

## Modern Fashion Design Influenced Russian Rayonism - Focusing on Mikhail Larionov & Natalia Goncharova -

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### Abstract

*This study<sup>1)</sup> historically considered the meaning of light which has frequently used as the subject of artistic expression since Renaissance, in order to grasp an artistic atmosphere about light and rays before the allusion of Rayonism. Then it inspected closely the course of changes of light as a result of historic circumstances and intended to understand how Russian Rayonism of the 20th, which maintained these effects of light more rationally, had an influence on modern fashion. It was created by Mikhail Larionov and developed by his wife, N.Goncharova. The main special feature of Rayonism was the crossing of reflected rays, emerging from various objects. Most of these things depended on line and color. The purpose of Rayonism paintings was to create a new space form arising from which reflected rays from various selected objects crossed one another. Namely, artists maintained that they should give up various objects of visible world and express rays which were reflected from objects and crossed in complex. Rayonists were affected by Cubism and Futurism and came to take an interest in relations whose rays of parallel or convergent color made, also in expression of themes. Since that, Rayonism affected Supermatisme and Constructivism. The pursuit of light and rays from the 19th until the early 20th came to appear in fashion as well as in art as it was. As Rayonists created a new space form arising from which reflected rays from selected objects crossed one another, they used line and color as the main techniques of expression. In this way the attempt which intended to express rays, using itself of line and color, appeared as textile design of lots of designs like Donna Karan, Gianni Versace and Rococo Barocco and so on of Modern Fashion. This was designed for essential elements of pure art to express the new aesthetic consciousness through fashion.*

*Key words : neo-Impressionism, cubo- Futurism, Neo- Primitivism, rayonism, fashion design.*

### I. Introduction

The essential meaning of clothing is expressing the ultimate ideal a time, society, and culture and it is based on a human being. The methodological approach to the essential meaning should begin with some imaginations that a fashion is a type of reality that is formed

artistically and it is a particular functional art that includes strong cultural features. This process is the same one with defining and providing the clothing's own particularly. Especially the social and cultural background in 19<sup>th</sup> or the 20<sup>th</sup> century brought the development in human being's aesthetic consciousness continuously, and developed science and technique in that period provided good tools for expressing

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the new aesthetic consciousness. light and rays played an important role in creating a new trend of art in the various periods of rapid cultural changes. Therefore, in this study, Rayonism are examined and then the examination of the way how essential elements in art make the aesthetic changes not only in fashion but also in the aesthetic consciousness across the whole field of life will be followed. After analyzing what kind of expressive elements are used in modern fashion, aesthetic consciousness in this 21st fashion will be illuminated in a new way.

The study historically considered the meaning of light which has frequently used as the subject of artistic expression since Renaissance, in order to grasp an artistic atmosphere about light and rays before the indication of Rayonism. Then it inspected closely the course of changes of light as a result of historic circumstances and intended to make out how Russian Rayonism of the 20th, which maintained these effects of light more rationally, had an influence on Modern Fashion.

## II. The Background of Rayonism

The meaning of light is classified into two concepts. First, light as a meaning of the general concept is the condition for all the activities of Human. It is, what activates other things as the absolute existence in order to look at things, the partner to power and heat. The original meaning of light is the metaphor of Truth and is understood as light of reason and the objective principle of beauty in Augustin Thomas Aquinas<sup>1)</sup>. This metaphysical phenomenon of light appears, in the light of the art history, as the main body which expresses a

subject in a work of art. Light is defined as not an individual element but a condition of perception. Light is possible both to reflect on things and subsist in things. Light as a symbolic meaning has perceived as the new existence which gives rises to life power to everything that occupies time and space surrounding us. Rays is used as a medium of moulding by artists on the ground that as a form it could give an impact on people's sense a far directly more than traditional materials. Modern artists' effort to seek after the fidelity of the material itself is continuous ceaselessly in the form of art by means of the scientific technology on the ground that industry has an effect on their creative activities. In this way the concern for light and rays, which began as the new visual revolution in the paintings field, got to take its place as the creative origin of art since medieval times, Renaissance to Modern age.

### 1. Impressionism and Neo-Impressionism

For the first time Impressionists tried to put into pictures on the subject of nature under the bright light of outdoor 'directly' and 'perfectly'<sup>2)</sup>. They identified the present motive of nature with their eyes and tried to record the visual impressionism artists, nature is not fixed as it is<sup>3)</sup>. They sought for every phenomenon of nature under ceaselessly changing sun-rays<sup>4)</sup>. Accordingly they tried not to draw forms but to represent the effect of light. Whatever gets light and color could be their themes<sup>5)</sup>. Then the essential task of Impressionism was linked pursuing of this rays and artists tried to run to the open air in pursuit of nature rays and face objects directly before their eyes under the bright light of open air. They tried not to draw

<sup>1</sup> P. Arnheim, *Art and Vision Sensation, Transtation*, C.I. (Seoul : Kirinwon., 1954), 393-394.

<sup>2</sup> P. Courthion, *Impressionism*, (New York, H&D, 1979), 14.

<sup>3</sup> M. Grosser, *The painter's Eyes*, Translation Shin, S. J.(Seoul : Seo- Kwang Sa, 1883) 118.

<sup>4</sup> Y. J.Park, *The Influence of French Impressionism on the Formative characters of Bustle style*, (Master's Thesis, SookMyung Women's University, 1993), 9.

<sup>5</sup> Y. J.Park & S.H.Yang, *A study on the Modern Fashion Design Applying Light and Rays*, *The International Journal of Costume Culture*, 3, no.3(2000): 214.

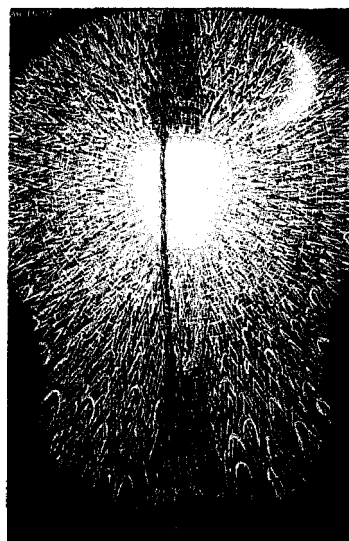
a form as it is according to the new visual way but to draw it under the operation of light. By their new visual revolution like this, clear form was expressed and outline which alluded volume was excluded. As well, clear obscure and intense contrast of light and shade were excluded. To them, everything was nuance and shade was always handled into reflected rays.

It is Neo-Impressionism which succeeded to Impressionism and making it as a stepping stone, developed it a little more into a systematic and original movement. They led the study of rays and color more systematically and resulted in announcing Divisionnisme techniques, the new visual mixing theory which extends to lead towards color and light through dividing and juxtaposing color<sup>6</sup>. Division calls the visual mixing of pure painting before anything else. It is what the different elements like peculiar colors, lighting colors, the reflections and so on are divided. Henceforth in the early 20th century centering around avant-garde artists of Italy and Russia, they newly extended to accept the pursuit of light and rays as their artistic sense of beauty. Exactly these pursuits are Futurism of Italy and Rayonism of Russia.

## 2. Futurism and Cubo- Futurism

Dynamism of Futurism paintings is feasible after destroying materiality of things and futurists regarded light and movement as the primary factor of destroying materiality of things<sup>7</sup>. Then futurism artists advanced to developing dynamism art by means of the study of light and movement. The early Futurists, who tried to express dynamism through the interpretation of light, tried to revive color and light through the division techniques of color and the dots of pure color mixing in visitor's retina. This

divisionnisme expressing the movement of light, which is grasped intuitionally, not to be measured scientifically, pursued the artificial light like electricity rather than the form of natural light<sup>8</sup>. This division theory of Futurists intended to deliver dynamism of electricity on the basis of the motility of light grasped intuitionally like a street light <Fig. 1>. This is chosen from the modern attitude of futurists who praised electricity, the symbol of modern. Namely Impressionistic divisionnisme is experiential and scientific, but on the other hand futuristic divisionnisme is explained as intuition. It is put into practice like surface as line which alludes light is bigger when light is not dispersed but gathered<sup>9</sup>. The new advent, for futurists as a way of expressing effects of light more systematically, is defined as surface's interpenetration, namely the expressed aspect that solidified light overlapped objects through



<Fig. 1> Giacomo Balla.  
(Street Light, 1909)

<sup>6</sup> P. Signac, D'Eugene Delacroix au Neo Impressionism, (Paris, Hermann, 1964), 91.

<sup>7</sup> Umberto Boccioni, Carlo Carra, Luigi Russolo, Giacomo Balla & Gino Severini (1910A) Milan : Poesia Manifesto of Futurist painters (1970B), 30.

<sup>8</sup> Umberto Boccioni, Pittura Scultura Futuriste (Milan : Poesia. 1914), 71.

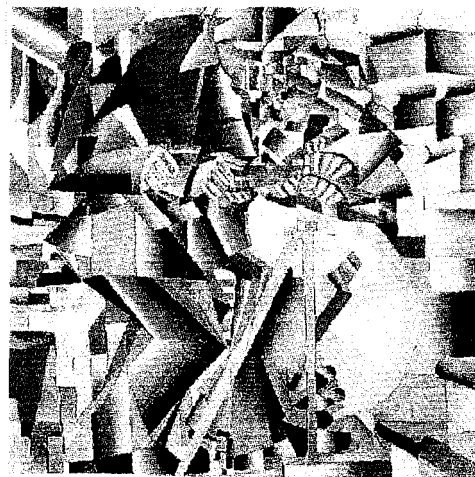
<sup>9</sup> Tisdall Carolin, and Angelo Bozzolla, *Futurism*, (London : Thames and Hudson. 1977), 26.



<Fig. 2> Umberto Boccioni.  
(Dynamism of a Cyclist, 1913)

pellucid side of X-ray. futurism artists intended to display the new space-sense with the dynamic peculiarity of light by expressing light in this way. In futurism paintings, light was used not for placing emphasis on light and darkness of objects, but visualizing surroundings of objects and their circumstance successively with destroying materiality of objects <Fig. 2>. And this light was expressed as artists' dynamic sensation through interaction of form and color. Since that, futurism changed into Cubo-Futurism and developed in Russia<sup>10</sup>. It became combined with Neo-Primitivist who arised among the dynamic harmony of color and line and was accepted as the special style, reviewing Itlian Futurism and French Cubism<sup>11</sup>. Cubo-Futurism which regarded Kasimir Malevich as the lead, got to have an influence on Rayonism of Russia.

The Cubo-futurist movement attracted such talented artists as Goncharova, Larionov, Popova, Malevich, Tatlin, and many others. In Russian interpretation, sometimes there is no significant difference between a Cubist and Cubo-futurist painting. Both feature bold colors and the fragmentation of the objects on the canvas' surface. Perhaps Cubo-futurism places



<Fig. 3> Kazimier Malevich.  
(The Knife Grinder, 1912)

more emphasis on movement and action ; it is also often characterized by the inclusion of various letters, even complete words, in the composition. Malevich's An Englishman in The Knife Grinder(1912) is not only good examples of the painterly possibilities opened up by the Cubo-futurist style but also excellent illustrations of various artistic approaches to it <Fig. 3>. The Knife-Grinder shows some of cubo- futurism's most charactersitic features, including the fragmentation of forms (derived from Cubism) the focus on movement (From Futurism) the bold colors and lines (from Neo-primitivism) a general departure from objectivity.

### 3. Neo-Primitivism

In the West, Neo-primitivism was an aftermath of exhibition of the folk arts of Africa, Australia, and Oceania in Paris. The world of art was surprised by the boldness of colors, originality of designs, and the expressiveness of these unschooled spontaneous creations of the primitives. In Russia, flourishing

<sup>10</sup> [www.rollins.edu/foreign/Lang/Russian/Cubo-Futurism.html](http://www.rollins.edu/foreign/Lang/Russian/Cubo-Futurism.html)

<sup>11</sup> Y. J. Park and S. H. Yang, A Study on the Modern Fashion Design Applying Light and Rays, *The International Journal of Costume Culture*, 3, no. 3(2000): 216.



<Fig. 4> M. Larionov.  
(Soldier in the Woods, 1908~0)

between 1907~1912 and officially launched at the 3rd Golden Fleece Exhibition in 1909, Neo-primitivism was championed by Natalia Goncharova and Mikhail Larionov, although many other artists went through a Neo-primitivist stage<sup>12</sup>. Neo-primitivist canvasses share with icons a pronounced one-dimensionality (flatness), lack of depth and perspective, distortions of reality, as well as a bold, striking colors. Although the form are intentionally distorted and resemble children's pictures, the paintings' rhythm and harmony come from the music of color and line. Moreover, Larionov employs a limited number of primary colors, applied without shading and blending. All these artistic devices find parallels in the art of the Russian folk, particularly in icons, street signs, wooden toys, decorated distaffs, and lubok (usually hand colored in red, green, purple, and yellow) <Fig. 4>.

### III. Russian Rayonism

The Strong line of figurative art developed in Russia side by side and simultaneously with the

emergence and powerful rush of the nonobjective to representation of the world. The first steps in that direction were made by Mikhail Larionov. Deriving his idea from impressionism, Larionov built his compositions on colour Rays, this trend receiving the name of Luchism in Russian art or Rayonism in West European art<sup>13</sup>. Rayonism is the style which had been unique and popular for a short time in the view of all over the world as well as Russia<sup>14</sup>. In 1907, Mikhail Larionov and his wife Natalia Goncharova came in touch with Fauvism and pointed to Primitivism which missed Symbolism and arranged the new turning point in Avant Garde art which started to appear in the early 1900's. They were unsatisfied at other artists who were absorbed in Cezannism and organized Dunkey's tale with Chagal, Kasimir Malevich, and Vladimir Tatline in 1912. They advocated Rayonism with pursuing abstract space which reflected rays, radiated by things, crossed one another. In the early time, Impressionism and Fauvism had a deep influence on them. Rayonism developed with including past art and present style widely like a nature life since it had been introduced in Target exhibition held in 1913. The central characteristic of Rayonism is 'traversing of reflected rays arised from various object'. Most of them were by means of line and color. In the light of Rayonism manifesto which M. Larionov and N. Goncharova announced in Moscow in 1913, they were perceiving the relation between space and object more deeply. The purpose of Rayonism paintings is to create the new space form that reflected rays from variously choosed objects crossed one another and formed. Rays is always supposed to be expressed in the form of line and color. That is to say, the essence of paintings is the unity among the best paints which present intensesness as a whole through the inter- relation among

<sup>12</sup> [www.rollins.edu/foreign-Lang/Russian/neopri.html](http://www.rollins.edu/foreign-Lang/Russian/neopri.html)

<sup>13</sup> P. Evgenia, *Russian Avant - Garde of the 1900s-1920s* (Seoul, Art Center. 1995) 21.

<sup>14</sup> [www.rollins.edu/foreign-Lang/Russian/rayonism.html](http://www.rollins.edu/foreign-Lang/Russian/rayonism.html)

colored parts. In the light of M. Larionov's Rayonism theory, they maintain that artists must abandon various objects of the visual world and present rays which is reflected from objects and crossed complicatedly. Abstract painting by Wassily Kandinsky arised indirectly from Expressionism. By contraries, Rayonisits were affected by Cubism and futurism and got to have an interest in relation of parallel or convergent color rays inexpressing themes Mikhail Larionov's intense character and insight was inherited by Kasimir Malevich and Vladimir Tatline. Since that, this got to take a big share of enlightening Suprematisme and Constructivism.

#### 1. Mikhail Larionov(1881-1964)

Mikhail Flidorovich Larionov was born in Tiraspol, moldova on June 3.1881 and died in Fontenay near paris, on may 10, 1964. He attended the Voskresenskii Technical high school in Moscow and in 1898 entered the Moscow school of painting, sculpture and architecture. Here he met Natal'ia Goncharova, who remained his lifelong companion. His creative work soon caught the attention of colleagues and critics and in 1906 he was invited to exhibit with the Union of Russian Artists and to participate in the Russian art exhibition at the salon d'Automne in paris. When larionov met Nikolai Riabushinskii, editor of the Zolotoe runo (the godern fleece), the famouse art mecenas become the artist's chief patron and in 1908 helped him organize the Golden Fleece exhibition of the modern French painting in Moscow. As a result of this exhibition, many artists, including Larionov, turned away from Symbolism and started to experiment with Post Impressionism. In 1910, Larionov was dismissed by the Moscow School of painting for organizing a demonstration against the school's teaching methods. Larionov was the founder of the Jack of Diamond group, and with he exhibited a remarkable series of

paintings, among them the Soldiers <Fig. 4>, created during his military service. Larionov soon deserted the Jack of Diamond for the more radical Dankey's Tail. Which held an exhibition in 1912. In 1912 he initated two very important movements: Rayonism(Ruchism) and Neo- Primitivism. Rayonism was inspired by Italian Futurism and Neo- Primitivism and represented a development of the artist's Fauvist and Expressionist interests. <Fig. 5><sup>15)</sup><Fig. 6>

#### 2. Natalia Sergeevna Goncharova (1881, 1962)

Goncharova was born in Negaevo, in Tula Province on June 16, 1881 and died in paris on October 17, 1962. Goncharova met Mikhail Larionov who become her lifelong companion



<Fig. 5> M. Larionov.  
(The Cockerel, Rayonist Study)



<Fig. 6> M. Larionov.  
(Blue Rayonism)

<sup>15</sup> [www.rollins.edu/foreign/Lang/Russian/larionov.html](http://www.rollins.edu/foreign/Lang/Russian/larionov.html)

and encouraged her to leave sculpture for painting. Goncharova was attracted briefly to Impressionism and symbolism, but her participation in the Golden Fleece exhibition introduced her to the styles of Gauguin, Matisse, Cezanne and Toulouse-Lautrec whose art Russian peasants working the land, this influence is revealed in both color and the approach to form. In 1910 Goncharova became one of the founding members of the Jack of Diamond group but later went her separate way to establish the Donkey's Tail group with Larionov. In 1912 the group held their first exhibition with more than 50 works from Goncharova, executed in a number of different styles. Goncharova was a critic of *lubki*, Russian popular prints, and the titles of her works clearly go against this influence. Her use of conventions of icon painting is particularly evident in the *Evangelists*<sup>16</sup>. In 1913 she entered her most productive period, painting dozens of canvases. In her Neo-Primitive works she continued to explore the styles of Eastern and traditional art forms, but also experimented with Cubo-Futurism (see *The Cyclist*, painted in 1912-13 <Fig. 7>), and adopted Larionov's new style of Rayonism. Her famous *Green and Yellow Forest* (1912) <Fig. 8> show how confidently she was able to work in the Rayonist style, developing her own artistic idiom independently of Larionov. In August 1913, Goncharova attracted international attention exhibiting over 700 paintings in a one-woman show. During this period she was like Larionov, associated with the literary avant-garde.

Rayonism, an ephemeral style which lasted only about a year, was not only unique to Russia, but to the entire world. It was invented by Mikhail Larionov and practiced mostly by him and his companion Natalia Goncharova. Introduced to the public in 1913 at the Target exhibition, Rayonism was described as naturally



<Fig. 7> Goncharova.  
(The Cyclist, 1912~13)



<Fig. 8> Goncharova.  
(Green and Yellow forest, 1912)

encompassing all existing style and forms of the art of the past, as they, like life, are simple points of departure for a Rayonist perception and construction of a picture <Fig. 6>. The central feature of Rayonism is the crossing of reflected rays from various objects; to this end, its most powerful tools are color and line. Although short-lived, Rayonism proved to be a crucial step in the development of Russian abstract art. As Larionov said, it represented the true freeing of art from the former realistic conventions that had so oppressed the artistic community.

<sup>16</sup> [www.rollins.edu/foreign/Lang/Russian/gonch.html](http://www.rollins.edu/foreign/Lang/Russian/gonch.html)

#### IV. Modern Fashion Design Influenced Russian Rayonism

The tendency of Rayonism including Impressionism, Cubo-Futurism and Neo-primitivism which asserted the importance of rays presents as it is in Modern Fashion. since Futurists created the new space form that reflected rays of an object which was reflected from a fixed thing intercrossed, they used line and color as their main expressing techniques. The Fashion, similar atmosphere to works of M. Larionov and N. Goncharova which expressed Rayonism like this, appears as it is in S/S and F/W of 1998 to 2000. Especially, in the light of the trend of Rayonism which is expressed in modern fashion.

##### 1. Line

Futurism and Neo-Impressionism, the basic background of the development of Rayonism, found the possibility of movement through a screen. So to speak, Futurism and Neo-Impressionism brought in an expressing technique of Divisionnisme, the Paintings Movement, improved in the Color Theory or the Optical Theory of Charles Henry(1859~1926) and Eugene Chevreul in the late nineteenth century. Then for disorganizing an object, they came to represent the new sensation of movement through a dynamic screen, not through a stopped screen. So they represented a line as the line of various dots dissolved into numerous dots, not as the rectilinear line, leading successive eyes. This appears not through a stopped screen, but through a dynamic screen. It displays itself as a dynamic line which expresses a continuous movement <Fig. 1>. In the course of that, the line displays itself, as it is composed of dots which show various lights. An expressing mode of this kind can be also found in the Red Evening dress of Gianni Versace represented in S/S, 2000.

Bodyline leading to waist from shoulders, is able to make shoulders' line and Waist's line connect each other naturally, on account of

directional peculiarities of lines which are connected naturally. Then it has a command of a line which seems slim on the whole. Also waist's line which naturally goes down, makes a belt connected in the form of glittering dots of brilliancy. Thereupon, Divisionnisme Theory which revealed it self in Neo-Impressionism is defined to appear itself, as it is, here. This fashion intends to express visual beauty through a line composed of dots of various lights. It does not lead eyes by a stopped, rectilinear line.

##### 2. Color

The fundamental of Rayonism, Impressionism and Futurism, all together, came to set out from rays of nature. So to speak, Impressionists tried to bring in a color of nature, which was directly found from the open air, and put into pictures with it. For representing a color of nature as it is, Neo-Impressionists represented a color with dissolving a color into dots as a substitute for mixing colors on a palette. In this way, a color, expressed through a technique of Divisionnisme, was, as it is, inherited by Futurism as well. Accordingly one sees that Umberto Boccioni also dissolved a color of bright light into dots, then, represented it in Dynamism of a Cyclist, his work <Fig. 2>.

In this way, the divided color was created in the form of geometrical shape which was composed of colors by the screen-division. And this was created by Avant-garde artists of Russia <Fig. 3>. Or it brought in a color of nature as is <Fig. 9>, but at the same time it was transformed into geometrical color with using an expressing method which was defined to divide a color into each dissolved color, not one connected line <Fig. 5, 6, 8>. Therefore the color expresses itself for giving sense such as skies tree and, flowers in nature. However, at the same time its expressing method corresponds with the expressing method of light which Russian Rayonists maintained on account of expressing all of these splendid effects of light. So to speak. The Cockerel <Fig. 5> or Blue Rayonism <Fig. 6> of M.Larionov, and The





<Fig. 9> Donna Karan.  
(2000 S/S, Collezioni, N.Y)



<Fig. 9-1> Donna Karan.  
(2000 S/S, Collezioni, N.Y)

Green and Yellow forest <Fig. 8> of N. Goncharova are defined to express natural colors such as Yellow, Blue, Green, and so on. Howe-

ver, an expressing method of a color which was represented in this way, displayed itself, as it is, in fashion design in 2000. On viewing the Evening dress of Donna Karan <Fig. 9, 9-1>, it seems to transfer a color, as it is, of Blue Rayonism of M. Larionov into her work. As it stands, it represents an effect of light which changes according to shifting direction of glittering dress of blue color. And an effect of light of this kind is to correspond with an expression of a color that Russian Rayonists intended to represent light of nature.

As well, a color of Rayonism can be seen in works Gianni Versace and Rococo Barocco<sup>17)</sup> which were represented in Milano Collection in S/S, 2000. On viewing the Red Evening dress of Gianni Versace <Fig. 10>, one can find that it presents a bright and strong feeling still more, while dividing a color into various colors and making use of crossing of geometrical lines, not uniting a color into one such as The Cockere! <Fig. 5> of M. Larionov. Similarly, the fashion



<Fig. 10> Gianni Versace.  
(2000 S/S, Collezioni, N.Y)

<sup>17</sup> Rococo Barocco: Rococo Barocco, a fashion designer, was born in Napoli, Italy in 1944. He has studied in Academia, Delly, Belly, Arti, and so on. Rococo Barocco worked as a designer in the line of ready to wear in 1978. At the mention of design and details, he was absorbed in soft and splendid material of Avant Garde. He generally made use of embroidery and partial gold ornament. He mixed visual effect of black and white. And he sought after a perfect cutting and harmony in shape and silhouette.



<Fig. 11> Rococo Barocco.  
(2000 S/S, Collezioni, N.Y)

of Rococo Barocco, represented in Milano Collection in 2002, expresses a color that corresponds with a color of The Green and Yellow forest <Fig. 8>, which N. Goncharova expressed an abundant color of nature. It is defined to express 'The bright sunlight shining on trees of a green forest 'more vital and dynamic by crossing of geometrical, reflected rays of green, under the theme titled as crossing of reflected rays, the main motif of Rayonism <Fig. 11>.

### 3. Pattern

The pattern which Rayonists maintained, is not simply to express shape of nature as it is seen like that. Through crossing of reflected rays which are divided into various shapes and colors, it is to change an object into a dynamic shape which possesses movement, not into a stopped shape. So to speak, Rayonists described the reflected rays which we could not perceive with our eyesight as the things which seemed to be able to be seen on a screen, when they represented shining yellow on a screen like The Cockerel <Fig. 5> of M. Larionov. Here, one can see that crossed lines get tangled of Red

and Black as well as Yellow, and so on. In addition, in Blue Rayonism of <Fig. 6>, one can see also that different colors such as Sky blue, Yellow, Gray, and Black as well as Blue, get joined together between crossing lines. In this way, what expresses itself with inserting various pattern of crossing on a screen, not one pattern, is to intend that onlookers feel reflected rays- which we can directly distinguish with our eyesight- moving.

This similar to the Evening dress which Donna Karan represented in New York Collection in S/S, 2000 <Fig 9.9-1> Through the Evening dress with exposed shoulders, Donna Karan intends that crossing lines which possess blue patterns, appear different according to shifting directions. Accordingly, in it, represents geometrical patterns whose color changes according to movement or an angle of light. She does not represent a fixed pattern. Blue is the color which is expressed in the general atmosphere of the fashion. However she represents blue, glittering patterns of crossing lines, with the pattern whose shape changes according to an angle of shining light. The fashion trend of this kind can be found in the effect of Impressionism which had a direct effect on Rayonism.

The works that Gianni Versace and Rococo Barocco represented in Milano Collection in S/S, 2000, show geometrical, abstract patterns. And the pattern thoroughly represents, as it is, a natural pattern which Rayonists maintained as well. Through each abstract pattern which seems different from one another, they presented a sense of an effect of cheerful, shining light. One can find that dynamic pattern of light and rays are represented in fashions of Gianni Versace Rococo Barocco]. Particularly, The Green and Yellow Forest of Goncharova decomposes nature into the crossing of geometric line through Yellow and Green and reorganizes itself. And we can see it through Two piece design which Rococo Barocco made in S/S of 2000. Namely, it expresses a color, a pattern, and the glittering texture and so on itself <Fig. 11>. Especially, Rococo Barocco's design in S/S

fashion in 2000 expresses composition of Larionov light and color in modern ways by putting transparent spangles on the geometric forms. Thus, pursuing light and rays has been seen in various works of art since renaissance Age in the 16<sup>th</sup> century, and they still appear in modern fashion design in the 21<sup>st</sup> fashion.

#### 4. Textile Design

The pursuit of rays from the 19<sup>th</sup> century to the early 20<sup>th</sup> century reflected not only in the fashion but also in the art. Especially Fashion textile which was affected by Impressionism was expressed into textile like satin, velvet, damask and silk which glittered even in natural rays. By Futurism art form, which designed to artificial light, textile like brocade, damask, taffeta, and so on, which glittered by various kind of artificial rays as well as fluorescent light of utilizing electricity had in fashion <Fig. 9> Especially Rayonism, which asserted intersection of crossing reflected rays, developed various synthetic textiles that generated gloss like through contrasting qualities of different transparency <Fig. 9-1>. The design, expressed with rays is still popular in S/S fashion or F/W fashion in 2000 since 1998.

### V. Conclusion

Russian Rayonism, which Cubo-Futurism with Malevich at the head changed and developed, was the style, so unique as well as having been popular for a short time, not only in Russia but all over the world. It was created by Mikhail Larionov and developed by his wife, Natalia Goncharova. The main special feature of Rayonism was the crossing of reflectes rays, emerging from various objects. Most of these things depended on line and color. The purpose of Rayonism paintings was to create a new space form arising from which reflected rays from various selected objects crossed one another. Namely, artists maintained that they should discard various objects of visible world and express rays which were reflected from objects

and crossed intricately. Rayonists were affected by Cubism and Futurism and came to take an interest in relations whose rays of parallel or central color made, also in expression of them. Since that, Rayonism affected by Supermatisme and Constructivism. The pursuit of light and rays from the 19<sup>th</sup> until the early 20<sup>th</sup> came to appear in fashion as well as in art as it was. As Rayonists created a new space form arising from which reflected rays from selected objects crossed one another, they used line and color as the main techniques of expression. In this way the attempt which intended to express rayonism availing itself of line and color, appeared as textile design of lots of designs like Donna Karan, Gianni Versace and Rococo Barocco so on of Modern Fashion.

Contemporary fashion design which is influenced by Russian Rayonism, can be analyzed into four points of view such as Line, Color, Pattern, and Texture.

First, at the mention of Line, Futurism and Neo-Impressionism brought in an expressing technique of Divisionnisme, the Paintings Movement, improved in the color Theory or optical theory of Charles Henry and Eugene Chevreul in the late nineteenth century. Then they expressed an object with the dynamic sensation of movement. Thereupon, they represented a line as the line of various dots dissolved into numerous dots, not into the rectilinear line leading successive eyes. In the course of that, the line displays itself, as it is composed of dots which show various lights. It expresses itself in the design of the Evening dress of Gianni Versace represented in Milano Collection in 2000.

Second, at the mention of Color, Impressionists and Futurists all together, to be the theoretical fundamental of Rayonists, tried to express it from rays of nature as it is seen like that. Accordingly, Futurists also tried to represent a shining light still more, as they took advantage of colors of nature such as Yellow, Blue, Green, and so on with a different expressing technique. This thoroughly reveals itself in Donna Karan, Gianni Versace, and

Rococo Barocco among Contemporary fashion designers. The blue evening dress of Donna Karan, which represents an effect of whose color changes according to shifting directions and the designs of Gianni Versace and Rococo Barocco, which divide a color into various colors while making use of crossing of geometrical lines, not uniting a color into one, seem to transfer the main theme of Rayonism, as it is, into Contemporary fashion.

Third, at the mention of pattern, it expresses crossing of various, reflected rays which Rayonists maintained in fashion design. At some points, this corresponds with the Evening dress of Donna Karan, which represents geometrical patterns whose color changes according to movement or an angle of light. It does not represent a fixed pattern.

Fourth, at the mention of Texture, they intended to represent Impressionists' shining light, the fundamental of Rayonism. And through textiles, one can find that at some points, Contemporary fashion design corresponds with the fashion design of those days on condition that they made use of satin, velvet, damask, and silk, which expressed this light with density. As well, futurists who were influenced by Impressionism and, then considered light as an object of expressing, tried to represent light. And one can see that this has something to do with Contemporary fashion design which leads artificial illumination of Catwalk into a part of fashion.

This was designed for elements elements of pure art to express the new aesthetic consciousness through fashion.

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