

CLOTHES: CROSSOVERS BETWEEN ART AND FASHION

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Данная статья рассматривает вопросы пересечения и взаимодействия искусства и моды на примере работ шести современных художников разных стран: Ани Луитле, Якинори Маеда, Энни Коллиндж, Стефани Метц, Яны Стербак и Хуссейна Чалаяна. Их произведения являются синтетическим объектом, который по форме представляет собой одежду, но несет дополнительные смыслы как объект современного искусства.

This research is a reflection about touch points between fashion industry and contemporary art, and ways of expression contemporary artist's ideas by clothes. There are a lot of different ways of expressing artist's view on clothes and means of its transformations in the field of contemporary art. So, exist two kinds of "art-clothes: high-fashion clothes, which can be considered an artwork within the frames of fashion industry and at the same time, creators make such samples of clothes, that possess deeper meanings and exist in different sphere - art. They can express another view on ordinary things. The basis of this investigation is works of six different people: Anja Luithle, Yukinori Maeda, Annie Collinge, Stephanie Metz, Jana Sterbak, and Hussein Chalayan.

First is Anja Luithle, german-based artist, who mixes sculpture and kinetic installations in her art. One of her creations is sculpture of red dress, moving on a roof of History Museum in Stuttgart. Also, she makes dress sculptures with strange built-in accessorizes – for example, crane or door handle.[1]



History Museum of Baden-Wuerttemberg, Stuttgart

Kinetic installation

Picture 1



Beautiful blue .

Picture 2

The second creator is a Japanese artist Yukinori Maeda. His project "Cosmic Wonder" is composed of 3 distinct activities: artworks, fashion, book & music publishing. Also, he founded the center of "Cosmic Wonder", where he integrates these various activities. Main component of Maeda's ideology is light. The author considers that "wearing a light, we get its warmth". [2]We can see that he unites performance and installation practices in his artworks, for example in "A shadow necessary for Windows" project, where girl takes off a dress sewed with curtain [3], or in "Magic village project", where he creates ideal settlement, using huge pieces of fabrics, clothing, painted flowers and plants. [4]



A Shadow Necessary for Windows
Installation / Performance
Picture 3



Magic Village
Installation / Performance
Picture 4

The next person is New-York based photographer Annie Collinge. Her style of frame composition is surrealistic and strange. In “Project with Sarah May” Annie investigates expressive capabilities of human’s body, covered with patterned fabric. [5] In another project, she creates freaky compositions, consisting of shirt, jeans, sweater, heels, trainers, chair and mannequin legs. [6]



Project with Sarah May
Picture 5



Photography
Picture 6



Photography
Picture 7

The fourth artist is Stephanie Metz, who lives and works in San-Jose, California, USA. Usually she creates felted sculptures, but here is one of her projects connected with clothes. Stephanie says: “The ‘Pelt’ sculptures reference a jarring truth that struck when I first became a parent. My infant had basic needs and desires that elicited in me physical and emotional responses of astounding intensity. The drive to care for, feed, and protect my young felt deeply personal and yet common throughout the animal kingdom. The messy, uncontrollable, and immensely satisfying elements of being a mother brought home to me that for all my education, tool use, and language, I am essentially a mammal.” [7]

One physical hallmark of being a mammal is possessing hair—something humans routinely try to shape, deny, remove, and contain that persists nonetheless. In this work she combines found clothing items that carry their own layers of meaning with hair that intrudes on and reshapes them as a reassertion of the closeted mammal inside. She notes that acknowledging our mammalian roots places humankind back among - not above - other animals. [8]



Pink Checkered Dress
Picture 8



Hair Pattern Bra
Picture 9



Apron
Picture 10

Jana Sterbak is a Canadian artist, known worldwide for her conceptual projects, especially for her works constructed from meat, as her “Vanitas: Flesh Dress for an Albino Anorectic” (1987). Actually, it was Sterbak’s work that inspired Lady Gaga’s infamous flesh outfit at MTV Video Music Awards Gala.

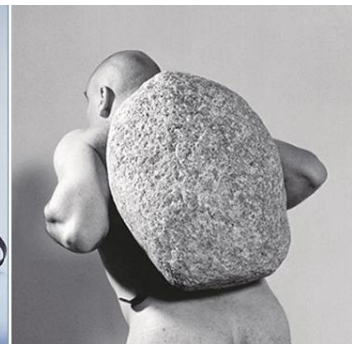
However, Jana Sterbak has many other interesting works, worth to talk about. Yet, some of them are strangely connected with the fashion world. Below there are some selected pictures from her projects: “Sisyphus Sport” (1997) and “Remote Control” (1989), and, of course, the “Vanitas Flesh Dress”. Basically, she shows out a bag, a cage and a dress. Always shifting perspective, she opts for an exploration in depth. And she uses a lot of irony, too. [9]



Remote Control
Picture 11



Sisyphus Sport
Picture 12



Hussein Chalayan is known for being one of fashion's most experimental and innovative designers. Some of his best designs include a coffee table which turned into a wooden skirt, paper dresses that can be folded into envelopes and looks inspired by the structure of aero planes. [10] One of the most well-known projects is “Afterwords”, which was created after war in Kosovo. He showed people’s wish to keep their houses and possessions by performance: there was a room of one family, furnished with chairs & table. Suddenly five girls came and started to take off chair’s covers and take it on as dresses. Chairs were transformed to suitcases. The last girl who came, take on a table as a skirt. [11]



Airplane Dress
Picture 13



Afterwords
Picture 14

So, in this research work points of view of six authors on the ways of expression contemporary art ideas within clothes are investigated. Every mentioned artist uses various techniques and his own manner: sculpture, performance, installation. Their clothes are a genuine work of art.

In conclusion it can be noticed that the border between the clothes as an object of fashion and the clothes as an object of art is slight. But the difference between them can always be felt.

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