

The Logical Conclusion of Modern Fashion  
An Essay By Seth L Benjamin  
@Sethlbenjamin

Inspired by the illustrative works of Charlotte Posner  
@Charlotteposner

To the unrefined eye of those that don't understand the idiosyncrasies of the artistic mindset, Posner's work might appear repetitive, random and basic in nature due to the raw stylistic choices used in the production of her works. Her medium is simple and the most commonly used within her profession however unlike most illustrators all of her works to date have three unified themes which puts Posner work a league above the rest.

These three themes are all held within the philosophy of her works, the first theme we need to comprehend is the philosophy of the humble typology. For those that don't know, typology is a basic form language within imagery, allowing one to view multiple images of similar shapes, colors and contexts within one frame. Our primitive brains will naturally begin to unravel their underlying configurations into an assembly of scattered fractions, where our unique minds start to put the images back together now, noticing the inconsistencies and differences within the pattern laid out before us, in this complex yet easily digestible form of spotting the difference. Another thing to note about typology is their intent to preserve the history, style and purpose of design within society and the animal kingdom both past and present tense.

The next persistent theme is that of the black heart sunglasses, which have three key purposes, one being to support a form of ambiguity and familiarity among the so-called dolls. Secondly to display that in the penultimate conclusion of fashion clothes tend to speak louder than the person wearing them at least from the perspective of the viewer. Lastly to highlight the femininity and message of the dolls as with a lack of facial features one will naturally search for other means of identification.

The last and perhaps the most important theme is the philosophical outlook of the logical conclusion. To understand this theme we must look at the large field of art and art movements as a whole, as we are in the post modernist art regimen governed by actuality, skepticism and irony perhaps more so than concept of art for arts sake.

In a sense if art lacks self-awareness then is it even art, in a sense postmodernism paradox of artistic intent; art may be inanimate however our view and impressions of it are very much alive. So thus Posner doll series can be described as the new form of art belonging to the genre post postmodernism, this is because her work lacks irony. Her work should be viewed as the finalization of the modern fashion industry and an example of what fashion may become if current social and economic trends continue. As we stand at the precipice of change either fashion becomes a shouting contest between peacocks or fashion becomes more than we consider fashion to be. This is the grand gesture of Posner's work.

We have reached suprematism, abandoning futurism as a loophole through which those lagging behind will pass.

We have abandoned futurism, and we, bravest of the brave, have spat on the altar of its art. But can cowards spit on their idols— As we did yesterday!!!

And I hate these second hand-clothes dealers. Yesterday we, our heads proudly raised, defended futurism— Now with pride we spit on it. And I say that what we spat upon will be accepted. You, too, spit on the old dresses and clothe art in something new. We rejected futurism not because it was outdated, and its end had come. No. The beauty of speed that it discovered is eternal, and the new will still be revealed to many. Since we run to our goal through the speed of futurism

The academy is a moldy vault in which art is being flagellated: Gigantic wars, great inventions, conquest of the air, speed of travel,... But our young artists paint Neros and half-naked Roman warriors. Honor to the futurists who forbade the painting of female hams, the painting of portraits and guitars in the moonlight. They made a huge step forward: they abandoned meat and glorified the machine.

But meat and the machine are the muscles of life...Both forms are the mediums of utilitarian reason. But the artist's relationship to the forms of life's objects requires elucidation. Until now the artist always followed the object... These two kinds of art are the old and the new—futurism: they are behind the running forms. And the question arises: will this aim in the art of painting respond to its existence? No!

Painting will remain the means of transmitting this or that condition of life's forms. But the futurists forbade the painting of nudity not in the name of the liberation of painting and the word, so that they would become ends in themselves! But because of the changes in the technological side of life.

But the efforts of the futurists to produce purely painterly plasticity as such were not met with success. They could not settle accounts with objectivism, which would have made their task easier. When they had driven reason halfway from the field of the picture, from the old calloused habit of seeing everything naturally, they managed to make a picture of the new life of new things, but that is all. In the transmission of movement...But in order to transmit the movement of modern life, one must operate with its forms.

And in this breakup and violation of cohesion lay the latent meaning that had been concealed by the naturalistic purpose. Underlying this destruction lay primarily not the transmission of the movement of objects, but their destruction for the sake of pure painterly essence, i.e., toward attainment of nonobjective creation. The rapid interchange of objects struck the new naturalists — the futurists—and they began to seek means of transmitting it. The state of the object has become more important than its essence and meaning...The futurists displayed enormous strength of will in destroying the habit of the old mind, in flaying the hardened skin of academism and spitting in the face of the old common sense. After rejecting reason, the futurists proclaimed intuition as the subconscious. But they created their pictures not out of the subconscious forms of intuition, but used the forms of utilitarian reason. Consequently, only the discovery of the difference between the two lives of the old and the new art will fall to a lot of intuitive feeling. We do not see the subconscious

in the actual construction of the picture. Rather do we see the conscious calculation of construction.

I consider that the intuitive in art had to be understood as the aim of our sense of search for objects. And it followed a purely conscious path, blazing its decisive trail through the artist. (Its form is like two types of consciousness fighting between themselves.) But the consciousness, accustomed to the training of utilitarian reason, could not agree with the sense that led to the destruction of objectivism. The artist did not understand this aim and, submitting to this sense, betrayed reason and distorted form. The art of utilitarian reason has a definite purpose.

"I want it like that, I like it like that. ..." Ultimately, this desire was ascribed to creative will. Consequently, the intuitive feeling did not speak clearly. And thereafter its state became not only subconscious but completely unconscious. These concepts were all mixed together in pictures. The picture was half-real, half-distorted.

Now it is essential to shape the body and lend it a living form in real life. And this will happen when forms emerge from painterly masses, that is they will arise just as utilitarian forms arose. Such forms will not be repetitions of living things in life, but will themselves be a living thing.

A painted surface is a real, living form.

The forms of suprematism, the new painterly realism, already testify to the construction of forms out of nothing, discovered by intuitive reason. The cubist attempt to distort real form and its breakup of objects were aimed at giving the creative will the independent life of its created forms.

The futurists advocate the dynamics of painterly plasticity as the most important aspect of a painting. But in failing to destroy objectivism, they achieve only the dynamics of things....And suprematism is the purely painterly art of color whose independence cannot be reduced to a single color....Painters should abandon subject matter and objects if they wish to be pure painters.

The demand to achieve the dynamics of painterly plasticity points to the impulse of painterly masses to emerge from the object and arrive at color as an end in itself, at the domination of purely painterly forms as ends in themselves over content and things, at nonobjective suprematism—at the new painterly realism, at absolute creation. Futurism approaches the dynamism of painting through the academism of And both endeavors essentially aspire to suprematism in painting.

If we examine the art cubism, the question arises what energy in objects incited the intuitive feeling to activity; we shall see that painterly energy was of secondary importance. The object itself, as well as its essence, purpose, sense, or the fullness of its representation (as the cubists thought), was also unnecessary.

But it transpired that one more situation was found in objects—which reveals a new beauty to us. Namely: intuitive feeling discovered in objects the energy of dissonance, a dissonance obtained from the confrontation of two contrasting ideas. Objects contain a mass of temporal moments. Their forms are diverse, and consequently, the ways in which they are painted are diverse. All these temporal aspects of things and their anatomy (the

rings of a tree) have become more important than their essence and meaning. And these new situations were adopted by the cubists as a means of constructing pictures. Moreover, these means were constructed so that the unexpected confrontation of two forms would produce a dissonance of maximum force and tension. And the scale of each form is arbitrary. Which justifies the appearance of parts of real objects in places that do not correspond to nature.

An object painted according to the principle of cubism can be considered finished when its dissonances are exhausted. Nevertheless, repetitive forms should be omitted by the artist since they are mere reiterations. But if the artist finds little tension in the picture, he is free to take them from another object. Consequently, in cubism the principle of transmitting objects does not arise.

A picture is made, but the object is not transmitted. Hence this conclusion: Over the past millennia, the artist has striven to approach the depiction of an object as closely as possible, to transmit its essence and meaning; then in our era of Cubism the artist destroyed objects together with their meaning, essence and purpose.

Cubism, futurism, and the Wanderers differ in their aims, but are almost equal in a painterly sense. Cubism builds its pictures from the forms of lines and from a variety of painterly textures, and in this case, words and letters are introduced as a confrontation of various forms in the picture. Its graphic meaning is important. It is all for the sake of achieving dissonance. And this proves that the aim of painting is the one least touched upon. Because the construction of such forms is based more on actual superimposition than on coloring, which can be obtained simply by black and white paint or by drawing.

To sum up: Any painted surface turned into a convex painterly relief is an artificial, colored sculpture, and any relief turned into a surface is painting. The proof of intuitive creation in the art of painting was false, for distortion is the result of the inner struggle of intuition in the form of the real.

Intuition is a new reason, consciously creating forms. But the artist, enslaved by utilitarian reason, wages an unconscious struggle, now submitting to an object, now distorting it. The efforts of the art authorities to direct art along the path of common sense annulled creation. And with the most talented people, the real form is distortion. Distortion was driven by the most talented to the point of disappearance, but it did not go outside the bounds of zero. But I have transformed myself in the zero of form and through zero have reached creation, that is, suprematism, the new painterly realism — non objective creation.

Before our world of art has become new, nonobjective, pure. Everything has disappeared; a mass of material is left from which a new form will be built. In the art of suprematism, forms will live, like all living forms of nature. These forms announce that man has attained his equilibrium; he has left the level of single reason and reached one of double reason. (Utilitarian reason and intuitive reason.)

The new painterly realism is a painterly one precisely because it has no realism of mountains, sky, water... Hitherto there has been a realism of objects, but not of painterly, colored units, which are constructed so that they depend neither on form, nor on color, nor on their position vis-a-vis each other.

Each form is free and individual. Each form is a world. Any painterly surface is more alive than any face from which a pair of eyes and a smile protrude. A face painted in a picture gives a pitiful parody of life, and this allusion is merely a reminder of the living. But a surface lives; it has been born. A coffin reminds us of the dead; a picture of the living.

The group of suprematists...has waged the struggle for the liberation of objects from the obligations of art. And appeals to the academy to renounce the inquisition of nature.

Idealism and the demands of aesthetic sense are the instruments of torture...

Aestheticism is the garbage of intuitive feeling.

You are caught in the nets of the horizon, like fish!...For tomorrow you will not recognize us.