Philosophy of the Costume Image
Part 2

Kodirova Sh.B.

Kimyo International University in Tashkent

Samarkand branch

nirishxan1305@gmail.com

Annotation. The article analyzes the problem of costume artistry as a material integrity, a subject of practical and everyday reality. The distinction of costume images and their correlation on the basis of belonging to artistry is investigated. Artistry can be seen in any garment, it is there, but not always predominant. Based on the notions of "thing" and "object", the author considers costume in relation to reality and aesthetics in traditional culture; fashion and art in modern culture. Presented is a comparative table of possible correlation of artistic and nonartistic in the image of costume and changes in this correlation in different cultures - traditional and modern. The specific character of costume on three levels of art image: conception, work and perception. The conception of ethnic costume does not belong to a single author, it is formed by customs, norms of social consciousness, unlike the fashionable universal costume, which is designed by modern designers. The works of costume have different forms of existence in reality and in art. The perception of traditional and fashionable costume may not coincide with the idea: a nonartistic image can be perceived as artistic, and artistically conceived as nonartistic. A promising vector for the development of the modern fashion universal image is presented.

Key words: costume, artistic image, non-artistic image, fashion, art, traditional and modern culture.

Turning to the topic of artistic and nonartistic images in costume, let us understand how they are translated in the context of traditional culture and

modern culture. Let us consider the costume as an integral system of the human image, including the body, clothing, add-ons to it, and the spheres of art and fashion in which it appears. The costume is a material integrity, a thing defined by man in the process of cognition and activity. As a complex thing, it is multifaceted; its properties depend on relations with the surrounding reality: the more relations, the more qualities. Each relation constitutes a conditioned subjectivity. The costume is a certain, relatively independent and stable result of human actions, which with the development of culture has been given different meanings. The creation, existence and perception of a costume image are developed in traditional and modern cultures, the historical border of which can be defined as the period of Italian Renaissance or the European Middle Ages, when the concept of fashion was born[7] and the concept of national tradition was formed. Traditional culture in this study implies two vectors of costume existence: ethnic costume, as close to reality and daily life as possible, and universal traditional costume, which is close to the aesthetics of life. Modern culture is represented by the universal costume of mass fashion and art costume as art, conceptual, authorial. In traditional culture the artistic image of the costume was characterized by non-productive connection with the ordinary human activity. Natural, non-artistic forms of body were artificially perfected, it resulted in transformation of a costume into the informing sign of super physical qualities of a person. Mystic, sacral images of traditional culture translated into strengthening of artistry of the costume, were perceived as aesthetic models, contrasted with everyday reality. The duality of the natural-cultural tribute of the costume remains to this day, it changes due to the scientific and technological progress. When a person puts on a fashionable costume, there is a need for familiar and new sensations. This is how a person demonstrates fresh information. A fancy suit represents signs and symbol systems that have not been tested by time. In the instability of the position of the signifier and the signified [9] there is the possibility of searching for new experiences. The body is included in the creative process, looking for

sensations, new possibilities of self-expression and self-determination in the space of the costume-environment relationship. Fashion and art as phenomena are not congruent, but approximate in the relationship of the artistic image, in the form of standards of universal fashion and conceptual, authorial. Ideals of fashion and art are far from reality, dependent on the artistic idea [10], embodied in the depicted or expressed image. A work of costume can be considered as a manufactured piece of clothing made according to the laws of ergonomics and anthropometry. Such a costume can carry information of non-aesthetic plan, such as costume-indices, dress-codes, costume-function, conventional symbols having everyday meaning, vital for everyday life, what is represented in the ontology of costume-clothing as a body covering in ethnicity and fashion. The costume designer often discards the traditional methods of engineering and technology and follows the intuitive pores. The result of the work is clothes as a subject of arts and crafts, it has its own artistic image of the thing. Accurate and perfect execution of a thing depends on the skill of the tailor, on the professional literacy of the artist - author and technical workmanship. At the level of the work we can discuss the costume as materialized artistic images of a person in the fine arts: painting, graphics, sculpture, photography. Artistic costume exists as objects of arts and crafts, in synthetic genres - cinematography, animation, choreography, variety, theater. And also in seasonal shows held in international fashion capitals: Paris (haute couture, prêt-a-porter), Milan, London and New York. The artistic image of a costume as a thing is represented in different ways in art depending on the type of art. The costume can be an image, a representation of real clothes in classical art and modernism in detail, abounding in details, at the same time having typical features, conventions of stylization. Costume can become an expressive fact as an art of direct presentations in postmodernism. The final stage of the artistic image's existence is its actualization in the process of perception by the viewer. Traditional costume as a standard, normative system is perceived as a recognizable image, the embodiment of a historical character, the hero of a

work, an idealized contemporary, a star, an idol. Its perfection is unattainable, which leaves no room for interpretation. The costume as a thing in postmodernist art is perceived in a different way. It can be presented beyond the metaphorical meaning, literally, as real articles of clothing, where the line between art and life is completely erased. The perception of a costume can not coincide with the idea: a nonartistic image can be perceived as artistic, and artistically conceived as nonartistic. The main thing in the perception of the image is the aesthetic distance between the nonfiction and the artistic. Sometimes the recipient remains at the level of nonfiction perception. The pleasure of recognition close to imitation of nonartistic signs of costume, body, color, form, details, is the basis of popularity of this perception in mass, fashionable universal costume. Modern fashionable costume is realistic and rational in consumption, it has its own features and differences in relation to the "unfashionable" traditional costume. It has an impact on social relations, causes a certain reaction, emotional tension, inspires society to new things, sets up a rivalry in appearance, and many other things. Fashionistas tend to feel comfortable, feel privileged in relation to the others, attract attention, get the benefits of communication, self-fulfillment. Fashion for costume "is not only a sign of the times, but also a means of expressing social, sociological and psychological characteristics" [4, c. 23]. J. Baudrillard saw nothing in common between the phenomenon of mass fashion and aesthetic notions of beauty [2]. Fashion is characterized by values: universality, modernity, play and demonstrativeness [3]. The universal fashionable costume image is perceived as nonartistic, but it also does not contradict the harmony of the reality of life: it is emotionally calm in its generalization and acceptance by society, it is stable, it can serve as a prototype of an artistic image. In order to pass from a nonfiction costume image to an artistic one, it is necessary to relate what one sees to what one has already seen. Recognition of an artistic object is identified with a real experience, which implies a genuine emotional perception. Sometimes it takes a real creative effort for a new artistic system of semantic links to be born, from

which an artistic image appears in the mind and feelings of the perceiver. For the viewer the costume is distant, the signs of the costume image are projected onto the environment, onto the perception of the overall artistic idea of the work. The recipient does not correlate his own body with the visible image, accepts it not in a bodily-material sense, but in a spiritual-emotional sense, not as a thing, but as an object. The contrast of the universal in fashion is the conceptual costume. The essential differences between the former and the proposed concept include the presence of the latter's subjective idea, a meaningful reflection on real actions and events in the life of an individual and society. Appearing as an artistic image, it has authorship and uniqueness. Its uniqueness meets a contradictory attitude - as a perception of an artistic work of contemporary art. Conceptual fashion costume at the turn of XX-XXI centuries presents the illusion of deformation of anatomically habitual human body, distortion of natural proportions and anthropometric changes. Shoulders are lifted as a gesture of incomprehension, ignorance of what is happening, or they shudder with fright caused by the cataclysms of time: international terror, natural disasters, financial crisis, depression, etc. Strangely curved modified hunched backs, strangled necks contradict the shape and movement of shoulders and arms in the collections of Comme des Garcones-97, Victor & Rolf - 98-99. The silhouette is inflated, like a bubble of bubble gum. The clothes are voluminous, expressing, obviously, grace and a version of another form of beauty. These are collections that break stereotypes: clothes and the body are interconnected in an unintelligible way, the viewer perceives what is happening with resistance. "The corseted waist and pigeon neck from the eighteenth and nineteenth centuries are surprising. The "S" shape, the bust of an early twentieth-century woman, and everything is also artificial. The silicone growths are the answer to late twentieth century women's lips and breasts, all the same weirdness. The strength and consistency is that the body in fashion is a body made up" [13, p. 241]. The supremacy of idea over form occurs in the spiritual and material world. "When an object is destroyed from an excess of its own

strength; it is undeniable that these phenomena are often of an extremely sublime character, but only when the force which destroys the vessel which encloses it already has the character of sublimity, or the object destroyed by it already seems to us sublime, regardless of its destruction by its own strength" [12].

The deconstruction of conceptual costume at the beginning of the XXI century implies autonomy and independence from the form and needs of the body. The influence of fashion concepts on society is possible in terms of declaration of the problem, but they are not able to re-figure the real world until we start to understand easily and quickly the intentions and signs of fashionable costume, displaying in it the image of modernity, until this concept appears to us in a universal form. Conceptual costume, like the art of postmodernism in the second half of the twentieth century, has abandoned many of the most important components of the artistic image, such as metaphor, abstraction, replacing them with physiology and rhythmic components. Both traditional and modern costume bear the signs of universality and conceptuality. Fashion, in its artistic inconsistency, is increasingly turning to traditional values. The origin of creativity more and more often becomes ethnic costume, which is close to conceptual by its conception. Its completed image was formed in the period of formation and development of the national identity. This stage is characterized by signs that transmit natural and functional signs in the costume, immanent to a particular ethnic group and traditional culture. The experience of ancestors, accumulated by generations, is transmitted in the artistic image of the costume as historical information, today it is perceived as a symbolic communicative monologue [2]. The idea that goes beyond the commonplace assumes the longest possible existence in a modern society that has an uncertain, "forgotten" past in the race for novelty and, accordingly, an uncertain future. Problems with the ability to "remember" give rise to ideas about authenticity, authenticity, historicism, and the preservation of crafts. Ordinariness and simplistic uniformity are the enemies of a perspective view of the artistic image of

fashionable costume - as a response of art and fashion to socio-cultural change. There is an appeal to ethnic traditions in the society, which is promoted by patriotic enthusiasm. The images of tribes, the look of a black man, braided hair, exotic people, African Americans are the leaders of street style. The fashion for the appearance of mannequins is no longer the universal European ideals, but - African, Chinese and Mexican women. The artists present not the clothes but positive feelings necessary for modern consumer: ethnicity - exotics - luxury - emotions. At the heart of the luxury image is a festive costume of a rich man, king, leader, elite warrior, whose costume is full of symbolic meaning and distorts natural proportions of the human body, most often it is extremely uncomfortable in its representational luxury (clothes 20 kg + headwear 5-10 kg in height 50 cm). The reasons why the exotic artistic image is in demand are in its luxury, unpredictability, originality, escapism - as an escape from the harsh reality of today [11]. The new competitive environment for fashion is at the level of exotic signification. Experimentation, fantasy, complexity, multi-delicacy in the making of a costume.

Thus, examining the costume in the context of the artistic image, the ambivalence of its position in connection with the proximity to the nonartistic image of reality is traced. But in spite of the earthiness of the costume as a complex thing, it has a potential for the development of the artistic image in the spheres of art that visualize the spiritual world in its material objectivity, mediated by the costume image.

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