

<요 약>

20

가

가

8

가

2.

8

3가

가

가

가

3가

가

가

가

II.

1.

1913-1919

가

20

.1)

가

.2)

가 1920

1914

가

(construction)

.3)

가

(Vladimir Tatlin)

「 3

」 < 1 >

3

(Rodchenko)

」 < 2 >

가 (Naum Gabo)

(Antonine Pevsner)

. 가

가

. 가

「Linear Construct ion」 < 3 > 가

가

(mass)

.4) < 4 >

(volum)

가

. 1950

1) Herbert Read(1956), , New York and London : Faber & Faber, p.142.
 2) (1981), , , : , p.162.
 3) Herbert Read(1998), , , : , p.85.
 4) (1986), , , p.1315.

」 < 5>

가

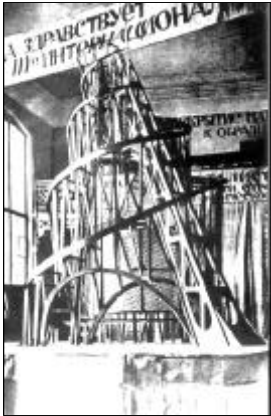
가 가

icon(象)

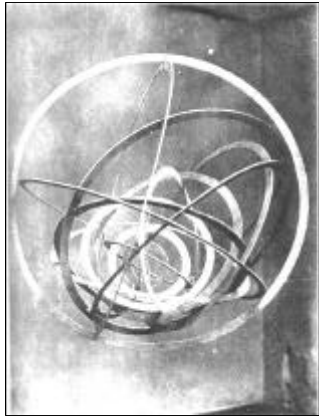
가

1938 「 가 가 (Developable Surface)」 < 6>

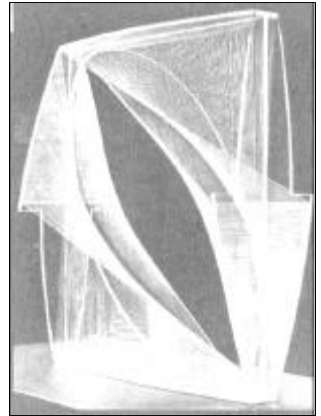
가



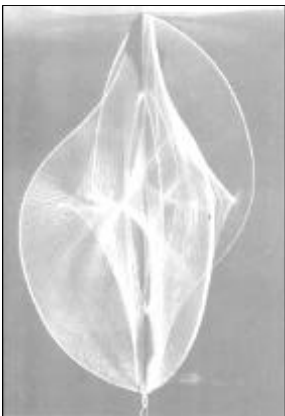
< 1> 3 (1919-20), V. Tatlin. ()



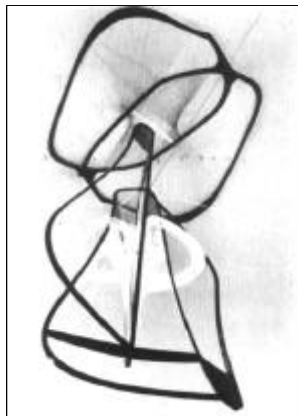
< 2> (1920), A. Rodechenko. (Modern European Sculpture 1918-1945)



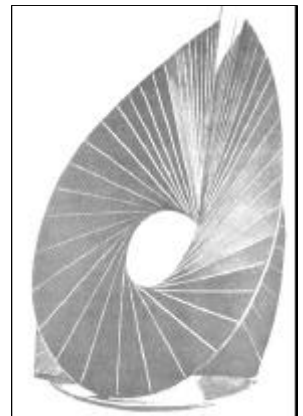
< 3> No.1(1942-43), N. Gabo. (Modern European Sculpture 1918-1945)



< 4> No.2, (1949), N.Gabo. (Naum Gabo Retrospective)



< 5> (1950-51), N. Gabo. (Naum Gabo Retrospective)



< 6> 가 (1958), A. Pevesner. (Modern Sculpture: A Conise History).

2.

가

.5)

가

.6)

3가

1) (Geometry)

.7)

20

가가

.8)

3

가

가

가

5) (1998), , p.6.
 6) (1993), , p.18.
 7) (1994), : , p.12.
 8) (1987), : , p.97.

가 .9) 1921 5 가
. < 7 >

2) (Space construct)

가
가 .10)
1 5 , , 가
가
가

.11)

. < 2 >
가

3) (Kinetic)

(Hebert Read)

()

.12) 1913 가
가
가 , 가 ,
가
“ 가 가 가 가 가

9) (1998), p.52.

10) Henri Focillon(1965), Vis des Formes, Ed . P. U. P: Paris, p.30.

11) (1975), , , p.25.

12) Herbert Read(1984), The Art of Sculpture, , ; , p.107.

4

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가

가 < 5>

가

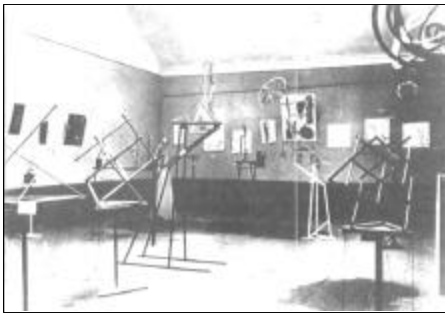
< 8>

가

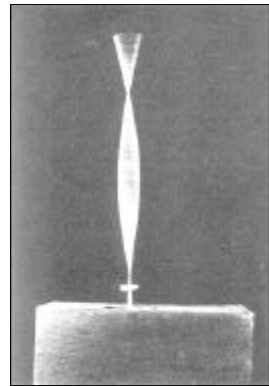
가

가

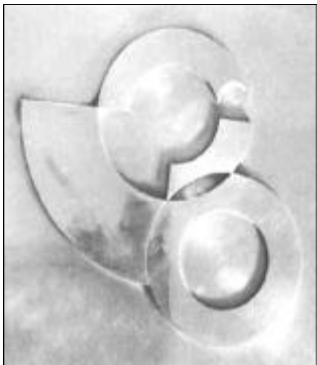
가



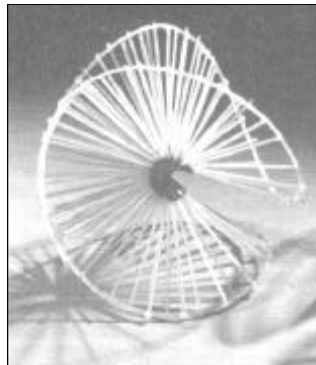
< 7> 3 < 가 >
 (Moden European Sculpture 1918-1945)



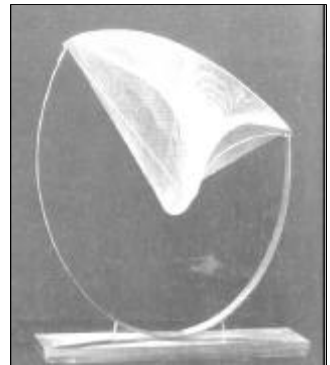
< 8> (1919-20),
 N. Gabo. (Naum Gabo Retropective)



< 9> no.8(1942),
 Taeuber-Arp, Sophie.
 () Taeuber-Arp,
 Sophie. ()



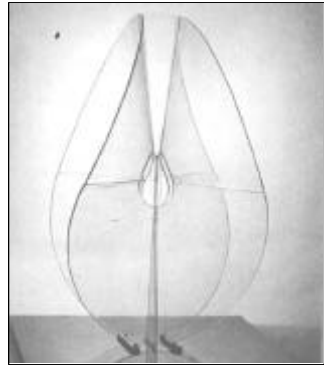
< 10> (1937-38)
 N. Gabo.
 (Naum Gabo Retropective)



< 11> Suspended <Varintion>
 (1957) N. Gabo.
 (Naum Gabo Retropective)



< 12> (1964-65), N.Gabo.
(Nume Gabo Retrospective)



< 13> (1937),
N. Gabo. ()

III.

가 , 가 3

가 .

가 , , , , 가

가 , ,

가

가 , 가

가 , 가 3가 .

가 .

8

1.

1) I

: No.1(1942-43) < 3>

:

: , ,

: Black. Brown, Yellow, Red, Blue, Green

:

.



< I >

2) II

: (1937-38) < 10>

:

: ,

: Black. Brown, Yellow, Red, Blue, Green

: 가

, 가 가

(Yellow, Red, Blue, Green)



< II >

3) III

: (1920) < 2>

:

: ,

: Black. Silver

:



< III >

4) IV
 : :Suspended[Varintion](1957) < 11>
 :
 : ,
 : Black. Green
 : 가
 . 가



< IV >

5) V
 : 3 ‘ 가 ’(1921) < 7>
 :
 : ,
 : Black. Brown
 : 가
 . 가 ,



< V >

6) VI
 : No.8(1942) < 9>
 :
 : , ,
 : Black, Red
 :



< VI >

7) VII

: No.2(1949) < 4>
 :
 :
 : Green
 : 가



< VII >

8) VIII

: (1937) < 12>
 :
 : ,
 : Black
 :



< VIII >

IV.

, 가 (fashion) 가

1917

,
가

(1989), , : .

(1997), , : .

(1990), , : .

(1987), , : .

(1994), : .

, (2001), , 2 2 .

(1975), , .

(1998), , .

(1993), ,

.

A Study on the Hair Modeling Applied with the Sculpture of Constructivism

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Professor, Dept. of Fashion Design, Kyung-Won Collage **Kim, Jung-Hee**

Hair Modeling is to analyze completely hair itself, to explore its aesthetic aspect and to understand its structural characteristics in order to embody it into new and visual form. As dressing had changed, hair pattern or decoration has existed variously. From ancient time to our present time, hair style has been expressed in various way with silhouette of clothes. In the past, hair was a way to adorn a body and its shape and pattern were very dichotomous by people's positions and classes. While a contemporary style was applied as a whole, at present a hair style as well as fashion is expressing an individual personality, emotion and viewpoint. Besides, it is embodied into a expressive area with new vision and it is expressing artistic and formative beauty.

The goal of this study is to develop a new formative area which hair can express by introducing formativeness of constructionists' sculpture, which was a foundation of arts in the 20th century, into hair and to realize it to be a visual beauty.

Key words : Constructivism, Hair, Hair modeling