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The Conversion of Textile Materials And Accessories to Artistic Works

Elif KURTULDU*

INVOLVEMENT OF NON-ART MATERIALS IN ARTS

Non-art objects which has become art materials with Dadaism at the beginning of the 20th century have evolved into current "Object Art" with avant-garde movements such as cubism, impressionism, pop art. Object art is formed by the juxtaposition of ready materials instead of paint. Emerging technologies, aesthetic values, shaping of daily objects with new techniques; make closer various disciplines under the name of fine arts. Thus, interdisciplinary studies reached its current form.

The necessity of being against society and academic art without being limited to only nature and imitation, the fact that the being limited in terms of artistic freedom of the artist acted according to the rules and aesthetic concerns have reached to Marcel Duchamp ,transformed an urinal into an art object, from non-art materials to ready object (ready-made) choosing the best word describing his art.

Anymore, art not only as being painting, sculpture, fashion or photography but also questioning the aesthetic being multidisciplinary is directed to new researches. Ali Akay(2005) is explained the emerging problem of identity related to the transforming of ready-made to art object :
"You convert into an object have a specific function to another object.That is you load a new function by abstracting from the previous one Whether or not protect the object with old function its identity is changed the moment you say This is an art object ."

Thus, the place of textile materials ing arts has begun to be questioned with the starting of changing identity in the Modern Era. Textile fabrics, accessories or auxiliary materials have evolved into works with artistic functions in addition to the purpose of dressing.

Particularly, at the period of Dadaism, art starting with waste materials is made different materials such as toys, legos, metal caps, glass, beads. When analyzed in terms of textile materials; various pins, stickers, buttons, zippers, studs and snaps, globes, waste fabrics, shoes and handbags parts, gloves have become art objects by artists efforts. Afterwards, to draw attention to recycling wearable and non-wearable art works made by waste tectile materials have emerged in many fashion shows and exhibitions.

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IDENTIFICATION CHANGED TEXTILE MATERIALS AND ACCESSORIES

As examples of identification changed textile materials we see different sized and colored buttons,-beads and yarns comletely replace color and paint in place of being textile auxiliary materials or closure accessories in the works of Jane Perkins. (Figure 1, Figure 2).



Figure 1 : Jane Perkins,The Afghan Girl 50cm x 35.5 cm

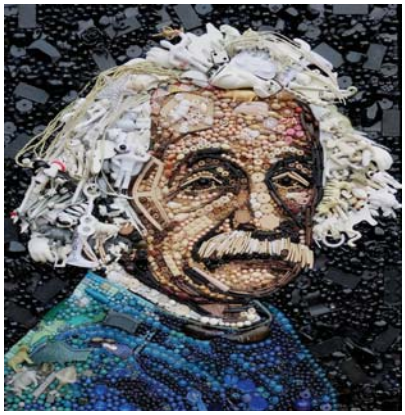


Figure 2 : Jane Perkins, Einstein, 50cm x 35.5 cm

Also ,Tara Donovan has preferred to present a three-dimensional art objects using the buttons. The study by repeating the materials is a good example of turning into creative works of casual accessories. Thus, button is entirely has diverged from the main function(Figure 3).



Figure 3 : Tara Donovan, "Bluffs", Button, 2013



Figure 4 : Shakir Gökcebag, "o.T.", Rubber Boots, 2007

The works of Shakir Gokcebag present how our casual pieces transform to works of art. Shoes, shoelaces, rubber boot have been transformed into artistic works originated from textile materials combined with artist's imagination in Object Art.

Likewise, textile accessories becomes a different art work merged with lighting effects as did the artist Willie Cole.



Figure 5-6 : Willie Cole, Downtown Goddess, 2013, bronze, 9 x 9 x 36 inches, edition of 7, each in a different color, patina and finish.



Figure 7 : Willie Cole, "Hause Pet" High Heels Series.



Figure 8 : Susie Macmurray, "A Mixture of Frailties", 1400 adet plastik eldiven, 2004.

Susie Macmurray has formed wearing forms by changing only the purpose of materials without wondered away from fashion and textile world in textile sourced works. In the same way, Federico Uribe made artistic works based body form from textile materials.

Ozcan Uzkur has also made his artistic works with auxiliary materials used in textile production. For instance, in the series of Ates-i Mesk,he used an interlining of the pant legs find in a tailer material shop. In these works, we cannot see its first form in addition to its first aim. Because, material changed its both function and form.



Figure 9 : Susie Macmurray, "Widow", Lace and 43 kg steel pin, 2009

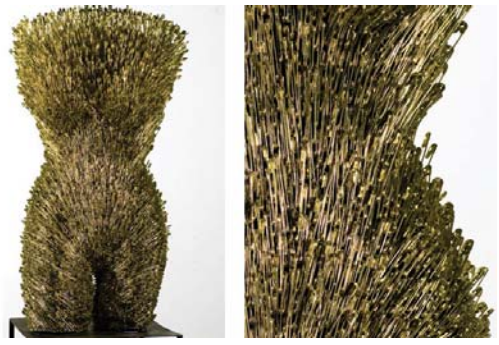


Figure 10 : Federico Uribe, "From Series of Torsos- Hooker" 34x14x15 inches, Safety pin, 2006



Figure 11 : Ozcan Uzkur, Playing With Fire 5,mixed media , 30x14x10 cm 2012.



Figure 12 : Ozcan Uzkur, Double Simulation Face, Genesis,85 x 90, mixed media, 2012.



Figure 13: Ozcan Uzkur, Playing With Fire 5,mixed media , 50x50x20 cm 2012.

CONCLUSION

At the end of the study, it has been observed that by combining with other art fields textile materials are included in the arts like sculpture and painting by transforming of auxiliary materials to main materials in harmony. Focused on the need to think of audience with not only to evoke admiration but also added something to them from environment, culture and life by artists seeking new methods in order to reach three dimensions on the surface. When analized artists works by using ready-made materials and the usage of ready-made materials in Contemporary Art, it has observed that they use material directly by avoiding using it as a different thing from itself. Thus, it has found that the materials have reached a spesific identity and a new narrative forms. On the other hand, it has been observed that they were reached the way they want to express by completely deforming the material into the way they want. To ensuring that losing their real meaning by artists who purified from the main function of the objects is that they want to draw attention to their own thoughts by means of them. In these objects besides to be considered of artists' ability and feelings, their experience and knowledge in this fiel dis also remarkable.

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