THEATRICALIZATION AS A WAY OF EXPANDING THE COMMUNICATIVE SPACE OF FASHION SHOWS

The purpose of the work is to analyze the process of theatricalization of fashion shows in the context of the socio-communicative space of culture, which is conditioned not only by the ability of this cultural phenomenon to reflect some of the features of modern society, but also to enhance these properties against the background of transformations of the cultural context. The research methodology of the research is based on the paradigm of theatricality of socio-cultural processes. This approach has allowed not only to establish that theatricality has always been characteristic of the displays of new fashion collections, but also to identify trends in the emergence of new forms, which main objectives are: increasing the effectiveness of communication between designers and viewers as potential consumers of products offered; the expansion of the communicative space of the fashion industry, which is due not only to commercial considerations, but also an understanding of the role of fashion in socio-cultural processes. Scientific novelty. The scientific novelty of the work lies in confirmation of the effectiveness of the application of the theatrical paradigm for the study of communicative processes in the field of fashion. This is manifested in the fact that for the first time, it was possible to explain not only the reasons for the emergence of new forms of fashion shows, but also their semantic transformation with the strengthening of social orientation. Conclusions. The analysis of the impressions of new fashion collections confirmed that they always had a theatricality which is gaining new forms for increasing the effectiveness of communication between designers and viewers and expanding the communicative space of the fashion industry.

Keywords: theatricality; fashion; social communication; cultural context.

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Театрализация как средство расширения коммуникативного пространства показов мод

Цель работы. Проанализировать процесс театрализации показов мод в контексте социокультурного пространства культуры, что обусловлено не только способностью этого культурного феномена отображать некоторые черты современного общества, но и усиливают эти свойства на фоне трансформаций культурного контекста.

Методология исследования основана на парадигме театральности социокультурных процессов. Этот подход позволил не только установить, что театральность всегда была присуща показам новых модных коллекций, но и выявить тенденции к появлению новых форм, основными целями которых являются: повышение эффективности коммуникации между дизайнерами и зрителями, как потенциальными потребителями предлагаемой продукции; расширение коммуникативного пространства индустрии моды, что обусловлено не только коммерческими соображениями, но и пониманием роли моды в социокультурных процессах. Научная новизна работы заключается в подтверждении эффективности применения парадигмы театральности для исследования коммуникативных процессов в сфере моды. Это проявляется в том, что впервые удалось объяснить не только причины появления новых форм показов мод, но и их смысловую трансформацию с углублением социальной направленности.

Выводы. Анализ показов новых модных коллекций подтвердил, что им всегда была присущая театральность, что приобретает новые формы для повышения эффективности коммуникации между дизайнерами и зрителями, расширение коммуникативного пространства индустрии моды.

Ключевые слова: театральность, мода, социальные коммуникации, культурный контекст.

Relevance of research topic. Fashion shows have become not only an integral part of the fashion industry, but also important socio-cultural events long time ago. Important not only in the context of the «consumer society», but also in the broader sense: as artistic acts, as events of a certain social orientation, etc. The study of this cultural phenomenon is relevant due to its ability to reflect some of the features of modern society and, at the same time, to influence the process of their formation. This is facilitated by such a component of fashion and fashion shows as theatricality.

Analysis of recent researches and publications. Theatricality is inherent not only in theater, but also in various non-theatrical areas of human activity. This phenomenon is so widespread that the concept of «theatricalization of life» is increasingly appearing in scientific works of various directions: in the field of art studies, cultural studies, philosophy, sociology, social communications, etc. The European experience in forming the artistic and practical competence of the person is explored by L. Kravchenko and O. Maevskaya [3]. Aesthetic - educational technologies for the preservation of value components of works of art are in the field of view of N. Myropolskaya [5]. Interest in the phenomenon of theatricalization of life by cultural scientists and specialists in social communications is due to the fact that the communication processes acquire the features of theatricality. In other words, theatricality occurs, when there is a conditional «actor» and a conditional «public». It is under such conditions that theatricality manifests itself in public policy, subcultures, and everyday life, which provided the basis for the substantiation of the methodological apparatus of research of the socio-communicative space of culture within the framework of the theatrical paradigm.

Theatricality attracts the special attention of researchers in the field of fashion. For example, J. Lipovetsky, using the notion of «the logic of theatricality», notes that the logic in question forms the fashion as «a system inseparable from excess, exaggeration and extremes», giving clothes an element of idleness, which brings it beyond the limits of everyday life [4]. A. Hoffman reveals the aspects of the visualized component of images and symbols of spectacle culture and fashion in their manifestations of universality, demonstration and playing [2].

Actually, almost all studies devoted to fashion reflect its property - to be between everyday life and «ephemerality».

But this applies to fashion as an idealized notion (by A. Hoffmann). If the fashion is regarded as an industry, then its other properties and functions come to the fore. Particularly expressiveness, this specificity takes on the practice of showing new fashion collections, in particular, in the theatricality of such events.

The purpose of the research is to analyze the process of theatricalization of fashion shows in the context of the socio-communicative cultural space.

Presentation of the basic materials. Regular fashion shows pursue three main goals: - commercialization of the ideas offered by fashion, advertising of fashion products; - formation of behavioral schemes for the use of these products; - establishment of communication links between all participants in the «fashion» process: designers, producers, consumers, critics, etc.

Now podium fashion shows turned into a show, bright stage shows. Podium becomes some kind of playground of the fashion, on which a specific performance is realized. This performance carries both ceremonial features and features of theatricality at the same time.

O. Bakerkina appealed to the ceremonial nature of the fashion shows, claiming that «the fashion organizes its «ritual space» in the same way as the liturgy in the church: the back of the podium with the name...
of the designer, usually with three exits (the iconostasis), the «dialogue» of the designer (priest) with the flock through the models (choir), the presence of a musical component to enhance emotional influence and limitation of sacred action within the framework of the podium. Everything that is heard from the podium is perceived as a commandment, the execution of which guarantees the «paradise pleasure» and approaching the rank of «the elected» [1].

Here, perhaps, it is necessary to clarify: is it really about «commandments»? Or about «sermons»? The commandments are not from the priest, but from God. It is not an exaggeration to say that every designer feels himself not as a priest (mediator between God and men), but as God the Creator. Therefore, if you continue this semantic game, the fashion shows should be compared not with the church ceremony, but with the moment of Revelation.

In this case, the spectators who are on fashion shows should be considered not as a flock, but as apostles, ready to carry the ideas of a new fashion season in the masses. However, this comparison does not give a complete analogy with the communicative processes that take place on fashion shows. This indicates that the shows gradually created their own artistic language.

And yet, no matter what the internal settings of all the participants of the performance called «Fashion show», its theatrical character remains obvious and indisputable.

The main thing in any fashion show - to create a full performance, in which theatrical effects are called to make the necessary emphasis on products. For this purpose, a large arsenal of means is used, among them prestigious space, carefully selected mannequins, spectacular lighting, sound design.

The first fashion designer, who offered a new display format was Paul Poiret. The special attention of the researchers of the fashion history attracts his presentation «The Thousand Second Night» in 1911. Here, for the first time, an attempt was made not only to create clothes and decorations in one subject, but also to construct a theatrical-semantic space in accordance with a given theme. The platform for the arrangement of such a space became his own home and garden. All invited should have come in Persian costumes (otherwise they were not allowed to enter). The unity of the appearance of visitors with a certain design of the rooms of the house created the integrity of the space: the participants of this «costume ball» visited the rooms that were furnished with attributes typical of the Persian style: fountains, mirrors, sand on the floor, carpets, pillows, etc. Paul Poiret admitted that he was enjoying, «playing the emotions of the guests, as if on the keys» [7]. Thus, the fashion designer managed to create a situation, where emotionally perceived was not only clothes, but also the context of its wearing, the conditions in which it may be relevant.

The desire to emphasize the relevance of his collection was guided by André Courrèges, arranging the show «Space Age» in 1969. To convey his ideas to the public, the designer attracted mannequins with a new type of appearance, loud rhythmic music and a hall decorated under the style of a fashion show, - covered with white vinyl walls, white cubes for sitting, a lot of empty space.

Sometimes designers appeal to such an approach as the realization of creative design directly on the podium, in front of the audience. So, during the show in 1992, the Japanese designer Yohji Yamamoto experimented with a slanting cut, creating a new shape directly on a live mannequin (desacralization of the «Act of Creation»).

An example of an attempt to combine the «language» of the theater with the «language» of a fashion show is shown by the Ukrainian scholar O. Skalatska [8]. She describes the presentation of the Ukrainian brand Domanoff collection of the spring-summer 2016 season called «Elastic». The presentation was implemented in the form of a play consisting of five scenes. Each scene lasted about one minute, which allowed not only to examine clothes, but also to comprehend the philosophical meaning of the performance.

The philosophical meaning of the collection was based on two positions: the color (here mostly the yellow was present) and the semantic load of the category «elastic» (flexibility).

In the first scene, the man tried to put on himself a woman's dress, which had to demonstrate the desire to feel the emotions of the girl (at least those caused by difficulties during putting on the dress). In the second scene, two girls, with the help of motions, declared their same-sex relationship. The third stage depicted the individual's dependence on information technology, image stereotypes and fashion. The mannequin took various poses for the selfies, demonstrating that she was the «victim» of the Network. The fourth stage reveals the theme of freedom as an axiological category. The girl is tied with yellow ribbons to the chair. Breaking «shackles», she moves on stage, demonstrating release. The fifth scene showed the story of a girl, who wants to change her life. In the last minutes of the show, all the scenes merged into a single dramatic picture, accompanied by the influence on the public alternating black and white colors.

This show-performance not only shows the attempts to create a new artistic language of fashion shows, but also eloquently emphasizes the socialization of theatricality of such performances. And it is with the help of such theatricality, designers are trying to convince viewers - potential buyers - of the relevance of the products offered.

In addition, the social themes of such performances can significantly expand the communicative space, overcoming the limits of a fashion show, a narrow circle of fans of the brand or designer.

Creators of fashion shows seek not only ways of expanding the communicative space, but also diversifying it.
For example, in order to convey the atmosphere of the novel «The Shining» of Stephen King, designer O. McQueen invited guests to his show at the transport depot. The space of the defile was limited with a huge transparent cube, which contained a real snow-covered estate with a frosty pond (25 tons of ice was used for its production). The sound accompaniment reproduced the curling of wind and wolves.

Museums are increasingly used to display new collections. This is due to the fact that, according to R. Tkachenko, in this way the designers try to emphasize the connection of the fashion with «true art» [9].

The space of the museum hall has always been perceived as the territory of the most valuable works of art, undoubtedly recognized masterpieces. Although some critics believe that it is the separation of works of art from the natural environment of their existence, from the context, leads to the loss of cultural meanings. But the process of loss or transformation of cultural meanings is irreversible, because contexts are constantly changing. And at this stage, a new approach to the perception of works of art is formed, which is based on ideology, where the emphasis is made on ideas and concepts of works. This, in fact, helps the contemporary viewer to establish communication with the artistic product. This situation is also being sought out by designers, «breaking» into the museum halls with their models.

In order to emphasize the equality of artistic ideas, regardless of where and when they are embodied - on a canvas or on a dress, - Viktor & Rolf designers have offered a kind of performance-metaphor. The starting point is the classic painting. The show took place in the walls of the museum, where the models appeared in the podium in dresses-paintings. The mannequins moved in a logical sequence: from the model, which embodied the idea of a clean, white canvas, to the finished picture taken in the frame (literally). In the folds of fabrics, you could see watercolor essays, classic still lives, group portraits of the Renaissance [6, 10].

Of course, in the creative aspect the innovation in the presented models is not enough. Quotation is always secondary, but one more example of theatricalization of the show demonstrates a steady tendency to bring the fashion industry closer to art. So fashion through art, and art - through fashion, reach out to a wider audience. Apparently, at this stage of cultural development, this is the most successful form of «socialization» and the expansion of the communicative space of both areas of human activity.

Conclusions. The analysis of new fashion collections confirmed that they have always been inherent in theatricality. But in recent years, it has been acquiring new forms to achieve such goals as:
- increasing the effectiveness of communication between designers and viewers as potential consumers of the proposed product;
- expansion of the communicative space of the fashion industry, which is caused not only by commercial considerations, but also by awareness of the role of fashion in social-cultural processes, which causes a situation, where in this area not only the appearance of new forms of presentation of collections is observed, but also there are semantic transformations of the communicative space with its intensification of social component.

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КАМЕРНО-ВОКАЛЬНИЙ ВИСЛІВ ЯК ПРОЦЕС ХУДОЖНЬОЇ САМОІДЕНТИФІКАЦІЇ (НА ПРИКЛАДІ ТВОРЧОСТІ С. РАХМАНІНОВА)

Метою роботи є дослідження трансформації жанрових моделей на зламі історичних епох. У конкретний історичний час творче його художника існує в певному нормативному просторі, актуалізованому жанрово-стилістичною конкретикою. Творча діяльність відображає у фігурах та образах певний історичний час, заставає в ньому незважаючи на історичні зміни та присутність інших жанрових моделей. Индивідуальний творчий вибір художника засвідчується через різноманітність жанрово-стилістичних продуктів. Проблема жанрового вибірку і жанрово-стилістичного аналізу стає важливою для розуміння процесу творчої самореалізації художника.

Наукова новизна дослідження полягає у виявліні загальних тенденцій зміни жанрово-стилістичних орієнтирів в епоху «тектонічних зсувів» художнього простору переходних історичних епох на прикладі камерно-вокальної творчості С. Рахманінова. Складається з двох основних вузлів: вивчення жанрово-стилістичних орієнтирів в епоху «тектонічних зсувів» художнього простору переходних історичних епох на прикладі камерно-вокальної творчості С. Рахманінова.

Видача академічних відомостей про камерно-вокальну творчість С. Рахманінова засвідчується через виявлення загальних тенденцій зміни жанрово-стилістичних орієнтирів в епоху «тектонічних зсувів» художнього простору переходних історичних епох на прикладі камерно-вокальної творчості С. Рахманінова.

Ключові слова: камерно-вокальна музика, ліричний вислів, авторська персоніфікація, жанрові підвиди, жанрово-стилістичний аналіз.

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