

GARMENT OBJECTS - ARTISTIC EXPERIMENTS IN FASHION

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In the contemporary context of interferences between different ways of creative expressions and the approach of new technologies, fashion reaches a new position by modelling, interpreting and providing the garment with a new expression, when connected to its historical past. Thus, besides the usage of conventional techniques and materials, it often uses new and revolutionary materials and techniques resulted from the scientific research.

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Nowadays fashion is also included in the large perimeter of contemporary art trying to find, like any artistic approach, a new artistic language – the idea of creation is doubled by the one regarding continuity and becoming, as Raymond Federman also used to state “... *each creator is interested in finding his own language* and, in the postmodern context, the *plurality of languages justifies a whole artistic experience*”. As a result, what the development of future creators in the domain is focused on is the exercise of research and experiencing – as the research exercise is fundamental to be released from any constraints; what is also important is the approach of any elements to become individualized as a creator.

Related to global art and contemporary frames, visual art is complex as it has both an experimental and multi-valent component through its multiple power of communication, from consumption to direct spiritual participation.

For the evolution in the artistic creation the mixture of contexts represents the support which can define much more, which can express any idea or concept more suggestively. Therefore, regardless of the nature of materials we use to express ourselves, the perceived image must emphasize an impression – in order to awaken senses.

The pluralism of artistic languages, the inventions, deconstruction, multiplicity, games, parodies, interpretations, fragmentation, the collage are only some of the main concepts defining postmodern creation in general, while also comprising creative clothing.

Regarding the work methodology, in the interpretations suggested by MA candidates, I emphasise especially the detail and fragments – as they subsequently integrate in the general composition.

The detail is always related to the whole, it catches our attention and is sometimes underlined by means of simplicity, accomplishment or conjugation, some other times through complexity, multiplying, deconstructing or interpreting a fragment, providing the created object with personality; by using details, the creator is influencing its work, becoming more different than the others, making the receiver look at that detail attentively. An art historian, Daniel Arasse, analyses the modality which makes the difference among creators, being a deliberate act, a personal interpretation endowed with a certain signification while explaining that a creator of details aims to catch one's look, making him curious, to impress or create a certain state of mind.

We use the experiment a lot as a method to develop the students' creativity.

While experimenting, we often use the inductive method – from a fragment, through associations, overlappings, repetitions, reaching a whole, to systems, ideas or concepts,

to a world of forms or, some other times, the deductive method – through which the fragment is mutually dependent on the whole; fragmenting an object or material one can reach an idea or concept which you haven't even thought of. These methods are frequently used in the practice of contemporary art. The spontaneous association of fragments helps you to create your own recognizable and unique identity, thus any imitation or interpretation can be easily recognised.

As a playful manifestation, fragmentarism is celebrated during the postmodern period of time suggesting: exploration, the definition of new ideas, forms, concepts, facilitating the interference (mixtures) thus eclecticism, postmodernism promote the parody, interpretation, metamorphosis, fragmentation, deconstruction, collage and the pluralism of languages aiming to multiply the artistic messages and contexts.

The development of the fragment's ideology and mixtures by using the pluralism of visual languages: assemblages, intertextuality, intermediality etc., actually define contemporary art which implies a continuous creative act that also allows decodings, through artistic experiments, to analyse world and Romanian archetypes, symbols and motives.

The works I have coordinated are garment objects, artistic compositions suggesting different expressive forms, from decorative objects to characters, focused on the sculptural architectural perspective of works. Sometimes the works become organic representing a philosophy, an interpretation and actual modality of fashion to express different artistic structures through the promotion of the balance between man and nature, structures that are integrated in the environment and develop like a living organism.

The garment objects made with students prove the fusion between different ways of artistic expression which conspire and complete each other: fashion, sculpture, architecture, painting, scenography, the arts of performance etc.; this approach is one of the contemporary ways of creative expression.

Living in the era of images, all the offers are influenced by the image, from widely distributed publications, printed or generated virtually, to the image which becomes the constitutive element of creations, no matter if it is about utilitarian and artistic objects or clothing creations. The image influences us each time when we share a visual communication, no matter if we look at a person, choose a garment, a work of art or only a fragment which we find interesting.

The level of actual visual culture is extremely advanced thus, given the techniques used today (e.g. CGI-computer generated images, 3D mapping, or holograms) to express a concept, no matter if it is about an art exhibition, the presentation of a costume or a performance, the real and the imaginary can be transposed into an overlapping zone which can be hardly differentiated.

The important mobile of the project realized with students in different materials and techniques is represented by the development of creative abilities (interpretation, metamorphosis, decoding), their integration in more complex projects (exhibitions, performances, presentations of costumes etc.), as well as by the participation in relevant contests organised both nationally and internationally (e.g. The fashion contest at Sibiu, the participation in the International Inter-University Contest, initiated and organised by the Triumph firm for two consecutive years, or the International Inter-University Art of Fashion Contest from San Francisco etc.)



Figure 1. Master's students - Fashion Department, National University of Arts, Bucharest



Figure 2. Raluca Mandita



Figure 3. Sergiu Chihai