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**DLA masterwork**

**THE POSSIBILITIES OF ADOPTING PHOTOGRAPHICAL PROCESSES IN TEXTILE  
DESIGN**

**Thesis**

My works are experimental textiles, their subject being the *material* and the *technique*.

The material in this case is the entirety of textiles of different quality, while the technique is the cyanotype and his variations, which are old photographic processes.

The textile series that are actually the essence of my DLA work came into being from the variations of different technical and material attempts and continuous search of patterns.

The carrier of the different photographic techniques is in general the paper. I have used the textile fabric as a base of photo sensible emulsion. I put the photos and photo prints into a new context. So I gave new means, new forms and new thoughts to my textiles and patterns.

One part of my masterwork is the textile and technical proofs, their installation in space and 2D and also on human body. I have made a video installation too, to show the animated patterns thanks to the lyrics found in textiles.

In the beginning I used my own architectural photos. Fences, windows and goose-necks made of wrought iron were suitable to experiment with and examine big contrasts and lighting effects.

Later I searched for freer forms and studied whereby and till when the patterns stay photo-like. I strived to visualize the light-shadow contrasts, to picture the diversity of positive-negative tones, to accentuate tonicity.

My aim was to realize as many tones as possible. I wanted to stay within the limits of the mapping of image and reality.

With my further works and experimenting I wanted to develop and show the essential quality of the textile fabric, such as softness, silkiness, creased material...directly on its own surface. This way I came to a freer process: the photogram.

This method doesn't represent every time the real scenery and doesn't give back what you see, the evident. Its beauty and variation lies in the fact that it visualizes the objects' proof in two dimensions, abstractly, in a negative form. We get one unrepeated copy of the inward relation between light, time and matter. For want of negatives, the pictures are not repeatable, and can not be duplicated. We are getting a negative picture and the picture stays negative too. The light creates a darkly surface and the somber creates vigorous brightness. This is this curious paradox and the sharp foil of black and white that makes the compositions so abstract. In this case I do not fix the real vision but find different objects myself. So I am massing artificially the objects. This is why the photogram is such a unique process.

The use of the photogram is highly justifiable for the process of cyanotype that I have chosen.

-First of all because it eliminates the constraints of sizes.

The photogram process does not demand the use of plate film. So it is only the size and quantity of things, the width and length of textile fabric that determinate the size of the final creation. It gave me a much greater liberty. I considered as very important to use a size as big as possible.

-Secondly because of its aesthetics lying behind fortuitousness.

The image of wrinkled fabric appears randomly on photosensitive textile. Independently from how deliberately I proceed when I put up the composition, the outcome will always be fortuitous: the final proof of the things is not predictable in advance. What I like the most in this technique is the surprise, which pushes me ahead and forces me to experiment further and create new works of art.

For my first pieces I put the different objects on plate textile like a pattern, then later I put these up on a human body. So with this simple transfer the textiles were put up in 3D.

Later, I placed the sensitized textiles directly on the body and I put the composition prepared in this manner out under the sunlight. Following the exposure, development and curing I tried to replace the material on the body as originally, but everybody knows that it isn't possible perfectly. The specialty and peculiarity of these textiles is due to this. That is why these textiles are so particular. The light with time marks the fabrics and when after this process we try to stretch the textiles, we can see that we got a 3D pattern.

- Thirdly because of the colors.

Generally the photograms are black and white. These pictures have a big contrast, and suggest the dynamism and volume of the things, while the blue and brown colors of cyanotype change the mood of pictures. Blue color suggests timelessness, airiness, the endlessness of time and space. Brown prints move in the same way but they evoke reminiscent and weary-looking souvenirs. Thanks to these colors, soft textiles became more poetical and expressive.

Because the photograms usually come up on paper in 2D, I keep important to exploit the possibilities given by textiles and mold compositions in space too. Apart from the rich tonicity, the composition and photo-like pattern it is very important how the final work turns up. That is why it was important to make a video, which documents how the "breathing" textile unites and blends with "moving" patterns, and light-clothes were made for this purpose too.

So I have to add that both the 2D textiles and 3D clothes are only sketches, ideas, facilities to hold the chance of a feasible art work. My works are not finished, completed works of art but "possibilities", as I specified it in the title of my DLA essay.

My works can not be classed among any category of personal articles. All pieces are so unique and unrepeatable that they are rather autonomic and experimental like applied. Although the technique permits to rank these textiles among any kind of applied genre, I only flash those possibilities in my works. I show on different experimental pieces the countless alternatives this method makes possible. That is why I left frayed the edges, and why my photos fix the textiles on a dress-stand just like sketches.

In my exhibits I accentuate rather the mentality of the textiles instead of their form and availability. I use the form as a mark and it must be considered as a signal too. My art-works are mental-textiles therefore they have bigger autonomy too. I specifically tried to stress their uniqueness. I consciously tried to realize textiles that can not be printed or multiplied later with other techniques. I fixed my "light-clothes" in a unique and unrepeatable moment.

I feel that the above-mentioned photographic techniques are good to help textile designers to find new creative domains. The exhibits are experimental fabrics that can be continued, analyzed, developed. Unnumbered possibilities lie behind any of these objects. The awareness and the random are present on each piece and offer many further ways for creative individualities.

Further experimentation can be done to observe colors, fabrics, spatial placement with sewing, weaving, plying or application, destruction, coloration, impression of different fabrics.

I made my DLA work and experimented many times in the atelier and the photo laboratory of the University of Arts and Design, so the students could frequently witness the process of my actual work. In sight of their curiosity and interest I feel that it will be very interesting for them to come to know the special technique of the cyanotype. Although the process is rather expensive, I believe it is still worthy to open new ways for the younger generation open for new experiments and creative techniques.

I give photo lessons to students for years, but I always attached photo in service of the pattern design. I have chosen the topic of my DLA work for the enrichment of these courses.