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ANALYSIS OF THE GENRE PALETTE OF F. KIESLER'S CREATIVE ACTIVITIES

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Abstract. Kiesler's art was not based on the theory of form, color, and means; his art was not a political instrument to comment on the state of society, and he did not consider his art to be the product of a scientific process, a result that contained a truth that was absolute. He believed that his art revealed a truth that science could not see, and that truth was the key to a "core" existence. He believed that his process and his ritual were attacked by the deceptive beliefs of others. "A revived art that has been stolen from a warm embrace, freezing in its nakedness, cooled by the sweat of its forehead, desperately needs a new cloak so as not to freeze to death." Kiesler's environmental and galactic art, like its endless architecture, was warm clothing for art that desperately needed warmth.

Key words: theater, art, F. Kiesler, ideas, space.

Problem statement

The art of the twentieth century still has not been properly studied. The rapid development of styles and directions was preceded by a period of active experimentation and search. The picture of the artistic life of this time is not comparable to any of the past epochs in its diversity and paradox. Many new genres are emerging: either due to new technical capabilities or due to a rethinking of traditional ones. The synthesis of the arts is extremely widespread. All this leads to the emergence of large-scale figures that set their creativity vectors for the further development of various fields of art.

Analysis of recent research and publications

There are few scientific sources in which a thorough analysis of the genre palette of the creative activity of F. Kiesler. Among the existing scientific works in Ukraine devoted to the architectural heritage of Frederick Kiesler, most of the explorations belong to the representatives of the Lviv Architectural School, in particular, V. Proskuryakov (Proskuryakov V., Proskuryakov O.) O. Proskuryakov (Proskuryakova V., Kordunyan O., Proskuryakov O., 2006.) K. Yanchuk and others. However, despite the worldwide recognition, genius, and innovativeness of F. Kiesler's ideas, his work remains poorly researched and insufficiently covered in domestic and foreign publications.

Objective of the article

The purpose of the article is to highlight F. Kiesler's work through an analysis of the genre palette of activities that influenced the formation of art of the XX–XXI centuries.

Results and discussions

“Society depends on nothing less than its ability to reach the infinite in terms of the finite through its symbols, be it totems or majestic churches” (Adelina Efimenko, 2013). Kiesler worked with the finite, trying to understand the infinite and the reality, so he developed an iconography to represent his discoveries. Galactic creations were a manifestation of this system. Kiesler's early galaxies were a combination of many two-dimensional sketches, and later his works became increasingly sculptural, he called them ecological. The galaxies sometimes included up to 20 parts, which in the exhibited composition were the only work. Various fragments were placed directly on the wall or hung at different distances from it. The galactic elements were not randomly and haphazardly located; the distances between them were carefully calculated by a formula known only to Kiesler. He will argue that this formula is generated by intuition, as is all knowledge of the universe. Kiesler composed galactic art in the same way as stars and planets in the sky were located, and thought that because of this similarity it would affect human consciousness. Kiesler also wanted the galactic method to destroy modern display technology, where art was framed and isolated on the wall. He believed that the modern method hindered any correlative interaction between art, humanity, and the universe. The galactic method was an attempt to break these constraints (L. Ficus. 2015)

In 1956, Kiesler wrote the following about his early galaxies: “To help these forms of art go beyond their usual limits in space is to change their laws, which, perhaps, can fairly be called a revolution against the present state of the art.” (Rabinovich Isaac Moiseevich, 2015). The system shown in the diagram of correalism (Fig. 1) shows the same interaction that connects the galactic parts of the dope. The purpose of each element of the galaxy was to have integrating and disintegrating bonds with each part of the work, forming a connection or chain between the distances that separated them.

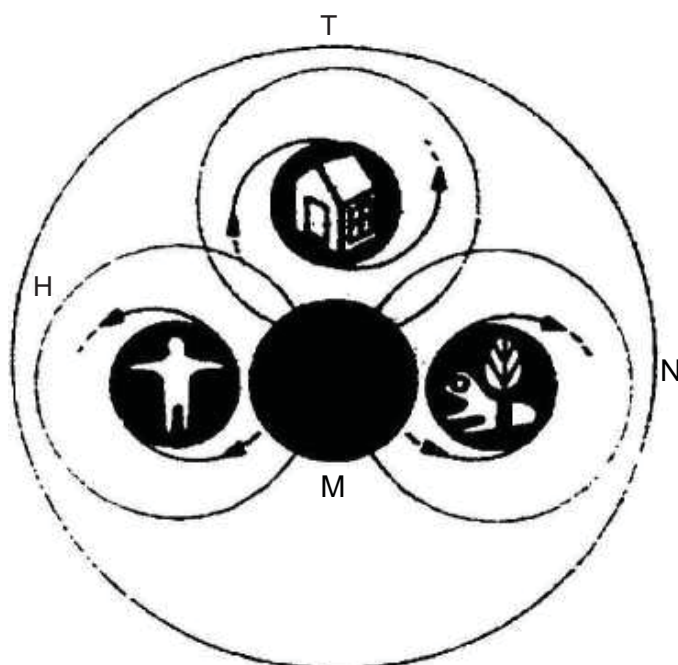


Fig. 1. The Chart of Realism. (Architectural record, September 1939):

H = Human environment

N = Natural environment

T = Technological environment

M = Man – Heredity (Мокроусов, 2016).

Kiesler argued that a scientist would never be able to fully uncover the truth of the universe, but at least this partial knowledge is necessary. It was an art and its creator, not a pursuer of science, with enough information to understand the connection between humanity and the universe.

"It's a poet, an artist. Feeling the inner movement and work of nature. The poet's senses go deeper, wider, and more dacha than any device designed by man to look into the mysteries of nature. He (the artist) knows about the forces that hold the sun and the stardust in the relationship, as well as the planets, which, even when rotating, do not lose their family relationships (Ivanna Stefyuk, 2015).

All of the originals of the Kiesler galactic works are partially lost, there are only his descriptions and sketches as proof that no works ever existed. The first galaxies had a peculiar feature: all heads were separated from the body. "The Russian Student" (1908–10) and "The Jeweler" (1908–10) were two of four galactic portraits that Kiesler created before World War I. Kiesler made it clear that the head and body of a Russian student were placed on different tablets and it seems that the Jeweler also had this feature of his sketches. He did not explain why he decided to make this feature the norm for his earlier work. It may have been a metaphor for the separation of thoughts and bodies of different nature, or it could mean that the correlation between the head and the body is so strong conceptually that the natural observer will make the connection between them. Kiesler never specified this process, although it is certainly important as it was repeated in later work.

The portrayal galaxy that Kiesler drew from Duchamp was conceptually the most expressive, despite the fact that it was a simple pencil drawing. Deciding to use the image of Duchamp in his galaxy, Kiesler considered what parts of this surrealist's thoughts should be present in the work. Kiesler appreciated Duchamp's work and other qualities. He was fascinated by work that conceptually extended beyond two-dimensional space, so he considered Duchamp's creation a success. "The work was surface and space at the same time," said Kiesler. "Big Glass" is an x-ray of space. "Kiesler's poetic approval of Duchamp's method of disengagement can be explained [Flagship, 2016].



Fig. 2. Portrait of Andre Breton, 1949 (Kiesler, 1949, c. 100–102)

Kiesler stopped creating galaxy portraits shortly after creating Duchamp's portrait, further channeling his galactic creativity in two directions. One path was the continuation of its wall galaxies, which consisted of many plates, and the other was the seizure of space through sculpture. with the direction of Kiesler changed the means of expression. Instead of pencil, ink, coal, pastel appeared, and his sculptures were clay, metal, and wood. The easy-to-handle materials helped to dissuade Kiesler from delicate work and encouraged him to create the same bold art as his words and actions. The force contained in the weight of these materials could have helped Kiesler to break through the surface and give a new understanding of space. One of the earliest examples of this type of galaxy is the 19-part galaxy (Fig. 3), created in 1951.



Fig. 3.1. A Galaxy of 19 Parts, 1951 (Archi.ru, 2012)



Fig. 3.2. Galaxy 1948- 51 (Galinsky, 2003)

The next step in the development of galaxies was the “Galaxy of Horses” (Fig. 3.1), Whose expression resembles a cubic one. Different tablets depict parts of a horse’s body, but the picture contains many incarnations. The geometric style of the early cubist works is absent, but the Galaxy of Horses imitates their idea of numerous points of view.

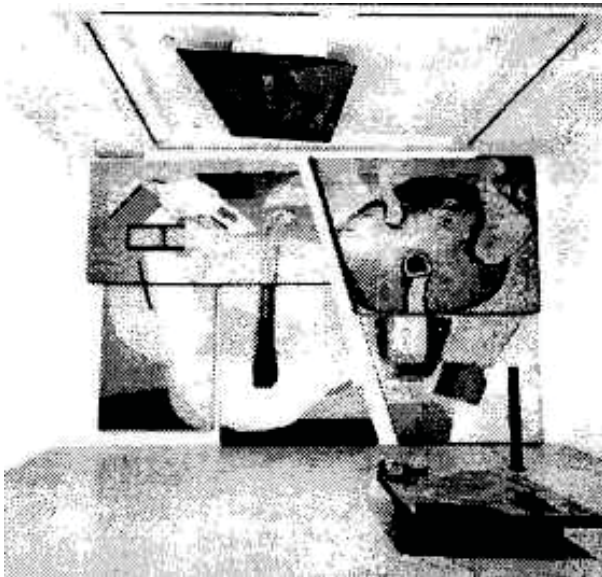


Fig. 3.3. Horse Galaxy, 1954 (Zaha Haddit, 2009)

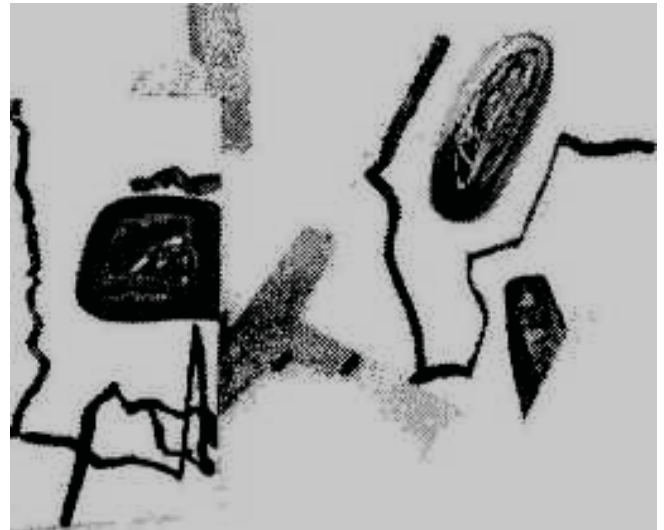


Fig. 3.4. Galaxy F, 1960 (Uoker, 2005)

In recent years, Kiesler’s life of his galaxy has evolved one way. Recent galactic creations were a visual exploration of the Infinite House. The images that Kiesler used in these works, apparently derived from the Infinite House, which became the source of energy for their creation. They depict the very familiar egg-shaped shape that determined the early design of the home. The significance of the other galaxy elements is not so obvious. In Galaxy F (Fig. 3.4). clear black lines envelop the tablets, acting as a cohesive element that reinforces the painted tree used in the work to physically connect the individual parts (Kubota & Bachmann Architects, 2011).

Conclusions

Kiesler's art was not based on the theory of form, color, and means; his art was not a political instrument that commented on the state of society, and he did not consider his art to be the product of a scientific process, a result that contained absolute truth. He believed that his art revealed a truth that science could not see, and that truth was the key to a "core" existence. He believed that his process, his ritual was attacked by the deceptive beliefs of others. "A revived art that has been stolen from a warm embrace, freezes in its nakedness, cooled by the sweat of its forehead, desperately needs a new cloak so as not to freeze to death". Kiesler's environmental and galactic art, like its endless architecture, was a warm garment for art that desperately needed warmth.

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АНАЛІЗ ЖАНРОВОЇ ПАЛІТРИ ТВОРЧОЇ ДІЯЛЬНОСТІ Ф. КІЗЛЕРА

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Ключові слова: театр, мистецтво, Ф. Кізлер, ідея, простір.