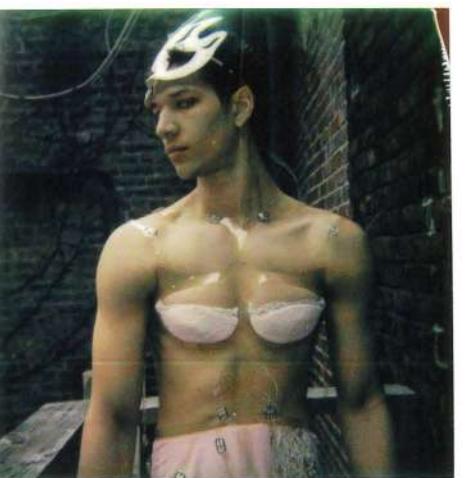
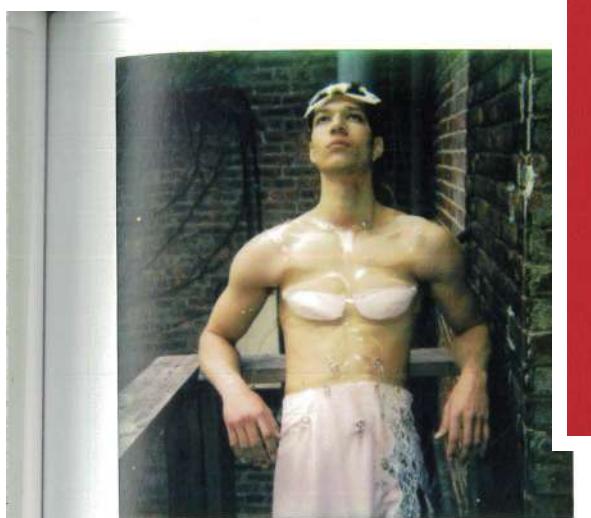


Reaction is divided into two forms: the involuntary and the deliberate.

The first is the body's immediate response to pressure, where volumes shift or protrude from their original place under compression.



The second is the conscious act of cutting. In *The Substance*, the cut appears as a tear—a reaction to external force that opens the way to transformation. This idea resonates with Lucio Fontana's *The Cut*, where the act of slashing becomes active and intentional. The torn, opened form is therefore adopted as a design code of reaction.



Kewin ears dress CHRISTOPHER KANE and boxers CDLP



Experiment: The Cut and Lingerie of Reaction

Lingerie serves as a design code of femininity, while the cut becomes a self-imposed reaction to pressure. Their combination embodies both constraint and liberation at once.

Print Development : The Memory of Femininity

The idea begins with the cut and the flower. The flower is used as a code of femininity, drawn from vintage garments. The openings let flowers break through, revealing an unhideable femininity. The subtle blooms inside each cut stand as the lasting memory of femininity.



Release follows the cut, marking the stage where femininity is no longer concealed but erupts outward. The work of Virginia Maksymowicz featured in Heresies magazine serves as a reference for this act of unveiling, while Niki de Saint Phalle's Nanas stand as a central inspiration.

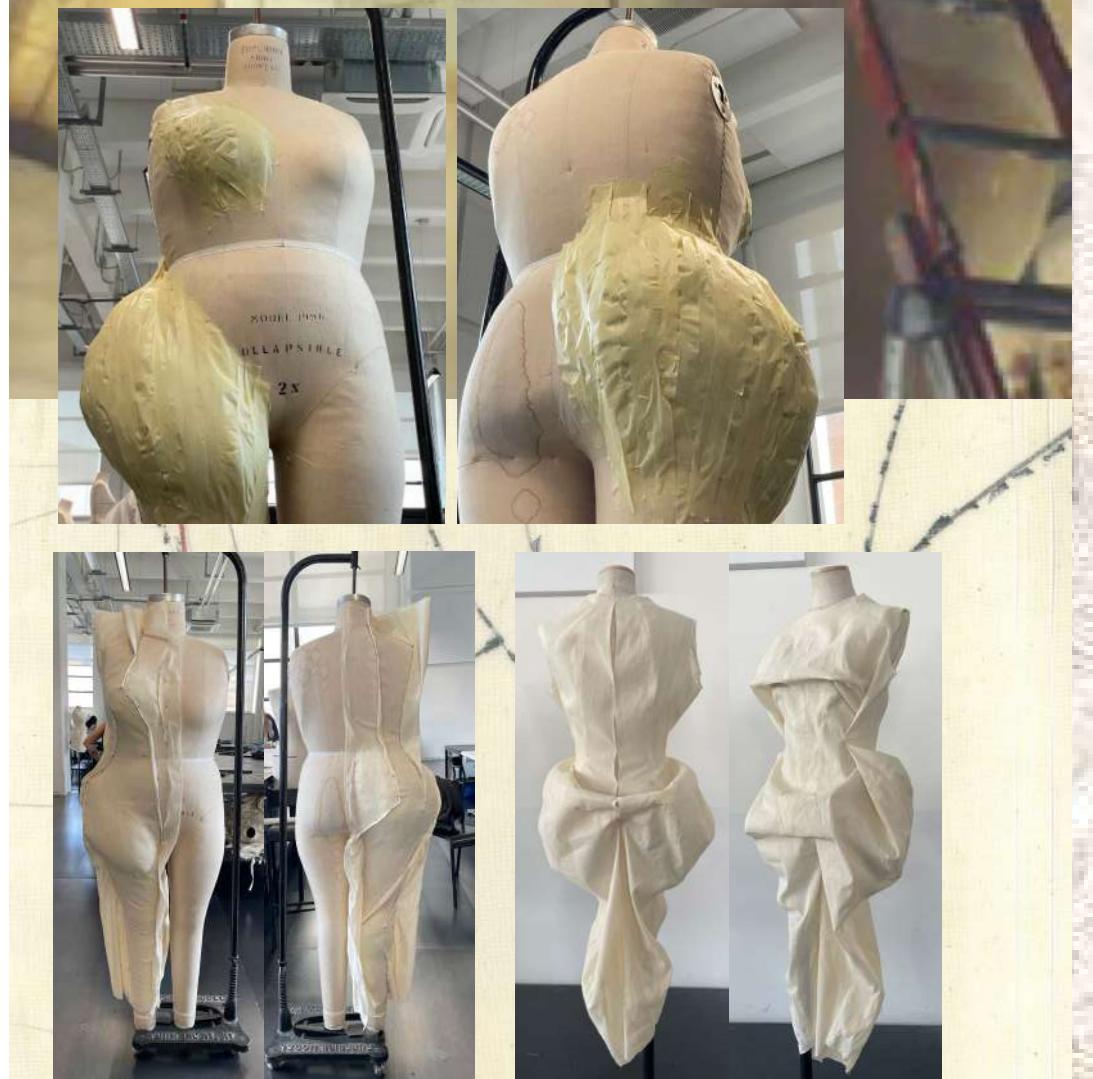
VIRGINIA MAKSYMOWICZ. *The History of Art* (ongoing series), 1988, cast paper and acrylic paint, cast from life. Virginia Maksymowicz is a sculptor who makes art about social and political issues.



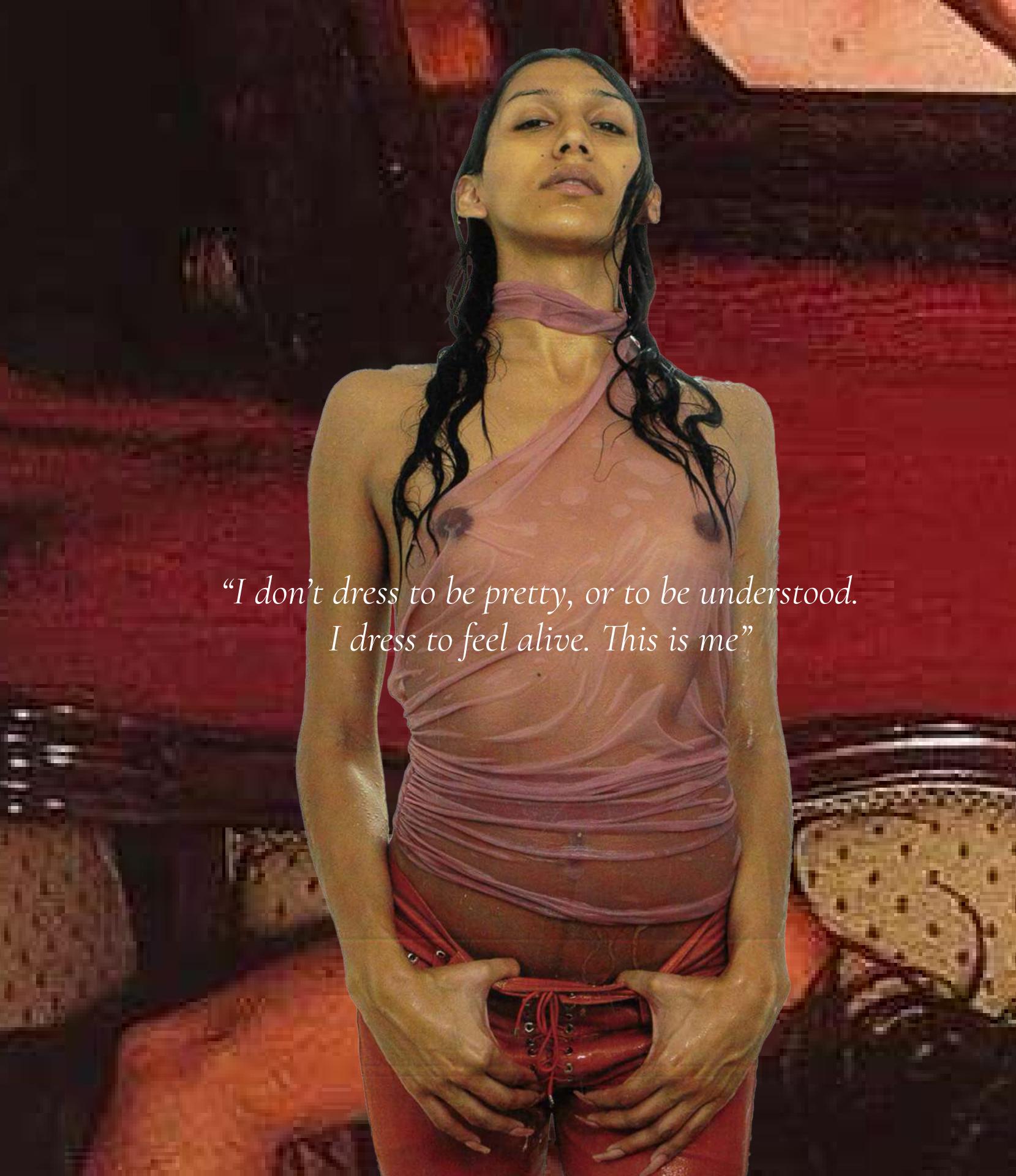
Release

Experiment: Playing with Volume

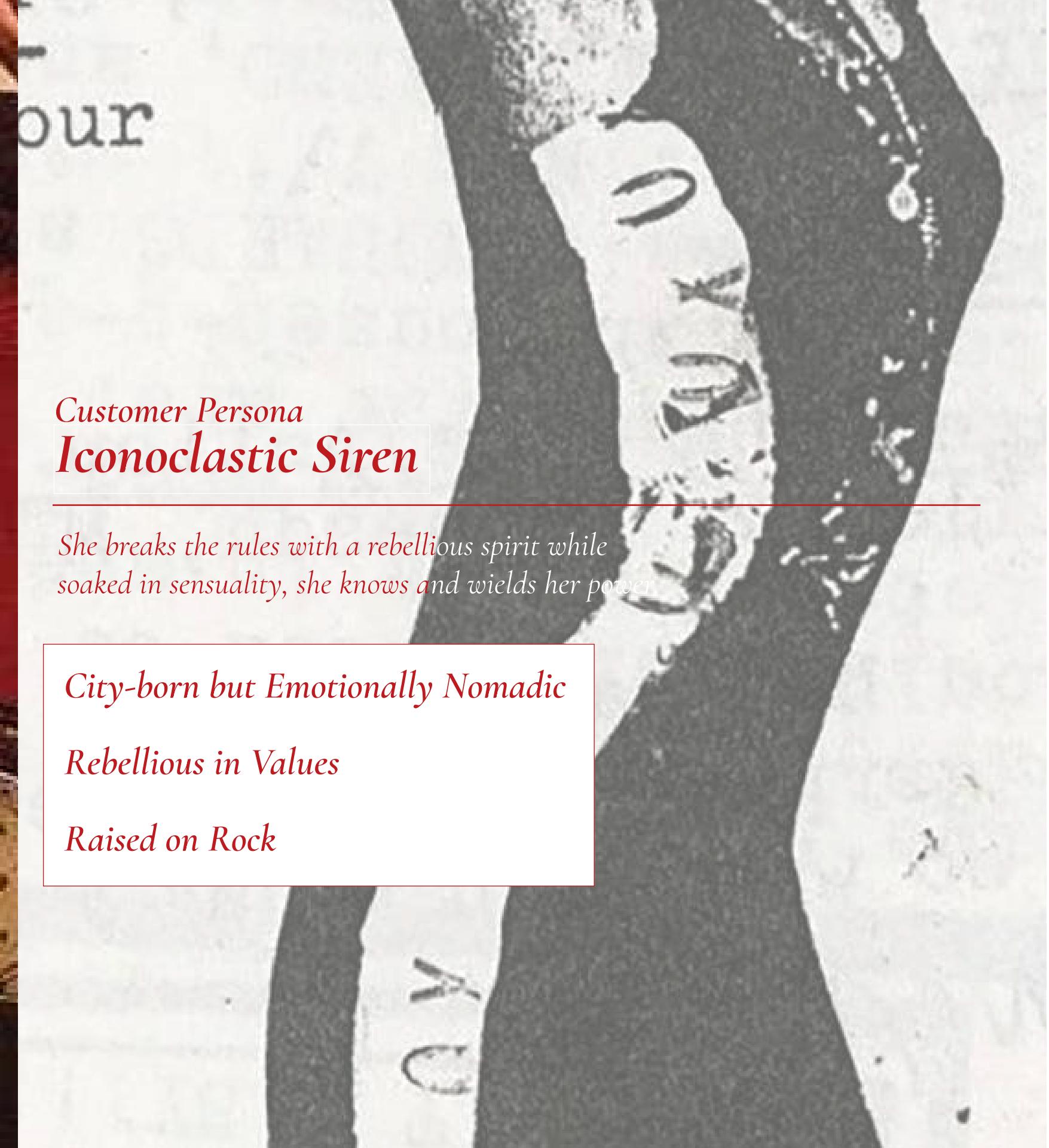
Taking inspiration from Niki de Saint Phalle's Nanas, I shaped a mannequin with exaggerated femininity. Muslin was draped tightly over it, as if vacuum-sealed. When layered onto a standard mannequin, the contrast in volume became evident.



Embellishment Development
From this experiment, the embellishment cording was developed which is inspired by this experiment. The cord is trapped along the natural curve.



*"I don't dress to be pretty, or to be understood.
I dress to feel alive. This is me"*



Customer Persona
Iconoclastic Siren

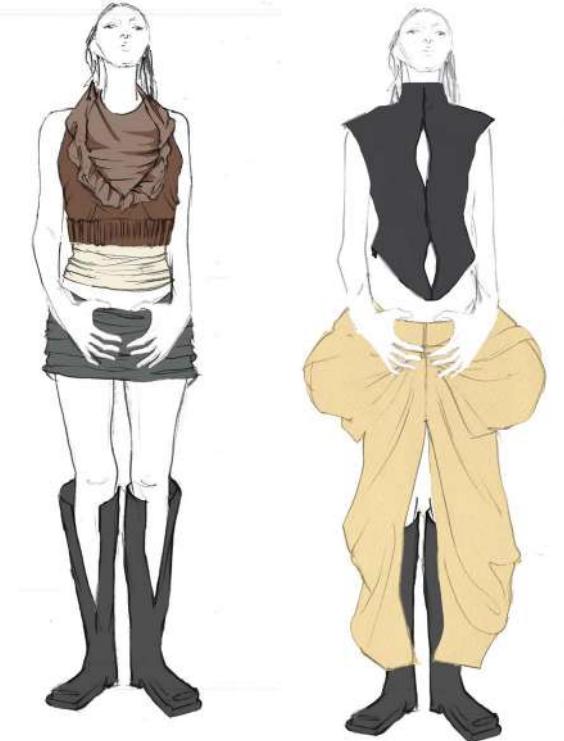
*She breaks the rules with a rebellious spirit while
soaked in sensuality, she knows and wields her power*

*City-born but Emotionally Nomadic
Rebellious in Values
Raised on Rock*

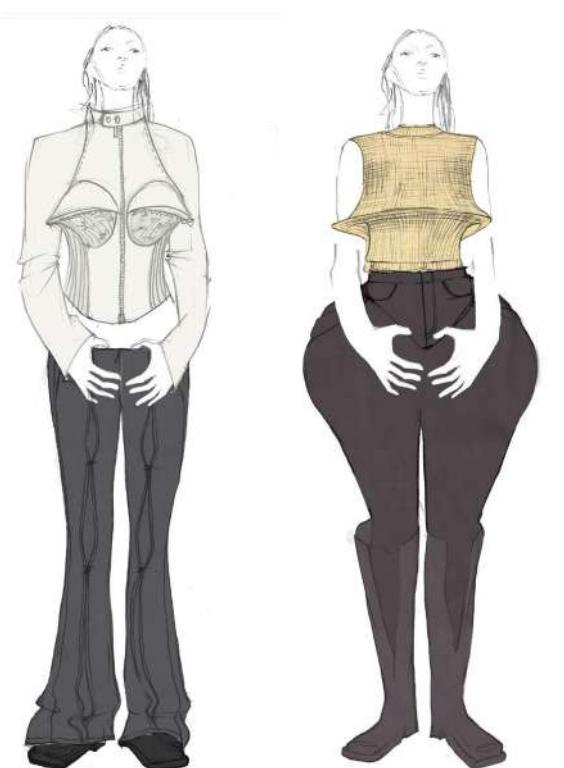
Material · Color Board



Illustration; Collection Line up



Commercial Line up(Merchandising)



Looking



Treatment Development

Resin was applied while preserving the mannequin's shape in full detail. The mold was then taken directly from the mannequin to reveal the gap that emerges when the piece is worn on a real body.



Treatment Development

Rubber silicone was used to evoke the effect of the body being clung to. It was applied along the paper mold under the fabric.

Look2

Design codes of Reaction are used ; the cut for the center back and shift of volume for sleeves



Look3

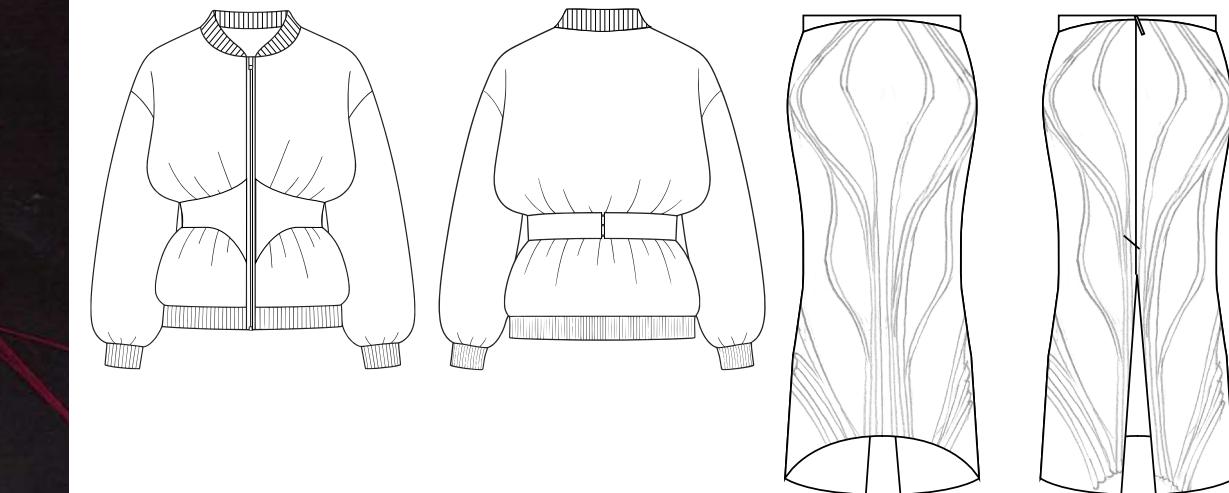
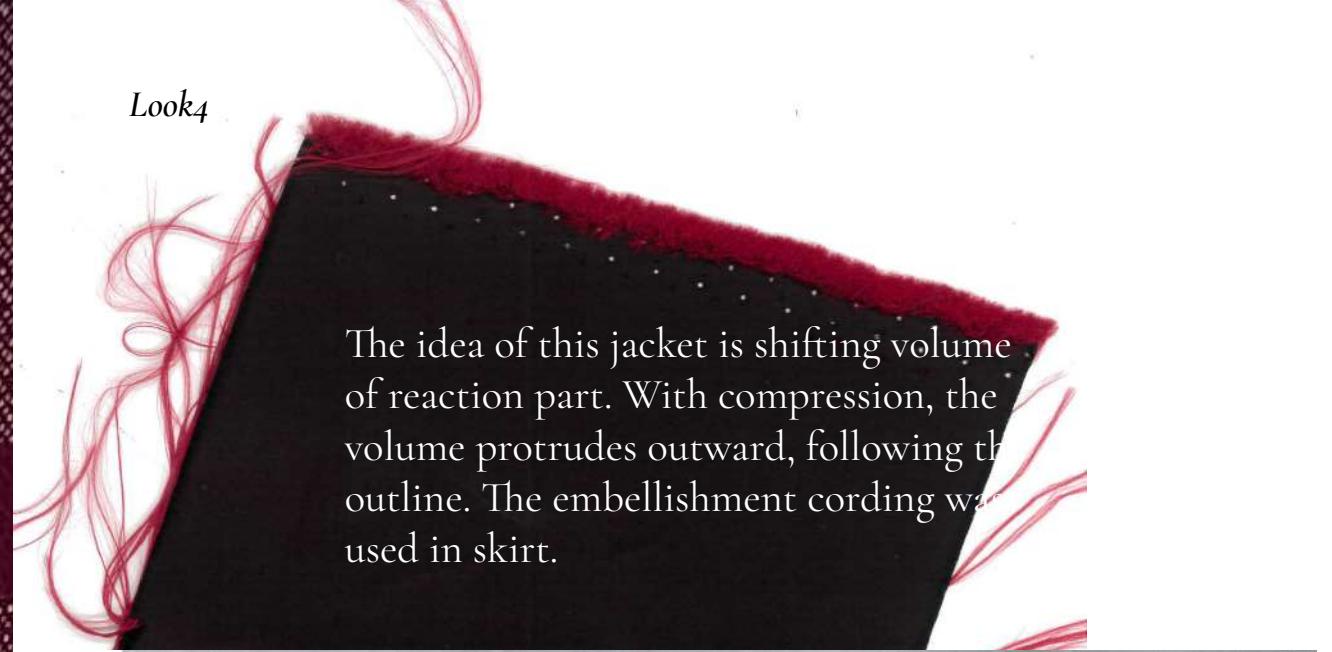


Knit Development

Developed Knit body suit which is single jersey with dropped needles and applied latex on.



Look4



Look5



Knit Development

Single jersey drop stitched knit halter top. Yarn is mixed with viscose and cotton for gauge 7. To express volume bursting from the chest, the front panel was knitted at twice its usual size. After doing finishing, latex was applied on it. Single latex piece was attached on the bottom.



ADD LATEX
PIECE

After Drying,
Flat latex were added behind
(3 layers)

Latex on the Bust
to hold the Volume

Look6



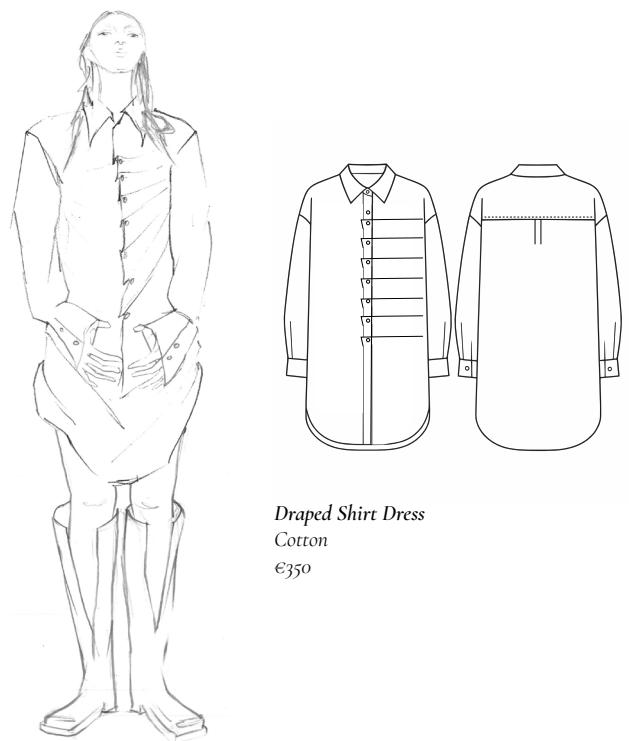
skirt



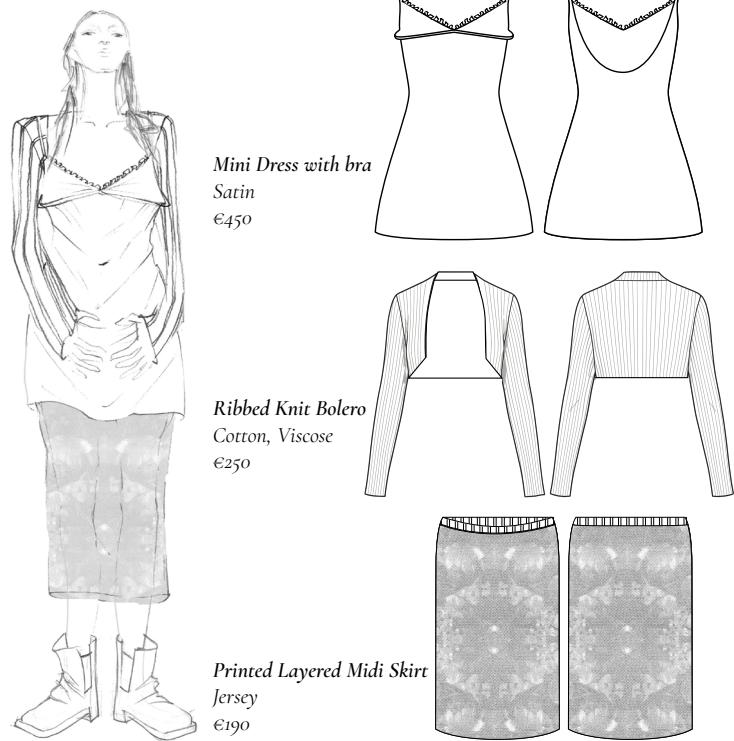
To make the volumary skirt, added gros-grain
to hold the draped volume.



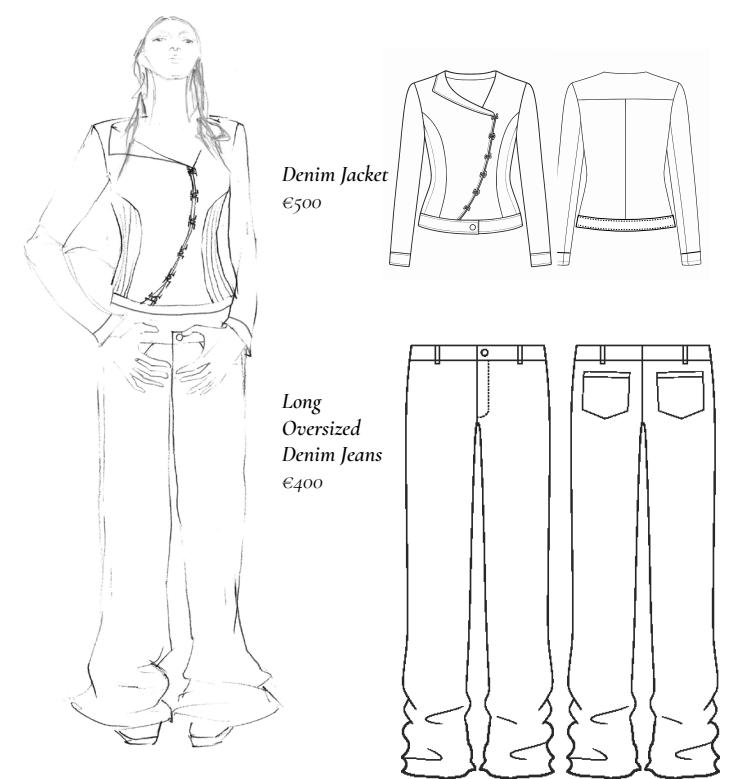
Merchandising Look1



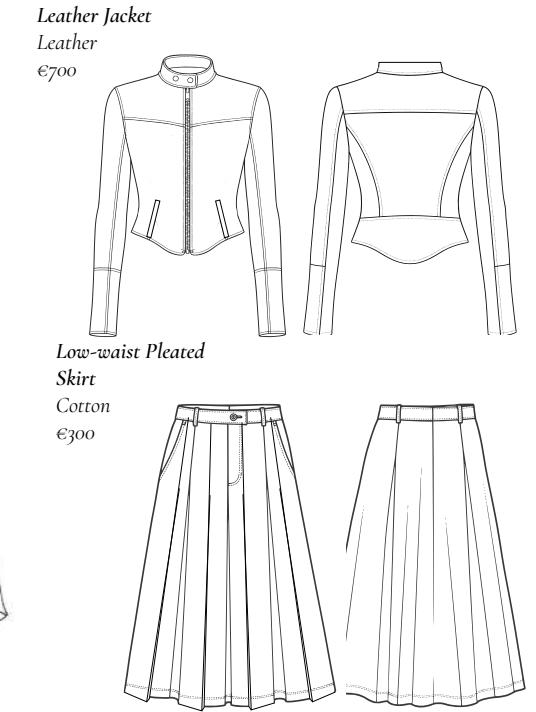
Merchandising Look2



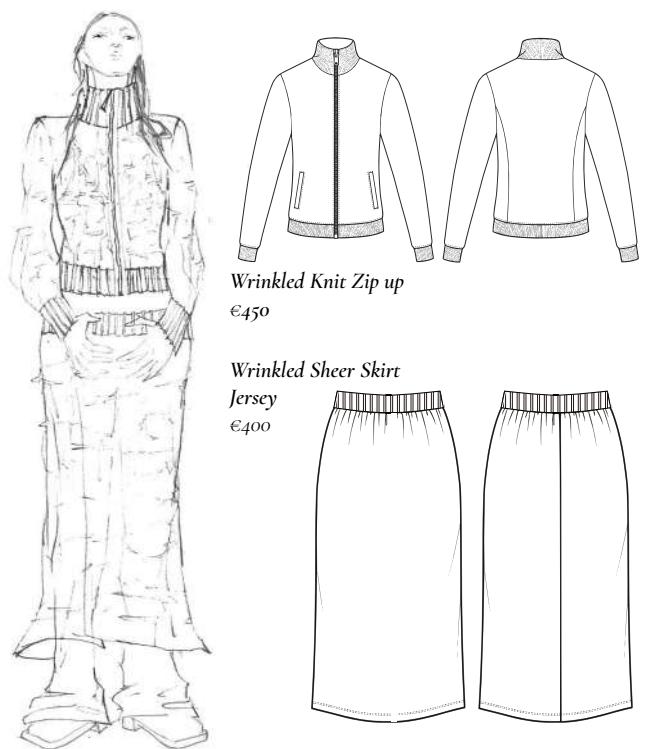
Merchandising Look3



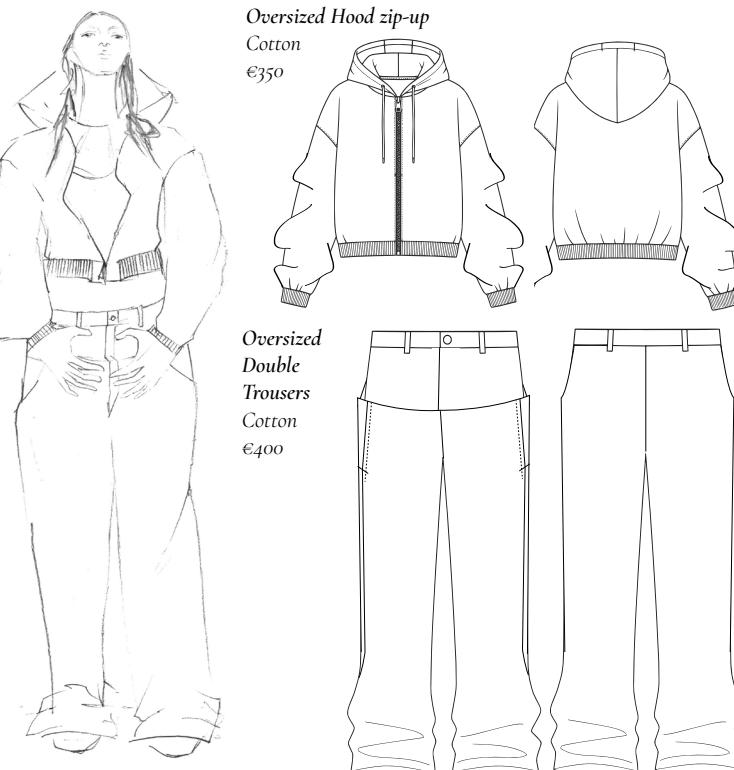
Merchandising Look4



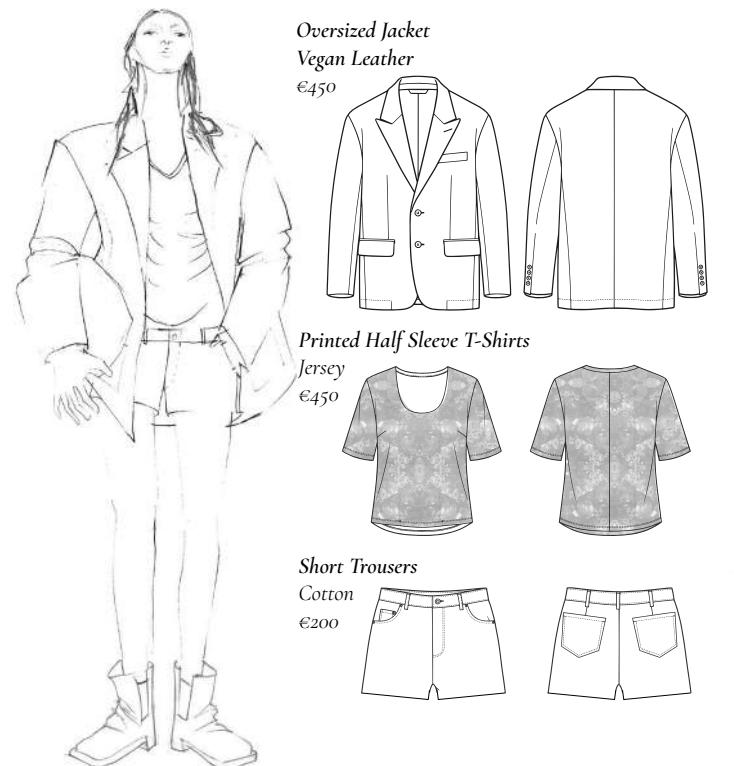
Merchandising Look5



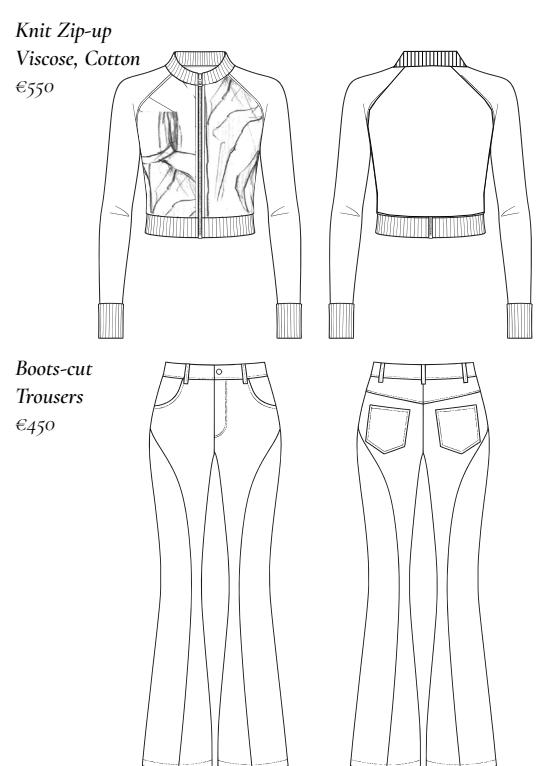
Merchandising Look6



Merchandising Look7



Merchandising Look8



Shooting



Concept: Crowded Elegance

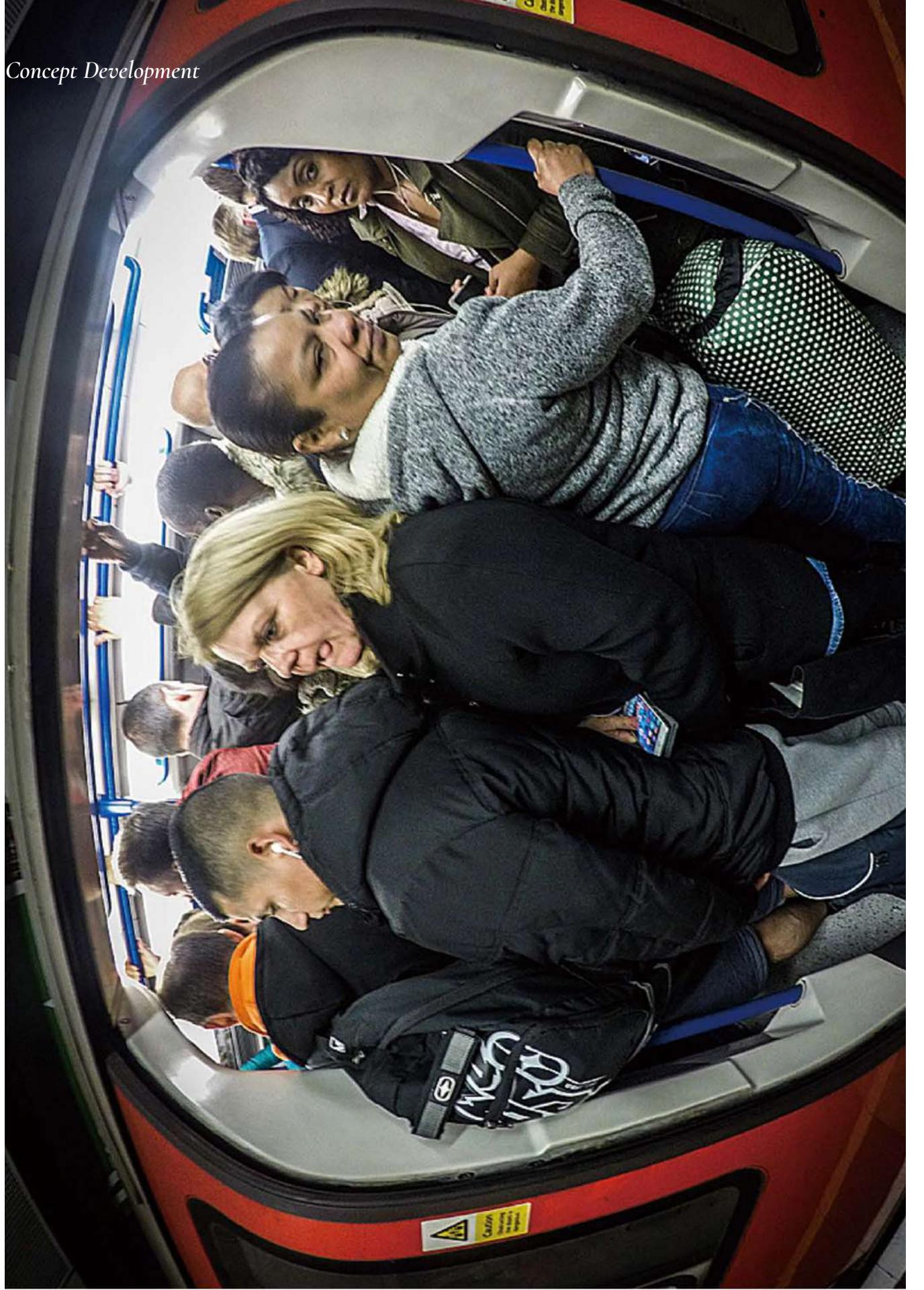


CROWDED ELEGANCE(2024)

Why do extravagant garments often become a burden in everyday life?

This capsule collection captures moments when clothing clashes with reality. For instance, bulky coats crushed in a packed subway, fabrics soaked and flailing in the wind, or hems caught in escalators on rainy commutes. It is a study of how garments interact with the body not in idealized settings, but in motion, in weather, in rush hour. Through this, I explore the tension between visual volume and practical constraint.

Concept Development



Concept Development



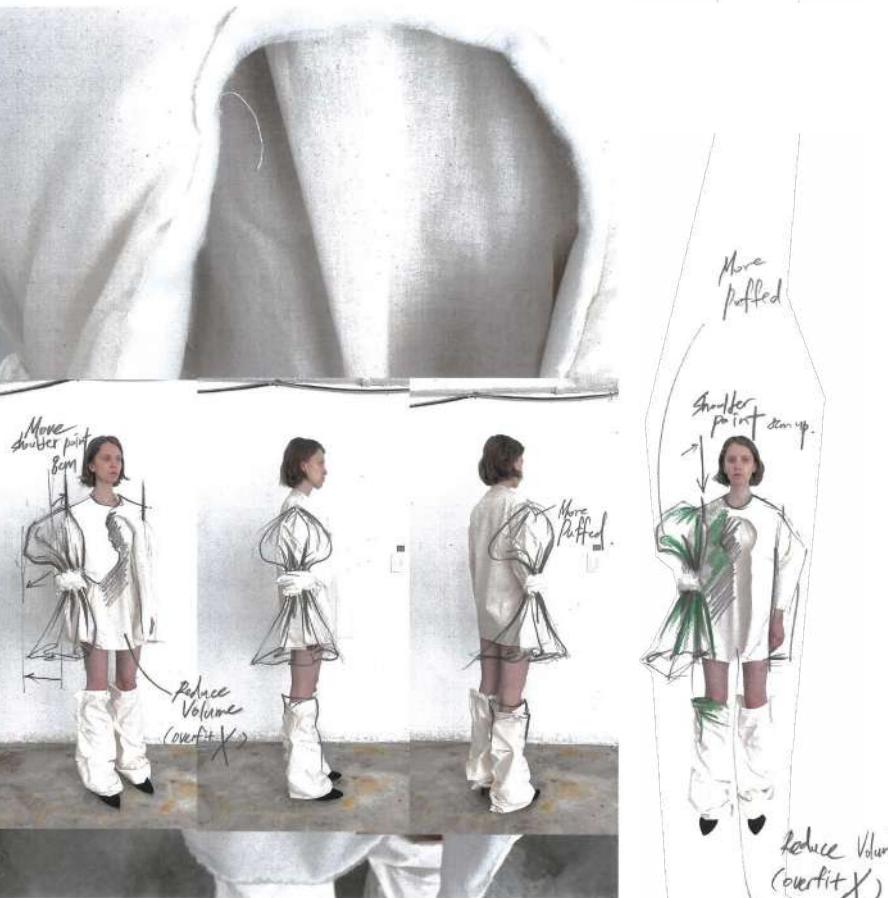
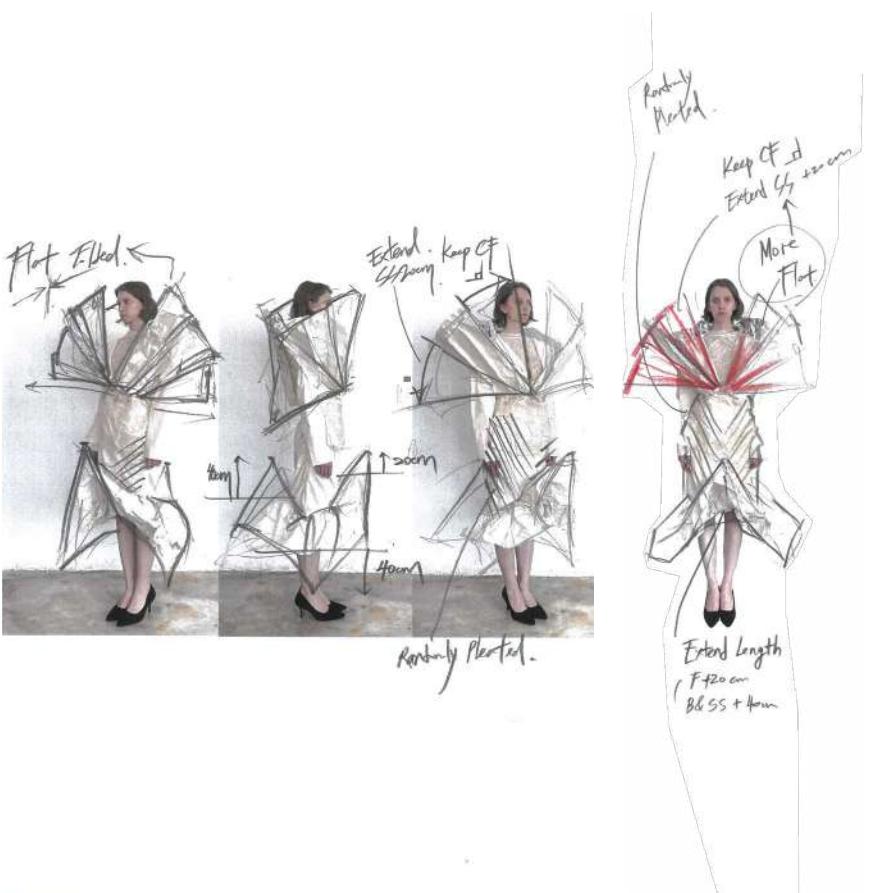
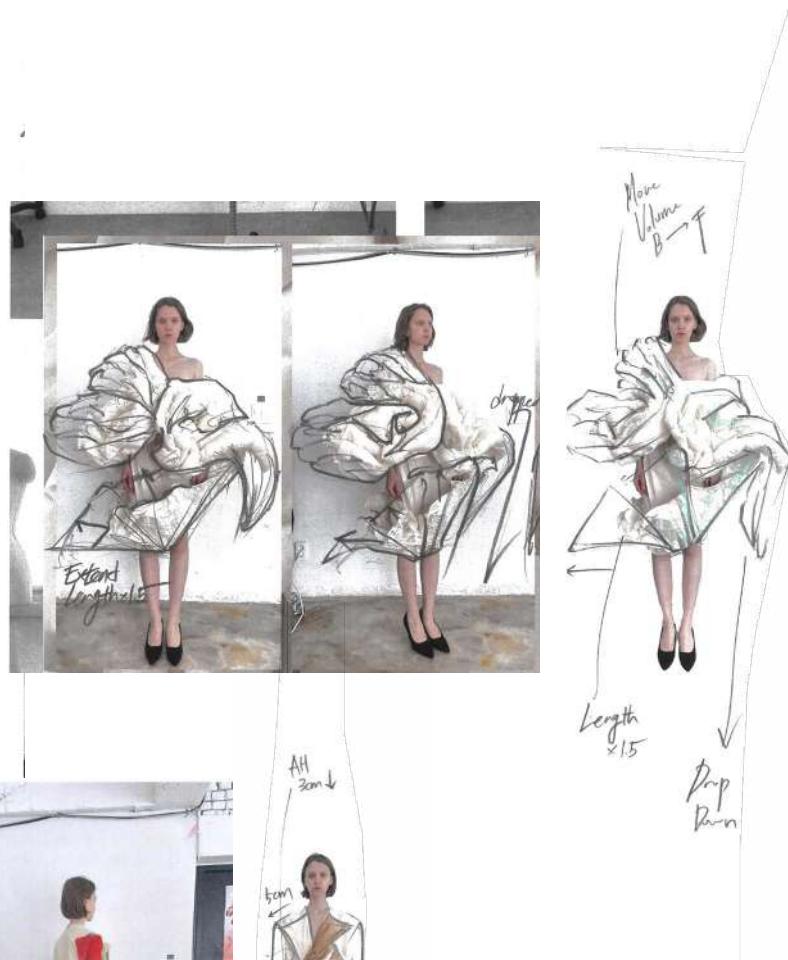
Line up and Fabric Board



Making Process



Making Process



Shooting

