

Production Clothing or Fashion: Reform of Soviet Costume in the 1920s

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Russian Fashion after Soviet Revolution

After the October Revolution 1917 the working class of Russia began to build a new society on the ruins of the old structures. And within the first years after the Revolution they attempted to create specific Soviet trends in fashion. Different codes helped people to discriminate between good and bad guys. For instance a flight coat was an attribute of a real communist; a cravat was one of a bourgeois. In the 1920s a flying coat became a cult and a symbol of prestige. In post-revolutionary Russia, clothing became the instrument to materialize the Soviet utopian ideals.

The most influential newspaper *Komsomolskaya Pravda* noted that state and private sewing workshops could not fulfill all orders on flight coats of *Jung Sturm* design (Fig. 1). The newspaper supposed that these modern models of Soviet clothing could contrast luxurious garments of the best Fashion Houses located on Moscovian streets Ulica Petrovka and Kuznetzkiy Most.

The new Soviet people should build a new Soviet life-style without possibility for primping and prettying. Consequently, Soviet leaders proclaimed that fashion as a phenomenon was a strange and meaningless survival from times before the Revolution. They thought that fashion corrupted the spirit of young people filling it with vice and instigating them to support the Socialist Revolution.

But the new time required a new outfit. So in 1919 a meeting to debate on production clothing was arranged for designers, doctors, engineers and etc. Designers considered that present garments did not fit Revolution concepts and had to be redesigned. They discussed the functions of a Soviet dress and came to the conclusion that *a new garment should be comfortable, nice and met the requirements of modern economic reality and hygiene*¹. Constructivist texture designers were amongst the first ones developing the implications of designing clothes for mass production, and as such they had huge influence on the subsequent development of fashion in the 20th century.

Their search for modern costume silhouettes was synchronized with the spirit of the age. Russian constructivists developed modern production clothing and shared an urge for change and novelty and an appreciation for innovation with their Western contemporaries.



Fig. 1: Young couple of Revolutionaries. Unknown Photographer. Petrograd. 1918.

Constructivists were concerned about a new form of a socialism production and consumption as an alternative to consumerism of capitalist modernity. As a result Lubov Popova, Varvara Stepanova, Aleksander Rodchenko, Aleksandra Ekster (1882-1949) and other pioneers of Russian vanguard art set themselves the aim of innovative mass production clothing or creating *prozodezbda*. Artists formulated programmatically their desire to produce practical, hygienic clothes with extremely simple geometric shapes and complementary colors.

These utilitarian garments promoted by constructivists were similar to clothes designed by various Futurist artists in Italy and Russia in the early 20th century, for example boxy suits by Giacomo Balla (1871-1958). But there was a great ideological difference. The main goal of constructivists was to embody the ideal of soviet men a *Socialism builder* in clothing, combining communistic ideals, demands of modern lifestyle with new silhouettes and raw materials (canvas, cloth, chintz, baize, wool). *prozodezbda* was an instrument of agitation that stimulated political activities and supplied feelings of joyful work, togetherness and hope for a better future.

Tatlin's Normal Odezhda: First Approach to the Idea of prozodezhda

In 1923 constructivist theorist Osip Brik (1888-1945) promoted a brief article with the title *Into Production!*² that became a manifest of constructivist artists. This program called artists to abandon painting and enter Soviet mass-media and mass-production as *artist-engineers* or *productivists*.

Vladimir Tatlin (1885-1953) was one of them who realized the importance of *laboratory work*, industrial technology and engineering. Productivists artists concerned about invention and theorization of new kinds of useful material objects that would transform everyday life in the socialist area.

Tatlin, a provocative constructivist painter, architect, engineer, and set designer blazed an incredible trail of innovation through the glory years of the Soviet avant-garde. In 1923 he felt passion also for fashion design and developed models of everyday clothing (*normal odezhda*) under the motto *Not the old, not the new, but the necessary!* Unlike Rodchenko's and Stepanova's radical ideological concept of clothing, Tatlin improved forms and models of dresses, modified them with the time needs and made them simple and suitable for any occasions. Indeed that was a time when people needed simple, but useful things³.

Tatlin's design garments were a part of his program about material culture (*materialnaya kultura*). The designer was keen to eradicate the idea of dress as a sign of material or social status



Fig. 2: V. Tatlin. Designs for clothing and a stove, illustrated in the article "Novyi byt," *Krasnaia panorama*, no. 23, 1924.

and, additionally, he wanted to free clothing from the traditional rules and etiquette. His intention was to promote democratic clothing for the masses and therefore he developed a constructive logical and economic cutting method. Tatlin's fashion design was based on the three main concepts of Russian constructivism: *facture*, *tectonics* and *construction*. Other factors that also should be taken into consideration were: hygiene, comfort, expediency, economy, simplicity, functionality and rationality. These factors ruled out the possibility of any empty decoration without a function.

So the geometry-inspired clothing by Tatlin was simple, ready for mass production, comfortable and adapted for real life. He designed a unique waterproof coat with a button-in lining and separately cut shoulders and arms and promoted it through the media (Fig. 2). *This attire is warm, doesn't restrict movements, and lasts long*⁴. The coat was conceived as a kind of wearable micro-environment. It could be reshaped to keep one warm or cool, etc.

This concept of clothing accorded with Tatlin's desire to abolish the traditionally representational function of art and put it to new, more practical uses in the service of the Russian Revolution.

Unfortunately Tatlin's works in fashion design were mostly in vain. But he was appreciated by a later generation of artists, some of whom developed his ideas. Tatlin's work marked an important early stage in the transformation of Russian art, from modernist experiment to practical design.

Lubov Popova's Production Clothing: Experiments on a Stage

Varvara Stepanova and Lubov Popova, two *Amazons of Russian avant-garde*, were central players who contributed a lot to the new Soviet fashion design and lifestyle, by remaining critical to the old ones and steering into the new more collective direction. These two female artists were the only constructivists who designed clothing within the context of industrial production.

Unfortunately the practical application of their ideas in the reality of manufacturing led to a lot of problems. So most of Popova's fancies were only implemented on a theatrical stage.

Popova's famous costume designs for Fernand Crommelynck's (1886-1970) avant-garde play *The Magnanimous Cuckold* (1922) presented designer's concept in the best way. For all actors she designed production clothing (*prozodezhda*) in keeping with the constructivist program and motto *In production!*

Popova's *prozodezhda* as an experimental kind of clothing was accorded to Vsevolod Meyerhold's (1874-1940) *biomechanic* concept. Meyerhold's biomechanics strived to create the *all-around* actor who was capable of anything on stage based on a scientific understanding of the human body, favoring movement over emotion, integrating the two dimensionality of set design with the three dimensionality of the actor's body (Fig. 3). Popova's design turned Meyerhold's theory into practice.



Fig. 3: Biomechanics by V. Meyerhold. Photo by P. Boudratis. A. Bakhrushin State Central Theatre Museum, Moscow. 1927.

Meyerhold's production of *The Magnanimous Cuckold*, a farce about obsessive jealousy, was the first public demonstration of his biomechanics exercises or études forced the artist to become both, an artist and an engineer. The performance was the best example of how Russian constructivistic ideals could be physically manifested through theory and practice. Meyerhold was already developing the acting technique of biomechanics, a series of exercises to develop and release the emotional potential of the actor through movement. He enlisted Popova to design a set for the performance. And she created a machine-like moving structure with platforms and whirling wheels against a plain curtain backdrop. The actors' performances formed a dynamic, pulsating spectacle, moving in unison and



Fig. 4: Design set by L. Popova for V. Meyerhold's *The Magnanimous Cuckold*. A. Bakhrushin State Central Theatre Museum, Moscow. 1922.



Fig. 5: L. Popova. *Production Clothing for Actor Number Five*. State Tretyakov Gallery, Moscow. 1921.

combined with the rhythmic movement of Popova's constructivistic structure. The result was an organic unity on stage between actor and set. *The Magnanimous Cuckold* performed the fundamental relationship between theoretical and practical work that was central to the constructivist methodology as well as showed the efficacy of Meyerhold's new system of biomechanics. The biomechanics concept became a theatrical order for new costume design (Fig. 4).

All the actors all wore Popova's Production Clothing depend on their gender. Actresses had a plain blue dress in the style of workers' overalls with a big black apron – all rectangles and straight lines, forms inspired by suprematistic-style painting (Fig. 5).

Such costumes barely differed from those of the male actors. As Popova herself put it, she had *a fundamental disinclination to making any distinction between the men's and women's costumes; it just came down to changing the pants to a skirt*⁵. Her bold, consciously androgynous design is a good icon for the new Soviet woman emancipated by Bolshevism, shedding the trappings of bourgeois femininity and becoming a productive worker equal to men. It was a

similarly androgynous geometric rational costume with laconic composition and visible structure that fitted an actor like working clothing and underlined his actions and gestures.

Both set designs and costumes for plays *The Magnanimous Cuckold* and *The Earth in Turmoil* (M. Martine, S. Tretyakov, 1923) received enthusiastic critical and public acclaim that proved that people wanted to see new *prozodezhda* style instead of ornamental fabulous garments on the stage. *They have fallen out of love with Bakst and have fallen in love with prozodezhda* noted Vladimir Mass (1896-1979), the soviet critics and writer in 1922⁶.

For everyday life in contrast to women who wrapped into peasant style clothing which appeared in the popular magazine *Rabotnitsa* and Soviet posters, Popova used cubist artistic and constructivist practices to develop new vision of modern women and their dresses (Fig. 5). She deconstructed a traditional image of a peasant body dressed in wide skirts and replaced it by geometric substitutes of body and clothing. She created very constructive, functional and laconic garments with regular geometrism, in slight graphic tone, in black and white colors in accordance to the constructivist concept and proletarian ideology⁷. She applied constructivist principles to costume design and developed her own concept of visible construction of clothing and details (pockets, fasteners, etc.). Other designers intended her geometrically cut and unadorned *prozodezhda* not only to sartorially correspond to a theatrical mechanized gesture but also to be worn by actors during rehearsals and in everyday life. She was not concerned about ornamentation and decoration of garments in the preference to clear construction and functions of *prozodezhda*.

Rodchenko and Stepanova: Production Clothing as an Instrument of Proletarian Ideology

Varvara Stepanova and Aleksander Rodchenko even went further. While Popova acknowledged the gender formation taking place in Soviet Russia as well as in Western Europe, the artist couple Stepanova and her husband Rodchenko strived to abolish fashion as a phenomenon and to replace it by immutable Proletariat ideals dressing men and women in unchangeable production clothing.

During his visit in Paris in 1925 Rodchenko did not appreciate modernist Parisian dresses in spite of their functionality, simplicity and possibility to be copied for mass production. As a designer Rodchenko used the same visual vocabulary as Western artists but as a puritanical Bolshevik claimed on the importance of ideological content for clothing mass production.

A photo taken in 1922 shows Rodchenko wearing a model of overall that can be assimilated to the *prozodezhda* developed by Stepanova, while in the background some of Rodchenko's disassembled spatial constructions are laid (Fig. 6). The single-piece overall, made of stiff wool and leather inserts, is defined by a rigorous geometry that relies on an absolute stylization of human forms. The design for production clothing is extremely clear in form and structure. The one worn by Rodchenko himself presents the artist as a worker, dressed in an everyday garment that would result familiar to the majority of the population and at the same time embodies the collective nature of Soviet society.



Fig. 6: A. Rodchenko standing in front of dismantled hanging spatial construction. Photo by M. Kaufman. 1922.

Rodchenko and Stepanova also realized their radical concept of *prozodezhda* on the stage of Meyerhold Theater. At the beginning of the 1920s Stepanova created very avant-garde design set and outfits for the play *Tarelkin's Death* (Aleksander Sukhovo-Kobylin, 1817-1903), written in 1922 (Fig. 7). The set was in fact a combination of individual mechanical devices, designed to look like the most basic furniture, the clothing reminded uniform in appearance and could be transformed at the actor's will. All her garments were different, with no reference on time or location of the story. But their silhouettes, ornamentation and style applied to functional constructivist aesthetics. Stepanova was not only designer and engineer but also an artist who used constructivist visual language to show and underline beauty of body movements. Unlike Popova monochrome outfits, Stepanova preferred contrasting colors that underlined movements of an actor and were more applicable for frequently using. Stepanova also designed a series of discrete *apparatuses* that could be combined to make larger constructions or used separately. They could be manipulated in a variety of ways by actors. The hole production correspond to Meyerhold's desire at this time to bring circus and acrobatic elements into the serious theater.

Staying true with constructivistic ideals Stepanova decided to take *prozodezhda* away from the environment of the theater to everyday life. In her programmatic article *Today's dress: Prozo-*

dezhda, published in the constructivist journal LEF in 1923, she envisioned the modernist future of dress and its liberatory potential, she advocated mass produced and simplified clothing⁸.

For Stepanova there was no just clothing in general but a particular dress for a special purpose. She pushed erotic drive, femininity, pleasure and individual taste away from her design. Therefore a lady in Stepanova's dress looked puritanical like a column with no reference on her gender and sexual beauty. She negated the previous history of fashion and stressed that fashion that reflected lifestyle, customs and aesthetics. Her taste gave the nowadays way to a programmed clothing which might be seen only in action. Designers concluded that fashion design should be based just on functions of clothing and feasibility of textile industry not on bourgeois prettying. Concerning adornment she argued that all decorative details might be abolished with the following slogan: comfort and functionality of the clothing might be linked with specific productive function (Fig. 8).

Stepanova developed the professional clothing at a new angle: she differentiated between several groups of clothing, according to utilization. She designed several basic models, which



Fig. 7: V. Stepanova. *Tarelkin*.
Garment design
for *The Death of Tarelkin* by A.
Sukhovo-Kobylin.
N & N Lobanov-Rostovsky Collection. 1922.



Fig. 8: V. Stepanova. *The Death of Tarelkin* by A. Sukhovo-Kobylin. 1922.



Fig. 9: Thayabt (Ernesto Michabelles) wearing the tuta, 1920.

could then be modified for the particular profession. In all she made the distinction between working *prozodezhda*, *sportodezhda* (sport clothing) and *spetzodezhda* (specialized clothing incorporating extra requirements, as for pilots, surgeons, firemen etc).

Modern fashion design was observed as complicated technological process consisted of several stages. According to Stepanova costume depended on technological machine of industry and decoration should be replaced by technological aesthetics of seams and construction. She denied the charm of handmade manufacture and argued that the new period asked for new mass production. Fashion magazines, shop windows containing wax mannequins wearing various designs were for Stepanova just an antiquated aesthetic phenomenon that should be radically changed with mass production of working clothing suitable for proletariat in spite of gender and age.

The Stepanova's concept of *prozodezhda* was embodied in her drawings especially of sport clothing that implemented simple and functional aesthetics promoted in her LEF article. Their monochrome appearance was interrupted by visible stitching that accentuated its large pocket, waist line and seams. Evidently Stepanova's *prozodezhda* was quite similar to a futuristic garment, named TuTa. The last one had been designed in 1919 by the Italian futurist Ernesto Michahelles (1893-1959), whose pseudonym was *Thayabt* (Fig. 9).

Rodchenko's design of *prozodezhda* for the theater was also radically simple and ascetic. For instance in 1929 Rodchenko created a set design for play *Inga* (A. Glebov, 1929), contrasting

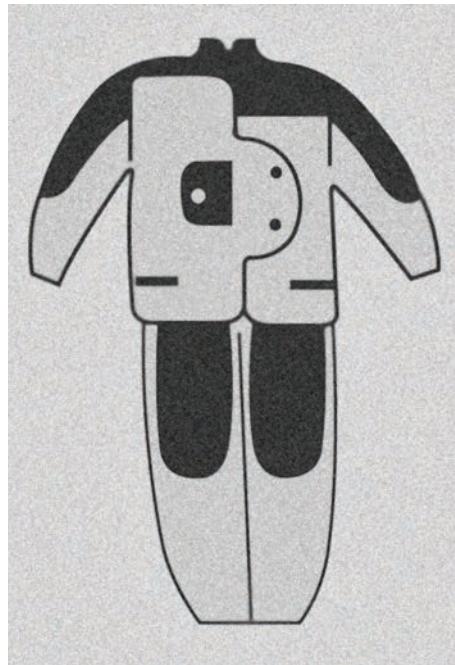


Fig. 10: Design outfit by A. Rodchenko for V. Mayakovsky's *The Bedbug*. N & N Lobanov-Rostovsky Collection. 1922.

old bourgeois structures with the modern Soviet way of life. He proposed a unique set that could be transformed into an apartment bedroom, club and office. In the same year he designed the sets for the futuristic second act of *The Bedbug*, 1929 (by Vladimir Mayakovski, 1893-1930). Like for *Inga*, Rodchenko opposed old and new but as in *Envy*, the new was treated with ambivalence. *The Bedbugs* and Priskin habits considered emblematic of the old way of life in contrast to a sterile future that Rodchenko glorified. He designed unisexual white silver elastic overalls that looked like a flying suit (Fig. 10). In his design Rodchenko kept the avant-garde concept of new soviet clothing as a part of new life style that might be functional and not merely decorated. Other designers argued against symmetry, convenience, luxury and nostalgia, in a perspective eager to link clothing to modernity, speed, and the machine. He appreciated its utilitarian value and considered clothing to be an instrument to change social relations and psychology.

Nadezhda Lamanova and Aleksandra Ekxter: Revolution or Evolution of Clothing ?

The constructivists's concept of production clothing was more or less close to Nadezhda Lamanova (1861-1941), a famous Russian couturier and Chief designer at the royal court. All of them agreed that modern clothing should be nice, simple, comfy and convenient for mass production. On the contrary Stepanova and her team strived to create an innovative uniform, *prozodezhda*, meeting requirements of different professions. While Stepanova and Popova had discovered flatness of dress through their cubist practice, Lamanova's flat uncomplicated dress was mediated through early 1920s Western fashion and its adaptation of cubist aesthetics⁹. Other than Stepanova, Lamanova considered that costume was the instrument to correlate human inner and outer form. At the first conference of Art and Production (1919) Lamanova talked about new meanings of dress as one of several suitable mediums of dissemination of art. She proclaimed the necessity to design a new beautiful dress with plain fabrics in accordance with new working life.

Supported by the Anatoliy Lunacharsky (1875-1933), Minister of Education, Lamanova used her position wisely and proposed a new type of a Soviet dress. She proposed simple, elegant, elongated tunics delicately decorated with domestic ethnic embroidery. As a designer Lamanova was more classic and she kept traditions of Haute Couture in spite of the time. She supported the idea of production clothing and even took part in its design. But her garments were less radical in concept and a beautiful combination of folk and Art Deco styles (Fig. 11). Modest and functional Lamanova's dresses implemented her idea about socialist clothing. Its ethnic motives had no ideological problems and served the representation purposes of the new state. The famous soviet critic Iakov Tugenkhald wrote concerning Lamanova: *In the field of dress the activity of the famous modeliste Lamanova is exceptionally remarkable. This artist put a lot of efforts into designing dresses which are simultaneously perfectly simple and highly artistic and that could serve as prototypes for mass production, and could be offered at the relatively low price so that all working women could afford them*¹⁰.

With some colleagues Lamanova successfully worked at the textile laboratories of the State Academy of Artistic Science and fashion salon Atelier of the Moscow Sewing Trust.



Fig. 11: A. Khokhlova in N. Lamanova's geometric coat.
Khokhlova's collection, Moscow.
1923.

Lamanova's works were presented at the *First All-Russian Exhibition of Art and Industry* (1923). She also won the Grand Prix at the exhibition for her contemporary dresses based on ethnic art.

Aleksandra Ekster (1882-1949), a very talented artist of Lamanova's sort, combined in her fashion design both trends. Some of her models were very extravagant and decorative, other ones were laconic and constructive. According to Ekster's clothing concept, fashion design could be divided into a two types:

- *prozodezhda*, made for a particular job
- *prêt-à-porter* line individually designed for a customer taking into account his own taste and special features.

Alexandra Ekster promoted her ideas on functional work clothing in the *Atelier Journal* at the beginning of 1920s. Like all constructivists she recognized that the question concerning new dress was an urgent issue and novel garment should be adapted to suit workers. She agreed that a *today's dress* should be economic, appropriate, hygienic and physiological. The concept of Ekster's production clothing was also different to radical Stepanova's *prozodezhda*. She opposed the dominance of ideological content and observing that costume and fashion could



Fig. 12: Ekster A. Benvolio. Garment design for Shakespeare's Romeo and Juliet by A. Bakhrushin State Central Theatre Museum, Moscow. 1921.

include elements of ornamentation and decoration¹¹. The Artist created garment of utilitarian design. Her vanguard outfit could be used as an everyday dress, an evening gown and working clothing simply by adding or taking off an extra layer.

Aleksandra Ekster shared the other constructivist's concept of geometrical cut, but as well as Lamanova she was less radical and tried to fill a laconic form with content of individual taste and character. She was keen to design functional, simple, aesthetic and harmonious clothing that could be mass produced (Fig. 13). But Ekster also advocated custom made dress claiming that different human characteristics should be matched by type, shape or color of various individual outfits.

She proposed for cinema, theatre and costumers modernistic geometrical costumes inspired by Western Art Deco style and cubistic artistic practice. Ekster applied for fashion design avant-garde technique of constructing. Iakov Tugendkholt observed that Ekster's dress was not designed, not sewed but constructed and built up by different surfaces just

like her stage decoration¹². And her drawings for play *Romeo and Juliette* (producer Aleksander Tairov, 1885-1950, after drama by William Shakespeare, 1564-1616) are full of rich color and dramatic shapes. Through geometrical dramatic silhouettes, bright colors, fatal characters the designer transferred her experience of Italy (Fig. 12). Ekster was familiar with the history of fashion and used her knowledge to build a special world with the only hints at the time and place. And her theatrical garments were crucial parts of the performance.

In collaboration with Nadazhda Lamanova, Aleksandra Ekster designed wonderful extravagant garments for the first fantastic Russian movie *Aelita*, 1924 (Iakov Protosanov, 1881-1945, after the novel by Aleksey Nikolayevich Tolstoy, 1883-1945). For her design she used aluminum, metal foil, glass to achieve the impression of futuristic Martian luxury. She observed that density, weight, elasticity, width, color of a tissue affected costume forms (Fig. 14). To her mind voluminous wool was a right choice for straight geometrical pleats and silhouettes, and soft cloth like satin and silk were suitable for fantastic shapes.

Despite all efforts the constructivist *prododezhda*, remained an experimental design, and was never put into production, being exclusively adopted by the avant-garde that created it.

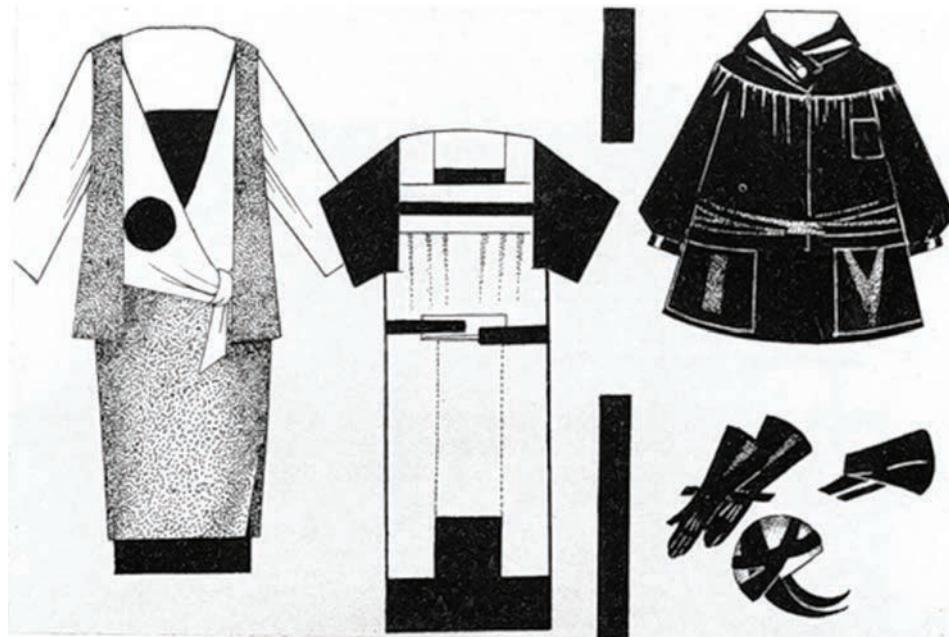


Fig. 13: Ekster A. Models of clothing for Krasnaya Niva Journal, No 21. May 27, 1923.



Fig. 14: Ekster A. Garment design for Aelita by Y. Protzanov. N & N Lobanov-Rostovsky Collection. 1922.

Conclusion

To summarize all mentioned above we can conclude that constructivist's searches in fashion design at the beginning of the 20th century were synchronized to ideas of their western contemporaries. But in post-revolutionary Russia, clothing became the instrument to materialize the Soviet utopian ideals.

Constructivist experimentations in clothing were stipulated by the role of fashion and clothing in society. The objective for the Constructivists was in fact to create production clothing (*prozodezhda*) that should be rather practical, economic, functional, comfortable and ready for mass production.

Russian constructivists proposed different approaches of *prozodezhda* with rigorous and clear geometry of its forms and structure that was designed for mass production but never was launched into the market and remained only samples or theatrical outfits.

Aleksander Rodchenko and Varvara Stepanova declined fashion as phenomenon and all its attributes and manifested proletariat ideals of a man and a woman dressed in unchangeable

production clothing. Popova designed androgenic production clothing for both genders emancipating women and making them equal to men. As a consequence of the rationalization of clothing, the sexual difference became irrelevant. A peculiar *neutrality* characterizes not only production clothing but also the theatrical costumes designed by Stepanova and Lubov Popova, where the gender is only indicated by the alternative *skirt or trousers*.

Aleksandra Ekster and Nadezhda Lamanova keeping traditions of Russian haute couture correspond to the necessity of dress reform but proposed elegant folk and Art deco stylized garments designed to satisfy requirements of a particular consumer. Lamanova never used the word and her design was based on the concept of appropriate relationship between human body, fabric and costume silhouette.

The Russian constructivist fashion design in the 1920's was the leading avant-garde fashion design movement in the world. Its history was bright but not long. During the first years after the 1917-revolution, the Soviet government had tolerated advanced art while it had more urgent problems. By the middle 1920s social-realist painting was proclaimed as the official art and experimental artists were accused as formalists. Although constructivism lingered as an influence in Soviet graphic and industrial design, painters who did not leave the country were imprisoned or drifted into poverty.

Despite that ideas of Russian constructivists almost never came to mass production they were implemented decades later by western couturiers that referred to their heritage for inspiration. For instance op art style in clothing introduced by Popova and Stepanova were brought in fashion in the 1960s. A lot of western designers were influenced by the Russian constructivist design.

Early Russian constructivist fashion ideas included *throw-away-paper clothing*. Others called for asexual or *universal clothing* were implemented in a line of Pacojamas (paper PJs) for Hilton hotels by Paco Rabanne (*1934) in 1967. Teo Yohlee, an American fashion designer originally from Malaysia, used Rodchenko's principals of anti-ornamentation, echoes of Rabanne's space-age geometry for his collection (2001). Laconic geometric silhouettes of Lamanova's and Ekster's clothing inspired André Courrèges (*1923) and Paco Rabanne, Christian Dior (1905-1957), Yves Saint-Laurent (1936-2008), etc.

Notes

1. Rabochiy kostum, 1919, p. 1
2. Brick, 1923, p. 105-108
3. Punin, 1994, p. 71
4. Zhdanova, 1988, p. 143
5. Ghilyarovskaya, 1924, p. 15
6. Ephros, 1934, p. 178
7. Adaskina, Sarabianov, 1990, p. 304
8. Varst (V. Stepanova), 1923, p. 68

9. Bartlett, 2010, p. 40
10. Bartlett, 2010, p. 45
11. Ekster, 1923, p. 4-5
12. Tugenhold, 1922 p. 3-18

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Fig. 9: Grandi, S.; Vaccari A.: *Vestire il ventennio. Moda e cultura artistica in Italia tra le due guerre*. Bologna University Press, 2004. Photo 29

Fig. 10: Bowlt, J.E.: *Artists of Russian Theater 1880-1930*, Iskusstvo, 1990, p. 229

Fig. 11: Vasileiv, A.: *Russkaya Moda. 150 Let v Phorographiyah*. Slovo, 2006, p. 212

Fig. 12: Schifrina, A.: *William Shakespeare in the Creation Work of Soviet Artists*, Sovetsky khudozhhnik, 1975, p. 121

Fig. 13: Bowlt, J.E.: *Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova*, Galart, 2000, p. 138

Fig. 14: Kovalenko, G. Alexandra Exter: *Put' Khudozhhnika*, Galart, 1993, p. 130

Zusammenfassung

Das Geschmacksempfinden der Moderne spiegelt sich in der Zeit nach dem Ersten Weltkrieg auch in der Mode: Designer begannen, einfache, androgyne Silhouetten und gerade Linien zu verwenden. Stilistisch spricht man von dem den Jugendstil ablösenden „Art-Déco“. Die Bezeichnung wurde von der ersten internationalen Messeausstellung nach dem Ersten Weltkrieg mit dem Titel „Exposition Internationale des Arts Décoratifs et Industriels Modernes“ im Jahr 1925 in Paris abgeleitet. Diese künstlerische Strömung beeinflusste, wie auch der Surrealismus und der Futurismus, nicht nur den Lebensstil der Menschen, sondern auch ihr Empfinden für Mode.

Diese neuen Bewegungen waren bestrebt, das gesamte Lebensumfeld einschließlich der Kleidung als einheitliches Gesamtkunstwerk zu gestalten. Im Zusammenspiel von Mode und Künstlern der Avantgarde wurden radikale künstlerische Entwürfe in den Kleidungsstil eingebracht. Designer wünschten sich Modelle, die industriell gefertigt und in Standardgrößen produziert werden sollten.

In Russland war es der russische Konstruktivismus, der nach dem Umsturz von 1917 auch propagandistische Züge aufwies. Die russischen Konstruktivisten führten in der Mode einen neuen Stil ein, der durch reine geometrische Formen gekennzeichnet ist. Man könnte ihn auch als „Antimode“ oder „Produktionskleidung“ charakterisieren. Im Russischen wird er *prozodezhda* bezeichnet. Dieser Beitrag stellt verschiedene Zugänge zu diesem neuen Kleidungsstil vor. Am Beispiel der Entwürfe russischer Konstruktivisten wie Vladimir Tatlin (1885-1953), Lubov Popova (1889-1924), Aleksander Rodchenko (1891-1956) und Varvara Stepanova (1894-1958) wird der Entwicklung dieses neuen Stils nachgegangen.