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## **THE PROFESSION OF COSTUME DESIGNER IN FILM INDUSTRY OF USSR**

Fashion in the Soviet Union is a fascinating and controversial subject. The concept of Soviet fashion was constituted by the ideas of practicality and functionality. The attributes of a good taste, which were developed and propagated by Nadezhda Lamanova, consisted of ‘a combination of simplicity and a sense of proportion’, as well as softness, modesty and self-control. Thus, Soviet fashion was part and parcel of the total control, aimed at by the state: ‘In the Soviet context, as a result of the well-known tendency of the party-state apparatus to regiment everyday life, one cannot speak of fashion without reference to policy’. Russian sociologist, Olga Gurova sees the phenomenon of Soviet fashion as an oxymoron, which she bases on three claims. She refers to the work of British historian, Djurda Barlett, who affirms that Soviet fashion mainly existed in the form of officially approved socialist dress. Secondly, she cites the long production circle of clothing made in the USSR as slowing up the fashion cycle. Thirdly, uniformity was considered as the norm and an integral feature of fashion while differentiation was rejected in the Soviet official discourse [1].

In the ruins of the Soviet imaginary, artists like Andrei Tarkovsky sought to critique the rule of the projected image and to recoup its potentiality vis-à-vis the real. As an artist who lived and worked in the USSR in the 20th century, Andrei Tarkovsky established himself as one of the greatest masters of cinema. During his career, in which he only made seven feature films, his work presented the difficulties

of living in a warring Soviet Union, along with the struggles of survival under the constant threat of nuclear war and international politics [2].

Costume in a movie was originally an integral film element. The development of the idea of the film is translated into the development of plastic art drama, and the form of the costume in the movie becomes one of the active vehicles of the author's intention. The aesthetic solution to the appearance of the characters enters into a spatially-pictorial interaction with the image of the world in the film, realizing the principles of artistic harmony or conflict [4].

A major role in the development of cinematic costume played the films of E.V. Bauer, who in his first profession was theater artist. He subtly felt the condition of the hero, and the costume in his creations became a means of expressing wealth of emotional shades of the plot. It is not by chance that some of the most beautiful stars of pre-revolutionary silent films – Vera Kholodnaya and Vera Caralli starred in his works. Both of them were engaged in dancing and ballet, so their costumes emphasized fragility and at the same time earthly femininity, grace of movements and reflected the characters of the heroines – passionate, amorous and loyal.

Consider the role of the costume in the example of the film A.A. Tarkovsky's "Andrei Rublev" (costume designer on this the film was L.Yu. Novi). In the first novel, the costumes are so natural that it seems that they are not costumes at all. Like a time machine, camera of V.A. Yusova takes us into the past. Crafted sheepskin, bast shoes, canvas with rough seams; and the aircraft itself, made of scraps tailored and stitched, with the remains of fishing nets on the suspension. The miracle of flight is born from this daily routine. The birth of the image of time, where we will not see either romance, or beauty, or overflow of Russian furs, no noble game of fabric textures, no light contrasts.

Costume designer L.Yu. Novi created more than 200 sketches, literally drew every person who will inhabit the screen. Later, the director will regret that Mosfilm

did not maintain costumes in good conditions, so these lovingly crafted robes were shown only in this film [4].

M.N. Mertsalova, a consultant in historical costume, helped to recreate those threads that connected rich historical experience of clothing creation and a world whose customs and traditions were intertwined in art and architecture, sometimes revealing itself with the most unexpected side. Again, it was not so much reliability that was important as the creation of an accurate image-characterization of the state of the world and heroes [5].

To sum it up, Soviet films reflect the evolving social and moral situation in the USSR. Concerning the question of whether there is, or was such a thing as Soviet fashion, it could be said that it existed, but there were a variety of factors that shaped concepts of fashion and their development. The deficit of fabrics and the will to create, made costume designer find new ways in clothing making. There is no doubt, costumes help to plunge into the film's reality, and talented costume designers with limited funds played the key role in the surrounding world creation. Shortage, work with colors and patterns only highlighted the leitmotiv of Soviet atmosphere.

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