STYLISTICS OF THE HUMAN IN TEXTILE ARTS AND TEXTILE DESIGN FROM THE PERSPECTIVE OF PRACTICAL MEDIOLOGY

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The research topic that is the subject of this dissemination, the stylistics of humanity in textile arts and textile design, with emphasis on the analysis of metaphor and visual metonymy conducted with a group of students in textile arts, follows the typology of communication from the perspective of practical mediology.

Abstract

The postmodernism that we are experiencing as a cultural mentality, regardless of the meritless of the world we live in, requires rethinking the syntactic and stylistic values of visual language, through which, willingly or unwillingly, everything is expressed in the visual environment: from perception of reality to deep meanings of a conceptual work. The relativity of knowledge landmarks in an environment of maximum diversity of expression, specific to art in the information society, leads to an acute feeling of chaos. Just as a century ago there was a need to rewrite the "rules of art", today there is a great need for critical syntheses, integrated concepts and taxonomies of the fields of art, artistic languages, communication through art, etc. All these needs are issues, therefore, objectives of research in the arts and humanities. In this general context, 28 years ago, Regis Debray laid the foundations of a new science - "mediology". The three domains of mediological, and feelings through the typologies of communication, logo-sphere (dominated by uniqueness, myth, earth, circle, divinity, spiritual), grapho-sphere (dominated by pluralism, utopias, systems, intelligence, ideal, law, citizen) and video-sphere (dominated by individual, image, model, media, performance, opinion, visible, leader, sensory, consumer) are not chronological, but synchronous. The research topic that is the subject of this dissemination, the stylistics of humanity in textile arts and textile design, with emphasis on the analysis of metaphor and visual metonymy, conducted with a group of students in textile arts, follows the typology of communication from the perspective of practical mediology.

Context / Relevance

The relativity of knowledge landmarks in an environment with a maximum diversity of expression and exposure, due to media and multi-media in an information technology context, with a specific rhetoric, induces an acute feeling of insecurity, chaos and anxiety. Just as a century ago there was a need to rewrite the "rules of art", today there is a great need for critical syntheses, integrated concepts and taxonomies of the fields of art, artistic media and languages, coherent symbolic communication, etc. Mediology, as a discipline that "explores the ways and means of a symbolic effectiveness" (Debray, 1993), discusses the relationship between form and message, in the correct sense, between the plastic environment and the message of the work, project, action, the whole typology of artistic activity (in the context of this research).

In turn, semiotics offers "a way of reading a system of symbols/signs that allows connotation and decorative meanings" (Lavouette, 2003), but the message and its role are ignored, because the relationships between the signs of the symbol system belong to rhetoric. In this context, visual rhetoric refers to the way images communicate, but to achieve this performance it is necessary to know the visual language, a "visual literacy" (DWB., 2003). Visual rhetoric is a conscious decision of the artist to communicate through the media he uses in the elaboration of his work, the tools and techniques of his work, some direct, indirect or only suggested messages. As a component part of rhetoric, stylistics refers to the tropes also used in visual communication. If practical mediology has the role of clarifying symbolic effectiveness, this involves taking all the vectors of communication from all media used in a work and creating a new environment, and then analyse the viewer's field back. This means that the artistic environment of a work is "more than simply the sum of its parts" (Meyrowitz, 1985). In a context where the media used in a work are diverse, the symbolic reading of each is not enough. It takes a symbolic synergism, given by stylistics, to be able to get an important message from the author. If for Levi-Strauss and Lacan "symbolic efficiency" is important in rhetoric, in mediology the stress falls on the "double effect" (Lavouette, 2003), namely on the symbol-icon, by reading the technical factor of the message as well, together with the synergism of communication of meaning by reading all the messages conveyed by the media of a work of visual art or design.

Research question / Hypothesis

In this context, it is assumed that the entire complexity of the message of a visual artwork or a design project is given both by reading the synergism of the meaningful messages of all media that form the artefact, and by partial or in-depth interpretation of media components.

Methods / Methodology

The method of content analysis, because it allows a comparative analysis of variables that are multiple media used in a work of visual art and design, a method widely used in the analysis of communication and opinion polling, a classic sociological method of a work or action.

Participants

In order to understand the complex relations of communication through media in a work with the symbolic message with which the author works, we conducted a research with second year Textile Arts and Design students at the National University of Arts in Bucharest in collaboration with the Design Department of INCDTP Bucharest.

Results

The first group of students completed a whole cycle of research/development in textile art: Stage 1 - classical studies of the female human body; Stage 2 - sketches of anatomical figures using a model; Stage 3 - photography of sketches; Stage 4 - composition of images in the digital medium (fragmentation of images and their re-composition in other compositions); Stage 5 - transposition of compositions for screen printing and making prints; Stage 6 - presentation of works in the exhibition environment.

The second group had to compare, through the method of content analysis, the results in the final phase, of exhibition, two types of works whose theme was the human body: a bachelor's thesis, of the Ioana Morolayou (Image 1) and this research/development cycle presented above, of the student Ioana Tăbăcaru (Image 2). The aim was to identify the stylistic elements of metaphor/ metonymy, the relevance of the human figure, which suggests destructuring the image, the analysis of the meanings of abstraction (iterations), the criteria for categorizing works as textile art or textile design in the spheres of mediology.

Processing data from the questionnaires highlighted the students' need to be informed and to be aware of both the creative media they work with and the methods of analysis and development of communication through the visual message.

Conclusions

- Reading the synergism of the meanings and messages of the media used in a work of visual art is difficult;
- The degree of visual literacy must be verified since the first year of studies by complex methods, correlated with the theoretical acquisitions of visual semiotics and practical mediology;
- Awareness of the stages of research in art and use of one's own creativity requires the development of interdisciplinary methods of knowledge about communication and creativity in the visual arts.

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Image 1, **Ioana Morolayou**, "The voice of my face", Bachelor's thesis 2018, Polyptych: textile collage, haute-lisse fabric, basse-lisse fabric, digital print, screen printing. Coordinator: ass. prof. dr. Dorina Horătău

Research on metaphor and visual metonymy in the analysis of expressiveness human figures through the language of textile arts

The presentation plan of the study stages in the topic "The human body - the form of artistic expression and interpretation"

Student: Ioana Tăbăcaru, second year / Bachelor's degree, semII, 2019-2020, Painting specialization, Textile Arts and Design Department, UNAB, Bucharest;

Coordinating professor: associate professor Dr. Dorina Horătău

Work steps: Description of work steps / Additional data that will be added to the exhibition of images with the works made

Stage 1A

- Making sketches based on a female model posing in the studio
- Data on working methods and techniques:
- Hand drawing on different paper supports (white, packaging, tracing, etc.)
- Means of work used:
  - round tip brush for water colors, heavy spot work;
  - black liner with a tip thickness of 5 mm;
  - permanent black marker with a tip thickness of 10 mm. The format of the works varies between: 21x 29,5 cm, 29,5X 42 cm and 35 cm x 50 cm;

Stage 1B

Photographing the works

- Shooting with the camera or camera of the mobile phone

Stage 2A

A. Realization of five sketches of abstract composition, starting from the graphic representation of the sketches-sketch, result of the study according to the living female model;

- Data on working methods and techniques:
- Hand drawing on white paper or tracing with permanent black marker (tip thickness: 10 mm);

Work format: 29 x 42 cm

Stage 2B

Photographing the paper;

- Shooting with the camera or camera of the mobile phone;

Stage 3

Digital photo processing

- Data on working methods and techniques:

Jpg images processed in Adobe Photoshop, black / white / contrast selection, 2:2:2:2 cm format, 300 dpi resolution, psd format;

Stage 4

- Composing images in a digital environment;
- Dimensionally and aesthetically arranged - stylized anatomy in different compositional formulas
- Data on working methods and techniques:
- Selection, fragmentation of images and their composition in a:
  - series of self-standing compositions, unique projects;
  - succession of compositions that form a unitary ensemble (diptych, triptych, polyptych);
  - modular compositional formulas;
- Images processed in Adobe Photoshop or Adobe Illustrator;

Repetitive assembly with layer overlap, color or white / black / contrast selection, 2:2:2:2 cm format, 300 dpi resolution, jpg format.

Stage 5

Transposition into specific material

5.A

Preparing the drawing for the screen printing sheet;

Cutting out the shapes ("bands") used for mechanical reservations

5.B

Working techniques used:

- manual printing with screen printing;
- manual printing with selection and mechanical reservation;

Textile support used: white cotton fiber canvas fabric

Textile dye used: textile pigment with emulsion

Chromatic range: black / white variations and colored gray accents

Stage 6

Final presentation of the works

6.A

Finishing decorative panels

Stretching / gripping the fabric printed by the frame of the wooden chassis;

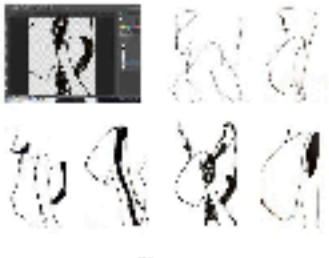
Dimensions: 4 pieces x 85 cm x 100 cm

6B

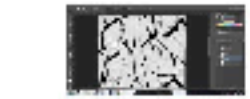
Presentation of the textile (polyptych) environmental ensemble in an exhibition space.

Image 2.: Ioana Tăbăcaru, second year / Bachelor's degree, semII, 2019-2020

Stage 1A.2



Stage 3



Stage 4

Stage 5&6

The Arts in Society