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THE PECULIARITIES OF COMPOSITIONAL CONSTRUCTION OF THEATRICAL AND EVERYDAY COSTUME IN THE CONTEXT OF THEIR UNITY AND DIFFERENCES

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Summary. This article discusses the basic laws of composition in terms of their objectivity and universality in creative arts. Based on comparative analysis of functional-contextual essence of everyday costume and costume for stage, I will determine the commonalities and differences of compositional laws of their formation.

Keywords: composition; artistic formation; theatre arts; fashion; theatrical costume; everyday costume.

Art as a mean of cultural communication exists for the purpose of influencing people's minds through emotional experiences. Without human emotions it is impossible to search for truth. That is why the emotional feelings caused by connection with an object of art cannot be random, chaotic – thoughts and associations experienced by viewer should be planned by an artist. To be intensive and efficient, art must rely on theoretical framework that defines the rules of creation of an art form. Formation of creative costume, just as any other art object, has its own principles, methods and means of expression. Combination of all the means of artistic expression and unified artistic wholeness creates the essence of composition costume.

The composition is the basis of creativity in any field of artistic practice and is often identified with him. Scientific and theoretical understanding of composition lays in defining its objective laws, which reflect

the laws of dialectically developing forms of practical life, but in a form typical for art objectives. The problem of objectivity and universality of the laws of composition and their relation to the laws of reality was studied by Russian artist, teacher, art theorist Eugene Kibrik. He assured that the laws of composition does not depend on the characteristics of various schools and artistic directions, trends and creative peculiarities of individual artists, as they are determined by the very nature of art [3].

The composition of the costume by combination of certain components – shapes, volumes, rhythmic constructions, coloristic and textural patterning – helps to solve the main problem of creativity – the creation of an artistic image. Figurative context is equally relevant when creating both domestic and theatrical costumes. While it should be remembered that the artistic value of domestic and theatrical costume is determined by various aesthetic criteria. According to



T. Berdnik, «aesthetic perfection everyday costume is aimed for servicing human in all situations of everyday life, measured in terms of compliance with the requirements of modern fashion trends... It is important to provide visual appeal costume its owner, as its main goal – to create human both physical and moral comfort» [1]. In this case, the costume acts as a tool for creating a stylised image for the person, and as a mean of bringing the person's appearance to the conditional ideal of beauty of the era. In theatrical costumes conditions associated with the idealization of appearance become secondary, allowing for the need of expressing the essence of a character & his individual physical peculiarities through artistic means. Alexander Tairov saw the main purpose of theatrical costume in helping an actor to generate the rendered image in most eloquent and accurate way. This statement leads to the fact that theatrical costume can transform the shape of an actor according to the peculiarities of the character – up to simulation of physical deformities [4]. Such an obvious difference of the functional features of domestic costume and costume for stage determines the difference in the approaches to the artistic formation, and therefore, the difference of the principles of compositional constructing of costume's appearance. While observing a composition as a mean for bringing of all qualitative characteristics of a costume in a harmonious unity, we should analyse the laws of compositional formation in conjunction with differentiated approaches to the aesthetics of everyday and theatrical stage costume.

The most important law of composition according to E. Kibrik is integrity. By integrity of lawfully arranged art object we should understand the relationship and interdependence of all elements of composition in the context of logic of incarnation of the vision of an artist. Neither form nor colours exist independently, but only exist in relation with the whole, and as part of the whole [3]. Compositional structure of the art form in-

volves interdependence of all its components on the level of spiritual unity of the subject. The essence of the law of integrity is revealed through analysis of its features and properties. The indivisibility of composition is one of the main of these features. Integral composition – is not a mechanical set of separate, self-perceived parts, but indivisible artistic structure found via a common ideological and constructive plan that combines all components into one product. Well-constructed composition is characterized by a condition when nothing can be removed, added, or changed, so as not to disturb the harmony and richness of the art. In this sense, it is equally wrong when an artist applies either scarcity of expressive means or their excessiveness. Integrity of the composition depends on the ability to give up excessiveness in accordance with the principle that a minimum of means results in a maximum of expressiveness.

Another feature of the laws of composition is the need for mutual coordination of all elements. In composition a spotlight object should be allocated which will be dominant in construction and which will be able to interconnect minor details. This feature is based on a person's ability to perceive objects and phenomena in a certain hierarchy: noting the characteristics and qualities of the objects of attention, he highlights the most important, significant and ignores the secondary. Thus, the principle of subordination of the principal objects with less important object is valid in the practice of art.

The law of the integrity of composition of costume requires subordination of all the elements of the costume and allocation of the dominant emphasis which will define figurative aesthetic and semantic centre of the object. Constitutes of the integral costume are – garments and its parts (top, skirt or trousers, sleeves), accessories, hairstyle, make-up. A specific feature of costume's composition is the fact that its integrity is defined by proportionality of the costume's parts with the figure of a human-wearer. Anthropometric data of the human body as an objective



reality dictate to the artist the architectonic of costume form, its main division, the location of the compositional centre [1].

The elements of the costume composition are – the form (its geometry, volume and proportional relationships between parts), rhythmic construction, colour, texture, decoration. Each of these elements can be a dominant feature in the formation of figurative, emotional and aesthetic composition. From the perspective of holistic perception of a costume composition and the clear «reading» of its conceptual ideas, it is important when choosing one of the elements as a dominant to consciously give other elements minor importance. For example, when selecting colour as the dominant carrier of compositional idea (which may be due to its semantic meaning or fashion trends), an artist should avoid complex forms, aggressive textures, overly dynamic & rhythmic construction – all these elements should only help to reveal the expressive meaning of the chosen colour.

Integrity of composition of everyday costume is evaluated in terms of unity and expressiveness of a single object, determined by human figure, but not associated with the environment. On the other hand, costume for stage (especially theatrical) is an element of set preparation of theatrical activity. The requirements of following the laws of integrity is considered at two levels – at the level of costume composition as an independent object and at the level of the composition as a whole scenography. Since costume is not the only, and often not the main, element of set design, it must be in subordination (and sometimes – in slavery) with the scenery, props, lighting design, etc. of the performance. Thus, the composition of theatrical costumes cannot be overloaded with details and expressive elements, unless required by artistic intent and objectives of the disclosure of the peculiarities of the character. The more integral & fundamental is the built composition the clearer it will be perceived and the more obvious its purpose will be expressed.

In order to fully achieve expressiveness of artistic composition an artist must apply the essential law of contrasts, which reflect the dialectical logic of formation of the material world and the social order, which consists in the unity and struggle of opposites. Through contrast a person perceives and evaluates the visible world. In art, contrast is the qualitative opposition of similar features. According to E. Kibrik, contrast – is the driving force of the composition. Lack of contrast in the composition generates boring, bland product. Contrasts of characters, states, quantities – contrasts of near and far, light and shade, volume and flatness create an area, which determines the energy, operation force, the expressiveness of the composition [3].

The main types of contrasts are – tonal contrast, which is a contrast of darkness and light; and colour contrast, which is based on the property of the chromatic colours to enhance the appearance of each other during interaction. On the basis of these contrasting relationships, contrasts of dynamic lines, volumes and values of shapes, textures arise and exist. In theatrical costume, apart from sensory percept contrasts a significant role is given to «... the contrasts associated with the ideas (contrasts of ideas, regulations), contrasts in the construction of the plot (the contrasts in founding of constructive ideas), and so on» [3]. The choice of the type and intensity of contrast used in everyday costume depends on its purpose, stylistic affiliation, current fashion trends, operating conditions, individual preferences and characteristics of the wearer. The latter include age, temperament, type of appearance, especially of figure. Unlike everyday clothes, which is perceived as a rule, at a short distance under good natural lighting, theatrical costume is viewed by spectator at a relatively large distance in the specific lighting, designed for theatrical effects. Therefore, the aim of creating visually expressive scenic objects requires the artist to use more obvious contrast



solutions in composition formation. Konstantin Stanislavsky, Russian theorist and reformer of theatrical art, emphasized that there is a truth of life and the truth of the theatre, which are not identical to each other. The essence of this is as follows: only something that creates a feeling of excessive contrast when viewed close-up, will reach the audience from scene softened by the distance, the angle of perception, lighting, and will be treated naturally. Therefore theatrical composition often uses grotesque based on contrasts as a major artistic and expressive solution. In the context of the requirements of the law of contrasts the main work of an artist designing the costume, be it for daily purposes or as element of scene preparation, linked to the problem of finding the character of contrast ratios in the context of an aesthetic task and creating an artistic image [2].

“The novelty acts as a universal law of art, which exert their effects in the fact that an artistic image is always new in art in its form and content” – next major composition law formulated by E. Kibrik – the law of novelty [3]. The novelty in the artistic composition is, at the same time, the search for formal originality, and the fact of the aesthetic knowledge of the world. At the same time it manifests as a sudden unusual depiction of images, as well as discoveries in rethinking, author’s interpretation of the usual themes, ideas, conclusions. In composition of everyday costume, aesthetics which is largely determined by fashion, novelty is a prerequisite for trending and creating marketing appeal for the product. Fashion, by its very nature always seeks upgrade, endless rotation of aesthetic criteria, which acts naturally within the law of novelty, subjecting to this law everyday clothing, accessories, ways of decorating human exterior. The novelty of the composition of theatrical costume, which in all ages, to a greater or

lesser extent, was influenced by prevailing culture of fashion, is yet understood differently. Innovations, in this case, are related to the search for the levels of stylisation of a costume, and for its metaphorical image. An artist, who is forming composition of theatrical costume, operates in the context of the overall design of the set, which is determined by director decision, and ideological approach to the disclosure of dramatic performance. Artist’s personal style also plays an important role.

Search for novelty in composition is directly related to the formation of the artistic image – specific, unique to the art form of communication and a form of cognition of objective reality. The more original, novel, usual and surprising is the artistic concept of a composition the more significant the impact of the product will be on a viewer. This principle is equally valid in the perception of costume and composition in a domestic environment, and on the theatrical stage. However, in the pursuit of novelty originality cannot be converted into an singular objective – it must be subordinated with ideological and semantic objective of the composition.

The value of the composition in artistic activities was highly appreciated by greatest painters and art theorists in all times. Composition itself reflects the thinking process of an artistic creation and helps to most accurately translate conceptual idea of the design work to the viewer.

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