

THE DRAPERIES: THE CLOTHING IDEAS REACHED IN A SPACE WITH SCULPTURAL STRUCTURE

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Abstract

This paper is especially in the area of the works of some artist, those who use clothing as a means of artistic expression. The fabrics and substances with which they choose to work are very diverse, ranging from human hair to metal, and the processes are also multifarious; traditional crafts such as sewing, embroidery and knitting are employed, as well as computer-controlled industrial fabrication. Sculptors work with clothes because they are interested in their psychological, social, political and gender connotations, as well as their shapes, colours and textures. There are references to national, ethnic and religious costumes and uniforms, gender and sexual imagery, and work, play and comfort. Consideration of the production and consumption of clothing, and the way in which the fashion industry deals with notions of class and power, also play their part in the conception and execution of clothing sculptures.

Key Words: Sculpture, textures, embroidery, feminine, exoskeletons, exaggerated, garments

Introduction

The women's art movement of the 1970s helped to dismantle cultural hierarchies, and as a result ushered in processes like embroidery and knitting into fine art practice, which were used with innocence or irony. The gay liberation movement that followed also helped to shift these processes and practices into the male arena. The pursuit of fashion and the manufacture of clothing are typically identified with the feminine mystique. The pursuit of fashion and the manufacture of clothing are usually identified with the womanly charisma, but this clichéd concept has recently been demolished. Most of the artists in this chapter design or make their own forms of clothing, some of which are process-oriented, especially the labour-intensive knitting of Oliver Herring and the exquisite tailoring and embroidery of Charles LeDray, but this clichéd the concept has recently been demolished. Most of the artists in this chapter design or make their own forms of clothing, some of which are process-oriented, especially the labour-intensive knitting of Oliver Herring and the exquisite tailoring and embroidery of Charles LeDray. Bojan Sarcevic and Tobias Rehberger utilize commercially available new clothes of an internationally branded kind, while Erwin Wurm turns his attention to the humble sweater.

The Three Graces, 2001



Three Graces, 2001

Printed cotton textile, three fiberglass mannequins, three aluminum bases

63 ¼ x 64 x 89 ½ in. (160.7 x 162.6 x 227.3 cm.)

Image collected from: <https://www.vamonde.com/posts/three-graces/9345>

This work is also entitled *The Three Graces* and was made by Yinka Shonibare, a British born Nigerian artist. *The Three Graces*, Yinka Shonibare, 2001 Three headless models – their identity removed, dressed in Victorian upper class style dresses cut from African material. The piece explores identity, authenticity, class, globalisation colonialism and post colonialism. The convergence of cultural styles by way of the material and the cut of the frocks makes for what is a very striking comment. Shonibare has decided to challenge the dominance of what was primarily a European subject matter, previously painted and sculpted into what was considered the traditional manner.

Legacy Mantle, 1997



Legacy Mantle, 1997, Painted fibreglass. Each 240 x 190 x 160 cm (94 ½ x 74 ¾ 63 in) Image collected from: <https://visualdiplomacyusa.blogspot.com/2020/06/artist-of-day-june-10-2020-sui-jianguo.html>

Since 1997, Sui Jianguo has been working on a series of large-scale sculpted jackets in bronze and fibreglass that depict the garment that for most of the twentieth century was the uniform for both men and women. In China the jacket is known as the Sun Yat-sen, the name of the revolutionary who was the first to wear it, whereas in the West, it is called the Mao, after Mao Tsetung. Jianguo states that none of the Chinese have truly taken off their Mao suits, even though the revolutionary era is over, and his larger-than-life-size jackets can be read as symbols of restriction and limitation. Jianguo is using national clothing to re-evaluate an established political symbol, aware that he can do so in the freer climate of modern China. He has also made works in fibreglass depicting copies of famous Graeco-Roman and Renaissance marble sculptures of nudes--such as Michelangelo's slaves -clothed in the Mao Suit, perhaps implying that Eastern influences will overwhelm the culture of the West.

Red Dress, 1992



Beverly Semmes creates a sense of menace in her garments.

Semmes creates exaggerated clothing forms that merge social commentary with a formal investigation of texture and colour through her choice of material, which is often luxurious, such as silk, velvet or organza. She creates enormous versions of cocktail dresses and ball gowns, expensive attire with a social meaning, and she hopes to make a link between the viewer's body and architecture. She is well aware that in Greek and Roman classical art, the human figure was the prototype for the proportions and measurements of architecture. The massive scale and sumptuous material of some of her dresses recall the thirty-three-foot dress of gold sheets made for Pheidias' 40-foot statue of Athena at the Parthenon in Athens. Her Red Dress, made of velvet, is displayed on a wooden hanger 12 feet from the floor and has the capacity to expand up to 50 feet in length, depending on the gallery space in which it is shown. It can look monumental, but the overwhelming colour and shape also suggest flowing blood and a sense of violence of damage.

Wall of the Ascending Angels, 1993



Wall of the Ascending Angels, 1993

Beetles on iron wire. 160 x 50 x 50 cm (63 x 19 ¾ x 19 ¾ in)

Image collected from: <http://www.shift.jp.org/en/blog/2020/02/where-we-now-stand-in-order-to-map-the-future-2/>

The Belgian artist Jan Fabre is the great grandson of the famous nineteenth-century French entomologist Jean-Henri Fabre, and he has inherited his ancestor's interests. He is obsessed with beetles, with which he has covered skulls, ceilings and balls, and numerous garments. Wall of the Ascending Angels is a long dress made from thousands of iridescent green jewel beetles stitched together over a wire mesh support. These beetles are found in abundance in Australia and Indonesia, where they are fried, eaten and their shells discarded. Fabre considers that man should look to angels as role models, and he seeks to make sculptures that "render the body spiritualized". He views beetles as a metaphor for adaptability and resurrection, and is also attracted by the fact that, unlike man, a beetle skeleton is external; a dress like this one is built up of thousands of exoskeletons.

Untitled, 2000



Untitled, 2000. C- prints on PVC. 200 x 300 cm (78 ¾ x 118 in)

Image collected from: <https://www.pinterest.com/pin/553028029249166620/>

Quite the opposite is found in the sweater sculptures of Erwin Wurm. Untitled is A photographic record of six of his 'One Minute Sculptures', where he invites members of the public to become a sculpture for that length of time, providing them with the materials to do so, in this case a large red sweater. They were asked to hold a pose within the sweater, thereby binging into play sculptural matters such as shape, colour and texture, stability and equilibrium. As Wurm has said: "When the sweater is stretched so that the body of the wearer can find its way into this envelope an essential plastic process takes place". In the early 1990s Wurm also exhibited some of his own sweaters, hung from nails directly into gallery walls.

Conclusion

In the language of art, whether it may be a sculpture or painting, or any creations it involves thinking or concept is the most representational styles of the mediums. The material is concerned a sculptor usually considers the relationships between the industrial materials and sculptural materials of the past, of the matter and created immense concentrations of previously non-existent materials. This is often because of, not like a painter or sculptor who can deem, however the best they must have specific their plan using paint or sculptural materials and techniques. A conceptual creative person, whatever form, structure, or materials uses, and no matter the type is most applicable to knocking their plan across – this might be something of a performance to a written description.

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