



DANIEL LISMORE

BE YOURSELF; EVERYONE ELSE IS ALREADY TAKEN

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SCAD: The University for Creative Careers

The Savannah College of Art and Design is a private, nonprofit, accredited institution conferring bachelor's and master's degrees at distinctive locations to prepare talented students for professional careers. SCAD offers degrees in more than 40 majors, as well as minors in more than 70 disciplines. With 32,000 alumni worldwide, SCAD demonstrates an exceptional education and unparalleled career preparation.

At locations in Savannah and Atlanta, Georgia; in Hong Kong; in Lacoste, France; and online through SCAD eLearning, the diverse student body consists of more than 12,000 students from across the U.S. and more than 100 countries. The innovative SCAD curriculum is enhanced by advanced, professional-level technology, equipment and learning resources. Curricular collaborations with companies and organizations including Google and the National Council of Architectural Registration Boards (NCARB) affirm the professional currency SCAD champions in its degree programs.

The university, students, faculty and alumni have garnered acclaim from respected organizations and publications worldwide, including five consecutive years of No. 1 rankings for the undergraduate interior design program by DesignIntelligence, recognition as one of the 2015 Red Dot Design Rankings' top four universities in the Americas and Europe, and the No. 1 graduate fashion program in the U.S. as determined by The Business of Fashion. For more information, visit scad.edu.

Cover image: Daniel Lismore, portrait by Damien Frost

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SCAD
FASH

MUSEUM OF FASHION + FILM

ABOUT SCAD FASH

SCAD FASH celebrates fashion as a universal language, garments as important conduits of identity, and film as an immersive and memorable medium. Situated within the SCAD Atlanta campus, the museum focuses on the future of fashion design, connecting conceptual to historical principles of dress — whether ceremonial, celebratory or casual — and welcomes visitors of all ages to engage with dynamic exhibitions, captivating films and educationally enriching events.

Fortified by the university's strong global presence and worldwide connections to renowned contemporary fashion designers, filmmakers and creative professionals, SCAD FASH is an integral part of the SCAD educational experience.

Like the award-winning SCAD Museum of Art, SCAD FASH serves as a teaching museum and creative resource for students of all ages and a wellspring of inspiration for visitors. Through programming that engages the university's broad array of academic disciplines — encompassing more than 40 majors and 70 minors — SCAD FASH offers a diverse, year-round program of

exhibitions, films, installations, performances and events that enliven and inspire SCAD students and the greater community. Every program is designed to engage and appeal to visitors with varied backgrounds and interests, from textiles and jewelry to photography and film.

Within nearly 10,000 square feet of elegant and adaptable exhibition space, SCAD FASH brings a distinct schedule of fashion-focused exhibitions and compelling films to the heart of Midtown Atlanta. In addition to gallery talks, lectures, film screenings and exclusive opportunities for museum members, SCAD FASH is an international stage for student and alumni design showcases, fashion shows and exhibitions.

Throughout the year at each of its locations around the world, SCAD hosts a spectacular lineup of thought-provoking, star-studded events that place art and design education front and center. SCAD FASH continues this rich tradition by affording students and professors across all disciplines the opportunity to celebrate works of wearable art and remarkable filmmaking, and to interact with the renowned and emerging professionals who create them.

Left: "Knight" goldwork Indian rug with gemstones; Thai headpieces and traditional dancing jewelry; and Sorapol couture beaded fabric and scarves



ABOUT THE ARTIST

SCAD FASH is delighted to present “Be Yourself; Everyone Else Is Already Taken,” the first U.S. exhibition of London-based artist, stylist and designer Daniel Lismore, whose distinctive **outré** style has earned him the title “London’s Most Outrageous Dresser” by Vogue. Lismore is known for his outfits that brilliantly combine **haute couture** garments with charity-shop finds, yards of vintage fabrics and tartans, plastic trinkets, found objects, ribbons, feathers, chain mail, shells, ethnic jewelry, retro accessories, **millinery** and more in an expression of eccentric, creative energy and his unique **sartorial** point of view.

The core of his artistic practice is **sustainable** fashion, a growing design philosophy that **espouses** creative reuse, upcycling of materials and reduction of impact on the environment. In recognition of his efforts on this front, the retail clothing company H&M selected Lismore in September 2015 to be the face of its “Close the Loop” print and video campaign promoting recycling in the fashion industry.

Lismore is a prominent fixture of the London fashion circuit and his personal style has been the subject of exhibitions at the prestigious Tate Modern, London in 2013 and Tate Britain, London in 2014. He studied

photography and fashion design until entering into a modeling career where he was photographed by Mario Testino, Phil Poynter, Mert Alas and Marcus Piggott, and Ellen von Unwerth, landing him on the pages of Vogue UK, i-D magazine and L’Uomo Vogue.

He progressed from modeling into editorial work, contributing to and illuminating the wardrobes of various European magazines. Lismore has collaborated with American rapper Azealia Banks to conceptualize shows and the art of her first album, “Broke with Expensive Taste,” and he was the inspiration behind pop artist Iggy Azalea’s “Glory” EP cover. Additionally, Lismore has been featured in the music videos of Boy George, George Michael and Alexandra Burke, and he has appeared in “Made in Chelsea,” “Britain’s Next Top Model,” “Denmark’s Next Top Model,” “The Kylie Show,” “Styled to Rock” and the upcoming 2016 feature film “Absolutely Fabulous.”

Curated by SCAD director of fashion exhibitions Rafael Gomes, “Be Yourself; Everyone Else Is Already Taken” features 32 **ensembles** styled by Lismore exclusively for SCAD FASH from among thousands of items on loan from Lismore’s extensive personal wardrobe.

Left: Daniel Lismore, portrait by Simon Harris



ABOUT THE CURRICULUM GUIDE

SCAD curriculum guides provide learning opportunities that fulfill the requirements of National Core Arts Standards and are designed for use both within the museum’s exhibition spaces and in classrooms. The guides enhance understanding of art and design through investigations that reveal relevant personal, historical and cultural connections while promoting skill sets necessary for today’s innovative careers.

Recognizing the guides’ high standard of quality, the American Alliance of Museums’ 2014 Museum Publications Design Competition awarded first place in the education category to the SCAD curriculum guide for the exhibition “Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary African Artists.”

This Daniel Lismore guide explores fashion **ensembles** and commitment to “life-as-art” as reflected in Lismore’s public persona and embrace of diverse influences. Lismore’s limitless inspirations and richly varied expressions form the basis for educational explorations that invite students to observe, discover, analyze and express their own unique sense of style.

Left: “Warrior,” Afghani bridal headdress and jewelry; Alexander McQueen feather dress; Native American necklace; Andrew Logan brooch; Somali bowl lid; Somali arm band; and Sorapol crystal-accented stingray dress

Right: “Knight,” Alexander McQueen cloak; steel chain mail hood; Thai theater prop headpiece; Sorapol Miao headpiece; and Chinese incense burner

National Core Arts Standards can be found on page 25.

Highlighted vocabulary words and other learning resources are located in the Curriculum Connections on pages 26-28.

1 Describe evolving impressions



Daniel Lismore among courtly ensembles: "Knight," "Admiral" and "Queen"

To prepare his first U.S. exhibition, Daniel Lismore arrived at SCAD FASH with close to 3,000 separate pieces of couture garments, fabrics, jewelry and accessories. Lismore began gathering this remarkable collection of wardrobe items in connection with the vibrant London social scene of his youth, eventually earning the title "London's Most Outrageous Dresser." From this trove of richly colored and textured objects representing cultures from around the globe, Lismore, with the assistance of SCAD students, assembled a royal court.

Traditionally, royal courts function as cultural centers, attracting and supporting achievements in the arts. They consist of a select group of people who support the monarch in a variety of ways, including promoting the dignity and authority of the reign through ceremony and elaborate dress.

Lismore's courtly theme is not without personal precedence. In describing his formative years in the fashion industry, he recalls "... collect[ing] an array of eccentric wonderful beings who I could not live without," a description that suggests the support of a court-like structure. Historical images of Elizabethan courtiers and the elaborate attire that defined both masculine and feminine styles of those eras are certainly familiar to the British-born Lismore. Courts have existed across eras and continents from Europe to Asia, Africa and the Americas. The titles of Lismore's courtly ensembles — among them "Lady-in-Waiting," "Geisha," "Emperor," "Knight," "Warrior Princess," "Earl," "Jester" and "Soothsayer" — reflect this cross-cultural tradition and the inspired global mashup that defines Lismore's ornately regal style.

Refer to the exhibition and the images in this guide to review the ensembles, the unique items from which each one is composed and the courtly themes that inform Lismore's oeuvre. Below, explain how contextual information, whether social, historical or cultural, impacts your personal response to Lismore's work. Write in narrative style, beginning with your first visual impressions, and describe how your early responses were confirmed or evolved as you gathered and reflected on additional information.

**“YOU KNOW WHEN
YOU PUT YOUR ARMOR
ON TO GO OUT?**

**THAT’S PRETTY MUCH
WHAT I DO EVERY DAY.”**

Daniel Lismore



2 Evaluate sources of strength

Galvanized by the royal courts, Daniel Lismore also incorporates his impressions of the ancient Chinese Terracotta Army. The Terracotta Army is a curated band of 8,000 clay warriors designed to protect famed Chinese Emperor Qin Shi Huang. Though the warriors share continuity in their forms, they exhibit elements that distinguish them. Their individual facial expressions, weapons and poses render each one unique.

Much like the warriors, Lismore's **ensembles** are cohesive yet distinct — each one representative of his true self and working together to present a unified front. In a 2016 interview, Lismore said of his appearance, **“The way I dress opens doors and it closes doors. It’s not just my image, it’s my whole identity.”**

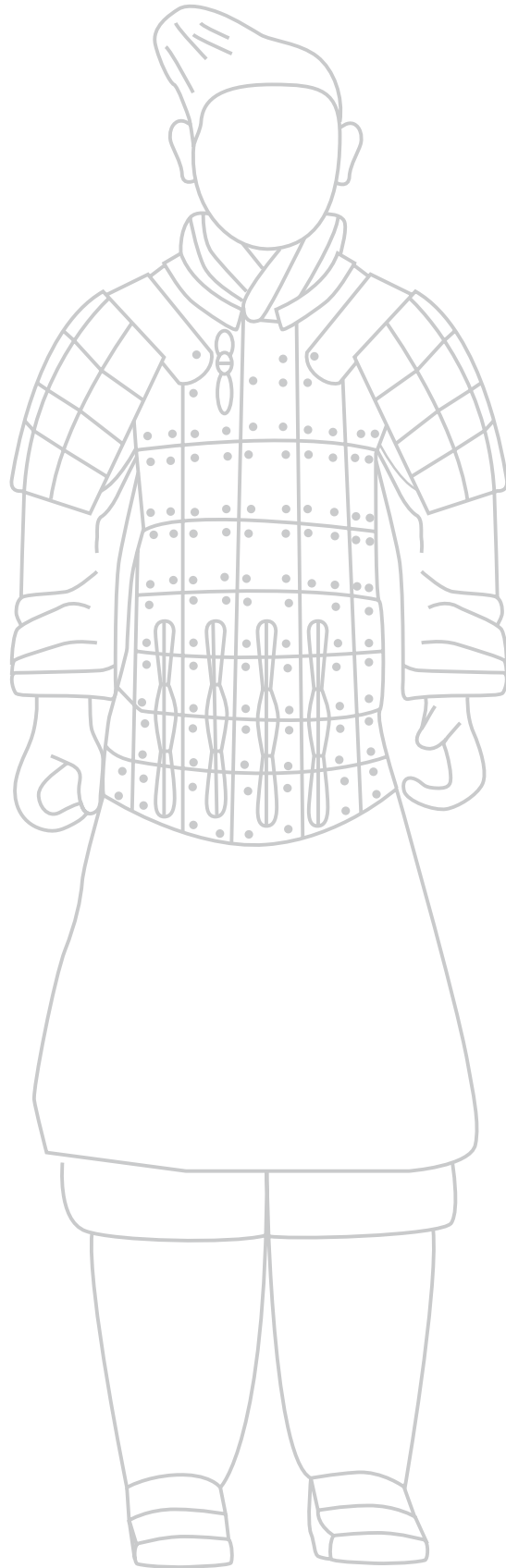
Lismore's close association between his personal fashion and his self-identification adds to our understanding of the Terracotta warriors as an important influence in the exhibition.



Daniel Lismore, portrait by Damien Frost

The voluminous layers that protect him from the elements — the most historic purpose of clothing — also act as a buffer from social scrutiny. More importantly, the layers give him the power of self-expression. To accept, express and acknowledge your true self is to assert your personal identity. Just as armor can make you feel invincible, self-acceptance is equally empowering. **“My outfits are my Terracotta Army and I’d like to think inside them I am the Emperor guiding the final result,”** said Lismore.

Explore Lismore's warrior-inspired ensembles and his use of armor and self-expression. Then, contemplate what modes of expression give you strength. It can be your personal values and beliefs or the institutions and individuals that strengthen you, or the goals and dreams you aspire to. For example, as an institution of higher learning, SCAD celebrates the idea of fostering each part of a student — head, hand and heart — to become the best version of his or her self. Using the figure to the right, create your own armor with notations of the thoughts, actions and beliefs that empower you to be the warrior of your own life.







“... I ABSORB
EVERYTHING
BY LOOKING AT
WHATEVER I
COME ACROSS,
ESPECIALLY
FASHION.” Daniel
Lismore

Daniel Lismore poses in one of his original looks among the 32 unique ensembles he created for SCAD FASH.

3 Repurpose and create

An interesting aspect of Daniel Lismore's approach to his **ensembles** is that he not only infuses each look with rich historical and cultural themes, but also creates these looks through a process of **repurposing**. Lismore is a spokesperson for **sustainable** fashion, which advocates for the creative reuse of garments rather than discarding them. Lismore further combines vintage thrift shop finds and found objects whose hidden fashion potential is revealed by his inspired assemblages. His imaginative transformations include accessories fashioned from discarded leg brace parts, bowl lids, fishing nets, plush animals and Victorian smoking pipes.

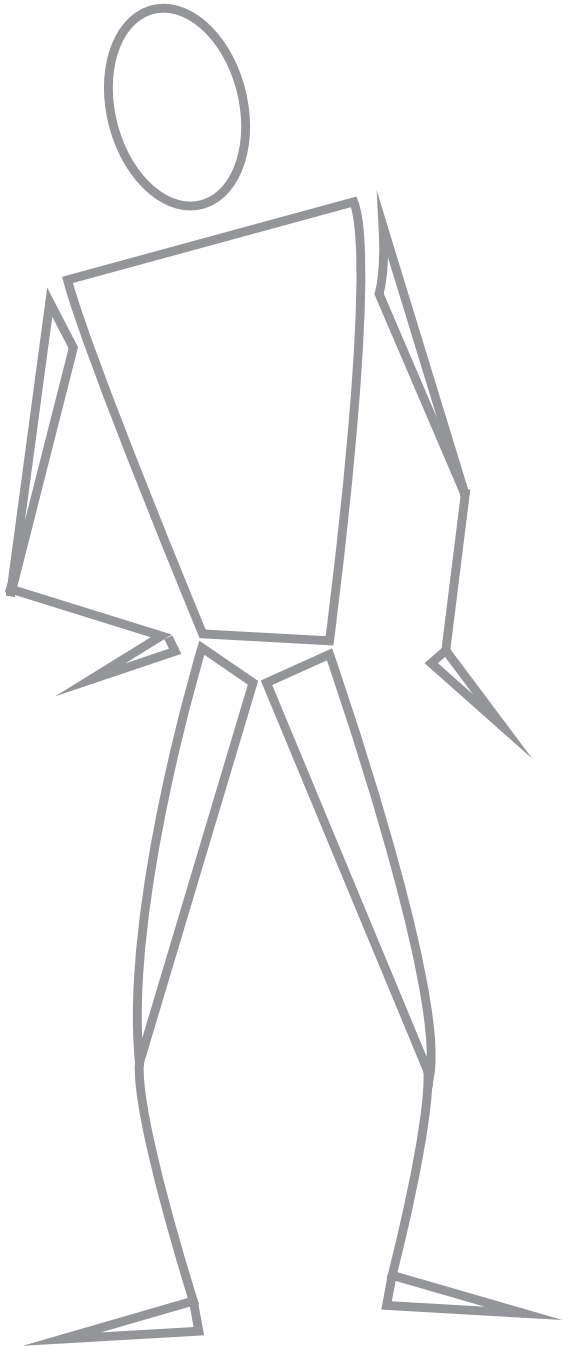
Create a wardrobe ensemble using repurposed imagery and collage techniques. Browse print sources and select both clothing and non-clothing items that you can reimagine as parts of a fashion ensemble. For instance, a bouquet can become a wig, a car bumper transforms into a sleeve, a block of text mimics patterned fabric.

*Take swatches, or small samples, of your selections and organize them using the **mood board** on the facing page. Mood boards are used by many design disciplines to help define the style and direction of a project. Placing samples together helps form connections among varied elements such as color, texture and pattern. It also supports the process of identifying a unifying theme that can bring deeper layers of meaning to your work.*

When you are satisfied with the overall impact of your mood board selections, determine how to bring them together on the provided figure to create a repurposed ensemble.



Daniel Lismore,
portrait by Damien Frost



Title: _____

Description/Materials: _____

4 Analyze design approaches

“I hold that
the very first canon of art is that
Beauty is always organic,
and comes from within,
and not from without.”

Oscar Wilde

“... the beauty of a dress depends entirely and absolutely on the loveliness it shields, and on the freedom and *motion* that it does not impede.”

“All good *colors* are equally beautiful; it is only in the question of their combination that art comes in.”

“I have mentioned merely one or two [in reference to lines] in order to remind people how identical the laws of architecture and of dress really are, and how much depends on *line* and *proportion*.”

“*Pattern* [should be used] ... in some rational and relative proportion to the figure ...”

“... the dress should appear a complete *harmony* from the head to the feet.”

Oscar Wilde, often cited by Lismore as a major influence and inspirational force, was an Irish writer who lived during the Victorian era. Known for his witty *aphorisms*, Wilde wrote plays, poems, essays, journalistic pieces and one novel. Wilde’s essay, “The Philosophy of Dress,” was written in 1885 and led to his editor position for *The Woman’s World*, a short-lived Victorian magazine for growing numbers of educated women.

“The Philosophy of Dress” stands as a treatise on Wilde’s taste in fashion. *Take time to read the selected excerpts from this essay. As you walk through the exhibition, examine Lismore’s ensembles, keeping the Wilde quotes in mind. Use the boxes below as spaces to identify exact ways Lismore’s ensembles reflect Wilde’s aesthetic tastes and describe how Lismore achieves harmony.*

motion

color

line

proportion

pattern

harmony

5 Respond poetically



Poetry held a special place in the Elizabethan era and the royal court, in which an enormous amount of influential English literature was penned. Shakespeare endures as one of the great figures from this period for his plays and sonnets. Lismore's work echoes some of the ideas in Shakespeare's play, "Twelfth Night." The play tells the story of a young woman, Viola, who survives a shipwreck, believing her twin brother, Sebastian, to be drowned. Viola disguises herself as a young man, Cesario, and enters into the service of Duke Orsino and falls in love with him. Duke Orsino uses Cesario as an intermediary to help him win the love of the Countess Olivia. Olivia falls in love with Cesario, creating a comic love triangle. The themes of cross-dressing and gender roles coincide with Lismore's take on fashion and his appropriation of "male" and "female" garments to create his **ensembles**. The significance of the cross-dressing in "Twelfth Night" both mirror the consideration placed on costume in the theater and Lismore's construction of garments that results in a theatrical effect.



The poem on the facing page is excerpted from "Twelfth Night." Made with two sestet, the poem incorporates **rhyme schemes** that are **endemic** to the Elizabethan era. Elizabethan poetry may be characterized by purposeful application of rhyme and **meter** to create lyric verse. The poem on the facing page uses end rhymes, characterized by letters at the end of each line. The rhyme scheme for each sestet is: a, a, b, c, c, b; d, d, e, f, f, e. The meter of the first two lines of the poem is made up of iambs, one of the most commonly used rhythms in English poetry. An iamb contains an unstressed (\sim) and stressed ($/$) rhythm, da DUM, like a heartbeat. Afterward, the poem falls away from the iambic to indicate the lower social position of the character reciting the verse: the Clown, a licensed fool in Olivia's household.

Daniel Lismore, portraits by Damien Frost

In the same way that Lismore thoughtfully applies his ideas and influences in order to create a cohesive ensemble, a poet must make choices in language that serve the message and form of the poem. *Read the poem below, noting the rhyme and beats, which are marked for you in the first sestet. Identify the stressed beats in the last sestet (note: it helps to read the work aloud). Reflect on the themes and influences of the Lismore exhibition and create your own poem about his work using the same rhyme scheme and a four-beat line (line with four stressed syllables).*

William Shakespeare (1564-1616)

"Twelfth Night," Act II, Scene III [O Mistress mine, where are you roaming?]

(The Clown, singing)

∪ / ∪ / / ∪ / ∪ /
O Mistress mine, where are you roaming?

a _____

∪ / ∪ / ∪ / ∪ / ∪ /
O stay and hear! your true-love's coming

a _____

∪ ∪ / ∪ / ∪ /
That can sing both high and low;

b _____

∪ ∪ / / / ∪ / ∪ /
Trip no further, pretty sweeting,

c _____

/ ∪ / ∪ / ∪ / / ∪ /
Journeys end in lovers' meeting—

c _____

/ ∪ / ∪ / / ∪ /
Every wise man's son doth know.

b _____

What is love? 'tis not hereafter;

d _____

Present mirth hath present laughter;

d _____

What's to come is still unsure:

e _____

In delay there lies no plenty,—

f _____

Then come kiss me, Sweet-and-twenty,

f _____

Youth's a stuff will not endure.

e _____

**“THE ONLY RULE
IS THAT THERE’S
NO SUCH THING
AS TOO MUCH.**



MORE IS ALWAYS MORE.”

Daniel Lismore



NATIONAL CORE ARTS STANDARDS

High School

- Responding 8.1** **Activity 1**
Anchor: Interpret intent and meaning in artistic work.
HSII: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
- Connecting 11.1** **Anchor:** Perceive and analyze artistic work.
HSI: Describe how knowledge of culture, traditions and history may influence personal responses to art.
- Responding 7.1** **Activity 2**
Anchor: Perceive and analyze artistic work.
HSI: Hypothesize ways in which art influences perception and understanding of human experiences.
HSII: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
- Creating 1.1** **Activity 3**
Anchor: Generate and conceptualize artistic ideas and work.
HSIII: Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.
- Connecting 10.1** **Anchor:** Synthesize and relate knowledge and personal experiences to make art.
HSI: Document the process of developing ideas from early stages to fully elaborated ideas.
- Responding 7.2** **Activity 4**
Anchor: Perceive and analyze artistic work.
HSI: Analyze how one's understanding of the world is affected by experiencing visual imagery.
- Connecting 10.1** **Activity 5**
Anchor: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
HSII: Utilize inquiry methods of observation, research and experimentation to explore unfamiliar subjects through art-making.

Left: "Geisha," Alexander McQueen dress; Ashish sequin dress; Jean-Pierre Braganza tie-dye top; Spanish wool cape; Japanese silk kimono; and 1980s shirt and kimono belt, gift of Boy George

CURRICULUM CONNECTIONS

p. 3 About the Artist

Glossary	outré <i>adj.</i> Challenging convention haute couture <i>adj.</i> A term used to describe high-fashion custom-fitted clothing millinery <i>n.</i> Apparel for the head sartorial <i>adj.</i> Of or relating to tailoring, clothes or style of dress sustainable <i>adj.</i> Involving methods that do not completely use up or destroy natural resources espouse <i>v.</i> Adopt or support ensemble <i>n.</i> Complete costume of harmonizing or complementary clothing and accessories
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p. 5 About the Curriculum Guide

Additional Resources	Daniel Lismore is the creative director of Sorapol, the London fashion house. Lismore and director and head designer Sorapol Chawaphatnakul create powerful, elegant and opulent couture designs for women. sorapol.co.uk/
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Glossary	ensemble <i>n.</i> Complete costume of harmonizing or complementary clothing and accessories
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pp. 6-9 1. Describe evolving impressions

Additional Resources	Diane Pernet interviews Lismore about the influences, from childhood to today, that have shaped and informed his work. ashadedviewonfashion.com/blog/daniel-lismore-exhibition-be-yourself-everyone-else-already-taken-january-22-april-1st-scad-all
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Glossary	ensemble <i>n.</i> Complete costume of harmonizing or complementary clothing and accessories oeuvre <i>n.</i> The works of an artist regarded collectively
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Quotes

pp. 6-7 Lismore, Daniel. "Daniel Lismore Exhibition: 'Be Yourself; Everyone Else Is Already Taken' Jan. 22 to April 1st at SCAD. All Photos by Damien Frost." Interview by Diane Pernet. *A Shaded View on Fashion Film*. 2016. Web. 28 Jan. 2016.

p. 8 Ibid.

pp. 10-13 2. Evaluate sources of strength

Glossary **ensemble** *n.* Complete costume of harmonizing or complementary clothing and accessories

Quotes

pp. 10-11 Pursley, Anglica. "Is Daniel Lismore London's most outrageous dresser?" *CNN*. Turner Broadcasting System, Inc., 28 Jan. 2016. Web. 19 Feb. 2016.

p. 12 Quote 1: Farrell, Aimee. "England's Most Eccentric Dresser Shows His 3,000-Piece Wardrobe in a New Exhibit." *Vogue*. Condé Nast, 21 Jan. 2016. Web. 19 Feb. 2016.

Quote 2: "Interview with Daniel Lismore." *Illamaqua*, Illamaqua Ltd., n.d. Web. 19 Feb. 2016.

pp. 14-17 3. Create by repurposing

Additional Resources Daniel Lismore appears in a video by the fashion retailer H&M that promotes the reuse and recycling of fashion garments.

bit.ly/100cFMZ

Mood boards can be exquisitely finished products, but they start out as a loosely organized network of ideas — and brainstorming, too. The 24 pro-tips included here cover the varied range of mood board approaches and applications.

creativeblog.com/graphic-design/mood-boards-812470

Glossary **ensemble** *n.* Complete costume of harmonizing or complementary clothing and accessories
repurpose *v.* To adapt for use in a different purpose
sustainable *adj.* Involving methods that do not completely use up or destroy natural resources

Quotes

p. 15 Lismore, Daniel. Interview by Tilly Stasiuk. "Tilly Stasiuk." 2014. Web. 28 Jan. 2016.

pp. 18-19 4. Analyze design approaches

Glossary **aphorism** *n.* A witty statement of truth
ensemble *n.* Complete costume of harmonizing or complementary clothing and accessories

Quotes Quote 1: Cooper, John. *Oscar Wilde on Dress: Including for the First Time "The Philosophy*
p. 18 *of Dress"* by Oscar Wilde. Electronic edition. Philadelphia: CSM Press, 2013. 149-150. eBook.

Quote 2: Ibid, 149.

Quote 3: Ibid, 154.

Quote 4: Ibid, 152-153.

Quote 5: Ibid, 155.

Quote 6: Ibid, 153-154.

pp. 20-21 5. Respond poetically

Additional The Poetry Foundation provides further information regarding poetic tools.
Resources poetryfoundation.org/learning/glossary-term/rhyme
poetryfoundation.org/learning/glossary-term/meter

Glossary **ensemble** *n.* Complete costume of harmonizing or complementary clothing and accessories
rhyme scheme *n.* The arrangement of rhymes in a stanza or a poem
endemic *adj.* Belonging or native to a particular people or country
meter *n.* Basic rhythmic structure in verse



RELATED SCAD DEGREE PROGRAMS

FASHION

From couture to casual, mass market to menswear, fashion designers create exhilarating, wearable works of art that launch international trends, shape cultural moments and help individuals express their best, truest selves.

SCAD fashion students prepare to lead in the ever-evolving and globally competitive fashion industry through a rigorous curriculum anchored by innovative design, creative thinking and state-of-the-art technology. Through recurring interactions between leading fashion authorities and students, the program is strongly connected to the professional realm.

SCHOOL OF FASHION

BACHELOR OF FINE ARTS **A H S**

MASTER OF ARTS **A S e**

MASTER OF FINE ARTS **A S e**

CREATIVE CAREERS

CAD FASHION DESIGNER

FASHION BUYER

FASHION DESIGNER

FASHION FORECASTER

FASHION ILLUSTRATOR

MENSWEAR DESIGNER

MERCHANDISE MANAGER

PATTERN MAKER

PRODUCT DEVELOPER

VISUAL MERCHANDISER



FASHION MARKETING AND MANAGEMENT

From the fast-paced, multifaceted intersection of design and commerce, fashion marketing and management professionals establish, promote and direct global marketplace trends.

Fashion is business, and a big business it is. With the global fashion industry valued at more than \$1.2 trillion and employing approximately 75 million people, savvy marketing and management professionals are needed to guide every segment of the fashion pipeline — from the runway to the consumer. These adept experts oversee an impressive range of responsibilities: sourcing materials, establishing manufacturing procedures, organizing supply chains, developing economic strategy, understanding trends and communicating with all stakeholders in the creation of the fashion product. SCAD fashion marketing and management students are prepared to excel in the cross-functional careers of this international industry.

SCHOOL OF FASHION

BACHELOR OF FINE ARTS **A H S**

CREATIVE CAREERS

FASHION MARKETER

FASHION PROMOTER

GLOBAL MARKETER

IMPORT MANAGER

MARKETING/MEDIA MANAGER

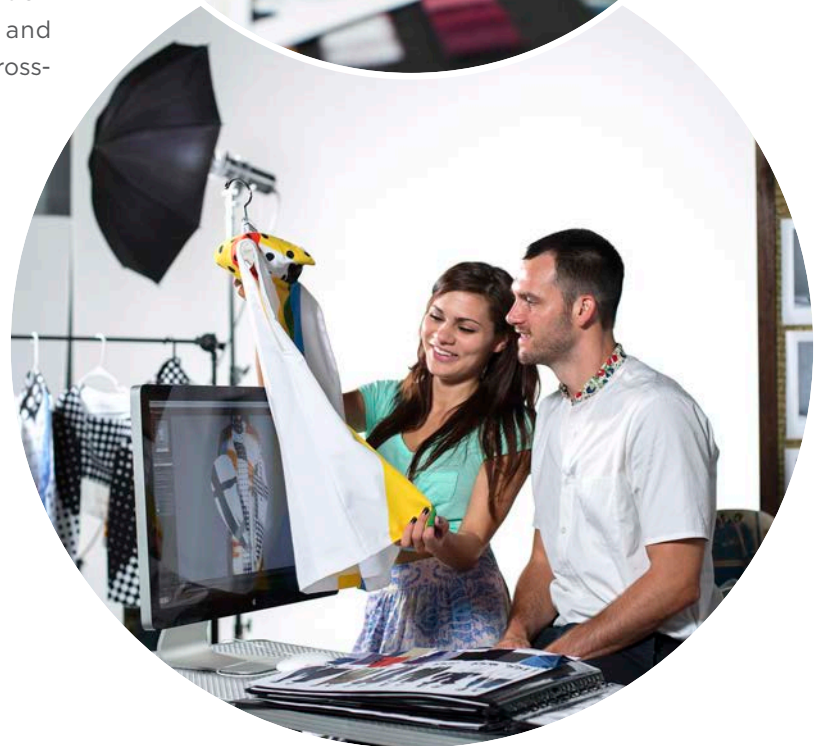
MERCHANDISE COORDINATOR

PUBLIC RELATIONS DIRECTOR

RETAIL BUYER

STORE PLANNER

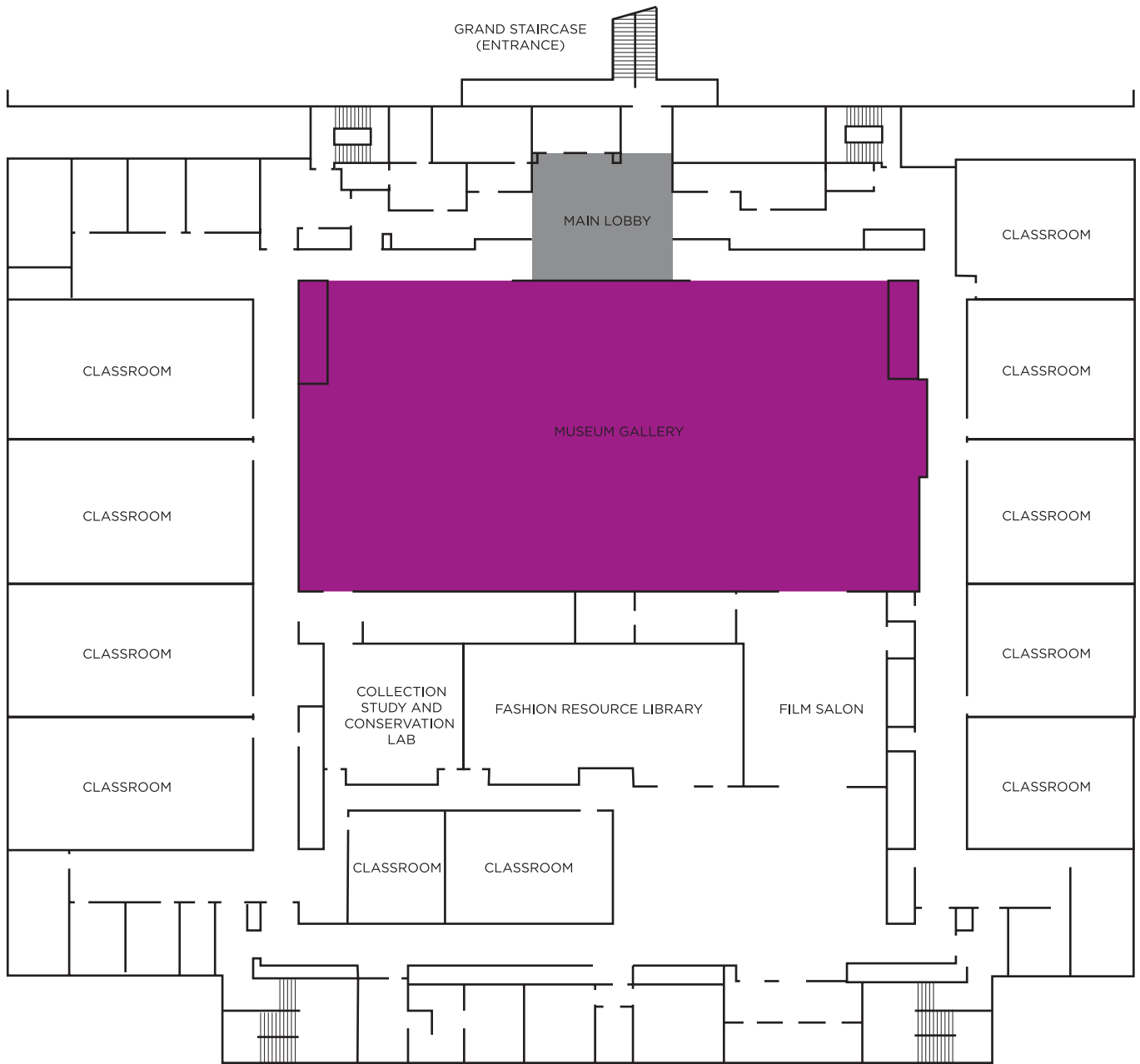
VISUAL MERCHANDISER







MUSEUM MAP



CURRENT AND UPCOMING EXHIBITIONS

A **A Fashionable Mind: Photographs by Jonathan Becker** • Jonathan Becker
Jan. 22, 2016 - April 1, 2016

S **Journey Elsewhere: Musings from a Boundless Zoo** • Lavar Munroe
Feb. 4, 2016 - April 24, 2016

S **Blood Bound** • Steven and William Ladd
Feb. 16, 2016 - May 1, 2016

S **Georgia Dispatch** • Alec Soth
Feb. 16, 2016 - May 3, 2016

S **The Moon Is Asleep** • Robin Rhode
Feb. 16, 2016 - May 22, 2016

S **Selected Works** • Corinne Wasmuht
Feb. 16, 2016 - June 12, 2016

S **Rorschach** • Cornelia Parker
Feb. 16, 2016 - June 12, 2016

S **Considered** • Carrie Mae Weems
Feb. 16, 2016 - June 12, 2016

S **The Future Was Then** • Daniel Arsham
Feb. 16, 2016 - July 24, 2016

S **A Poem in the Form of Flowers** • Roberto Behar and Rosario Marquardt
Feb. 16, 2016 - Sept. 4, 2016

S SCAD Savannah

A SCAD Atlanta