

ОТРАЖЕНИЕ НА ТЕКСТИЛНИТЕ ИЗДЕЛИЯ В СЪВРЕМЕНОТО ИЗКУСТВО

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РЕЗЮМЕ:

Още от древността хората използват ума и силата си, за да оцелеят в суровата природа. При преминаването от място на място, те откриват нови начини за развитие и усъвършенстване. С нарастването на потребностите, хората се научават да използват ефективно ограничените ресурси. Креативността им помага да подобрят живота и домовете си.

Първоначално текстилът служи за топлина и защита. По-късно той се превръща в средство за артистично изразяване.

През 19-ти век, след военни конфликти и с развитието на технологиите, дизайнът и изкуството претърпяват бързи промени. Текстилът започва да се възприема като пълноценна форма на изкуство – наред с живописа и скулптурата. Художниците започват да използват текстил за създаване на нови художествени форми.

Днес текстилът присъства в скулптури, картини и други съвременни форми на изкуство. Съвременните влакна и технологии засилват значението на текстила в изкуството. Текстилът все по-често се комбинира с други художествени стилове.

Ключови думи: текстил, изкуство, дизайн, художествени стилове

REFLECTION OF TEXTILE PRODUCTS IN CONTEMPORARY ART

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ABSTRACT:

Since ancient times, people have used their minds and strength to survive in the harsh nature. As they move from place to place, they discover new ways to develop and improve. With the increasing demands, people learn to use limited resources effectively. Their creativity helps them to enhance their lives and homes. Initially, textiles serve for warmth and protection. Later, they become a means of artistic expression.

In the 19th century, following military conflicts and the development of technologies, design and art undergo rapid changes. Textiles begin to be perceived as a full-fledged form of art – alongside painting and sculpture. Artists start using textiles to create new artistic forms.

Today, textiles are present in sculptures, paintings, and other contemporary forms of art. Modern fibers and technologies enhance the significance of textiles in art. Textiles are increasingly being combined with other artistic styles.

Keywords: textile, art, design, artistic styles

History of Textile in Art

How Humans Have Used Their Skills Over Time
Since ancient times, people have used their minds and strength to survive tough nature. Moving from place to place, people found ways to improve and move forward. As needs increased, people learned to make the most of limited materials. Creativity helped them improve their lives and homes. Textiles first helped people stay warm and protected. Later, textiles started to become a form of art.

New Materials:

New fibers and technologies have made textiles

Modern Art and Textiles

Modern Art (1880s-1970s)

Artists explore new materials and ideas.

even more important in art. Textiles and other art styles now work closely together. Today Textile products are created as Works of art by weaving or unweaving, by printing by felting or stitching with new production techniques and materials.

The 19th century was a major starting point for textiles becoming a fine art. The growing economy and the availability of young generation after the war were important factors that led to rapid changes in art and design. Technological advancements also played a role. Designers and artists became more selective, which led to a variety of visual styles.

Textile in Art

Textiles gain recognition as an art form.



Kristine Statten, *Effervescence*, 2021. 30cm x 30cm (12" x 12"). Hand and free motion machine embroidery. Cotton sewing threads and DMC threads, linen fabric.



Hale Ekin, *Pinky Promise* (detail), 2022. 43cm x 66cm (17" x 26"). Screenprinting, embroidery, crochet, sewing, beading. Screenprint, embroidery floss, glass beads, thread, sequins, interfacing, yarn crochet on found handkerchief.



Joan Schulze, *Not So Long Ago* (detail), 2017. 119cm x 138cm (47" x 54.5"). Photocopy processes, silk. Machine stitching, quilting.

IN TEXTILE ART

Common Methods

Weaving, knitting, and embroidery are used.

New Materials

Modern artists incorporate synthetic & natural materials.



ARE USED

*Artists Who Use Textiles*

	Material Used	Focusing on
Joseph Beuys	Felt	Personal and cultural stories
Christo Javacheff	Fabric	Temporary art and nature
Ramazani Bayrakolu	Textiles	Turkish traditions and contemporary art
Geta Bratescu	Textiles	Human form and identity

Mixed Technique Textile; Bubi, Türkiye, 1999

Felt-covered piano, Joseph Beuys, USA, 1966

*Acrylic wool; Erwin Wurm, Austria, 2008**Felt, Günnur Özsoy, İstanbul, 2010*

ART POVERA

Art povera is a form of art that originated in Italy. Aphrodite, goddess of love and beauty, was recreated. He wanted to destroy the traditional understanding of sculpture.

With the fabric waste pieces added to the sculpture,

a new form of expression was created by challenging the traditional understanding of sculpture. With this work, a critical look at the consumer society is presented. Social problems and inequality in which beauty is relative are questioned.



Clothing and sculpture; Michelangelo Pistoletto, Italy, 1967. Source: Art of the 20th Century

It is aimed to add a new dimension to art by using natural and simple materials from daily life instead of expensive and traditional materials in art products. Here, the traditional understanding of sculpture is intended to be destroyed. A critical comment is made on modern society's consumer culture and perception of beauty.

Pieces of fabric (rags) have become both a symbol of poverty and a tool of creativity and transformation for such artists.

LAND ART

It emerged in the 1970s. Aesthetic experiences were made to increase environmental awareness by transforming the natural environment into large-scale works of art. For example, wrapping islands with fabric.

The artists who has provided the most examples

of the combination of textile and land art is Christo & Jeanne Claude. The artist (Christo) of Bulgarian origin is generally known as the artist who wraps and packages some lands or works. It does this wrapping job with textile fiber fabrics. To make his works temporary, he chooses textile materials that are recyclable and do not harm nature, instead of plastic ropes and synthetic fabrics.

The transience of this material is a narrative that evokes the feeling of death for land artist Christo and thus pushes the viewer to think about nature, love and the value of sharing. When their fabrics are wrapped around rocks or buildings, they create a more vivid visual language. In addition, the fluctuation of fabrics on structures due to the effect of the wind is similar to the skin on the skeleton. According to Christo, covering as a concept is actually another way of showing. The artist believes that the

mark such a process will leave on memories will be more permanent than any work of art. Their aim was to give a message of protecting environment in all land art.

These works, which consist of materials that have been used for centuries in painting, sculpture and

architecture, are primarily temporary. Apart from natural factors, its permanence cannot be allowed by the competent authorities. Since the covers they use are fabric and can be recycled, they have produced ecological works that do not harm the nature.



»Surrounded Islands« - The print to the project of Christo and Jeanne Claude was signed by Christo. 1980-1983



Christo Revisits Miami's Pink 'Surrounded Islands' From 1983

»Surrounded Islands«

The print to the project of Christo and Jeanne Claude was signed by Christo. 1980-1983. With the project of Christo and Jeanne Claude, 11 islands were wrapped with pink polyamide fabric. This be-

came one of the most striking examples of land art. The project resonated with both the art world and environmental awareness. The aim was to protect the island and isolate it from the outside world.

Aim: To draw attention to environmental awareness



Wrapped Coast, Little Bay", Covered by Textile; Christo Vladimirov Javacheff, Australia, 1969



"Wrapped Reichstag", Building wrapped in fabric; Christo Vladimirov Javacheff, Berlin, 1971"

Cotton, Weaving Technique, Anni Albers, New York, 1950



<http://www.albersfoundation.org/Albers.php?inc=Galleries&g=a190>, (30.03.2012)

Flock on wood, Julien Opie, England, 2007



Contemporary Art Fuarı, Galerist Standı, İstanbul, (25.01.2010)

A work using a weaving technique by Fırat Neziroğlu, created in Izmir in 2009



Felt Technique; Günnur Özsoy, Turkey, 2010.
Source: Contemporary Art Fair, Istanbul,
(25.02.2010)



Sewing technique; Barış Sönmezates, Turkey, 2010.
Source: Marmara University Textile Depart. Exhibi-
tion, Istanbul, (2010)



Fabric fixed on canvas; Ramazan Bayrakoğlu, Turkey,
2009. Source: Contemporary Art Fair, Dirimart Stand,
Istanbul, (25.01.2010)



Flock print with sequin embellishment;
Juan Botella Lucas, Istanbul, 2010.
Source: Contemporary Art Fair, Istanbul,
(25.12.2010)



Acrylic and sequin work on canvas; Kezban Arca Batıbeki, Turkey, 2010. Source: Contemporary Art Fair, Galerist Stand, Istanbul, (25.11.2010)



Silk, mixed media; Sühandan Özay, İzmir, 2007. Source: "The Meditation



http://www.suhandanozay.com/eng/gallery_detail.asp?cat=11&page=2, (20.10.2011)

Sewing technique (Stitchery technique)



Barbara Wisnoski, Kanada, 2010
<http://fiberartinational.org/node/2454>, (20.03.2012)

Patchwork, Diane Savona, ABD, 2009
Diane Savona Gallery, <http://www.dianesavonaart.com/>, (20.03.2012)



“Fabric, paint, collage technique; Gülsün Karamustafa, Turkey, 2006. Source: Contemporary Art Fair, (05.12.2010)”



Handwoven; Trude Guermonprez, California, 1965. Source: “california design/nine” pasadena art museum, 1965



http://cathyofcalifornia.typepad.com/cathy_of_california/2006/11/californias_han.html, (05.07.2011)