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| **Your article** |
| Stepanova, Varvara Fedorovna |
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| [Enter an **abstract** for your article] |
| Varvara Stepanova (b. 5 December 1894 in Kaunas, Lithuania; d. 20 May 1958 in Moscow, USSR) was a Russian artist. Although she made her mark as an innovative painter in Moscow exhibitions (1920), Stepanova became particularly well known as a designer. Between 1921 and the late 1940s, she designed sets and costumes for theatre and film (1922-1926), textiles and practical clothing for both women and men (thus creating a ‘new look’ for the new Soviet citizen [1924]), and taught textile design at the art school VKhUTEMAS in Moscow from 1923 on. Under commissions from the State, Stepanova’s developed various design to establish a ‘new look’ for the Soviet regime, including designs of books, magazines, journals, and the celebration albums of the 1930s and 1940s. This ‘new look’ was largely determined by geometrical models, including circular patterns using a pair of compasses, linear designs using a ruler, contrast of light and dark, repeat patterns inspired by film, and, more generally, the potential of geometry. Stepanova assimilated the human figure, photomontage, and pure design into a visual whole made possible by her method: the modern principles of creating with geometrical models. This was the Constructivist process and its principles were described by Stepanova in her articles — ‘On Non-Objectivity Creativity in Painting’ (1919), ‘On the Possibility of Cognizing Art’ (1920), ‘Construction’ (1920), ‘On Constructivism’ (1921), ‘On Facture’ (1922), ‘Photomontage’ (1928), ‘Draft Syllabus for a Course in Artistic Composition in the Textile’ (c. 1925), ‘From Clothing to Pattern and Fabric’ (1929), ‘How We Worked on The First Cavalry’ (1936).  Image: Stepanova.jpg  Figure 1 Stepanova drawing textile designs, 1924.  http://monoskop.org/Varvara\_Stepanova |
| Further reading:  (Alexander and Bowlt)  (Noever)  (Bowlt and Drutt) |