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IMAGE, TEXTILE AND PERFORMANCE*V.D. UVAROV***(The Moscow State Textile University named after A.N. Kosygin)**

There exists an open sphere of images in mass consciousness at each historic moment of time. Let us consider in the sphere of images such a qualitative phenomenon like textile performance. In this interdisciplinary sphere of activity synthesis of different fields of knowledge takes place: textile forms and plastique of human body, music and choreography. At the end of 20th century new synthetic works of art of tapissary emerged, plastique forms of which fulfill semiotic functions, similar to functions of a suit. Similarity of functions and of such significant characteristics, as configuration and interplay with plastique of human body, allow us to identify - with any degree of relativity - similar forms of tapissary presented on a human body as an avant-garde, to some degree theatricalized suit.

Textile performance is a striking example of complex interplay and interlacing of different types of art in a unified culture complex, being so typical for modern avant-garde art. Special role in the origin and dynamic development of performance played kinetic art (kinetism). From time immemorial people noticed that the word "movement" is used with such attribute like astonishing, unexpected, comic, amazing, fantastic and impossible. Just as design of a car, kinetism also comprises hypnotic action, as well as an irrational factor, and nervous excitement. Kinetism includes also such categories like time and changeability, freedom and limitation, development and stagnation, spiritual energy and synthesis.

Kinetism as a style in art was formed in the 50's of 20th century and actively developed during the next decades. However, interest of artists to mobile, changing form has its own prehistory. Roots of kinetism can be found in the history of world culture: in making fire works, in medieval mysteries, in folk art (various moving toys, musical boxes, kaleidoscopes, and puppet theatre). At the beginning of 20th century, representatives of such art styles, like rayism, futurism, expressionism, have used methods of kinetism in their works of art. With development of scientific-technical progress, object-space environment, surrounding man, became extremely filled-up with mobile and transforming objects. Therefore, movement and light became an integral part of modern art. Ideas of object's temporary transformation have been actively developed in Bauhaus. So, Oskar Schlemmer, creator of "Mechanical ballet" has paid considerable attention to problems of moving space and light forms. In the sphere of sculpture, space dynamics, then light dynamics appeared first. By forcing a sculpture to move, artists obtained a plenty of expressive effects: stops, starts, accelerations, slowing-downs. This way, a "temporary dynamism" appeared, which produced visual and audio-visual effects on spectators, created new unity of space, time and light. In 1920 - 1930's tests in the field of movement of space compositions have been carried out by renowned European masters Maurice Duchan, Laszlo Moholy-Nagy, Alexander Calder.

Certain insights of apologists of constructivism, as well as ideas of a changing form along with kinematic models of A. Calder have paved the way for flourishing of kinematism as a trend of world art in 50 - 60's of the 20th century. During this period a great practical experience was collected in the field of kinematic generation of forms, especially by Nicolas Schoffer, who made an attempt to analyse and to generalize long-term experience of art activity.

French artist N. Schoffer - one of outstanding representatives of kinematism - has conducted an interesting experiment on utilizing his moving sculptures "Kyldex" and "Chronos" as parts of a theatrical performance with participation of artists from Hamburg opera. Synthesis of kinetic objects of N. Schoffer, music by Pierre Henry and choreography by Alwin Nikolais resulted in excellent performance. This play was recorded by German TV and broadcasted like a kind of present at Christmas time. The idea to use kinematic art in theater was supported by English and American tapissiers, who were first to incorporate textile into happenings and performances.

Origination of performance is related to music, theater, cinema, poetry, dance, but first of all with issues of new art. Overcoming illiveness of picture space and transfer to three-dimensional constructions is a main trend of artistic avant-garde at the beginning of 20th century that provoked emergence of performance. The following modifications of external image of works of art in the development of world art process can be mentioned: collage — assemblage — environment — happening and performance.

Happening is usually a collective action, organized by an artist-author, but provoking freedom of action for each of its participants and manipulation with objects. Great deal of space is allocated to improvisation that stimulates different unconscious inducements (not rarely in form of hysteria), when each participant of the event feels himself like a creator.

Performance is a conceptualized play with participation of the artist himself and a group of people. Usually it is related to revelation of biological and psychic energy of performers

and takes a form of a modern ritual. Moreover, in contrast to happening with its improvisation and spontaneity, it is created by a group of people under a certain agreement; performance reflects deep personal aesthetic and physiological feelings of spectators and co-partners. Performance is characterized by the fact that it is free from spontaneous associations and those which are closely related to everyday life, as well as demonstrative elementary plot and art devices.

Art language emerged from the abundance of eccentric gestures of body-art, action art aimed at destruction of dominating styles in the art. From street performances and home plays - staged in presence of "its own" exclusive audience - performance moved to artistic spaces, specially allocated for demonstration purposes, into a tailor-made environment. Such environment was often created by many foreign tapissiers, who understood that textile-environment is most suitable for arranging actions of this kind. They appeal, like other artists, to art of ideas, which will spread all over the consumer market, will find a philosophy, behavioural moral code, to the art which is based on personal communication.

Approach to creating textile performances, based on philosophy and worldview, paved the way for experiments of different kind, allowed a free hand to select methods and devices for incarnation, good illustration of which is a performance put on the stage in London by the Hungarian artist Chilla Kelechen. Transparent curtain from synthetic film separates audience hall from the stage, completely hidden behind the black cloth. Spotlight highlights from the darkness figures of women (a brunette in trousers and brown pullover and an blonde in white dress), who dip gauze bandages - with ritual greatness - into a bucket with liquid gypsum and cover with them a beautiful figure of a completely naked young guy. Alive naked body turns into a statue before spectators' eyes. During the play the artist puts liquid gypsum on the curtain, and by the end of performance spectators see in front of them a nontransparent gypsum wall. Artistic effect of the performance was that much strong that one exalted lady run to

the stage and began to tear the curtain, trying to see, what is actually happening behind it.

Special attention, from the point of view of image studies, deserves the research works of Hungarian tapissiers of art interplay between landscape and textiles materials, which are introduced into the landscape. Textile actions have been carried out by Anico Baiko, Ilona Lovash and Zhuzha Senesh at the site of archeological excavation in Velem and on the surrounding hills. The artists have covered an area of land with canvas and wrapped into them also a woman sitting on her hunkers. This vehicle is already well known in the style of art, which is called land art (or earth art). However, artistic image, created in this case by interplay of landscape and textile, promoted setting of a bright poetic mood. We have the right to assert that as a result of talented use of textile materials, a completely new art of tapissary emerged, not just a living picture.

In performances with curtains, Judith Kele is dyeing fabrics which have different surface finish, into a green color with a certain shade and capes made of them are put on all participants of performance. Capes during movement of dancers, because of the capability of fabrics with different texture to drape in different ways, untwist and fly in the air, forming all possible folds. The performance takes a symbolic form of initialization, which can be traced back to rites of primitive society. Freedom from direct associations and simplicity of dramaturgic tools and artistic devices are characteristic for this textile performance.

Attempt was made to make synthesis of demonstration of suit models and theatrical action, music and plastique of human movement, space and time. Performance was considered and interpreted from the point of view of a couturier; its task was to determine, how artists-modellers could express themselves, to convey their personal vision of authors, how they could emphasize and accentuate plastique idea, inherent to suits. Performance as a relatively new style of art, possessing great

possibilities for creation, offered a wide range of various variants to solve these problems. Having selected suit as unit of measure and made attempt to synthesize types of arts being different in nature, we have investigated and offered different forms of behavior of suits in space by combining music, entourage, dancing movements and plotline of narration. Our prime interest was to find out how a form, understood from inside, relates to human body. The body has its own language and topics, its own technique to express energy hidden inside it. Energy flows from Outer Space and from the Earth run through the body; and we tried to work with these energies.

Performance enables to look at the process of fashion show from a new prospective. Professional fashion designer should not only create a suit, but also find a form of show which is adequate to his idea, select music and think over the character of fashion model's movements.

Using induction principle, i.e. deductive reasoning - from the general to the special, we will try to highlight those positive moments, which have introduced ideas of plastique into design of suits, image concepts and techniques of experimental tapissary. This is, first of all approach to the suit as a semiotic product, visual message of which is characterized by artistic interpretation of philosophical-aesthetic conceptions of the world order. In terms of spatial configuration, new was the fact that abstract language of forms resulted in emergence of new model paradigms of suits and costumes.

Use of non-traditional textile and non-textile materials for creation of new sensation of space and expression of philosophical and metaphysical conceptions has inspired unbelievable diversity of ideas regarding suits and plastique.

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