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Problems of style in modern fashion art on the example of Ianis Chamalidy's creativity

Abstract:

The article is devoted to the problems of modern Russian fashion on the example of the creative work of St. Petersburg designer Ianis Chamalidi. Who is now a prominent participant in the modern art process in the field of fashion? Many magazine articles have been written about the work of this famous St. Petersburg designer. Ianis Chamalidi is actively involved in creative projects. He cooperates with the State Hermitage Museum, where many of his works are kept in the collection.

Keywords:

Russian fashion, fashion designers, Petersburg designers, fashion theory, Ianis Chamalidi, fashion house, collection, style, creativity, modern fashion.

Introduction

Russian fashion has a big history. Even in the early twentieth century. the world was surprised by the works of Russian fashion designers. However, in the context of the development of world fashion and Russian fashion, the destinies of different fashion designers were different, as historical changes in the fate of Russia forced them to adapt to the new conditions. Nevertheless, the continuity of the pedagogical system of Russian artists was preserved. One of the brightest examples of the formation and formation of the frontier of the Soviet and post-Soviet epochs is the famous St. Petersburg modeler Yanis Chamalidi. In the work, which reflects the characteristic for many generations of Leningrad style of St. Petersburg designers. The St. Petersburg School of Modeling is one of the leading in the country.

Ianis Chamalidi is currently a prominent participant in the contemporary art process in fashion. He is widely known in his professional field. Every year, a fashion designer creates collections for the 'Association' project in Tsarskoye Selo. He cooperates with the State Hermitage Museum, where many of his works are kept. Yanis Chamalidi is actively involved in creative projects. He has created costumes for Russian

figure skaters and for theatre productions. The fashion designer worked on a costume for Konstantin Khabensky in the film of *The Hermitage VR Immersion in History* in the format of 'virtual reality 360'. He makes collections of men's and women's clothing of luxury and pret-a-porter class and presents his collections at various fashion weeks in St. Petersburg, Moscow and abroad.

His fashion house has existed for twenty-two years. During this time, he has managed to grow up, and the style and quality of models became the key to future success. In addition to the fashion house, there is another, separate boutique, where you can buy things from the collection of accessories and finished dresses, as well as an exquisite wedding line.

Ianis Chamalidi dresses many media faces, such as Yulia Makhalina, Nina Zmevets, Maria Abashova, musician Andrei Samsonov, Nastasia Kinski, Patricia Kaas, Anastasia Vertinskaya and many others. The designer's collections were presented in different years in the best showrooms of Moscow, Paris, Milan, Tokyo and Dubai.

He developed an intensive authoring course for stylists called *Individuality Codes*. On the example of the creative work of a fashion designer you can trace the characteristic problems of modern art of fashion.

1. Creativity of Ianis Chamalidi in the context of modern Russian fashion

Ianis Chamalidi was born on June 24, 1976. The designer loves the rainy condition, which calms him down. St. Petersburg is a favorite city where it rains all the time. This is a unique city with which Ianis Chamalidi has absolutely everything connected. He says that the very vibration of the walls of St. Petersburg is a special state of the city and those people who built it. They have materialized their experiences and emotions that still carry these walls. That is why the St. Petersburg design school is different from any other city, because it is the walls that absorb everything [13].

There are other favorite places of the designer, but first of all this city in general, he heard the music of architecture, he did not understand what was happening to him. But then he heard *Sad Speech* by Oleg Nikolaevich Karavaychuk, a famous Soviet and Russian composer and musician. Having heard for the first time the sounds of St. Petersburg walls, the designer at first thought to himself that he had lost his mind, but having got acquainted with Oleg Nikolaevich Karavaichuk's works, he felt that he heard them not by himself. He understood that he had found an adherent. Because this city gathers those who hear these sounds. And when Ianis Chamalidi is asked why you have been a designer in St. Petersburg for so long, he answers that he adores our city as Karavaichuk once adored it. The designer says that if Ianis Chamalidi leaves St Petersburg, then Ianis Chamalidi will not and will not create new collections.



Fig. 1. St Petersburg designer Ianis Chamalidi.

All the designer's collections, starting from the very first, are the music of the city, its architecture, which makes you sad, romantic and melancholic. The sound of St Petersburg has become the code of the clothes that the designer creates. Sometimes people ask him why he uses these colors. Ianis Chamalidy is St. Petersburg and these colors also come from St. Petersburg: complex, slightly gray, slightly dusty, it is either a shade of early wet morning or a shade of rainy St. Petersburg day.

After graduating from college, Ianis Chamalidi entered the school named after Mukhina in the fashion department. The designer presented his first collection to the public at the age of 17, even before acquaintance with the world of French fashion. It was a flash of revelation, a calling.

He believes that work on collections begins with fabrics. Together with the house of Jakob Schlaepfer, where Dior and Chanel fabrics are ordered, for the 300th anniversary of St. Petersburg he released the collection of *Scarlet Flower* – dresses made of precious materials with imitating silver hoarfrost sewing. The designer made a cape to them, hand embroidered with beads, he attached an ostrich feather to each bead. Later this fabric appeared in Chanel show, only the designer of the house attached the feathers with Swarovski rhinestones. And then the fashion for Russian began, and a year later

John Galiano showed the collection based on the collection of the St. Petersburg Ethnographic Museum.

He started working for Yves Saint Laurent as a stylist and at a young age practically became its representative in the North-West region. He tells how he got into the unique world of luxury and luxury and also into the unique world of an artist who created freely, creating beauty for people. About Yves Saint Laurent, the designer says he is an iconic person, not because he created his beautiful dresses or tuxedos for women. The main thing is that the famous fashion designer felt the breath of time, and he realized that women are changing, and its values in the male world.

Ianis Chamalidi also mentions his favourite designer Yoji Yamamoto, who brought a completely different, oriental value to Paris and a different understanding and dimension of beauty. He gave women freedom, but according to Yanis Chamalidi, he has already come to the ground prepared by Yves Saint Laurent and many other artists.

Chamalidi believes that we sometimes buy designer clothes in order to get in touch with the creative process itself, to enter into a dialogue with the designer. Buying something inspires us to create something creative because it's a very bright inspiration when you look at the creative work of the collegium that you create next to you.

He met Tamara Korshunova, the curator of the Hermitage collection of costumes, who gave him her attitude to the profession – heart fever. He was amazed to see the clothes of the Petrovskaya era, cuts of art nouveau fabrics. His idea was the revival of St. Petersburg traditions.

When Ianis Chamalidi came to the fashion house of Yves Saint Laurent and got acquainted with his work, his world view became different. In the Parisian creative environment, he understood for himself that the main thing here is not glamour, glitter and luxury, but creative freedom and the movement of thought. Yannis mentions Michel Chazar, the director of the Yves Saint Laurent department, who inspired him with his courage, his views on life and says that this is how Iannis Chamalidi, a contender for the title of fashion master, was born. In 1997, the Ianis Chamalidy Fashion House was opened.

Ianis Chamalidi's second collection was called *Africa*, all the items in it were created on the basis of draperies. The collection turned to the image of a business woman. There you could see clear forms, cut, precise shoulder line, silhouette. As his idol, Yves Saint Laurent, said, 'there is always fabric, drapery and a woman's body. This union gives birth to a work: be it a dress or a blouse' [9]. The collection was presented as one of the first private shows among fashion designers, formed after the collapse of the Fashion House on Tukhachevsky Street and the Petrograd Fashion House.

In 1998, the Fashion House of Ianis Chamalidi was visited by Isabella Blow, who came to St. Petersburg and appreciated the designer's work. She wrote a big article about

the Russian fashion designer in the appendix *SUNDAY TIMES*. Twice: in 1999 and 2004 Ianis Chamalidi received the title of Designer of the Year.

In 2000, the fashion designer worked on stage images of the St. Petersburg Olympic champions of figure skating. The jury of the *2002 Winter Olympics* named Yanis Chamalidi the first Russian fashion designer who 'released High Fashion on Ice' [6].

Ianis Chamalidi has always enjoyed working for the theatre. He designed costumes for the famous Mariinsky Theatre artist Igor Kolba for the production of *Two on a Swing*. He has designed stage costumes for the Jacobson Theatre for the productions of *Romeo and Juliet* and *Scheherazade*.

In 2001, Ianis Chamalidy Fashion House participated in an international project dedicated to the work of Henrik Ibsen. Work on the project allowed the designer to take a new look at his own work.

Ianis Chamalidy continued to work in his studio, designing models of long evening dresses. In 2004, the collections of Ianis Chamalidy Fashion House were presented within the framework of *Milan Fashion Week*, the brand was exhibited in the showrooms of Moscow, Paris, Milan and Tokyo. In 2007 and 2009, two Ianis Chamalidy monobrand boutiques were opened in St. Petersburg.

The Russian school of modeling developed in the context of world fashion, where great attention was always paid to the search for an association, to the appeal to historical literary and musical images, which was the basis of the curriculum of the country's leading art institutions, starting with the 1980s and to this day. Ianis Chamalidi's work is associative, full of allusions and reminiscences, which he often talks about in his interviews and shows in his collections.

In Tsarskoye Selo, as part of the annual project of the Association, a fashion show of Ianis Chamalidy fashion house was held, where the designer presented the capsule collection of *Black & White Autumn-Winter 2016/17* called *Russian Style*. Ianis Chamalidy admits that the Russian costume is one of the favorite sources of inspiration. This collection traces the characteristic elements of a traditional Russian costume, which the designer plays with in an ultra-modern way. Ianis Chamalidi mixes antique tunics, English coats and belts in the models of the collection, and the dress turns into an avant-garde transformer. The collection was presented in black.

Ianis Chamalidi turns showers into parks and bomber jackets, which are tied on the models' waistbands, chickens into shorts, fairies into comfortable jackets. In the collection, he focuses on hats from different provinces. In one of the models it can be traced as a prototype of kick horned, which used to be worn by married women in Russia, her horns represent fertility. In the collection one can see sundresses and shirts, which seem to be models from the future, not from the past. Looking at the dark silhouettes, you can see the geometry in absolutely everything, in the shirt, which is

hidden, traditionally for many centuries, because before in Russia were born in a shirt, in a shirt died. Each cut detail in this collection is a geometric part. The square, triangle, rectangle all this lies on a plane as if people lived in some world linear and everything was clear white, black god and devil light and dark sun and moon all had some value and very simple. The fabric which the designer has chosen, had the dynamics of movement it as though developed, around of a body and somewhere streamed, but all this was absolutely linear and geometrical. He created a black collection so as not to distract attention from the form and its meaning of thought, so that everyone could put something of his own into it so that comes from the depths of the human soul.

The main materials of this collection are silk, cashmere and black cotton. The theme of grunge is supported by complex shades of fibers and draperies playing with light and shadow. Black & Light – multi-faceted, deep black and lightweight, movable, ‘glowing’ designs. Models in the collection look athletic. In the sense that this phrase is put by the British, i.e., ‘easy, comfortable, modern’. The designer uses ultra-technology fabrics, ‘elastic bands’, patch pockets, double stitching, sandwiches with which he changes the volume of the dress and easily transforms the outfit. ‘The Russian suit is one solid form. I immersed myself in contemplation of form and gave up other colors in favor of black. There are a lot of lines and connotations – in hats, sundresses, down sleeves. The show itself takes place in a circle – it is a symbol of life continuation, a rotisserie’, – this is how the designer explained his concept in an interview given to the author of the graduation qualifying work. The models descended the *Cameronova Gallery* ramp to magical ethnic music. ‘Russian costume, comments the designer – it’s a perfect form, which does not need color’ [14].

As part of the *Mercedes-Benz Fashion Day Fall-Winter 2018-2019* show in St. Petersburg, Ianis Chamalidi presented his new collection entitled *Renaissance Poetics*. The name of this collection was not chosen by chance, this theme can be traced in every model. In the process of preparation for the collection Ianis Chamalidi studied everything related to Florence, Medici, culture, architecture, medicine. He was interested in what people were thinking at the time, what they were building, what Michelangelo ate, drank, and what was really going on around him. The designer thinks that when you learn the facts, you are confronted with some other world or views, and you increasingly want to dive into that time and understand what was going on then.

The models of the *Renaissance Poetics Collection* looked as if they had come down from Leonardo da Vinci or Rafael Santi’s paintings. In the collection one could see tunics, caftans tied up with straps, hand knitted cardigans, insulated coats and dresses which the fashion designer suggested to wear with blown down jackets. It is worth paying attention to the kimono in this collection, which is created from the finest

material that gives the image elegance. It looks multi-layered and bright and fits any image.

All models are feminine, the fashion designer prefers maxi. Much attention is paid to long down jackets, which look very stylish and suitable for cold seasons and are currently experiencing a real peak of popularity. Very stylish looks a long oversize down jacket, which is waisted with a belt. This model can be combined with any clothes. The center of this collection is a long dress in the color of dusty rose. It is suitable for a festive evening out, complemented by laconic accessories.



Fig. 2. J. Chamalidi. Renaissance Poetry Collection Fall-Winter 2018-2019.

The collection has noble textures and subdued deep shades. In the autumn-winter season 2018-19 velvet experienced a real rebirth, and the appearance of a velvet coat on the catwalk is proof of this. It is a return to bourgeois fashion. The mood of luxury, which exudes this rich fabric, refers to the aesthetics of past centuries. The designer's attention has not escaped the trendy oversize, which is embodied in voluminous outerwear and free dresses.

The author pays special attention to details: hats, masks, wallets, a silver hood-net similar to a medieval ring, a jacket with feathers of a bird, sewn from a cloak fabric, ties.

A great role is also played by fabrics that create the effect of transparency, so typical of the early Renaissance, as well as velvet, intuitively close to the *Spanish Middle Ages*, a combination of black and white.

For IANIS CHAMALIDI brand it is important to help a woman find her taste and help her find herself. IANIS CHAMALIDI is a creative person who, through her clothing and the outside world, recognizes herself and is constantly looking for her. Today, a fashion house is first and foremost a big team of stylists and creative people who create their own unique product. Iiannis Chamalidi says that if I was not a real Greek, I would not have taken advantage of all the knowledge.

Wedding dresses are half of the turnover of the fashion house Ianis Chamalidy, and they cost from 600 to 100.000 dollars. Evening and cocktail dresses in the floor – 600 dollars. For the search and selection of fabrics Ianis personally goes to Florence, and at the stage of working with lace and complex fittings are connected to the staff of highly specialized craftsmen. ‘Initially, I am the only one working with the client, saying all the details and wishes,’ says Janis. – ‘If there are none, then I become not just a designer, but a psychologist, who will have to come up with a dress from scratch’ [12].

During the existence of the fashion house Ianis Chamalidy not only the world around has changed, but also the style of the fashion designer has undergone significant changes. The main thing remains – emphasized femininity, deep meaning of images and verified recognizable stylistics. For him, fashion is an emotion, life, openness and frankness, it is a bright positive feeling, and he tries to create this way. Individual dresses of Ianis Chamalidy do not depend on seasonal trends, but always have references to a certain era: ‘Now it is a modern style, which can be felt in every detail of the outfit’ [12]. You can follow how the designer’s creative handwriting is changing on wedding and evening images for Elizaveta Boyarskaya, Polina Tolstun, Karina Razumovskaya, Shura Kuznetsova and Galina Golovanova, who got married in a dress from Yanis last year. It’s a Premium Plus, which means such a dress can cost from up to 250 dollars. The designer has a small workshop in St. Petersburg, where the collections are sewn. And even if it is expensive, as claimed by Yanis Chamalidi, but he believes that this is how it should be.

CHAMALIDI fashion is very humane, prices are moderate. Ianis Chamalidi says: ‘We make a beautiful complex thing out of silk jacquard – summer coats – and it can cost 250-400 dollars. Brands such as Dior or Lanven, or less well-known brands, can put 1,000-2,000 dollars on the same thing for the quality of the fabric. We have absolutely other tasks: we do not undress the client, we dress him’ [10].

Ianis Chamalidi’s clothes are presented in the Parisian and Italian showrooms, as well as in Japan, Tokyo. He sews clothes sized from 40 to 56, so no one can accuse him of dressing only skinny women.

Ianis Chamalidi says that real creativity is insider, a kind of extension of the inner self of the viewer. Creativity comes from the creator, that is Chamalidi feels his affinity with God. He tries to create new things every day, changing culture and people's lives. 'The designer always has the core of the teacher and the person who influences others,' says the fashion designer.

According to fashion critics, all of Ianis Chamalidi's works are dedicated to the deep theme of man and his psychic (soul). The logo of the fashion house is a black butterfly. The fashion designer said that for him this symbol represents people who have chosen their style, as it was at dandy, but they also borrowed this butterfly from philosophers of the ancient period. That butterfly, which is difficult to come into the world, is born in a cocoon and then lives so short. This image always remains in the work of the designer, and it is very close to him [8].

From his point of view, a woman should not be given a ready-made dress, but a certain substance, consisting of fabric, slits and sleeves, which she can transform into a dress or tunic, or a cardigan, which she can do. This object will match her mood, place and situation. The designer presents his woman as a wizard who says, for example, 'I want to be aggressively sexy today,' and tie the dress accordingly. Or she wants to be an idealist in a classic dress, and she will drape the object in a different way. Chamalidi believes it is time for a transforming creative dress that will not impose anything.

Ianis Chamalidi stresses that in order to create a successful collection, you must also have a clear idea of what you want to say, in which segment you want to work and for whom you are creating your image. You have to identify the recipient, penetrate into their inner world and then fill the collection with meaning. Janis Chamalidi says: 'You live, you are inspired by the walls of St. Petersburg, and then clients come. You communicate with a woman, and she inspires you. She measures your clothes, you see different figures, different characters and you understand how you can become more professional not for yourself but for them. But for that, you need service staff' [10].

The fashion designer is clearly aware of the important role of a professional team and competent defile directors. It is a kind of theater, a performance that most accurately reflects the style of the house. On the catwalk it is important to emphasize what is fully consistent with the idea of the collection, the idea of the brand as a whole.

Despite his forty-two years of age, Yanis Chamalidi continues to study his profession and conducts all kinds of research. The designer started as a stylist, he had to work with different types of people. He is interested in personality psychology and consumption and communication psychology. For him, understanding and dialogue with the person is always important. He constantly consults with people who follow his life in social networks, and the designer is interested in this dialogue. The designer attends all kinds of trainings related not only to creativity, but also to entrepreneurship, because

today Janis Chamalidi is a company where people who provide services work and it is very important for the designer to establish communication and improve his product.

Today the world fashion, including Russian fashion, is increasingly turning to the personality, to human psychology. Not satisfied with working exclusively with objects and material, modern designers seek to create images based on knowledge about man, about his nature, about psychology.

2. Problematics of modern Russian fashion in the context of the philosophy of Ianis Chamalidi

Russian fashion is a special phenomenon. On the break of the Soviet and post-Soviet epoch Russia faced the need to correlate the achievements of the national school and the world tradition of fashion industry. Not all fashion designers who worked actively in the Soviet Union managed to find themselves in a new situation. Among the few who continued their creative work is Ianis Chamalidi.

However, Russian fashion is not actively entering the European market. Ianis Chamalidi believes that, 'Russia will never be accepted, and the main problem is that it is feared and not understood. Therefore, Russian designers do not aspire to play by generally accepted rules – they simply do not need it: everyone occupies the segment and exists in it' [4]. The designer considers that in the west are ready to accept designers from any countries, but for today the Russian fashion is not a desirable segment.

Ianis Chamalidi believes that Russia is a very resource-rich country, while the rest of the countries live off trade, so fashion development is vital for them. Fashion is linked to politics and business, which in turn are very closely interlinked with each other. He cites the example of Napoleon, who came to power and introduced fashion into fashion, proclaiming fast trends that were changing. The Emperor asked why he saw his subjects' wives wearing the same dress a second time. In creating fashion trends, there was a strict policy that changed fashion very quickly.

The fashion for Lyon silk contributed to the development of the textile industry, thus creating jobs, manufactories. A striking example is also China, which is a vast empire of fashion industry. People in China have learned how to make huge money from fashion.

In today's domestic fashion industry there are many problems associated with the lack of funding for small businesses. For example, in Italy, production is developing very well, which does not exist in Russia. There are small factories with a long history, where professionals work, they pass the tradition from generation to generation. Until we start supporting young designers in our country, we have no right to demand anything from them, because it is a difficult and time-consuming way.

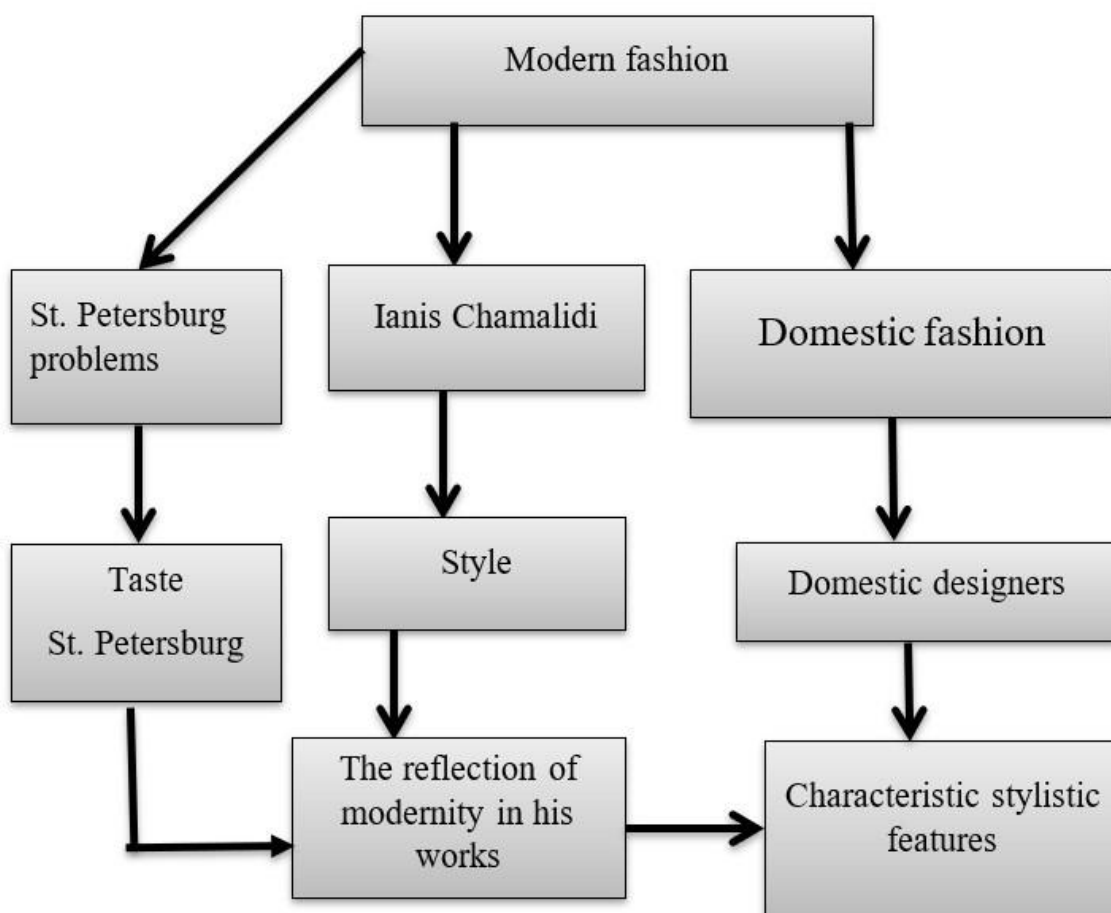


Fig. 3. Structural table of modern fashion problems.

At the same time, it should be noted that the image of the Russian designer has grown in the eyes of our population and, of course, there is a merit in these exclusively modern designers, because they have made colossal efforts not only in terms of creativity, but also in commercial. There is also a desire to become a designer. People do not always understand what they want to become designers, do not understand much. But the Russian market wants to consume Russian designers, citizens of our country are interested to look at what Russian designers do.

At the same time, there is an opinion that Russia is somehow not fashionable. Social networks widely discussed what Karl Lagerfeld said: 'Russian men are terrible.' The whole world says that Russian women are beautiful, the most beautiful women in Russia, they love to take care of themselves and the potential is huge. Lagerfeld said that if he were a woman in Russia, he would become a lesbian because it is impossible to love a Russian man, they are monsters. Ianis Chamalidi believes that this is unfortunately the consequences of 1917. Everything was destroyed in Russia He says that in Russia it is such a common problem – loss of taste at the genetic level. 'Today, when we talk about fashion in many style schools where I lecture, we discuss how to revive taste. As they

say, tastes are not disputed – it is absolute nonsense – tastes are disputed, tastes are spoken about and there are very clear, concise concepts about good taste and bad taste’ [14]. Taste is not a completely personal matter. The culture related to skill is dressed, in our country as a whole, there is no culture.

There are undoubtedly very clear, clear concepts all over the world. For example, there is a dress code in banks, in organizations. People dress accordingly. ‘The problem is that we can see a girl in sequins in the office at 3 pm,’ says Ianis Chamalidi, ‘because she does not care about company regulations, she is ready to look for her husband and wife 24 hours a day. She spends most of her life at work, and she must always be ready to jump on the footsteps of the leaving carriage’ [10]. Russia is a young country and of course we are taking our first steps. Companies are growing up, there is a dress code, there are rules. Ianis Chamalidi sees the goal of life as teaching people good taste, showing beauty that will inspire good deeds, and encouraging people to create.

Of course, I see how people’s tastes change, they begin to distinguish between good fabric from bad, good sewing from bad. They get a taste.

Ianis Chamalidi believes that there is also a problem of detachment of the designer from the consumer. And if people in Russia do not know how to dress, then the advice of the designer, his attempts to impose some rules on people come across a lack of clear ideas about these people, and, accordingly, on how to solve the problem of style for them. Vlada Lipskaya wrote: ‘The designer does not create this or that costume, but a visualized idea of the place of a man in existence (in his individual or social refraction)’ [7].

‘...fashion is a true arena for such individuals who are not self-contained, need support, but who at the same time feel the need for distinction, attention, a special position,’ wrote Georg Simmel [2, p. 7].

Therefore, Ianis Chamalidi always strives to rely on psychology, to understand the client. Ianis Chamalidi says that the analysis and study of psychology and philosophy are very important.

He divides all customers into five types: ‘dreamer’, ‘dramatist’, ‘naturalist’, ‘idealist’ and ‘wanderer’. ‘Dreamer’ lives in his world, dreamers like Marie Antoinette. ‘For example,’ says Ianis Chamalidi, ‘there’s a cake in front of you: there is a bow, everything is so packed, and this world is boudoir, the very theme of rococo in the world, and if people find themselves in this type, it is very difficult for them to leave this world. The escapism of dreamers makes them blame the designer for the fact that in the real world is not everything as they imagine. When you realize that you’re about to be blamed by a real person who is forgotten all the good things in the world that did not come true, but tries to blame you for that, you have to consider all of that in order to have the right conversation with the client’.

'Dramatist' is the most common type nowadays from the point of view of Ianis Chamalidi. 'We are now, for example, living in the age of dramatists – these are people who come and say: I'm here, hello, hoo-hoo! And they dictate. Other people – naturalists or dreamers – they say: 'I'm not appropriate, I am not a dramatist, what should I do?' They try to become them, they lie to themselves, and they should not, they need to be themselves.' They spoil their whole lives because of it. And if, say, he was a naturalist and correctly broadcasts his system of values – the issue of stylistics can be solved. It is important that a person understands his or her essence'.

'Do I have a person asking who I am – I am a dramatist, I'm a wanderer, I'm an idealist or a thrower, or who I am, or am I a naturalist? And I do not know who you are. Only a man himself can find himself, know the truth and find freedom.' Ianis Chamalidi says that he cannot give the customer an answer, but he can give a tool with which a person can try to find himself, and the designer is very interested when a person finds himself. 'The costume does not so much hide the human body as it reveals, visualises the human 'I.' [7]. This is actually unique, and in creating his clothes Chamalidi always takes into account the person, his influence, society, psychotics, psychology.

'Fashion... requires the staging of clothing through body and body through clothing. After all, only in the interaction of clothing with the body fashion is born' [10]. 'As the second layer of display of corporality it is possible to allocate, so to speak, *skin of a cultural body* – clothes. We believe that one of the aspects of the *cultural body* – namely, as objectification, realization at the phenomenological level of its boundary – is clothing. Just as the skin 'embeds' the human body in the physical universe, so clothing, just as the 'skin' of the cultural body, embeds the subject in society and outlines the social body. However, clothing has no intrinsic value. They acquire their significance only in an inseparable connection with the human body, to which they owe their existence. In our opinion, clothing is a specific attribute of the human body, which is why it can be considered as a form of objectification of the inner boundary of bodily integrity,' [1, pp. 331-332], writes Beskova Irina Alexandrovna, that clothing is one of the aspects of the cultural body of man, which is formed in accordance with cultural norms in clothing.

Ianis Chamalidi defined his target audience as business women who have very little time. They do business, but are unable to form their own style. At the same time, the business world is related to style, so how exactly this demonstrates the appropriate status necessary to introduce business. 'If you're not stylish, no door will open for you at all. For example, in the fashion world in Paris, if you are not unique, you will not be listened to at all, and all the doors are closed to you,' says the designer. 'Fashion means, on the one hand, joining an equal in position, the unity of the circle it characterizes and this is the separation of this group from below its ranks', – indicates Georg Simmel [2, p. 2].

‘Rapid fashion change should be facilitated by the economic rise of the lower strata at the rate at which it occurs in the big cities, as this change allows the lower strata to imitate the higher strata of society, and thus characterized by the process above, in which the higher strata refuse accepted fashion at the moment when it spreads to the lower strata, finds unknown latitude and liveliness. This has a great influence on the content of fashion’ [2, p. 13].

‘Designer clothes – a different level of self-perception, high quality, individual approach. Wearing such a thing, you will not think that you have a problem with the figure, because everything sits perfectly. And it’s also important to understand that when you buy designer clothes, a person buys his intelligence, development, emotion. It's an investment in your own style. The client does not come to us by the hanger, but he enters the world of Janis Chamalidi’, says the designer, ‘we can tell about our tradition, about the culture that we carry, about beauty’.

Ianis Chamalidi is a greek, he likes antiquity, draperies. Mostly the designer works with dummies, I do not make sketches. Today his dresses cost up to 350 dollars, it is absolutely commercial price for consumption, middles price. ‘This is how we can defeat poor Chinese products. I can see big brands falling to a low level, the main thing for them is to trade, they have no ethics towards customers. And only such small companies can be mobile, maneuverable. I do not understand why people, being able to buy designer clothes, dress in mass markets. Even if such a thing is originally expensive, all designers make special actions. For example, you can buy dresses from us for 50-80 dollars.’

Fashion for clothes is impossible without fabric. There is still no substitute fabric we have to wrap our body in. The problem is that the Russian textile industry is not on the rise right now. Ianis Chamalidi says: ‘Chiffon, muslin, velvet – all fabrics are known. They come to us for natural fabrics. A large percentage of new high-tech innovative fabrics. Complex combinations: The fabrics do not creep, they combine synthetics with natural fibres. The modern woman is very dynamic, she flies, moves, she lives, so she needs comfort and beauty’ [3].

The problem is the lack of tissue. Because a lot of artificial fabrics have been created, but the body does not breathe in them, and so still cotton, linen, wool, silk, leather, suede – the most important materials in the activities of the designer. Although, of course, many people would like everything to be synthetic. Synthetic clothes are cheaper in cost. The production of synthetic materials is a giant branch of the economy. Natural fabrics should also be produced in accordance with fashion trends, which is traditionally difficult to do in our country. Unfortunately, we do not have factories that create fashionable fabrics. The consumer wants to walk at least in knitwear, and this is always an import, as we are now experiencing a difficult economic moment.

Despite the growing interest in the work of Russian designers, the situation on the domestic market is also due to the fact that if you have to choose between collections of Russian designer and Western, then for shops buyers (buyers) will choose Western. This trend is difficult to break, this stereotype was formed in Soviet times. It is difficult to talk about the future of the fashion industry in Russia, until such a negative perception will not change. But if you pay attention to the quality of fabric, a unique, complex structural cut, involving the use of a huge amount of material (sometimes from this fabric can be sewn and three dresses) – the solution will come, of course.

Ianis Chamalidi says that the situation in the global fashion industry is somewhat different because we presented clothes in Italian, French, Japanese showrooms. There is a huge interest in a quality product regardless of the brand. However, in this segment of designer clothing there is enormous competition. They are looking for originals, they are looking for new ones. So, if you do not match, it is your personal problems, it's not the buyers' problems.

It seems difficult in today's world to come up with something new. But Ianis Chamalidi says: 'To say that everything is invented in fashion is like saying that a person has already experienced the whole range of feelings. With every second, life is just beginning, and it is unique. God, who gave man the absolute right to choose, that is, freedom is a great grace and patience. Therefore, according to the designer, a person can create, create and truly enjoy and be in a good mood, and fashion is a tool that can help in this. Designers who create fashion use this formula. To surprise, to create a mood, to delight, to give an emotion – their main tasks, and therefore fashion is eternal, it is absolute.'

If we talk about fashion as a business, the idea is important here, and the meaning cannot be separated from the material component in any case. You cannot do business without this super-task, without the desire to say something – otherwise you get an emptiness in which there is nothing. An emptiness that is not interesting or in demand.

Ianis Chamalidi says: 'Every fashion designer, I think, should have a super task, just like every person – the task to create, grow and develop every day. Of course, it takes huge mental strength and many people do not want to work on themselves. It is therefore a time of dullness in general, and so when I look at collections of young designers, I do not see the depth in them, I can't read them: who they are for and why.'

Ianis Chamalidi works with trainees who come to practice in their fifth year. The designer asks the students what they know about femininity, its variants in the works of different designers, for example, femininity from Christian Dior, femininity from Madeleine Vionne (he calls her the mother of the cut, style, in the times of corsets she starts to cut on the scythe, dress Hollywood stars), but the breadth of outlook and personal perception is not enough for the students.

The most important thing that the designer teaches is not to copy the world trends, but to be inspired by the beauty that is around us. This is the only way trends are created – not by copying, but by inspiration. ‘If you copy Alexander McQueen’s dress, it will not do any good because if he was inspired by Botticelli’s Spring (Sandro Botticelli’s *Spring* – ed.), you won't be inspired by the original. It seems to me that creating new things by looking back at the beautiful things that have already been created around us is the most important thing.’

The problem of fashion in St. Petersburg is connected with the fact that the majority of wealthy customers are in Moscow and there is their own costume design school. In St. Petersburg, a special style has long been formed. Yanis Chamalidi is not only his follower, but also an ardent promoter. ‘I once told myself that St. Petersburg is the second Paris. People will come’, he said.

In St. Petersburg, there is less chasing after trends and more striving to create an individual style so that a person can wear bought clothes not one, or maybe several seasons. St. Petersburgers, who strive to dress in style, are different from Muscovites. ‘With more or less premeditation, the individual creates his own manner of behavior, a style that the rhythm of its emergence, assertion and disappearance is characterized as fashion’ – wrote G. Siemmel [2, p. 12]. ‘... the general rhythm in which individuals and groups live also determines their attitude towards fashion, that different layers of the group, regardless of the different content of their lives and external possibilities, will already have different attitude towards fashion, that the content of their lives develops in a conservative or rapidly changing form’ [2, c. 12-13].

Ianis Chamalidi believes that, just as there used to be a three-year gap in fashion compared to European fashion (except for individual dandies that stood out against the general background), so St. Petersburg forms its accentuated good-tone face based on its own history and tradition. ‘Appealing to history forms a new attitude to fashion and space. These walls, they do not even accept fashion, they accept a measured way of life, a man who is looking for himself. We know that fashion is a reflection of the inner world.’

Ianis Chamalidi says: ‘The priority tones for me are calm, reserved, they always inspire me. I am close to the colours of architecture: ancient, marble, also sand shades on the coast, waters from azure to dark blue, like omuta.’

Fashion like litmus paper reflects the mood. White is a desire to say that we want to bring something new, clean, fresh, transparent. Among Ianis Chamalidi’s works there is a coat trimmed with white fur, cut with draughts, laser cut, which combines tradition and modern technology. White color is present in Ianis Chamalidi's coat, as he has a lot of wedding dresses, which is a trendy house. Black, white, red never goes out of fashion, it is a classic.

Ianis Chamalidi says: ‘Well, I think it is very appropriate and important to adapt my work to the main moments of the surrounding reality, to respect traditions and be proud of my heritage. Then everything you do is filled with new meaning ... it is very important for me to contribute to the culture and development and revival of the tradition of old St. Petersburg, no matter how pathosical it may sound. In St. Petersburg, there was an absolute synthesis of Russian and European. When Italian, German masters fused their talent on a genetic level, this masterpiece, which is now admired by the whole world, turned out, is not it proof that I am doing everything absolutely and correctly. I am an absolute patriot and I am ready to invest every last drop of blood.’

Conclusion

In the process of research was considered the problem of development of domestic fashion, in which, of course, a significant place belongs to the fashion designer. The work of Yanis Chamalidi is the most vivid example of the formation and formation of Russian fashion art at the turn of the Soviet and post-Soviet epochs, which reflects the characteristic and recognizable for many generations Leningrad, St. Petersburg style. On the example of the work of the artist-modeller can be traced the characteristic problems of modern Russian fashion.

The St. Petersburg School of Modeling is one of the leading schools in Russia. Yanis Chamalidi is a prime example of an artist in transition. Having entered the St. Petersburg State Academy of Art and Industry named after Vera Ignatievna Mukhina in 1992, he opened his *Fashion House* in 1997, becoming one of the first symbols of the emergence of the young generation of Russian fashion designers in the post-Soviet era. The basis of Ianis Chamalidi’s work is an associative approach to creation of collections, detailed elaboration of images, appeal to historical, including Russian themes. His works reflect many facets of the Russian school of modeling, at the same time they are in line with world trends, which is a characteristic feature of the new generation of Russian designers.

The world fashion, including Russian fashion, more and more appeals to the personality, to human psychology. Not satisfied with working exclusively with objects and material, modern designers seek to create images based on knowledge about man, about his nature, about psychology.

In today’s Russian fashion industry, there are many problems associated with the lack of funding for small businesses. Until Russia begins to support young designers, we have no right to demand anything from them, because it is a difficult and time-consuming way. At the same time, it should be noted that the image of the Russian designer has grown in the eyes of Russians and, of course, there is a merit in these

exclusively modern designers, because they have made colossal efforts not only in terms of creativity, but also in terms of commerce.

The problem of fashion life in St. Petersburg has a number of characteristic features associated with, in particular, the fact that the majority of potential wealthy customers and buyers are located in Moscow, where there is its own costume design school, which has its own unique features. In St. Petersburg, less attention is paid to the latest trends and more strive to create an individual style, while remaining true to the classical tradition. St. Petersburg designers often strive to create timeless things so that a person can wear bought clothes not alone, but maybe several seasons.

Thus, St. Petersburg designers are in a situation where they have to compete not only with representatives of the world fashion, but also with the fashion of the capital city. Nevertheless, graduates of the Leningrad-St. Petersburg school of costume design often remain loyal to their city, forming a unique style of St. Petersburg fashion. In this sense, the example of Ianis Chamalidi's work is a perfect illustration of how the transition period of the 1990s saw the emergence of modern Russian fashion under the new economic situation. Today in Russia many professional costume designers are successfully working, who by their artistic and business qualities fully meet the global requirements of the fashion industry. And one of the brightest representatives of the new generation of domestic fashion designers is Ianis Chamalidi, of course.

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